

of all the Canadian participation and support; and information on the status of killer whales (*Orcinus orca*) off West Greenland in winter. While nowhere near as common as the three subject species, killer whales do occur in West Greenland waters during the winter months. The authors may have excluded discussion of the status of this species in light of recent criticism over Greenland's killer whale harvests (ACS, 2002; George, 2002).

Despite its lack of recognition of the large degree of Canadian involvement in recent research, I would still highly recommend this book. The editing and printing are of high quality. The book contains nearly 100 quality photographs and a number of maps showing the seasonal distribution and movements of all three whale species. Many of the photos were taken by the two authors. Most are in colour, with a smaller number of high-quality black-and-white shots. The book and information it contains are suitable for a range of readers, from laypersons with an interest in Arctic whales and ecology to junior students and instructors. More extensive documentation of sources and a corresponding list of references cited would make future editions of this book suitable for more senior students.

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CARVING FACES, CARVING LIVES: PEOPLE OF THE BOREAL FOREST. By TERRY GARVIN. 2005. Edmonton: Heritage Community Foundation, 2005. ISBN 0-9739892-1-1. 239 p., map, colour illus., glossary, appendix, index. Softbound. Cdn\$40.00.

The title of this book may suggest biographies of northern wood-sculptors, but it is the second phrase, "carving lives," that captures the focus on how Aboriginal peoples have hewn a life from the environment. This is a book of photographs, with accompanying text on aspects of the material culture and traditional knowledge of northern, primarily Cree, communities, showing how their material

needs are satisfied from the natural environment. The author, Terry Garvin, shares the results of his hobby of photography, undertaken over a period of 50 years in communities in the western boreal forest. Most of these photos are from northeastern and north-central Alberta, in the God's Lake–Trout Lake, Calling Lake–Wabasca, and the Fort MacMurray–Ft. McKay–Ft. Chipewyan–Ft. Fitzgerald areas; but some are from Grande Cache, in west-central Alberta, and from Trout Lake, Fort Rae, and Great Slave Lake in the Northwest Territories.

This well-presented book comprises an introduction followed by sections dealing with topics in material culture related to camp and home lifestyle, the forest, wildlife, travel, and arts and crafts. Raw resources and finished products are depicted with frequent illustration of details of construction or how they were used. After these main topics are two glossaries of bushland language, one in English and one in Cree; an appendix of bush resources, with items listed alphabetically with their uses; and an index.

Garvin is very careful to acknowledge the Aboriginal individuals who taught him. They appear in photographs, are named in the captions, and are listed in the index. Cree language (but not Dene) appears in one of the glossaries. The author's introduction stresses respect for the cultural diversity to be found in the boreal forest. Garvin articulates his qualifications for representing Aboriginal ways of life, including his time spent living in the North, relationships with elders and community researchers, participation in bush trips, and study of the Cree language. The manuscript underwent review by both Aboriginal elders and academics. One of the fruits of this cooperative work is the inclusion, by special consent, of a description of the sweat lodge ritual and—an amazing concession from a healer—a photograph of the carved image to whom offerings are brought at the entrance of the sweat lodge. Garvin's emphasis on process, however, does not extend to any assessment of the impact on the project of his own status in the communities, first as a member of the RCMP and later as a community worker.

That *Carving Faces, Carving Lives* is the result of a lifetime of work is evident in the combination of scope and detail in the presentation. "Camp and Home Lifestyles" includes not only the main structures associated with the camp (houses, cabins, tepees, graves, caches, smokehouses, and drying racks), but also the homely items of the wood chopping block, the bed and the fireplace. Photographs of trails are provided in the "Travel" section, as well as the usual skiffs, aluminum canoes, dog teams, and ATVs. Present in the "Arts and Crafts" section are not only the well-known rich textures and colours of beading on smoked moose-hide, but also the goose-gullet baby rattle and the hide-scraper made from the lid of a metal container. These details make it clear that this is not just another coffee-table book.

Selecting and classifying these photos must have been a challenge. I do hope that Mr. Garvin will donate the entire body of work to some institution at which the public

may have access to it. Systems of classification are always intriguing (well, at least to anthropologists), so it should be noted that the sections defined above do overlap. For instance, any of the items in “Arts and Crafts” could have been included in one of the other classifications. The English language phrase “arts and crafts,” as currently used, does not really suit the representation of the material culture of other, less compartmentalized societies. The suggestion in the introduction to “Arts and Crafts,” that many objects depicted have been superseded by manufactured goods and are now made to preserve these traditional skills, does not entirely resolve this issue.

For the casual reader, this book will provide many insights into bush knowledge, all beautifully illustrated. From a more academic view, it could be recommended as background for students who are starting to read in the fur trade post journals, or to persons interested in “cultural resource inventory” studies (in which Aboriginal traditional territory is surveyed for indications of land use). Mr. Garvin shows a certain interest in the deterioration of structures and trails, which is particularly useful for the latter group. I can also see *Carving Faces, Carving Lives* serving as the inspiration for similar projects in the classroom, so I have ordered a copy for a friend who teaches Dene language and culture classes in a northern community. Well done, Mr. Garvin!

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ALASKA NATIVE ART: TRADITION-INNOVATION-CONTINUITY. By SUSAN W. FAIR for the Alaska State Council on the Arts. Edited by JEAN BLODGETT. Fairbanks: University of Alaska Press, 2006. ISBN 13: 978-1-889963-79-2. xxxi + 280 p., maps, b&w and colour illus., notes, bib., index. Hardbound. US\$65.00.

I had the pleasure of personally knowing and working in Alaska with the late Dr. Susan W. Fair, author of *Alaska Native Art: Tradition-Innovation-Continuity*. While reading this book, I felt Susie’s profound passion for Native arts and her sensitivity towards its makers come alive through her comprehensive documentation of 20th-century Alaska Native art. This groundbreaking work covers a broad range of issues surrounding the cultural transmission, production, consumption, and exhibition of Alaska Native art, all revolving around the theme of tradition. Chapters cover the scope of arts made by Eskimo and Indian groups within the state, art-making practices, exhibiting of Native art, the relationship between place and object, modes of passing on tradition, and the celebration

of Native artists as creative individuals who have inherited generations of cultural heritage.

This book, based on Susie’s 30 years of working with Alaska Native arts in various capacities from appraiser to curator, as well as on her dissertation in Folklore at University of Pennsylvania, reflects her expertise and her vast knowledge of the subject matter. In fact, the manuscript left at the time of the author’s passing in 2003 included over 700 pages of text and some 600 photos. The editor, Jean Blodgett, expertly reduced it by more than half, to a length more appropriate for a general readership. It was no small feat to edit that monumental amount of text into a book that still reads with a sense of continuity and completeness and retains the author’s original voice.

It is clear that Susie (and Blodgett) put a lot of thought into the organization of text, theme, and illustrations. In addition to a stimulating text that reflects the author’s sophisticated understanding of Native approaches to art making, the book has a bibliography that will serve as a rich reference source for anyone wishing to dig deeper into specifics of Alaska Native arts, artists, histories, and culture. The only thing that seems to be missing from this book is an index of its illustrations.

Alaska Native Art is written in a style that is accessible to a wide audience, but does not downplay the critical issues surrounding the production and display of Alaska Native art. I imagine this book will be equally well received by Native artists and its academic readership, although I would most recommend this book to those who simply have an appreciation for Alaska Native arts. For those readers who are intimate with the subject matter, the many black-and-white and color illustrations will serve as a warm reminder of people, places, and the host of associations connected to pieces of art. But for the vast majority of readers, the thoughtful selection of historic and present-day images, along with their highly informative captions, will bring the world of Alaska Native art alive.

It is nearly impossible to operate successfully within Alaska’s Native art and heritage industry without cultivating a sensitive understanding of Native values of balance and reciprocity, which Susie clearly accomplished over her years of working within Alaska Native communities. Each major cultural group in Alaska is fairly represented (perhaps with a little natural bias towards people and places where Susie had spent more time as evidenced by the narrative examples woven throughout the body of the text). She is careful not to extol one type of artist over another, giving equal representation to the continuum of individuals who all fit within the general category of Alaska Native artist.

The author also balances Native and Western systems of analysis, producing a cross-cultural view of Native art. While *Alaska Native Art* certainly falls within a large (and very popular) category of books written about non-Western arts by Western authors trained in the academy, Susie consciously juxtaposes her voice with the voices of non-Native consumers of Native art and the voices of Native