

balance of commercial and subsistence economies among Alaska Natives (and perhaps similar communities) would have been helpful. In addition, the author's conclusions are rather tepid, and statements such as "Socio-economic change will not be detrimental if it enables identity to expand around core principles that are maintained. Nothing is static; internal and external factors have an impact on identity," border on the facile, given the dynamism and complexity of ethnic identity politics and mobilization among northern Indigenous peoples today. The author also could have delved deeper into what kind of fishing economy might be developed to better serve Aleut "core principles," perhaps drawing on the work of others, such as Courtenay Carothers, who have examined "rationalization" of the Alaskan fisheries and their impacts on fishing communities. Despite these limitations, this deftly-written and moving ethnography should become standard for those seeking to understand Alaskan Aleut communities, fisheries, and identities today.

Thomas F. Thornton, Environmental Change Institute, University of Oxford

The Radio Eye: Cinema of the North Atlantic, 1958–1988. By Jerry White. Waterloo, ON: Wilfrid Laurier University Press, 2009. 285 pp. Illustrations, index.

Jerry White's *The Radio Eye: Cinema of the North Atlantic, 1958–1988* is the most recent addition to the prolific Wilfrid Laurier University Press Film and Media Studies Series. While the series was only launched in 2006, it already includes six texts (including White's), and two more are scheduled to be released by 2011. *The Radio Eye* is not only a welcome addition to the series, but also to the canon of media scholarship on the North Atlantic region.

The title and thesis of the book are derived from a concept developed in the theoretical writings of Russian filmmaker Dziga Vertov (1896–1954). Readers unfamiliar with Vertov and the application of his theories in contemporary media studies need not be put off by what might appear to be a discourse-specific focus here. In his introduction, White succinctly lays out Vertov's theories of the radio-eye and its parent concept, the kino-eye, before sketching out the status of these concepts in contemporary media theory and establishing their relevance for his own work. This is all done in accessible and jargon-free language. For those unfamiliar with Vertov's work, the radio-eye and its related concept of *radiopravda* (radio

truth) are derived from kino-eye and *kinopravda* (film truth), which Vertov defined in his essay, "The Birth of Kino-Eye," as filming "in order to show people without masks, without makeup, to catch them through the eye of the camera in a moment when they are not acting, to read their thoughts, laid bare by the camera." The abstract, community-building potential embedded within the concept of the radio-eye is what interests White most. This potential inspires his close reading of regionalism/minority nationalism and language politics in the four case studies that make up his text. The radio-eye is not rigorously applied as a methodological apparatus in the book; rather it is present as a concept with which White is in constant negotiation.

After establishing his relationship with his conceptual interlocutor, White devotes the remainder of his introduction to examining the remaining two concepts upon which his title and thesis are constructed—cinema and the North Atlantic—as well as areas excluded by his study. These sections will be useful to both the general reader and the specialist; they provide fresh contexts for understanding these concepts and describe key works that have informed White's contextualisation of them. One thing missing from the introduction, however, is an explanation of the time period *The Radio Eye* focuses on. While the book's acknowledgments clearly explain the diasporic intellectual beginnings of the project—particularly how the text arose out of related but not immediately connected areas of interest—it is uncertain whether or not the time span of 1958–1988 has any other significance than signalling the beginning and ending of the media projects considered in the text. In this sense, the date range that appears in the book's title functions similarly to the idea of the radio-eye itself: they are both conceptual placeholders rather than rigid denotations. While unclear in this instance, *The Radio Eye's* ability to avoid conceptual confusion is one of its strengths.

The four case studies that comprise the bulk of the main body of the text are split between two sections. The first section, "The Islands," contains three case studies: the work of the Québécois film and radio artist Pierre Perrault (Chapter 1); the National Film Board of Canada's Newfoundland Project (Chapter 2); and Sjóntvarp Felagíð í Havn (the Faroe Islands' Tórshavn Television Association) (Chapter 3). The second section, "The Gaeltacht" (referring here to the Irish-speaking regions of Ireland), is somewhat idiosyncratic by comparison. Beginning with a case study that outlines the uses of media by Gaeltacht activists, the subsequent three chapters in this section compare Gaeltacht media activists and programs with the case studies from the first section of the book. Chapter 4 pairs

Desmond Fennell (former ideologue among the Gaeltacht media activists) with Pierre Perrault; Chapter 5 compares Cinegaeil (the Gaeltacht-based film production group helmed by Bob Quinn) with the Newfoundland Project; and Chapter 6 pairs *Telefís na Gaeltachta* (Gaeltacht Television) with developments in the Faroe Islands. This unique methodological approach proves extremely rich. While White's case studies are presented in a chronological fashion that moves the reader in an eastward direction, the placement and centrality of the Gaeltacht media experiments in his argument works to strengthen the connections with the preceding case studies, thereby solidifying the importance of the concept of the radio-eye within this geographical context.

White's novel methodological strategies aside, the book functions extremely well as a series of stand-alone case studies for readers looking to broaden their knowledge of the range of audio-visual media initiatives undertaken throughout the North Atlantic region during the second half of the twentieth century and of the politics that have informed them. With the exception of the Newfoundland Project, none of the case studies has received any degree of attention from English-speaking critics. Moreover, as White points out in his discussions of *Sjónvarp Felagíð í Havn* and the Gaeltacht media experiments, these programs have not received serious attention from critics working in other languages either. Therefore, White's study opens up new geographical areas for scholarship and makes an excellent case for building a new kind of relationship between scholars and media producers in the North Atlantic region.

Given the novelty of some of the subject matter it contains, two problems with the book stand out. The first is the absence of any kind of filmography, comprehensive or otherwise. While White supplies an informative note on his sources and language at the beginning of the text that includes contacts and URLs that can be used to inquire about and order many of the films he discusses, his book contains no textual inventory of the media he discusses. Neither is this media accounted for in the bibliography. This could easily have been done in an appendix. The second problem involves the book's lack of visuals. Of the eight images that are included in the main body of the text, none is a production still. While it is understood that many of the films examined were not available for duplication and therefore could not have production stills excerpted from them, this was not the case with all the films. The omission of visuals is most noticeable in White's discussion of the films of the Newfoundland Project (76–86). Many of these films, as he suggests in his note on sources, have been available through the National Film Board of Canada for some

time. It is unclear why, particularly since White argues so vigorously for the aesthetic vitality of these films, he would make this argument solely using text.

These issues, however, are not significant flaws in the text. Rather, they are two areas in need of improvement in a study that is otherwise inventive and fresh. *The Radio Eye* is necessary reading for anyone with an interest in the development of media in the North Atlantic region in the second half of the twentieth century.

Mark David Turner, Labrador Institute, Memorial University of Newfoundland

***The Sea Woman: Sedna in Inuit Shamanism and Art in the Eastern Arctic.* By Frédéric Laugrand and Jarich Oosten. Fairbanks: University of Alaska Press, 2008. 152 pp. 53 colour photographs and plates.**

Laugrand and Oosten have long been keepers of traditional Inuit oral storytelling and history and have an impressive resume of publications, including their well-known work *Inuit Shamanism and Christianity*. In *The Sea Woman*, they present us with an in-depth look at the role of Sedna in Inuit shamanism and art, with a focus on the Inuit of Nunavut, Canada.

The authors settle comfortably into their topic in the first two chapters, which deal with the mythology concerning the origins of Sedna and the origins of human beings and sea mammals. They explore how Sedna and Sedna-like entities, such as Nuliajuk, vary across regions often shifting in their definitions. The authors then turn to the creation of human beings. They explore origin stories of Inuit, *Qallunaat* (white people), and Natives, as well as the sea mammals, and the linkages between them.

In Chapters 3–5, we travel with the authors and their sources first down to Sedna's undersea dwelling, then through the veil which separates life and death, and finally back up—this time on Sedna's back as she ascends from her home. In these chapters, Laugrand and Oosten explore in great detail the shamanistic rituals associated with these journeys, the roles that they played, and the belief structures that contextualize Sedna and shamanism. The relationship of *tirigusuusiiit* (things people had to abstain from) to Sedna and the rituals involved with shamanistic appeasement are addressed throughout this section of the book and tie the other themes together nicely.