

somewhere' so everyone could learn from them as well" (p. 70). Pawlowska-Mainville uses this statement as an example of building trust, rather than honouring the Elder's request to publish his stories. Still, the information that is preserved here could be valuable, especially to descendants of the men interviewed.

Pawlowska-Mainville shares important teachings with her readers but, without acknowledging it, she genderizes these teachings, and those telling them, through her labels. This stands out to me because Ojibwe is a gender-neutral language; we don't have an equivalent of he or she, we use a genderless pronoun—*wiin*—that specifies a living being. Pawlowska-Mainville translates *akiwenzidiziwin* as "the old way of life" (p. 28). I understand the term, although neither I, nor the first-language Elder I consulted, had ever heard it. But *Akiwenzidiziwin* translates more literally as "old-man life," a very gendered term (the Ojibwe language does not apply gender to life). She describes storytellers as [*da*]*dibaajimowiniwag*, those "who tell narratives of their lived experience in the bush or on the waters," and *aadizookewiniwag* as "the storytellers of sacred stories, myths and legends, and teachings" (p. 67). She fails to acknowledge that she refers here to male storytellers (*iniwag*), not all storytellers, as her English translations suggest. It concerns me that other researchers may unknowingly replicate such mistakes by using her terms.

Despite these criticisms, I do recommend this book to anyone looking for tangible ways to make a difference for Indigenous communities and for life on our planet. Indigenous communities who are working to save their lands, resources, forests, animal, and all other relations from further development and death need the information in this book. Tribal councils or tribal ethics committees who are approached by academics wanting to do projects in their communities could suggest that the academics read this book and then come and do this work with them—because it is going to take a lot of people a very long time to carry out this amount of documentation. Legislators, activists, and citizens who are looking for ways to advocate for Indigenous Nations having control of their lands need this book because it can help them begin that work.

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TAUTUKKONIK | LOOKING BACK: PIUSIGI-LAUTTAVUT LABRADORIUP TAGGÂNI, 1969–1986 | A PORTRAIT OF INUIT LIFE IN NORTHERN LABRADOR, 1969–1986. By CANDACE COCHRANE, ANDREA PROCTER, and Nunatsiavut Creative Group (PEGGY ANDERSEN; JULIUS DICKER; RUTIE DICKER; MINNIE GEAR; JADE HOLWELL; BEVERLY HUNTER; MARIA MERKURATSUK; LEVI NOAH NOCHASAK; SUE WEBB; FRAN WILLIAMS; KATIE WINTERS). St. John's: Memorial University Press, 2022. ISBN: 978-199044-500-2. 318 p., b&w illus., index, glossary. Softbound. \$49.95.

TautukKonik presents black and white photographs of northern Labrador life that have been chosen by Inuit. "We're telling our own stories," explains Nain's AngajukKâk Julius Dicker. "This book doesn't focus on the colonialism that was brought to Inuit ... It's not telling the world about 'those poor people of northern Labrador.' ... The people in northern Labrador are telling the stories" (p. xi).

Superb photographs are printed on high-grade, glossy white paper and the volume's overall quality and layout create a high aesthetic. Most photos are 24 × 15 cm in size, clearly printed, and the text is formatted in parallel columns of Labrador Inuktitut and English. The photos have an evenness that suggests skilled digitizing of decades-old negatives, and are grouped in thematic sets based on life on the land, the seasons, and social and technological changes. Alongside each is descriptive information such as location, date, subject name, and often a longer text contributed by a community member.

Author Candace Cochrane took these photos as part of two different initiatives to photograph daily life in northern Labrador—the first in 1969, and the second in 1985 and 1986. The earlier project produced photos for the International Grenfell Association. Her field trips in the 1980s were for a new Labrador-focussed school curriculum and were taken in the company of photographer Levi Noah Nochasak of Hebron and Nain. In her essay, Cochrane recalls their different approaches to photographing the same settings—she would be intent on capturing an entire cabin room while Nochasak, already familiar with peoples' homes, would be photographing minute details of a skin-boot maker's stitches. Easily the most unfortunate note in this volume is to learn that most of Nochasak's pictures and negatives were lost years ago in a house flood; however, in this volume we have his comments and evocative memories alongside many of the photos.

Essays by co-author Andrea Procter introduce and conclude the volume. Conscientiously described are the project's Inuit-driven beginnings and its extraordinary level of engagement. Work on the volume began in 2016, requiring many trips along the coast and tremendous community involvement over several years. Hundreds of participants viewed the images; chose the ones that would be published; and, with the help of the Nunatsiavut Creative

Group, compiled thoughts and memories of families and places that eventually became the text. A final round of meetings in January 2020 gave everyone one more opportunity to revise.

The photographs will have different meanings and significance for different readers. Their foundational essence is the shared collective memories held by Inuit of northern Labrador. The photos embed moments, sounds, smells, and stories that many will remember well, and these memories are enhanced by evocative and personal sidebar texts. Outside readers without access to the shared memory cloud are given a conceptual bridge in some of the texts, but many images will remain ephemeral. The volume could have easily morphed into a presentation of the past observed through rose-coloured glasses, but Inuit memories expressed in the sidebar texts at times collide with the perfect imagery and keep nostalgia in check. Greg Flowers notes that, “It’s good, when you looks back at it. But when you were there at the time, you know, it wasn’t all that great, right?” (p. 273). Some texts remind us that these photos were taken at a time when Inuit experiences of relocation, new schooling, and more government presence were a difficult reality, and when assertion of their land claim of Nunatsiavut, ratified in 2005, still seemed an endless struggle.

The photography inevitably raises the challenging issues of the objectifying or outsider’s gaze and of the guerilla photographer (Evernden, 1985), where an outsider with a camera arrives, leaves with photos, and presents them elsewhere as visual exotica. Each of the printed photos began in such a moment of entering Inuit space with non-Inuit eyes, using a central tool of modern Western visual representation, the camera, to extract images. The gaze of the outsider—the non-Inuit other—will be an inevitable component of a book with a readership that will likely extend beyond northern Labrador. Quite clear, however, is that Cochrane as photographer did not arrive as a voyeur and follow an extraction scenario. Her role was formed through collaborative pre-arrangement with these communities. Texts and photos convey that she was invited into peoples’ lives, taken out on the land and water with families, and shared mug-ups and dinners. Nor is she the source of knowing here, which is entirely expressed through Inuit words (her thoughts about each photo and why it was taken remain unknown). The intention of the photography was and continues to be reciprocal, whereby something meaningful was returned in the form of the photos in this book that, together with Inuit texts, affirm Inuit subjectivity.

For the reader who is not from one of these northern Labrador communities, an image may be experienced with an inquiring gaze and in the spirit of learning: Why are so many people crowding the wharf? Why is there a boat on a sled? Why is that man holding a large white square of fabric? Every one of the photographs with their accompanying text is to be savoured for the unique and complex journey it will send us on.

## REFERENCE

- Evernden, N. 1985. A response to Susan Sontag’s essays on photography. *Soundings: An Interdisciplinary Journal* 68(1): 72–87.

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