

deep expertise on Greenlandic and Arctic politics, and the book is written with more literary flare than one gets with traditional academic prose. This is both the volume's strength and its weakness.

On the plus side, the book is an enjoyable and interesting read. As a journalist, Breum engages more actively with the people who make and implement Arctic policy, including a wide and impressive roster of Greenlandic and Danish politicians, diplomats, and military leaders. The reader is treated to personal accounts and impressions of important Arctic events that one rarely obtains through peer-reviewed journal articles. Amongst the topics most eloquently addressed are the signing of the Ilulissat Declaration in 2008, Danish efforts to map the Central Arctic Ocean seabed, and the struggle to lead Greenland closer to independence. The reader benefits from Breum's sober and nuanced understanding of the latter especially, as the quest for Greenlandic independence is a complex and emotional issue with far reaching significance for Indigenous nations around the Arctic and beyond.

Those expecting a scholarly analysis of Greenlandic-Arctic politics may be disappointed, however. Although Breum has mastery of the subject, there is no attempt to advance any kind of academic argument. More problematic is the complete absence of citations, even when speeches are quoted, facts are repeated, or other authors are referenced. The book has no bibliography—only a section on “Further Reading.”

In addition, the book includes journalistic embellishments that some academics may not be comfortable with. Writing for a broader, public audience, Breum allows himself to advance the popular narrative of an Arctic “race,” especially in the first chapter, covering the Russian expedition to the North Pole; the fifth chapter, entitled “Fears of China;” and the sixth chapter, on “Greenland—An Arctic Oil State.” Later in the volume, Breum shows more nuance on the subject of geopolitics, noting for example that “for the legal drawing of borders on the ocean floor, the actual North Pole carries no weight, but its cultural and symbolic value is hard to overestimate” (p. 80). In this way, the timeframe over which the various chapters are written is exposed; the rapid evolution of Arctic politics and Breum's understanding of them from the beginning of the Arctic boom narrative in 2008 to the eventual Arctic bust scenario in 2015–16 is interesting in itself, if unintentional.

This book is written for laypersons with a strong interest in the Arctic, and that audience will not be disappointed by this read. Breum provides insightful analysis and anecdotes across an impressive array of subjects. Although Arctic politics embodies the intersections among geopolitics, traditional security, Indigenous politics, resource economics, and nationalism, it is a rare author who can credibly address all of them.

But can this book be recommended to a scholarly audience? It can. Serious students of Arctic politics will benefit from learning about the personalities behind

decisions and events of historical importance of the region. Breum's description of the lead-up to the Ilulissat Declaration is probably the finest description of the event available. And non-Danish/Greenlandic readers will improve their understanding of the unique history, motivations, and domestic considerations that impact the ways in which Denmark and Greenland behave as Arctic actors.

*Cold Rush* does not promise an academic treatise, and it does not deliver one. What Breum does provide, as effectively as anyone writing on the Arctic today, is a sweeping review of the issues, people, and impacts of Arctic political change in the 2010s.

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OUR HANDS REMEMBER: RECOVERING SANIKILUAQ BASKET SEWING. By MARGARET LAWRENCE. Iqaluit, Nunavut: Inhabit Media, 2018. ISBN 978-1-77227-164-5. 120 p., colour illus., bib. Softbound. Cdn\$22.17.

This book is a practical guide to traditional grass basket sewing based on the know-how of women from Sanikiluaq, Nunavut. It is aimed at teaching the basic know-how to beginners, starting with techniques to collect the right grass, and ending with details on adding final aesthetic touches to the baskets. The author, a teacher who has been living and working in this community since 1988, became familiar with basket sewing in 1996 when she began as an instructor for a sewing project funded by the Nunavut Arctic College. This project, which was not initially supposed to focus on basket making, ended up providing the base of the revival of this traditional practice in the community.

The author begins by telling the story of this unplanned revival, thereby demonstrating the sometimes fortuitous contexts of cultural recovery and style innovation. The first chapter of the book is dedicated to the history and socio-cultural meaning of basket weaving in Sanikiluaq in the past few decades. The author explains how women involved in the initial project had to re-learn the practice by piecing together the fragments of knowledge that each of them had. Most of them already knew how to work with the type of grass required to make baskets, since other objects such as table mats, were still commonly made in the community. Some women had learned in the past how to make baskets and simply had to remember the gestures. But for others, it was a new skill to learn. The author mentions the technical challenges that the women faced when making their very

first pieces, before describing how their skills evolved and turned into the creation of their own aesthetic style by incorporating sealskin ornaments, coloured linen, artificial sinew, different dyeing techniques, and soapstone carvings for lid tops. The author notes the connections created among the women during these group workshops as they got to know and teach one another, thus strengthening community bonds.

The following chapters guide the reader through the practice of basket making. The author speaks directly to the reader, giving instructions and advice methodically and carefully, one step at a time, in a logical order. She begins with techniques to collect *ivigaq*, or lyme grass, used for basket making. She describes the best places and seasons to pick the grass in order to have the highest quality and aesthetic material for the purpose. With the help of a clear and realistic illustration, she points the reader to the parts of the plant that are appropriate to pick for weaving purposes, while ensuring the growth or regrowth of the plant for the next year. She explains how to bundle the grass, telling the reader in what kind of bag to put them. She wraps-up the chapter by explaining techniques for drying and storing *ivigaq*.

The next chapter is about getting prepared to weave: the author lists all the tools that one will need to accomplish a basket (the different kinds of needles, thimbles, pliers, scissors), taking time to explain how to prepare the thinly cut, de-haired sealskin that will serve to embellish the baskets (*qisiq*). The author then gets into the core of the subject—the step-by-step guide to weaving a coiled basket from the first knot to the last embellishment and details on the lid. This chapter is less literary, but written like instructions—numbered and accompanied with visuals (photos) of a woman’s hands making the gesture described. The author gives important additional information, such as the length of time it will take to make a piece, depending on the basket size. She explains how to make lids that fit perfectly on the basket, how to embellish baskets with *qisiq*, and how to make different shapes of baskets by slightly varying the angle and length of the basket coils. She finishes the chapter by explaining how to keep one’s basket clean and in a good state for a long time.

The final chapter of the book gives additional information about Inuit baskets in general—where to find images of different regional styles on the internet and where to find the earliest examples in museums with online collections.

The author’s objective was to create a practical guide to teach readers how to make coiled baskets with the *ivigaq* found on the shores of the Canadian Arctic based on her experience with women who revived the tradition in Sanikiluaq. The book expertly fulfills this objective: it is efficient, well written, and the drawings and photographs are helpful. Although I did not try to put into practice the instructions contained in the book, I am confident that if I had access to a bunch of lyme grass, I could easily begin to weave the bottom of a basket, thanks to her very clear and precise instructions and photographs in the book.

This brings me to ask a very important question: for whom is this book intended? The author does not specify this detail in the introduction or the conclusion. The wide distribution of this publication (including by online vendors) opens the door to the appropriation of the technique by non-Inuit, something for which the author could be criticised. We wonder if the women in Sanikiluaq would agree to have their knowledge and know-how reproduced by non-Inuit throughout the world thanks to this practical guide. Maybe this is something they wish for, since they agreed to the publication of this book (we assume they did). The book would have been more complete and relevant for today’s concerns about cultural appropriation if the author had dedicated a part of the introduction or conclusion to this sensitive question.

This book is mostly for beginners, people who have never tried to weave a basket before. Its step-by-step instructions, leaving out no detail (e.g., how to dress, what kind of bags to bring, when to go grass picking, how to sit comfortably when weaving), makes the practice more enjoyable and easy to pursue. But as the author says, working together with other women in a way to create or reinforce community bonds is part of the pleasure of basket making. It is the same thing for going out on the land to pick the lyme grass; it is always better to be accompanied by friends and family (for security reasons and mostly for the pleasure of being in good company). Consequently, I would argue that this book complements seeking out mentoring from experienced basket makers in one’s community.

For a future edition, I would suggest the addition of a short glossary for the Inuktitut terms used throughout the book, a table of contents, and proper legends under each drawing. Additional photos of the different types and shapes of baskets mentioned at the end of the guide would be useful. The bibliography, “further readings,” at the end of the book would benefit from an explanation for why the readings are recommended.

In conclusion, I see this book as a trigger to stimulate the will among Inuit women to learn or resume a practice that they have not done in a while. I feel that it gives enough information to an Inuk who has access to *ivigaq* to begin to try making baskets.

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