

student papers and biographical notes on each of the research paper authors. The papers address issues of human geography, anthropology and ethnology, sociology, political economy, fisheries, planning and political science. The main purpose of these meetings is to “develop the participating students ability to analyse data transmitted by local persons from a cultural perspective.”

The topics covered reflect a wide range of research interests on the part of the professors and their students. Popular topics that have transnational implications are those into conditions and adaptation policies that affect the sustainability of the circumpolar fishing industry. Papers were presented on everything from the impacts of technological change on the use of fishing equipment to the impacts of environmental and climatic conditions. Also included in this collection are comparative case studies of the impacts of oil, gas, hydroelectric and other mega-resource developments on the subsistence economies and rights of indigenous peoples.

The organization of the course that led up to this publication is certainly impressive. The description of the travel-learning format followed by the Network represents a very creative approach to graduate studies in the circumpolar countries. This course delivery method should be of interest to institutional participants in the newly formed University of the Arctic.

It is, however, difficult to tell for whom this book is intended. It obviously provides much more useful information than a simple listing and description of research project titles issued by granting agencies or by university graduate student faculties. But many of the projects described are in the early days of development, so it is too early for the research results to be reported and evaluated. The projects presented however are useful to indicate what are the priority research issues in the circumpolar countries, at least under the broad heading of sustainable development. This conference report will, therefore, have added value and be a useful guide for those readers who have a interest in this concept or the application of sustainable development practices in the Arctic Regions.

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Imaging the Arctic edited by J. C. H. King and Henrietta Lidchi. Seattle, Washington: University of Washington Press and Vancouver: University of British Columbia Press, 1998. 256pp., notes, map, photographs, index. ISBN 0-7748-0672-9 (pb). \$40 US. Reviewed by Eve D'Aeth.

Imaging the Arctic presents a simultaneous history of photography and the Arctic, showing how different people and peoples used photographs—to record the familiar, to

explain and comment upon the unfamiliar, to assist the photographer with other art forms, to teach, to demonstrate, to influence, and so on—each photograph illuminating not only its avowed subject but also the eye that composed it.

The photographs and most of the essays made their collective appearance at the conference *Imagining the Arctic: The Native Photograph in Alaska, Canada and Greenland* organised by the British Museum and held in London in April 1996. The underlying idea of the conference was that “the unifying principles of the Arctic and photography would serve to ensure a varied series of presentations and essays contrasting Arctic representations with those of not only other native North Americans but also, by implication, indigenous people everywhere.” It is interesting, too, that photography originated in time for the 1845 Franklin Expedition to include photographic equipment, that has never been recovered, and one of the images in the book is a daguerreotype of Sir John Franklin taken on *Erebus* before the departure.

The book itself is well produced, solidly bound, able to stay open at a selected place without being forced, clearly printed in well-spaced columns. The compilation of its black-and-white photographs and their accompanying essays is itself a work of art. While every photograph has individual weight and worth, the whole work explores a great range of aspects of photography, in all of which the “I,” “eye,” of the camera, the point of view of the photographer, is part of the telling. In most studies, photographs illustrate text; in *Imagining* the text is an invaluable aid to viewing the photographs. As the editors state in their introduction:

Photographs do not simply recapture or represent a former moment signifying certainty. . . . They undertake this function while persistently refusing to reveal greater complexities, . . . most particularly, for example, the context or condition of their production.

The written content of this book is hugely diverse, including scholarly and aesthetic essays, technical description and background narrative, all of it serving to illuminate the context of the photographs or, in the words of the editors, “to work through the connections between image and imagination, photograph and memory.”

The arrangement of content, the placing of pieces in relation to one another, provides a further level of enlightenment. Take for example the photograph “Between the iceberg and the filled ice.” Besides being visually very satisfying with its strong horizontal and vertical lines and clear design, it provides the viewer with interesting matter for interpretation. Somewhat to the right of the picture is a three-masted ship silhouetted against the iceberg that it is trying to avoid. Dense smoke from its funnel forms a strong black band moving to the right. To the left of the picture is an ice cavern in the berg that creates a recessive area of darkness balancing the dominant and dynamic image of the ship. So, in this picture taken in 1869 we are presented with an illustration of the new technology of transport contrasted with the threatening exoticism

of berg and icefield, all captured by the camera. The composition displays where the awareness of the photographer lies. Nicholas Whitman's accompanying text by is appropriately titled "Technology and Vision: Factors Shaping Nineteenth-Century Arctic Photography."

In contrast, Dorothy Harley Eber shows in her essay and its illustrations how the artist Peter Pitseolak took photographs to be used as templates for his other art work. The identical figure from a photograph is transformed in water colour, incised ivory tusk and lithograph. In his case, the camera and its techniques serve as expertly handled aids to traditional art forms, influencing them without revolutionising or westernising them.

Archibald Fleming's photographs, on the other hand, display the eye of the beholder more clearly than they do their Inuit subjects. "Archibald of the Arctic," Anglican Bishop of the Arctic, had a clear interest in leading the Inuit to an organised, disciplined life, according to the European understanding of those terms, as part of the evangelical process. Here we have an example of an image creating its own reality. To quote Peter Geller: "Picturing northern native peoples as sites of transformation, Fleming presented the Eskimo as moving from a state of primitive paganism to that of Christian civilisation, refashioning the Inuit for the consumption of audiences throughout North America and Britain." Fleming's photography was perhaps a forerunner of the *Life* cover photograph, which also had a striking impact on social policy and on the Ahiamut people, although completely unforeseen and unintended by its creators.

Moving away from images that represent the harsher side of cultural and material sovereignty, the gentle portraits by Geraldine Moodie acted as the primary inspiration for the conference: one of them provides the cover photograph, a beautiful woman wearing an elaborately beaded parka. Just browsing through the book produces a wonderful variety: the strange fantasies of the film *SOS Eisberg*, though they present perhaps the beginnings of another kind of social control; the Makivik Corporation photographs telling the Inuit side of the James Bay story; photographs by Roald Amundsen of the Netsilik people. . . the list goes on.

The final images by Simeonie Kenainak are exquisitely tranquil pictures of animals and "the outdoors": an owl resting with extended wings; the fantastic architecture of a "big chunk of ice"; a polar bear, just emerged from the ocean, water still streaming from it, while another clammers onto the ice. All are done with an extraordinary quality of being non-intrusive.

So among all the other movements and shifts of outlook, we travel in the course of this book from the first, the pictures of a childlike or even childish humanity, absorbed in admiration of its own progress, watching itself doing battle with the elements, through a growing perception of how images affect the material world, to a different kind of humanity, observing and recording with humility the grace of human and non-

human creatures and objects.

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Book Brief

A Guide to Medicinal Wild Fruits and Berries by Julie Gomez. Surrey, British Columbia: Hancock House Publishers Ltd., 1999. 64 pp., line drawings. ISBN 0-88839-445-4.

This is a small but useful book, just sixty-four five- by eight-inch pages. The author, Julie Gomez gives the reader twenty-seven descriptions of wild fruits and berries that grow in the Pacific Northwest region.

Each plant description includes the common and Latin names of the plant and identifying information on the flowers, fruits, life cycle, size, appearance and habitat of each plant. To help the harvester, Gomez lists the medicinal parts and uses of the plant along with directions on when and what parts of the plant to harvest. If there is anything dangerous about the plant, it is noted in a short warning section. Each plant is described on one page, with a "ready-to-colour" illustration (a black and white line drawing) of the plant opposite. [AG]