Seeing Red: A History of Natives in Canadian Newspapers

Mark Cronlund Anderson and Carmen L. Robertson

Winnipeg: University of Manitoba Press, 2011. 336 pp. $27.95 paper.

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Seeing Red is a tough read. It's tough because the sheer amount of data gathered from Canadian newspapers ends up, at times, reading like endless lists of information rather than as a coherent narrative, argument, or analysis. And it's tough because the pejorative colonial, racialized, and essentialized images of Aboriginal people in the news are as pervasive and persistent as the authors claim they are. Sadly, this book's relentless demonstration of this will come as no surprise to anyone involved in Aboriginal issues in Canada. The catalogue presented here is so remorseless and so disturbing that I would suggest reading just the introduction and conclusion, which contain the bulk of actual analysis, and, for context, perhaps one chapter of particular interest.

The authors' central claim is that mainstream Canadian newspapers have, since the nineteenth century, portrayed Aboriginal peoples in ways that promote colonial constructs as just plain common sense for the majority of Canadians: "Colonial representations as common sense, naturalized and totalized, comprise the gist of what reflects Canada's past and present colonial imaginary in the printed press" (9). These representations consist of endless variations and intersections of three essentialized characteristics: moral depravity, innate inferiority, and a lack of evolution, or "stubborn resistance to progress" (6-7). This claim is borne out through the book, from flashpoints around the Rupert's Land Purchase in 1869 (Chapter 1), the Northwest Rebellion of 1885 and the hanging of Louis Riel (Chapter 3), through to the Anicinabe Park standoff in Kenora in 1974 (Chapter 9), the Oka Crisis in 1990 (Chapter 11), and just about anything in Margaret Wente's columns about Aboriginal peoples in the *Globe and Mail* to date (271-75).

The book is at its strongest at its most historical. It falters a bit in its coverage of more recent news items. It appears, for example, to skim over the

excruciating coverage of the appalling violence towards, and erasure of, Aboriginal women. In addition, the analysis lacks the same confidence and coherence as elsewhere when Aboriginal voices are present, as with the Oka crisis; or when those voices are present but divided, as with the debate over Bill C-31 and the restoration of Indian status for many women and their descendants in 1985 (Chapter 10).

In particular, it is in these divisive issues, and the authors' discussion of the news stories of violence by and between Aboriginal people, that their central insight – that the demeaning images of Aboriginal peoples in the news have become an unquestioned "common sense" in the Canadian collective imaginary – might be fruitfully expanded to enrich their analysis. Political and legal decision makers, non-Aboriginal and Aboriginal people alike, read the same mainstream newspapers. Philosopher Charles Taylor has pointed out that "misrecognition shows not just a lack of due respect. It can inflict a grievous wound, saddling its victims with crippling self-hatred." It is at least worth questioning to what extent the relentless misrecognition the authors demonstrate throughout the book has fed back into the unquestionably high rates of lateral violence within many Aboriginal communities today, which, in turn, continues to provide ample fodder for news stories that perpetuate this misrecognition. If we don't find ways to talk about the complexity of today's painful iterations honestly, compassionately, and respectfully, the only ones doing so in public will continue to be the Margaret Wentes.

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Imperial Vancouver Island: Who Was Who, 1850–1950

J.F. Bosher

Woodstock, Oxon, UK: Writersworld, 2012. 688 pp. $41.95 paper

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The author of this work, Professor J.F. Bosher, was born in North Saanich near Sidney, British Columbia, and raised in a cultured English family. Having retired from York University in Toronto, where he specialized in the modern history of France and French Canada, he deployed his considerable research skills on a narrative history entitled *Vancouver Island in the Empire* (Tamarac, FL: Llumina Press, 2012). In that book, Professor Bosher assesses the region within the context of the British Empire, paying special attention to southern Vancouver Island and a few adjacent Gulf Islands. He focuses on a distinctive group of residents, whom he refers to as "Imperials." Most of these British subjects were born in the United Kingdom of Great Britain and Northern Ireland; many had attended prestigious British schools and seen military service in British India. When they settled or retired on Vancouver Island, Imperials devoted themselves to their communities, serving as municipal councillors, church wardens, and magistrates. They established Boy Scout troops and Girl

Guide companies, amateur theatre guilds and horticultural societies. Imperials accounted for the genteel ambience of places like Cowichan Station, Maple Bay, and Oak Bay. They flourished until the 1950s, when Vancouver Island was "Canadianized" and, worse, "Americanized." In this hefty companion volume, Professor Bosher elaborates on the origins, careers, and memories of no less than eight hundred Imperials and their friends. *Imperial Vancouver Island* is intended not simply as a "biographical appendix" to his narrative history but also as a recognition of "the historic worth of Imperial soldiers, civil servants, engineers, and others too often ignored in an age hostile to what the world now disparages as 'imperialism'" (12).

This is a remarkable work insofar as the author identifies and assembles a remarkable number of British gentlefolk in one place. It is a valuable work, but, like some of the people it chronicles, it is quirky. There is no Introduction to place the subjects in a historical context, and in the "Note on Sources" the author is vague. He acknowledges that he has used the internet for vital events and census records, but he eschews the "rambling and ungainly" URLs that function as internet addresses. In a brief list of published sources, he cites a few almanacs, biographical dictionaries, and local history books, but he devotes more space to an explanatory list of abbreviations, such as KCSI (Knight Commander of the Order of the Star of India) and OBE (Officer of the Order of the British Empire). However, it is evident from notes in the biographical entries that the author has consulted a wide and reputable range of sources. Overall, the biographical sketches are solid. They are well-crafted, informative, and often enlivened with details from First World War attestation records and family reminiscences.

The author has allowed some interlopers into this collection. Inexplicably, there is an entry for Governor James Douglas and a portrait of Prime Minister John A. Macdonald. Chaps like Captain Charles Barrett-Lennard were mere sojourners. Ontario-born Sir Arthur Currie is problematic, although we learn that he "felt comfortable with the Island's British gentry" and was connected, via his wife and cousin, to quality families in the Old Country (157). But the credentials of most of the Imperials in this collection are impeccable. The longest biographies belong to Lieutenant General Sir Percy Lake, a distinguished soldier and veterans' advocate, and Major Frederick Victor Longstaff, a "many-sided figure" who was a noted local historian. Most Imperials, such as Colonel Theodore Sandys-Wunch, lived unobtrusively and so may not be familiar to readers of this journal. He retired to a house called Dogwoods near Maple Bay: "Like many other British officers, he took up fishing, gardened with a passion, growing begonias, gloxinias, and many other things, and was president of the local Boy Scouts' Association for several years" (556).

Imperial Vancouver Island is very much a compendium of Old Boys since there are fewer than a dozen biographical entries for women. The Imperial sorority includes the founders of Queen Margaret's School, Miss Norah Denny and Miss Dorothy Geoghegan. There is an entry for Miss Dora Kitto, a naturalist in Victoria devoted to skylarks and other English songbirds. "Skylarks," the author remarks in passing, "were one of the features of life in North Saanich that cheered many local residents, including

my parents, who were perennially homesick for rural England" (548). The compendium includes vignettes of public-spirited memsahibs like Mrs. Claude (Maggy) Moss, OBE, of Cowichan Station. A founding director of the Queen Alexandra Solarium for Children, she was in the forefront of a movement that denounced elected MLAs in Victoria for increasing their own salaries. Imperial families on Vancouver Island were often connected by marriage. Grace Rolston, for example, the daughter of a prominent family in Duncan, married Percy Skrimshire, who founded an independent school for boys at Quamichan Lake. Mr. Skrimshire subsequently taught at Shawnigan Lake School, nursery of a second generation of Imperials.

This biographical dictionary confirms research by other scholars about the prevalence and social influence of emigrant gentlefolk from the United Kingdom in this part of British Columbia. It confirms the geographic concentration of gentlefolk in and around Victoria, the Cowichan Valley, and, to a lesser extent, the Comox Valley. Accordingly, *Imperial Vancouver Island* may be useful to social historians and historical geographers as well as genealogists and the descendants of Imperial families. Professor Bosher has certainly demonstrated the "historic worth" of these families. But again, this is a quirky book. It would benefit from copyediting and an index. The black-and-white photographs bring to mind the euphemism of the curate's egg. A few of the images are clear and pertinent to the text, others are muddy and irrelevant. None of the photographs is attributed. The attractive colour picture on the cover of the book is not identified, but it looks like the Anglican Church of St. Peter, Quamichan. Consecrated in 1877, St. Peter's is a shrine to the Imperials of Vancouver Island; many of the subjects of this entertaining and informative compendium rest in its cemetery.

The Canadian Pacific's Esquimalt & Nanaimo Railway: The CPR Steam Years, 1905–1949

Robert D. Turner and Donald F. MacLachlan

Winlaw: Sono Nis Press, 2012.
304 pp. $39.95 paper.

David Hill-Turner
Nanaimo Museum

While the roundhouses are now mostly silent and only the occasional freight train makes its way up and down the Island, the Esquimalt & Nanaimo Railway (E&N) occupies a prominent place in Vancouver Island's history. Using land and cash provided by Canada, coal baron Robert Dunsmuir completed the complex task of building the line in 1886 from Esquimalt to Nanaimo. Over the years it was extended across the harbour to Victoria and north to Courtenay. After 1905, under the Canadian Pacific Railway (CPR), a link was started from Wellington to Port Alberni and completed in December 1911. With its 1-million-acre (400,000 hectares) land grant, including minerals below the surface, the railway was important to the economic development of Vancouver Island. This story is covered in the first part of the trilogy, *The Esquimalt & Nanaimo Railway: The Dunsmuir Years, 1884–1905*, by Donald F. MacLachlan, a second-generation E&N employee who spent his entire working life on the railway before retiring in 1983 as the senior

locomotive engineer.

For this second installment of the trilogy about the railway, much expanded in format and presentation from the first book, veteran transportation historian Robert D. Turner, with the support of MacLachlan's estate, became the co-author and principal contributor. As someone who shared MacLachlan's passion for the railway, Turner is the ideal candidate to complete the series. A brief prelude provides a background leading up to the purchase. The authors show that the CPR wasted no time in reconstructing the railway to meet the larger company's standards. For the E&N, the 1905 purchase was timely because much of its original track and many of its structures needed costly repairs or replacement. With the purchase, the CPR also acquired the Dunsmuir land grant, which included significant timber rights. James Dunsmuir retained the mining rights to the E&N lands.

The E&N hauled an astonishing assortment of commodities and comestibles, including logs, coal, fish, paper, strawberries, raspberries, beer, wine, automobiles, oil, and tons of up-island cordwood to heat Victoria's homes. One gets the feeling that the railway was considered "family," with engineers and conductors known by name up and down the line. People recognized locomotives by the sound of their whistles. Their coming and going became entwined with daily life. We read stories of settlers and newlyweds being delivered to new lives on the Island and of young men being carried off to distant wars.

This is a book written for readers with a passion for railways as well as for the history of Vancouver Island. The authors provide a high level of detail about the day-to-day operations of the E&N and an exceptional opportunity to learn about technical details through documents, maps, and photographs. The photos are of excellent quality and carry informative captions. While it does not have footnotes or a formal bibliography – which will appear in the final volume of the E&N trilogy – the four appendices and five pages of sources and notes provide extensive research information. The railway enthusiast and technology historian can learn about the benefits of different locomotives and get a behind-the-scenes look at the E&N's operating procedures and working routines as well as glimpses into the lives of the train crews. For example, crews working on log trains at Lake Cowichan usually had an early-morning start, but the exact time varied according to the tidal conditions at Crofton, where the logs were unloaded.

The book reflects the authors' deep interest in the Island's railway. Their ability to combine an intimate knowledge of workers and trains with daily life on Vancouver Island gives the book the feel of family history, and *The CPR Steam Years* will appeal to a wide audience of Island and railway historians alike. The ongoing story of the E&N Railway will be continued in the authors' next book, *The Canadian Pacific's Esquimalt & Nanaimo Railway: The Diesel and Dayliner Years, 1949–2012,* Sono Nis Press (2013).

Above the Bush: A Century of Climbing on Vancouver Island, 1912–2012

Lindsay J. Elms

Comox: Misthorn Press, 2012.
176 pp. $25.00 paper.

Jenny Clayton
University of Victoria

In 1968, Mike Walsh made a solo ascent of Vancouver Island's second highest peak, Mount Colonel Foster in Strathcona Park, "without rope or pitons," an approach he did not recommend to others (67). Reporting on a trip to the same "big, jagged, complex massif" in 1972 with two other climbers, Dick Culbert commented: "As for Mike Walsh – well, it is nice to see that a fine spirit of insanity has survived somewhere amid the march of climbing technology" (70). These and other accounts of climbing some of Vancouver Island's tallest peaks are featured in *Above the Bush*, a combination of fourteen first-hand accounts of trips undertaken between 1912 and 1972, and eleven chapters written by Lindsay J. Elms based on published accounts, interviews with other climbers, and his own trips. Taken together, the narratives in this book offer glimpses of how climbing was organized, the equipment climbers used, the increasing accessibility of peaks due to logging activities and transportation technology, and how Vancouver Island mountaineering has changed over time in terms of shifting mentalities and ethics.

An experienced Vancouver Island climber, Elms writes with passion and authenticity about places he has also visited himself. Organized chronologically, with each chapter focusing on a mountain or cluster of peaks, this book is nicely illustrated with fifty-one dramatic black-and-white photographs that show terrain, snowfields, and the contours of summits. In addition, nine maps indicate the location of mountains, rivers, and lakes noted in trip reports. A map of all the mountains featured here would help orient the reader, and the book would benefit from an introduction to provide context and to identify patterns in the Island's climbing history since 1912, of which Elms is arguably the expert. By highlighting the details of particular trips, this book works well as a companion piece to Elms's *Beyond Nootka: A Historical Perspective of Vancouver Island Mountains* (Misthorn Press, 1996), which discusses the overall climbing history of major mountains on the Island.

In *Above the Bush*, authors include well-known Canadian mountaineers Arthur Oliver Wheeler, co-founder of the Alpine Club of Canada, and his son Edward Oliver Wheeler, who participated in the first topographical survey of Mount Everest in 1921. The voices of men living close to the foot of the mountains in the Comox Valley, such as building supply store owner Geoffrey Capes and newspaper editor Ben Hughes, are also featured here. Some writers use technical language that is more suitable for readers with climbing experience, while others, such as Capes, have an accessible style that will be appreciated by the general public. To find out more about some of the authors featured in this book, readers can visit Elms's website, Beyond Nootka, http://www.beyondnootka.com/. All the authors here are men, although women participated in some of these trips. A future publication that includes the voices of women climbers such as Phyllis Munday (the chapter

on Mount Albert Edward is written by her husband, Don), and of the female members of the Vancouver Island alpine clubs, would help to illustrate the diversity of individuals who were drawn to the mountains for recreation.

This book will appeal to climbers planning their next trip to one of Vancouver Island's many challenging peaks and to historians of mountaineering and outdoor recreation. Even long-term residents of the Island will learn about alpine areas with which they are not yet familiar.

Sensational Victoria: Bright Lights, Red Lights, Murders, Ghosts and Gardens

Eve Lazarus

Vancouver: Anvil Press, 2012.
160 pp. $24.00 paper.

John Adams
Victoria

Eve Lazarus is a Vancouver-based freelance writer and self-confessed obsessive blogger about houses and their genealogies. Her passion for history, the arts, old houses, and her community has resulted in three previous books: *At Home with History: The Untold Secrets of Vancouver's Heritage Homes*; *Frommer's Vancouver with Kids*; and *The Life and Art of Frank Molnar, Jack Hardman and LeRoy Jensen* (which she co-authored). She has now extended her scope to include British Columbia's capital city in *Sensational Victoria: Bright Lights, Red Lights, Murders, Ghosts and Gardens*, an attractive and lavishly illustrated popular history that is promoted as a "must-read for both history buffs and regular visitors to The Garden City."

Sensational Victoria is an eclectic compendium of truly captivating stories. While a few are sensational because they are about murders and ghosts, most of them are sensational because they excite our senses of sight and sound and allude to our sense of smell. The work of selected artists, writers, poets, and gardeners comes to life through Lazarus's carefully written prose, brief quotations, and excellent photographs.

The book is a true potpourri of diverse stories, written mainly in the form of short articles. The ten chapters consist of legendary women, tales of the sea, the red light district, murder, ghost stories, heritage gardens, interesting people the author calls "bright lights," the group of artists called the Limners, a downtown walking tour, and an Emily Carr walking tour. Though many of the stories are based on published material, such secondary sources have not yet been overly used. Many of the people Lazarus writes about are still alive, and she has included extensive information based on her interviews with them. This aspect of the book will appeal to both local historians and community researchers who are looking for new, fresh material.

Carefully chosen photographs illustrate every chapter. Archival images are juxtaposed with good-quality ones taken by the author herself. Though colour pictures adorn the cover, all inside photographs are black and white. Since they form an important part of the book, it is gratifying that the images are crisp and large enough to show detail. From a variety of sources, including private collections, few of the archival images used here have appeared in other local histories of Victoria.

There are no specific references or footnotes in the book, but Lazarus

does include a useful bibliography. She has also provided a detailed index that, because the chapters are not in any special order and their contents are randomly presented, will be particularly beneficial to readers who want to retrieve information at a later date. This is not a criticism as the way the material is presented is one of the book's strengths and keeps it lively and interesting.

Sensational Victoria will probably appeal most to people who live in and around the capital city, especially those who follow the arts or who have moved away and want to find out about some of Victoria's quirky history or update themselves on recent cultural and social trends. Well researched and well written, it will be a useful source of fact and background pertaining to deserving people and themes that, for the most part, are rarely given the limelight.

Behind the Steam: The Inside Story of the Gastown Steam Clock

Daryl R. Stennett

Sechelt: Pellucid Expressions Publishing, 2011. 127 pp. $24.95 paper.

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Vancouver

With a seemingly permanent cluster of tourists snapping its photo, the Gastown steam clock is undoubtedly one of the most popular tourist attractions in Vancouver. Despite its misleading Edwardian appearance (it was built in the 1970s) and the use of archaic technology (a steam engine), Daryl Stennett shows that, while the steam clock may be a charlatan as a historical artefact, the story of how it came to be is fascinating in its own right.

Drawing from extensive interviews with clockmaker Ray Saunders, volunteer assistants, and city bureaucrats, Stennett walks the reader through the conception of the clock as a creative way to conceal a steam vent through the many trials of building something clockmakers warned would not work ("time and steam don't mix goodbye!" [17]). The saga continues for decades after the unveiling, as Saunders and city staff are faced with problems such as its deafening noise, vandalism, car crashes, off-key chimes, and its inability to keep accurate time. Ultimately, the back-up electric motor became the clock's main driving force and a computerized tune-keeper was added, but these modifications do not seem to have diminished its status as a Gastown icon.

Stennett mainly paints a tale of the human spirit's triumph against the odds (and physics), but the more interesting story from an urban political history perspective is that this first-of-its-kind project was something so innovative and filled with unknowns that it would never be green-lit by today's obsessively risk-averse city bureaucrats. Given that the clock cost double what initial estimates had indicated, and took two years longer to build, *Behind the Steam* can be read as a case study helping to explain some of that risk-aversion.

A drawback of *Behind the Steam* is Stennett's insistence on persistently hammering the reader with a positive spin on the steam clock. Thankfully he does not cherry-pick the positive aspects of the story the way a tourist brochure might, but the over-abundant exclamation marks throughout the text, and sentences such as "But the quality at its heart is a three-letter

word: FUN" (101), at times feel pushy. And unnecessarily so because the writing is otherwise clear and to the point, the research impressively thorough, and the subject so worthy that the words could have told a perfectly engaging and informative story by themselves without the author's salesmanship getting in the way.

Stylistic quibbles aside, *Behind the Steam* amply delivers on its promise of being "The Inside Story of the Gastown Steam Clock." At 127 pages and richly illustrated with documents and photographs, it is a quick read that informs rather than bores the reader. It should appeal to local and urban historians, civic boosters, horologists, and the occasional tourist interested in delving deeper into this steampunk roadside oddity.

Life in the Tee-Pee
June Koropecki

Lytton: Freedom Graphics Press, 2010. 306 pp. $26.95 paper.

Ian Mosby
University of Guelph

In the spring of 1956, the proprietors of the roadside Tee-Pee Restaurant near Boston Bar were unceremoniously informed that their business and odd assortment of buildings would be expropriated and destroyed to make way for the arrival of the Trans-Canada Highway. The Tee-Pee – and its signature Wimpy Burgers – had become a fixture for the local community and highway travellers since it was first opened on the side of Fraser Canyon Highway in the spring of 1949 by Ontario transplants Bill and June Koropecki. Published just a year before June's death at the age of eighty-seven, *Life in the Tee-Pee* is the story of the restaurant's brief but colourful life. And, to this end, it's much more than simply the self-published memoir that it seems at first glance. Indeed, it manages to paint a fascinating and lively portrait of a rough-and-tumble postwar period in BC history. Indeed, this story of a small roadside stop contains enough humour, nostalgia, and eccentric characters to populate a small city.

The Tee-Pee Restaurant, which over time added a gas bar, campground, and other amenities, was a reflection of both the early postwar years and its energetic and fascinating young owners. The Koropeckis were not natives of Boston Bar or even British Columbia; rather, they stumbled upon their home following a meandering road trip that began in Brantford, Ontario, and took them to Juarez, Mexico, and eventually back up the west coast to their highway location thousands of kilometres from where they started.

Koropecki therefore begins her fascinating memoir with a question: "Who knows why, or from where came the notion to leave home, kin, [and] the security of steady employment, to set out upon an unknown road to take up a new life?" (1). By the end of the book, of course, it's abundantly clear. The Koropeckis viewed themselves as modern-day pioneers who sought to build a life that was unique and precisely their own. Who, for instance, on a whim, would construct a tee-pee-shaped restaurant from wood harvested from an empty lot on the side of the highway? Who, moreover, would get the running water for their restaurant by constructing a small dam on a nearby, wildly rushing creek and, later – fed up with a finicky diesel generator – build their own creek-side hydroelectric plant at what turned out to be great peril to their own lives?

The story that Koropecki tells is very much a pioneer story that follows the rules of the genre, with its share of hardship, colourful characters, and harrowing encounters with – and inevitable triumph over – nature. And, like many of the stories of the "wild west," it's one that ends with the arrival of a government keen to modernize and tame the landscape. To a certain extent, then, it's a story perfectly suited to capturing the spirit of British Columbia's rural interior during a profoundly transformative period.

In addition to lovingly describing the family's odd assortment of pets – which, at various times, included dogs, cats, a goat, a groundhog named Skookum, two de-scented skunks, and a baby squirrel – Koropecki is most interested in the people who passed through this roadside institution. These range from a fascinating and well-loved local Nlaka'pamux elder named Johnnie to a family of subsistence farmers from McBride who, with their pigs and chickens, passed through on their way to a rumoured job at a sawmill in New Westminster. While, like most self-published books, *Life in the Tee-Pee* could have benefitted from the attention of an editor, Koropecki is nonetheless a good writer who really does, at times, succeed in making her characters come alive through humorous and sympathetic portraits.

The answer to one of the first questions I had going into the book – why a tee-pee? – was not quite what I expected. It turns out that it had nothing to do with the Indigenous inhabitants of the region who, of course, lived in pit houses (*kekulis*). Rather, the Koropeckis had been inspired by other roadside tee-pee cafes that they had eaten at on their ramblings in Kentucky and Montana. Their tee-pee and its associated totem poles and other painted and carved iconography were, in other words, pure kitsch – designed as eye-catching oddities made by a family who had little understanding of Aboriginal culture and traditions but who wanted their restaurant to be noticed by curious travellers from afar. And, while a number of Indigenous people from the nearby Boothroyd First Nation populate Koropecki's narrative, it's never quite clear what they thought of this monument to the "Imaginary Indian" only a few kilometres from their rooted and viable Indigenous community.

The story of the Tee-Pee Restaurant, in other words, offers a fascinating glimpse into life on a highway in rural British Columbia during the postwar years. It also offers food for thought to those interested in this period of rapid growth and transformation.

Ever-Changing Sky: Doris Lee's Journey from Schoolteacher to Cariboo Rancher

Doris C. Lee

Halfmoon Bay: Caitlin Press, 2012.
269 pp. $24.95 paper.

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Doris Lee's memoir, *Ever-Changing Sky,* offers readers an account of the nearly twenty years she and her husband spent as owner/operators of Big Lake Ranch, deep in the heart of British Columbia's Cariboo country. Freshly married in 1950, the pair uprooted from the sunny bustling climes of postwar California to an isolated cattle ranch with few

modern comforts, much to Lee's shock and dismay. A self-described "dude" who knew nothing about cattle and ranches, Doris struggled with the environment, work, and loneliness. Through stubbornness, necessity, and determination Lee gradually began to appreciate life at Big Lake. She soon established dedicated friendships, raised two boys, and evolved into a sharp-shooting ranching woman who eventually acquired the skills to shepherd her own fifteen hundred-plus head of sheep.

The warp and woof of *Ever-Changing Sky* pulses from Lee's environmental observations, and this is only fitting: much of Doris's ranch work, camping excursions, or social events were dictated by the Cariboo's wildly swinging seasons. Indeed, *Ever-Changing Sky* is, in many ways, a love letter from Lee to the region's nature. Her descriptions of the welcome first green of spring, the plethora of flora and fauna with which she shared the ranch, the booming violence of Cariboo thunderstorms, and the heavy silent whiteness of winter are carefully rendered.

Ever-Changing Sky is akin to late nineteenth- and early twentieth-century gendered pioneering narratives. For Lee, coming from urban California, her journey to the Cariboo may have felt like a visit to the past frontier. Through historical vignettes, Lee links her move and early years at Big Ranch to the historic Cariboo ventures of the fur traders, miners, entrepreneurs, and ranchers who put down roots, becoming, as the Lees did, Caribooites. Such narrative gestures remind readers how near and dear the settler-colonial narrative is to westerners in the twenty-first century. Others interested in the social and economic history of ranching in the region will be gratified with the general outlines of the work as well as tempted, and occasionally unfulfilled, by shadows of conflict between ranch owners and labour, cattlemen and the market, and ranchers and the provincial grazing department. For those interested in the complex relationship between nature, people, and place making, or those who want to know more about a personal environmental experience of the Cariboo after the gold played out, *Ever-Changing Sky* is a fine read.

Memories of Jack Pickup: Flying Doctor of British Columbia
Marilyn Crosbie

Courtenay: RDM Publications, 2012. 128 pp. $18.00 paper.

Atlin's Anguish: Bush Pilot Theresa Bond and the Crash of Taku Flight 2653
Brendan Lillis

Halfmoon Bay: Caitlin Press, 2012. 192 pp. $24.95 paper.

A Pilot's Journey Log: Daryl Smith and Pacific Coastal Airlines
Jack Schofield

Mayne Island: CoastDog Press, 2010. 152 pp. $34.95 cloth.

Furrows in the Sky: The Adventures of Gerry Andrews
Jay Sherwood

Victoria: Royal British Columbia Museum, 2012. 240 pp. $19.95 paper.

Bret Edwards
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Transportation and communication technologies have played an integral role in modernizing British Columbia by reconfiguring possibilities of movement and exchange. As Cole Harris points out in *The Resettlement of British Columbia* (1997), the province's historical development has been one of a "struggle with distance," in which the logic and pattern of colonial settlement, propelled by industrial technologies like the railway and telegraph, collided with local geographical realities to complicate the state's effort to extend its gaze, underpinned by a capitalist ethos, across space and time. The modernization process was thus protracted and uneven, bringing some areas more than others within new social and economic webs of life and revealing that industrial technologies possessed impressive, but limited, means of conquering distance and reconfiguring socio-spatial relations in the early twentieth century.

Four recent historical biographies about aviation in British Columbia extend this story into the postwar era and explore the distinctive footprint left by the airplane in the province. In different ways, each highlights how air travel changed the terms of navigating British Columbia's disparate geography, making local communities more accessible and knowable, and incorporating remote territories within wider economies. As stories about individuals and their particular relationship to aviation, these works contribute to the historiography of small-scale civil aviation and bush flying in Canada, and bring greater clarity to events in British Columbia that have thus far received less attention than those in other parts of the country (like the Canadian North).

Mobility is a common theme across all four works, particularly with respect to how the airplane facilitated multi-scalar movement and altered local understandings of space and place. Marilyn Crosby's *Memories of Jack Pickup: Flying Doctor of British Columbia* tells the story of general practitioner Jack Pickup, who taught himself how to fly to serve residents of remote

northwest Vancouver Island. Pickup's embrace of flying demonstrated a keen awareness of the challenges of practising medicine along the coast and an understanding that modern technology could serve social ends and save lives. While the narrative is at times uneven and unfocused, straying from a discussion of Pickup's ingenuity and involvement in flying to dwell on local community squabbles and the author's personal connection to her subject, this is nonetheless an engaging story of a community figure that highlights the importance of aviation to rural life in postwar British Columbia.[1]

Similarly, Brendan Lillis's *Atlin's Anguish: Bush Pilot Theresa Bond and the Crash of Taku Air Flight 2653* examines the opportunities and pitfalls of flying in northwestern British Columbia. Lillis recounts the story of his sister, Theresa, a bush pilot in Atlin, a remote town near the BC-Yukon border, who was at the helm during a plane crash in 1986 that claimed several lives. Alongside revealing the real risks – unpredictable weather patterns and dangerous take-offs and landings – of navigating the province by air, Theresa's experience as a bush pilot and her struggles to exonerate herself after the crash offer insight into the gendered nature of bush flying, an understudied topic in the history of Canadian aviation. Because she had chosen to enter a male-dominated world, her suitability and competency were measured according to a different, harsher standard, prompting her in some ways to perform as a man, wearing overalls and a ball cap until others literally thought she was a boy (85). Overall, despite functioning at times as a platform from which to confront his sister's critics and rehabilitate her image, Lillis offers a rich, detailed narrative on the relationship between flying and individual and community identity in rural British Columbia.

Switching to the economics of air travel, Jack Schofield's *A Pilot's Journey Log: Daryl Smith and Pacific Coastal Airlines* traces the life of Daryl Smith and his involvement in civil aviation in late twentieth-century British Columbia. A bush pilot and logger, Smith later founded and became president of Pacific Coastal Airlines, building it into a successful regional carrier during an era of deregulation in Canadian commercial air travel. Schofield argues that Smith's business acumen, specifically his decision to serve both commuters and bush ventures along the coast, enabled Pacific Coastal Airlines to weather a series of challenges – particularly the threat of acquisition by a larger airline and onerous federal taxation requirements – and emerge as British Columbia's only independent regional air carrier by the 1990s. Smith's ability to have "a foot in both worlds" (xi), and to recognize the commercial potential of regular air service to local resource economies, helped ensure his unique position in the province's aviation industry. A colourful account of a fascinating man complete with a multitude of beautiful photographs and funny anecdotes, *A Pilot's Journey Log* will appeal to anyone seeking insight into the history of commercial air transport in the province and the changes it underwent following deregulation.

But beyond offering potential profit and greater mobility, the airplane also provided the means by which the state could accumulate knowledge about territory and landscape. In *Furrows in the Sky: The Adventures of*

[1] Editor's note: For Pickup's career at Alert Bay, see Dara Culhane, *An Error in Judgement: The Politics of Medical Care in an Indian/White Community* (Vancouver: Talonbooks, 1987).

Gerry Andrews, Jay Sherwood details provincial civil servant Gerry Andrews and his successful efforts to introduce aerial photography in British Columbia between the 1920s and 1960s, first as an employee of the Forest Branch and later as the province's surveyor general. Believing aerial surveying to be more precise and effective than ground methods for mapping terrain, Andrews initially found his position a hard sell in government because it clashed with existing ways of marking territory. In one exchange, Andrews struggled to explain the merits of aerial photography to his sceptical boss, who contended: "The only way to map the country is to get out and see it" (73). But, over time, resistance to these new measures eroded and Sherwood credits Andrews, through his embrace of new technologies, with revolutionizing the provincial forestry industry and the techniques underpinning postwar state megaprojects. A well-researched effort that could have benefitted from the inclusion of footnotes, Sherwood's work should be of interest to historical geographers, historians of aviation, and those attentive to the process of state building in the twentieth century.

In different ways these four works point to another chapter in British Columbia's "struggle with distance" – namely, how the technology of the airplane changed the calculus of navigating and traversing the province's geography, challenging spatial frictions, and unsettling and reshaping lived experiences. More broadly, each book offers a snapshot of the history of bush flying and civil aviation in British Columbia during the last half of the twentieth century, a welcome start for a topic that still remains largely to be written.

Investing in Place: Economic Renewal in Northern British Columbia

Sean Markey, Greg Halseth, and Don Manson

Vancouver: UBC Press, 2012. 352 pp. $34.95 paper.

Laura Lamb
Thompson Rivers University

This book addresses the question of how to bring about sustainable economic and social development in northern British Columbia. It is written from a geographic perspective with influences from policy studies and economics. The authors successfully argue that economic renewal requires a whole community approach, largely dependent on moving from a space-based to a place-based economy in both policy and actions. They set the broad goal of creating resilient rural and small-town economies that are flexible, responsive, robust, and able to react quickly to meet the challenges – and capitalize on the opportunities – of a fast-paced global economy. This lofty task involves diversifying existing resource development in a way that complements local assets and meets the needs of residents.

As the title of the book suggests, the concept of a place-based economy is a major theme and is argued to be the most appropriate approach for achieving the flexibility required in the new global economy. A place-based economy is described as having four bottom lines – namely, economic, environmental, cultural, and community – each of which is viewed as being complementary to the others as well as providing opportunities for diversification, investment, and development.

The authors provide context by tracing through the history of past development from First Nations involvement in pre-European contact trade, to Bennett's province-building era of the 1950s, to the challenges brought about by globalization in the 1980s. The role of public policy, both historically and for future development, is a consistent theme throughout the book. In Chapter 2, public policy is described as playing an active role in shaping the destinies of communities in northern British Columbia, with reference to the impacts of specific policy decisions (such as the provincial consolidation of health care). In Chapter 3, the authors emphasize the importance of public-sector recognition that government spending on community, physical, and human resource infrastructure be viewed as an investment with long-term returns rather than as an expense. An overview of the history of regional development policy is provided in Chapter 4, while Chapters 5 and 6 describe public-sector responses to the challenges of globalization and business cycles since the 1980s. The final four chapters outline policy recommendations to achieve a place-based economy, including, in Chapter 8, an interesting discussion of the need to reconcile top-down and bottom-up relationships.

Investing in Place makes good use of the relevant literature (e.g., the discussion in Chapter 7 of the dynamics of competitiveness and its applications to northern British Columbia), including some interesting case studies on the role of planning in Smithers and Valemount and the experiment of instant town development in Tumbler Ridge.

In sum, the authors make a convincing case for a holistic approach to sustainable economic and social development in northern British Columbia, a perspective that can be applied to other resource-based economies as well. On the whole, the book is well written, includes an extensive bibliography, and contains a wealth of material on the economic and social development experiences of rural and small communities in the northern part of the province, with a focus on the last thirty years. *Investing in Place* would make a suitable textbook for courses in regional or community development.

Edible Histories, Cultural Politics: Towards a Canadian Food History

Franca Iacovetta, Valerie J. Korinek, and Marlene Epp, editors

Toronto: University of Toronto Press, 2012. 472 pp. $34.95 paper.

Social Transformation in Rural Canada: Community, Cultures, and Collective Action

John R. Parkins and Maureen G. Reed, editors

Vancouver: UBC Press, 2013. 428 pp. $95.00 cloth.

Christopher Herbert
Columbia Basin College

Over the course of the twentieth century, massive social, economic, cultural, and political transformations occurred in Canada, almost all of which benefitted rapidly growing urban areas. As urban areas grew more and more dominant, the concerns and experiences of rural populations were increasingly

rendered invisible to urban dwellers while the resources that flowed from the hinterland – minerals, lumber, and food – were taken for granted. Both *Social Transformation in Rural Canada* and *Edible Histories, Cultural Politics* seek to redirect scholarly attention back to the land, its produce, and the cultural meanings, political actions, and social organizations that food, lumber, and ore create.

Reflecting most of the authors' backgrounds in political science, sociology, and geography, *Social Transformation* focuses on recent history, often from the mid-twentieth century onward, and on identifying and reacting to the challenges facing rural areas. Five chapters use BC case studies that reflect the challenges facing communities as the logging industry falters, resources and infrastructure are increasingly concentrated, and neoliberal policies undercut provincial and government support for communities. As these chapters make clear, the result is that communities, with varying degrees of success, are having to find their own ways to cope with these changes.

Of particular interest are the chapters by Jonkai Bhattacharyya et al.; Nathan Young; and Emily Jane Davis and Maureen Reed, all of which explore how culture and identity can shape community reactions to social change. Bhattacharyya et al. is an interesting collaboration between Bhattacharyya and three Xeni Gwet'in elders from the Tsilhqot'in (Chilcotin) region. This chapter focuses on the Xeni Gwet'in's response to globalization and neoliberal policies by stressing the importance of place and alternative ways of thinking about the relationship to the land. Both Young's chapter on Bella Coola and Port Hardy and Davis and Reed's chapter on the Cariboo-Chilcotin Beetle Action Coalition explore how shifting identities in resource towns can both encourage and stymie dynamic responses to profound challenges as the logging industry falters, infrastructure is increasingly concentrated, and neoliberal policies erode government support for communities. But while the chapters on British Columbia hang together very well, the book as a whole suffers from trying to encompass such a diverse and broad topic. For example, under the rubric of "rural," separate essays deal with forestry, agriculture, and, to a far lesser degree, fishing and recreation. The links between these industries or the communities that serve them are never clearly or consistently explicated, forcing readers looking for connections to largely shift for themselves. This is a common problem with edited volumes and is only remarkable when compared with the structure and flow of *Edible Histories*.

Edible Histories, a collection of fourteen long essays, eight short essays, and one photo essay, is explicitly designed to be accessible to undergraduates while still remaining interesting for specialists in the field – a task at which it succeeds remarkably well. *Edible Histories* is meant to provoke discussion about the relationship between the purchase, preparation, and consumption of food and issues of power and identity. Though divided into eight parts, the chapters in *Edible Histories* contain numerous cross-references so that, with little effort, a remarkably coherent picture emerges from these twenty-three chapters.

Two short and two long chapters draw wholly or in part on BC-based materials. Megan Davies provides a short essay on the emergence of hybrid Native-Newcomer foodways among settlers in the Peace River region in the early twentieth century. In another short essay, Molly Pulvar Ungar examines the

meanings of banquets held in Montreal, Quebec, and Victoria for the 1939 Royal Tour and how, through the menu, the Canadian hosts created deeply symbolic meanings reflecting different claims to identity in relation to the British Crown and British Empire. Both of these strong short essays would be well suited to sparking discussion in an undergraduate classroom. Catherine Carstairs' long essay on the emergence of the health food market focuses heavily on Vancouver. Carstairs notes that the market basis and underlying conservatism of much of the health food movement acted to undercut the potential for more radical understandings of health and food. One of the strongest entries in *Edible Histories* is James Murton's account of the Empire Marketing Board (EMB), which he analyzes through attention to one particular commodity – apples – grown mainly in British Columbia. Murton argues that, through the EMB, the state played a crucial role in creating an imperial food system, a process that continued even after the tariffs enacted in the midst of the Great Depression prompted the British government to abolish the board. The chapters by Caroline Durand, Marlene Epp, Natalie Cooke, and Valerie Korinek, though not on British Columbia, also stand out in what amounts to a particularly thoughtful and thought-provoking, yet accessible, collection of essays.

Both *Social Transformation* and *Edible Histories* are strong collections that act to redirect our attention to rural areas, the goods produced there, and the people that live there. Both volumes also remind us that the food resources that we consume and give meaning to in urban spaces are intricately bound to rural areas. Finally, both volumes reaffirm the cultural importance of commodities and the way that certain commodities, be they food or forest products, can become key means of articulating identities in an ever-changing world.

Canadian Liberalism and the Politics of Border Control, 1867–1967

Christopher G. Anderson

Vancouver: UBC Press, 2013. 266 pp. $32.95 paper.

Reg Whitaker
University of Victoria

Always among the more contentious of Canadian public policies, the control of immigration, legal and illegal, is once again on the front burner. Political scientist Christopher Anderson sets himself the task of explaining the broad dynamic of immigration debate over the first century of Confederation. He points out that the existing literature on the subject, while filling in a rich factual foundation for analysis, has tended to be stronger on description than on theory.

Anderson focuses on the "control/rights nexus" in Canadian discourse on immigration. Some have seen the emergence in the postwar era of a rights-based liberal attitude towards immigration as a kind of virgin birth following generations of restrictive, not to speak of racist, control-centred approaches. Anderson instead posits an enduring dialectic between "Liberal Internationalism" and "Liberal Nationalism." The latter was dominant from the 1860s through the 1930s, reflected in the widespread framing of immigration as a privilege not a right, with Canadians setting the terms of

entry according to the strict dictates of national sovereignty. He insists, however, that Liberal Internationalism, drawing on nineteenth-century British liberalism for inspiration, was never absent from policy planning and, indeed, was intimately associated with the foundations of Canadian immigration law and practices. Thus the (temporary) triumph of Liberal Internationalism in the postwar era was not born *de novo* but, rather, reflected another stage in a long struggle that continues today.

Anderson is at his best in depicting the interactive dynamics of this contest and how the apparent ascendancy of one discourse spawns contradictions that reconfigure the policy field. For instance, Liberal Nationalist controls breed more controls until Liberal Internationalism inevitably reasserts itself through judicial intervention or aroused public opinion. Conversely, heavier emphasis on the rights of non-citizens breeds Liberal Nationalist counterattacks to reassert national sovereignty. Anderson offers a guide that stands outside the day-to-day ideological fray, which is a very useful contribution.

One might enter a caution on his methodology: his extensive utilization of public discourse in the form of parliamentary debate may have skewed his findings to a degree. He gives short shrift to Marxist or other economic interpretations, but parliamentarians are inclined to dress up crass economic self-interest in fancy rhetoric. Sometimes what passed for liberalism was really no more than capital's demand for importing cheap labour.

I have some doubts about Anderson's characterization of nineteenth- and early twentieth-century Liberal Internationalism. British liberalism of the era was strongly infused not only with laissez-faire but also with notions of racial superiority alien to the contemporary mind. The nineteenth century "internationalist" strain he sees reasserting itself in the twentieth-century postwar era was actually a very different beast from the human rights-based internationalism with which we are now familiar. Today's pervasive delegitimization of racist discourse means that even resurgent Nationalist arguments for restriction and control must now eschew openly racist sentiments – unlike earlier eras, in which both "nationalists" and "internationalists" were comfortable with conceptualizing immigration in racially differential terms.

Despite these qualifications, by reaching for and largely achieving "big-picture" analytical clarity, the author makes a major contribution to Canadian immigration studies.

Subverting Exclusion: Transpacific Encounters with Race, Caste, and Borders, 1885–1928

Andrea A.E. Geiger

New Haven: Yale University Press, 2011. 304 pp. $45.00 cloth.

Joel Legassie
University of Victoria

In 1871, in the process of dismantling the *mibun*, or caste system, that had been the basis of Japanese politics and society for hundreds of years, the fledgling Meiji government emancipated the *buraku jūmin*, or outcastes, making them citizens of the newborn Japanese nation-state. Unfortunately, this decree could not erase hundreds of years

of fear and prejudice directed at the people formally designated as outcaste. This prejudice, and the ideas about human social relations underpinning them, were carried across the Pacific Ocean by Japanese migrants to British Columbia and other parts of western North America in the late nineteenth and early twentieth centuries. In *Subverting Exclusion,* Andrea Geiger draws on cross-cultural and linguistic fluency to illustrate how the ideology of caste encountered various expressions of white racism in western North American jurisdictions. She makes a compelling case that these ways of understanding difference came together in a cross-Pacific dialogue in which fluid constructs of identity were negotiated in a process of appropriation and refraction across ideological, linguistic, and cultural lines. Skilfully weaving together public and private sources from four countries, Geiger demonstrates that neither the Japanese immigrant community nor those who expressed racist and exclusionary sentiments were homogenous groups operating within static and exclusive domains of communication.

Geiger provides a number of perspectives on this dialogue and its consequences. She shows how preoccupation with caste-based status on the part of Japanese officials undermined possibilities of a collective Japanese response to white racism. These officials tried to protect Japan's reputation as a civilized nation by blaming racist sentiment on the behaviour of low-status migrants. They attempted to manage migrant behaviour through the control of passports and finally agreed to severely restrict emigration from Japan to Canada and the United States in order to forestall humiliating exclusionary legislation. Caste and race also interacted within Japanese communities in North America, sometimes undermining traditional prejudices, as in attempts to lose outcaste family histories in the new society, which did not differentiate among Japanese groups; and sometimes preserving them, as in the practice of inquiring into the family histories of potential marriage partners to protect the purity of a blood line. Another interesting example is the Japanese Shoemakers Association in San Francisco, which fought both white racism and caste prejudice by protecting the rights of entrepreneurs in a trade traditionally associated with the *buraku jūmin*. A particular strength of the book is Geiger's analysis of the development of legal structures motivated by exclusionist sentiment as well as their responses to immigrant strategies to "subvert exclusion" and the ramifications of the legal structures developed in neighbouring jurisdictions for the same purpose.

These well-researched examples contribute to a growing literature that corrects portrayals of Asian communities in British Columbia as static and homogenous others cut off from the dominant white society. More specifically, Geiger challenges a deep silence about the ideology of caste differentiation within Japanese communities on both sides of the Pacific. She rejects the argument that this silence protects the descendants of *buraku jūmin* by providing them a measure of anonymity. Instead, silence leaves the prejudice and the framework of thought behind it unchallenged, while it is perpetuated through code words and euphemisms. By bringing this ideology into the open, Geiger hopes to contribute to its subversion. While it is beyond the scope of this review to judge her success in this endeavour, *Subverting Exclusion*

provides a perspective that highlights the dynamic agency, not to mention courage, of the 270,000 Japanese men and women who crossed thousands of kilometres of ocean to carve out new lives in a foreign and often hostile land.

Debating Dissent: Canada and the Sixties

Lara Campbell, Dominique Clément, and Gregory S. Kealey, editors

Toronto: University of Toronto Press, 2012. 384 pp. $29.95 paper.

Nancy Janovicek
University of Calgary

Generation has dominated sixties scholarship since the baby boomers came of age in the 1960s. Early historical scholarship, often written by those who participated in the events, emphasizes a rupture with the past. These writers focus on the legacies of "the sixties generation" and seek to explain why their own political aspirations failed. Recent studies stress continuity with the 1950s and the 1970s. They question the cohesiveness of this generation and the prominence of generational conflict. *Debating Dissent* follows these themes and makes important contributions to the scholarship that seeks to understand the complexities and contradictions of that period.

This collection has two objectives. First, the editors seek to examine Canadian experiences through a global perspective and to understand Canadian contributions to international developments. The transnational approach is, for the most part, limited to a North American perspective. The editors' second objective is to propose a new framework for understanding the 1960s – one that rejects decadal exceptionalism. The contributors adopt the influential idea of "the long sixties," a narrative that rejects "the stereotype of a quiescent 1950s or a co-opted 1970s" (18). This declension narrative, the editors warn us, "locate[s] authentic political engagement or activism within movements dominated by white, generally male, middle-class university students" (20). The range of topics covered in this collection illustrates that focusing on this elite group ignores the many stories that must be told before we can begin to make sense of the social, political, and cultural transformations that took place in the 1960s.

The book is divided into five parts: Drugs, Health, and the Environment; Higher Education; Authority and Social Protest; Race and Working-Class Movements; and Nationalism and the State. All of the contributors tell a compelling story and offer fresh insights into key events associated with the decade: the health food craze, psychedelic drugs, university protest, confrontations between police and activists, and the influence of the Black and Red Power movements in Canada. The essays in the final section turn our attention to changes in government bureaucracy, a topic too often overlooked in sixties narratives. The authors pay careful attention to connections between the politics of the 1950s and the 1960s but tend to associate youth with radicalism and older people with conservatism. The chapters about student activism insist that it was necessarily radical, but there is limited examination of youth working within conservative organizations. Nevertheless, by drawing our attention to intergenerational collaboration, *Debating Dissent* lays the foundation

for a critical examination of differences within generations.

Scholars who are interested in nuanced analysis of social change in the late twentieth century should read *Debating Dissent*. Students and a broader non-academic audience will also enjoy these histories.

Back to the Land: Ceramics from Vancouver Island and the Gulf Islands, 1970–1985

Diane Carr and Nancy Janovicek

Victoria: Art Gallery of Greater Victoria, 2012. 95 pp. $29.95 paper.

Maria Tippett
Cambridge University

Earning a decent living from pottery is difficult. Crafts, in general, do not support high earners. The notion that any amateur can throw a pot has kept professional potters just above the poverty line – or in some cases, just below it. Given the challenges to the urban potter, it is perhaps not surprising that when the back-to-the-land movement arrived around 1970, a new generation of rustic potters emerged. Now, with more than a generation separating us from the end of that movement in 1985, we have the hindsight to examine the phenomenon.

Any book or catalogue accompanying an art exhibition needs to consider the objects on display in their cultural, social, and political context. And if any art historians find themselves ill equipped to look beyond the canvas, sculpture, video – or in this case the ceramic "pot" – they can conscript others to help them. Parcelling up the task in this way can result in conflicting agendas, thereby leaving the reader in search of an overarching theme. More happily, as with the book under discussion, *Back to the Land: Ceramics from Vancouver Island and the Gulf Islands, 1970–1985*, more than one viewpoint can give breadth and understanding to the subject at hand.

Nancy Janovicek is a historian at the University of Calgary whose research on the back-to-the-land movement in British Columbia is well suited to a discussion of pottery-making between 1970 and 1985. Situating potters within the rural counterculture movement, Janovicek considers New Left ideologies, rustic home building, child rearing, health foods, and farming practices, along with American civil rights, the Vietnam War, and religious and sexual practices as part of what she calls "countercultural experiments." As she writes, the movement "shared three common goals that were crucial to individual and social liberation: decentralization and local control over governance; self-reliance and mutual aid; and development of alternative economic models that rejected mass production and dangerous technological development" (10). Janovicek's chapter admirably sets the stage for Diane Carr's discussion of pottery-making on Vancouver Island and the Gulf Islands in the same period. A former pottery-shop owner – she ran Victoria's Potters Wheel during the 1970s – Carr is well qualified in writing about the economics of pottery-making, art schools, and potters' guilds as well as in providing short biographies of the potters themselves. She is best, however, when she writes about the influences that have shaped pottery-makers' artistic styles and philosophies. Carr shows, for example, how Ian Steele and Wayne Ngan were committed, like their mentors Bernard Leach and

Shoji Hamada, to raising "the humble utilitarian pot to an almost mystical status, and the work of the potter to a spiritual pursuit of beauty, harmony, and simplicity" (27). She demonstrates how Jan and Helga Grove's connection to European modernism made them adhere in their work to the German Bauhaus's famous mantras: "form follows function" and "less is more." And she tells us how Walter Dexter, among others, departed from the "demanding discipline of repetitious production" by following the experiments of the Abstract Expressionist painters in the United States (45). Although the counterculture movement is now over, potters like Wayne Ngan, among others, continue to produce work within the three stylistic categories as charted by Carr. Many rustic potters are still working outside of the specific ideological circumstances of the period about which Janovicek writes. The low financial rewards of potting seem to have natural affinities with a counterculture lifestyle, especially one pursued outside of the urban setting. Is it too materialistic to observe that making pottery is inherently a messy business? After all, building a kiln is dangerous. Few city-dwellers want one in the backyard.

Gumboot Girls: Adventure, Love and Survival on British Columbia's North Coast

Lou Allison, editor, and Jane Wilde, compiler

Prince Rupert: Muskeg Press, 2012. 290 pp. $18.99 paper.

Journeywoman: Swinging a Hammer in a Man's World

Kate Braid

Halfmoon Bay: Caitlin Press, 2012. 288 pp. $24.95 paper.

Nancy Janovicek
University of Calgary

Strong women grace the covers of both of these memoirs of pioneering women who made unconventional choices in the 1970s. Four women flex their muscles in the cover image of *Gumboot Girls,* proudly displaying the physical strength they have acquired living in northern British Columbia. Kate Braid effortlessly carries lumber at a construction site in the photo on the cover of *Journeywoman.* Women's liberation in the 1960s emphasized women's intellectual capacities as the basis for women's equality. These books are the memoirs of smart women who came to realize that physical strength was also an important marker of liberation from restrictive gender roles that rested on persistent assumptions of women's dependency, frailty, and lack of skill. These books shed light not only on women's proud defiance of these expectations but also on their insecurities as they negotiated contradictory messages about being independent women.

It was Jane Wilde's idea to compile the memoirs of thirty-four women who went back to the land in Haida Gwaii and in the area around Prince Rupert. Lou Allison, friend and fellow back-to-the-lander, edited *Gumboot Girls*. Reading *Girls Like Us* (Sheila Weller's book about pioneering female rock icons of the 1970s) made Wilde aware of how the cultural shifts instigated by the women's movement created new opportunities for young women to lead lives that did not conform to the nuclear family ideal that became entrenched in the postwar years. The sexual revolution, countercultural rejection of middle-class respectability, and feminist politics challenged social norms, making it possible for these women to experiment with alternative lifestyles. The ideas that such movements generated influenced the individual memoirs in unique ways. A common thread of the recollections is that broader social and political changes informed their choices and decisions in ways that were not obvious to them when they were in their twenties. As Agate Annie VerSteeg, one of the contributors in the collection, puts it: "these were the seventies, and we were learning how to be liberated women" (51). These lessons drew from experiences ranging from the celebration of attending to home births to a poignant story about recognizing, at a time when feminists were just beginning to talk about spousal violence, that a boyfriend was dangerous. Individual liberation rested on a network of women friends who supported each other through difficult periods and laughed together during the good times.

Work is a central theme in both books. Women who moved to remote communities in northern British Columbia and eschewed the conveniences of urban life had to learn labour-intensive chores, such as gardening, canning, and sewing. Many contributors to *Gumboot Girls* came to appreciate the value of this womanly work. New policies promoting women's equality in the workforce also meant they could work in male-dominated, well-paid jobs in mills and construction. Kate Braid's account of her experience as one of the first women to work as a journeyed carpenter explores these issues in more detail. Her collections of poetry about working in construction are eloquent documents attesting to the pride and joy of working with tools and to the challenges of facing male chauvinism daily on the jobsite. In *Journeywoman* Braid delves deeper into the impact that marginalization in the workforce and union, and the anger of some male colleagues, had on her personal development. Braid explains how systemic discrimination against women made it difficult to be the only woman on a job site. The memoir also provides a rare glimpse into the emotional toll this had on women who worked in the trades.

I will confess that, at times, I found the thick accounts of mundane day-to-day activities, various lovers, parties, and adventures overwhelming. But, on reflection, this is one of the important contributions these books make to social historians interested in how women took up feminist ideas in their own lives. The value of these memoirs is that they tell us what these women deemed to be the significant events in their lives – the events that should be recorded for posterity. Historians are attentive to issues that can easily be connected to the narratives of social history, such as work, social activism, and family. What these memoirs teach us is that these stories don't make sense without contemplation of love and loneliness, joy and sadness, and pride and doubt.

The Fisher Queen: A Deckhand's Tales of the BC Coast

Sylvia Taylor

Victoria: Heritage House, 2012.
192 pp. $17.95 paper.

Molly Clarkson
University of British Columbia

Promoting an upcoming reading of Don Pepper's *A Life on the Water* at the Vancouver Maritime Museum, Harbour Publishing exclaims: "Here, finally, is a book about commercial salmon fishing through the eyes of a commercial fisherman!" It is fortunate, then, that for the past twenty-five years, readers have also had access to several excellent books about commercial salmon fishing from the eyes – and pens – of female fishers and women of the coast, notably Edith Inglauer's bestselling account, *Fishing with John*, of her trolling days with husband John Daly aboard the *MoreKelp*, and Pat Wastell Norris's *High Boats: A Century of Salmon Remembered*. Sylvia Taylor's *The Fisher Queen: A Deckhand's Tales of the BC Coast* is the most recent addition to the subgenre of female fishing memoirs from the BC coast.

Taylor's narrative of her 1981 trolling season in the *Central Isle Cauldron* off the northern tip of Vancouver Island reads like a flash of sunlight on a copper lure: sudden, seductive, and elusive. At twenty-six, in the midst of a divorce and recovering from a car accident that had left her almost crippled two years earlier, Taylor takes off in a "wallowy old 40-foot wooden troller … a slow pig … a tough old girl," with her "sexy as the devil's own tail" boyfriend (14-15). Planning on making enough money to return to school in the fall for a degree in nursing and counselling, Taylor instead finds herself struggling to pull in enough salmon to buy fuel, ice, and groceries: "the gods and the government had conspired to set a deadly stage: no fish, terrible weather, closure, strikes, cutbacks, rocketing interest rates and falling fish prices. People took bigger and bigger risks, hoping for the miracle that would pay their mortgage and feed their kids. Many would drown in debt, in liquor, in despair" (147). It is this intertwining of startlingly frank memoir and eulogy for a way of life dying before Taylor's eyes that gives this slim volume a depth of character that is both insightful and heartily enjoyable.

Taylor pulls no punches in two hundred pages of prose that is, in turns, wry, rough, and lyrical. Deaths, gruesome injuries, near-capsizings, fear, homesickness, and domestic disputes lie tangled up with the mundanities and glories of working on a commercial troller. Like its spirited protagonist, the book lacks the discipline of a formal memoir and the chapters have a tendency to dash from directions for drying sockeye, to ruminations on Asian religions, to detailed descriptions of the electrical voltage required to attack different salmon species; throughout, Taylor never seems to finish her thoughts. There is also an occasional slip into the saccharine. However, these stylistic elements lend themselves to a rendition of fishing life as Taylor knew it as a twenty-something greenhorn. In contrast to Inglauer's measured gait and gentle romance, *The Fisher Queen* tastes of raw youth, fish guts, salt, stale cigarettes, and bunk sex. This is not to discourage those more interested in the recent history of British Columbia's salmon fishery than in this rowdy yarn. Throughout the book Taylor brings her readers up to date with the changes that have rocked the commercial salmon fishery since

1981: tightening licence regulations, rapid exhaustion of stocks, automation of the lighthouse system, and coast guard cutbacks, all of which are made vivid through Taylor's account of how they affected the lives of people she loves. An afterword provides further information on the current state of the commercial salmon fishery, with a focus on the risks posed by the burgeoning sports fishery and salmon aquaculture on the west coast of British Columbia. For those interested, there are even suggestions as to where to buy seafood originating with the fishers and boats of the ThisFish Program, whose motto is "Trace your fish."

Women's fishing memoirs constitute an emerging genre of west coast writing. In *The Fisher Queen* Taylor offers up a powerful and personal remembrance of the fishery with a twist: the experiences and perspectives of a woman deckhand on British Columbia's wettest and toughest frontier.

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Perfect Youth: The Birth of Canadian Punk
Sam Sutherland

Toronto: ECW Press, 2012. 320 pp. $22.95 paper.

Eryk Martin
Simon Fraser University

As the angry, impetuous, and disobedient stepchild of rock-and-roll, punk has become an increasingly popular topic for academic and popular writers. Yet, as Sam Sutherland's *Perfect Youth* demonstrates, Canadian contributions have often gone unnoticed. In response, Sutherland's popular history argues that Canadian bands were important and active participants in punk's global emergence during the middle years of the 1970s. While Canadian voices were part of this larger chorus, Sutherland maintains that punk also reshaped Canadian cultural life by ushering in new sounds, new communities, and new forms of musical practice and organization.

Based on over one hundred interviews with musicians, managers, and fans, *Perfect Youth* effectively imparts a sense of agency to local communities and easily demonstrates that punk was more than an imported phenomenon. Through numerous examples, Sutherland shows how local bands contributed important albums to an emerging musical genre and also pushed punk in new directions. Here, Sutherland provides fascinating commentary on how communities in Toronto, Victoria, and Vancouver produced some of the first all-female punk bands in North America while also helping to foster new sounds and styles such as hardcore and queercore.

In these ways, Sutherland colourfully illustrates how, when, and where Canadian bands contributed to punk's early development.

Perfect Youth also does well in explaining how punk changed popular music in Canada. For reasons of age, musical skill, and cultural taste, most mainstream venues were inaccessible to young punks. With limited places to play, bands took advantage of alternatives spaces – gay and lesbian clubs, art galleries, and dive-bars – while also creating temporary venues in community halls, warehouses, and basements. As bands from outside and inside the city passed through these alternative spaces, punk created networks and cultures that transformed both themselves and the surrounding cultural environment.

However, these examples of movement and exchange sit awkwardly with the book's assertion that the physical distances between different communities created a "shared hardship" that united separate punk experiences in ways that sound, style, or dress did not. As a result, the reader is faced with a perplexing contradiction. Canadian punk was defined by its isolation, yet it was also defined by extensive patterns of connection across vast reaches of space. While both conclusions are possible, *Perfect Youth* fails to effectively bring these themes into conversation with each other in ways that make their relationship explicit. As a result, a key component of the book's argument is weakened, and the reader misses out on an important opportunity to see the complexities and conflicting nuances of this history.

In addition, *Perfect Youth* also suffers from its treatment of politics. Although the chapters on bands such as D.O.A. and the Subhumans note political themes, the vagueness with which they are often explored leaves the reader with very little understanding of the substance of specific ideas or the surrounding political context. For example, while Sutherland notes that Vancouver's 1978 anti-Canada Day concert was an important moment of punk's political dissent, there is no discussion of why the event was held or what it sought. More than an opportunity to burn the flag, the concert was a conscious decision by local activists to try to build a bridge between the punk community and the city's vibrant anarchist movement – a decision based on the idea that the two shared a commitment to decentralized forms of democracy, direct action, and the politicization of culture. Thus, unfortunately, those chapters that do attempt to link punk to politics rarely move beyond rhetorical description to effectively consider the content of punk's diverse political perspectives.

Despite these limitations, *Perfect Youth* still makes a number of important contributions to the early history of Canadian punk by highlighting the breadth of its development and the ways in which an eclectic mix of people organized new and exciting forms of popular music.

Dispatches from the Occupation: A History of Change

Stephen Collis

Vancouver: Talonbooks, 2012. 256 pp. $16.95 paper.

Robin Folvik
Vancouver

On 25 September 2011, the first "occupiers" began to move into Zuccotti Park. Located near the

heart of Wall Street, New York's financial district, their presence was initially ignored by mainstream media. However, awareness grew and Occupy spread to other cities and countries around the world. Nearly two years later, questions remain. What were the roots of the Occupy movement? What did participants hope to change and what was on offer as the alternative? On a deeper level, what is change and how does it happen? These are some of the questions Stephen Collis, a Vancouver-based poet, activist, and academic, explores in *Dispatches from the Occupation: A History of Change*.

Divided into three sections, the book begins with a long view of the historical and theoretical significance of the Occupy movement alongside references to earlier movements that have called for change. Part 2 presents a collection of writings published online during the existence of Occupy Vancouver, tracing the excitement and optimism felt as the first tents began to appear, to the daily workings, both good and bad, of the "city within a city," and to the end of the encampment and beyond. Part 3 finishes with a set of reflections and theses on the history and process of change.

Unlike the authors of a number of other first generation publications on the Occupy movement, Collis was closely involved in the daily activities of Occupy Vancouver's encampment. This connection is reflected in this book, which brings together "the whole jumble of rants, proclamations, manifestos, thoughts, screeds and squibs" (xiii) inspired by his participation. While an underlying tone of optimism is woven throughout the work, along with much careful consideration of the issues at hand, *Dispatches from the Occupation* also captures the sense of frustration that appeared as forces combined to disrupt the direct path forward to change.

By historicizing the Occupy movement within a larger process of political and social organizing and action, *Dispatches from the Occupation* opens a conversation on the tensions between theory and practice and the difficulties faced by activists, past and present, when trying to bridge the two. It also provides a counter-narrative to the negative or narrowly focused attention that Occupy Vancouver received from news reports, online forums, and other sources, including local business and government. Absent, however, are references to the many occupations and movements that have occurred, historically, in British Columbia, and particularly in Vancouver. Inclusion of this history would help unite the discussions occurring in the different sections of this book while contextualizing the Vancouver landscape a bit more thoroughly.

Even though the network of encampments was short-lived, Occupy Sandy and Occupy Gezi are two recent examples that suggest that Occupy remains relevant. The appearance of new movements since the publication of this book, many involving or supported by Collis and other Occupiers, perhaps lends weight to the underlying theme, captured through the words of poet Charles Olson: "what does not change/ is the will to change" (xiv).

Father August Brabant: Saviour or Scourge?
Jim McDowell

Vancouver: Ronsdale Press, 2012.
350 pp. $24.95 paper.

Nicholas May
University of Toronto

The numerous European men and fewer women who travelled overseas to spread a particular brand of Christianity among distant peoples in the nineteenth century are a perennial source of interest among scholars – and for good reason. Situated at the intersection of their would-be converts and the expanding societies from which they came with their new offerings and more imperious gestures, missionaries can tell us much about processes like colonialism and cultural encounter.

Jim McDowell, with this biography of August Brabant, a Roman Catholic priest from Belgium, aims to offer a critical assessment of one missionary who came to British Columbia. Brabant was the first missionary to reside and work on Vancouver Island's west coast, where he spent thirty-three years among the Nuu-chah-nulth peoples after his arrival in 1874.

Drawing primarily on Brabant's writings, mainly the account he left of his life's work, which was published in 1900, McDowell succeeds in his goal of providing a rigorously chronological and thoroughly researched account of this missionary. Yet his attempt to make Brabant's "diary-like style" more engaging results in some quotes that come across quite differently when compared to the missionary's actual words. McDowell also engages with the relevant ethnographic literature and interviews the late hereditary Hesquiaht chief Matlahoah (Dominic Andrews) as part of his effort to bring an Aboriginal perspective to his study of the priest. This is laudable as, to a great degree, stories of missionaries and the peoples who hosted them are inseparable, needing to be told together to be fully understood. Appropriately then, this is also a book about the Hesquiaht, among whom Brabant based his mission.

The Hesquiaht response is largely one-dimensional in McDowell's telling, embodied in Chief Tawinisam, who led a sustained battle to resist Brabant's attempts to reform his people. Their engagements are largely reactive, and their at least nominal conversion even inevitable, being "a small price to pay" for some relief from the disruptive social and economic changes the Hesquiaht were experiencing (310). Despite evidence in the book of varied interest and responses within Hesquiaht society to aspects of the Christianity offered, McDowell sees their Christianization only as an indication of missionary domination and Hesquiaht capitulation.

McDowell's primary concern, however, is to critically assess the missionary, which he does through the stark propositions of the book's subtitle. In this binary the author clearly places Brabant on the side of scourge. Brabant, in his ignorance, pushed for changes that were destructive of Hesquiaht culture, including the residential school he helped found. McDowell repeatedly notes where the missionary failed to see parallels between his own and Hesquiaht spiritual practices and beliefs – parallels that are evident to us today. Yet examples appear in this book that invite a more complex, even intriguing picture of the missionary. While Brabant attacked some Aboriginal practices, he was ambivalent about others, notably the potlatch (153). On

one occasion he disappointed his visiting bishop with an underwhelming reception because he "thought it would be hypocritical to make the Hesquiahts turn out and act as Christian Indians do elsewhere" when they were largely unconverted (249).

Indeed, McDowell's sharp judgment seems to foreclose exploration of these and other potential paths to a deeper understanding of Brabant. It also runs the risk of perpetuating the myth of the missionary as a freestanding individual who, mostly immune to the larger social and cultural matrix in which he lived, forced his agenda on hapless Aboriginal people. The contribution of this book lies less in its attempt at a definitive assessment of a noteworthy colonial figure and more in its provision of a detailed story that might spur the reader to think about the complexity and ambiguities of nineteenth-century missionary encounters in British Columbia and beyond.

K'esu': The Art and Life of Doug Cranmer

Jennifer Kramer with Gloria Cranmer Webster and Stolen Roth

Vancouver: Douglas & McIntyre and UBC Museum of Anthropology, 2012. 160 pp. $29.95 paper.

Carolyn Butler Palmer
University of Victoria

Jennifer Kramer's *K'esu': The Art and Life of Doug Cranmer* was written to accompany the Museum of Anthropology's 2012 landmark retrospective exhibit about the life and work of the internationally renowned Kwakwaka'wakw artist Doug Cranmer (1927–2006). As Kramer's book is focused on the life of a single Indigenous artist, it makes a significant contribution to a rare genre of Northwest Coast Indigenous artist biography exemplified by the works of Doris Shadbolt, Maria Tippett, Bill Reid, Martine J. Reid, Ulli Stelzer, Karen Duffek, Charlotte Townsend-Gault, Ian Thom, James P. Spradley, Phil Nuytten, Bill Holm, Harry Assu, and Joy Inglis. Incorporating the memories and photographs of Cranmer's family and friends, *K'esu'* is a textual commemoration of his life, displaying the observations of those who knew him well. The book's value is most clearly expressed in the intimate tone of the final chapter, "Mentor," in which family and friends tell the story of Cranmer's last days.

Kramer's book opens with forewords by Anthony Shelton of the Museum of Anthropology (MOA) at UBC and by Gloria Cranmer Webster, Doug Cranmer's eminent younger sister. Together, these essays map important cultural points in the constellations of his life, including his international travels, Cranmer family history, and the volatile history of potlatching. We also learn how Doug Cranmer acquired the name K'esu', or "wealth being carved."

As the book is a textual memorial, it is most appropriate that Kramer deploys the quadripartite structures of Northwest Coast storytelling convention in the four chapters that constitute the main part of the book. The first chapter, "Pragmatist," begins with Cranmer's life in Alert Bay, where he watched carvers such as Arthur Shaughnessy, Sr. and Frank Walker. Kramer points out that Cranmer's carving career did not unfold in a predictable fashion as a hereditary carver destined to serve Kwakwaka'wakw nobility. Instead,

Cranmer appears as an artist who, due to a lack of opportunity to carve during the 1930s and 1940s when the ban on the potlatch was in full force, initially made his living in the fishing and lumber industries. His carving career began after the Potlatch ban was quietly erased in 1951, and he worked with Mungo Martin in Victoria and then with Bill Reid in Vancouver. Cranmer's carving career also depended upon his ability to support himself financially. During the 1960s and 1970s, as the potlatch culture was regaining its hold, he was able to tap into Vancouver's commercial art and souvenir markets through his partnership in one of Vancouver's first Native-owned commercial art galleries, the Talking Stick.

Chapters 2 and 3 enlarge on Cranmer's life as an established artist by detailing the various elements that contributed to his success: the Talking Stick, friendship with MOA curators and UBC anthropologists, and his noble rank in Kwakwa̲ka̲'wakw circles. At the same time, Kramer calls attention to details of his personality: Cranmer was a nobleman who did not especially like potlatching; a carver who called himself a whittler; a commercial artist who did not like to sign his work, though his signature would have contributed to its market value; and an artist who melded elements of abstract expressionism forwarded by Japanese Canadian artist Roy Kiyooka with conventional elements of Northwest Coast design. Thus, Kramer pieces together a significant social history of Northwest Coast art that shows Cranmer as a member of many seemingly separate social circles, including carving, High Modernism, and craft. Kramer implicitly raises important questions about the discursive practices that enforce distinctions between these seemingly different communities.

The fourth and final chapter, "Mentor," focuses on Cranmer's 1977 return to Alert Bay, where he lived out the rest of his life. Like Gloria Cranmer Webster's foreword, this final chapter is heavily inflected with the personal recollections of the students Cranmer taught in the basement of the building that once housed St. Michael's residential school, including Gerry Ambers, John Livingston, and Calvin Hunt, who tell the story of an artist who cared more deeply about aesthetic principles than the commercial value of his work and who dedicated himself to instilling the same sensibility in his protégés.

In the Afterword, Kramer draws together threads of an argument implicit in the whole. She calls explicit attention to the complex cultural intersections negotiated by an artist drawing his inspiration from Kwakwa̲ka̲'wakw stories, living in the context of Vancouver's transnational sensibility, and embracing Modernist principles of formalism and individualism, while eluding classification in any of these overly simplified categories. Beautifully illustrated with photographs of Cranmer's art and family snapshots, *K'esu': The Art and Life of Doug Cranmer* lovingly commits the memories of Doug Cranmer's life to text for his friends and family while introducing those who did not know him personally to his life and legacy. As a scholar of Native art studies, I would have appreciated more detailed documentation of source material deployed within the text, yet Kramer's is one of a few recent studies that promote a renewal of interest in the lives of Northwest Coast Native artists.

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Carrying on Irregardless: Humour in Contemporary Northwest Coast Art

Peter Morin, Martine J. Reid, and Mike Robinson, editors

Madeira Park: Harbour Publishing, 2012. 120 pp. $24.95 paper.

Judy Jansen
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An exhibition and catalogue devoted to humour in contemporary Northwest Coast art was long overdue. Martine Reid and Peter Morin's *Carrying on Irregardless: Humour in Contemporary Northwest Coast Art* positions itself as the Northwest Coast equivalent of Allan Ryan's seminal examination of eastern Canadian First Nations art, *The Trickster Shift: Humour and Irony in Contemporary Native Art* (1999). The catalogue's front cover, Nicholas Galanin's *Things Are Looking Native, Natives Are Looking Whiter* (2012), a witty, uncanny splicing of Edward Curtis's nostalgic photograph of a Tewa girl with a photograph of Carrie Fisher as Princess Leia in Star Wars (1977), creates high expectations.

Peter Morin's catalogue contribution, "Another One Bites the Dust: Five Short Essays That Say Basically the Same Thing," converts the traditional curatorial essay into stand-up comedy. Morin shows how humour functions as a survival tool in First Nations culture. His essay, a crash course on First Nations worldview, immerses the reader in an anecdotal history that juxtaposes funny aunts with the silence of children in residential schools. Without relying on traditional curatorial strategies, Morin contextualizes the exhibition's works.

Martine Reid's essay "The Irony of Things: Humour in Contemporary Northwest Coast Art" attempts to tease out answers to the question "What is funny?" by citing scholarly research on irony, parody, and satire. Reid points out how First Nations humour was ignored by European missionaries, civil servants, and anthropologists, serious people whose mandate didn't include humour. The second section of her essay provides a historiography of the Trickster's role in Northwest Coast art and culture.

The catalogue includes attractive photographs of works in diverse media by contemporary First Nations Northwest Coast artists, including Shawn Hunt, Nicholas Galanin, Skeena Reece, Arthur Renwick, Lawrence Paul Yuxweluptun, and Jessica Wood, who deploy humour to get at complex issues of historical perspective, appropriation, and self-representation. The momentum generated by these contemporary works, the opportunity for correspondences, associations, and linkages to be formed, is diffused by the interspersion of Bill Reid's whimsical and intimate drawings and marginalia. The opportunity to incisively explore humour in contemporary First Nations Northwest Coast visual art is undermined by the catalogue's selection criteria: "works in *Irregardless* were selected for their aesthetic qualities, the clarity with which the author's humoristic points were made, and their sense of fun and playfulness, the two main ingredients of humour" (6-7). Published at the same historical moment that the Idle No More movement began occupying national headlines, the catalogue's selection criteria of fun and playfulness seem quaint and out of date.

At the outset, the *Irregardless* catalogue cites Allan Ryan's examination of irony, parody, and satire as political strategies in contemporary eastern Canadian First Nations visual art and sets up an expectation that it will pursue a similar approach to First Nations Northwest Coast visual art. The catalogue's contemporary works would have benefitted from a theorization of humour that considers their political agenda. The curatorial decision to select works on the basis that they be fun and playful is curiously out of touch with the catalogue's and exhibition's foundational concept: taking First Nations Northwest Coast humour seriously.

Alpine Anatomy: The Mountain Art of Arnold Shives

John Grande, Edward Lucie-Smith, Darrin J. Martens, Toni Onley, Glenn Woodsworth, and Bill Jeffries

Vancouver: Tricouni Press, 2012.
126 pp. $39.95 paper.

Devon Smither
University of Toronto

Alpine Anatomy: The Mountain Art of Arnold Shives celebrates the North Vancouver printmaker and painter's representations of British Columbia's sublime mountainous landscape. The book offers an overview of Shives's career and includes five essays by Bill Jeffries, Edward Lucie-Smith, Darrin J. Martens, Toni Onley, and Glenn Woodsworth, respectively, and concludes with an interview between John Grande and Shives himself.

Alpine Anatomy is a personal and critical examination of an artist who occupies an important position in the history of printmaking in British Columbia. The book will introduce

Shives to a general audience interested in learning more about this lesser known Canadian artist. It is also a valuable resource for students and academics looking to undertake further research about Shives's unique visual explorations of the BC landscape.

The essays and the interview convey the profound spiritual connection and empathy Shives has with the barren peaks and vast forests of British Columbia, which have inspired his best known large-scale prints. Woodsworth's essay provides personal insight into the artist's early years as both a mountaineer and emerging artist, but it would have benefitted from more formal analysis and consideration of the visual connections between the artworks and the dangerous treks undertaken by Shives. The early essays are wonderfully written personal testaments to an artist whom the authors clearly admire and whose friendship is held dear, a fact that is particularly evident in Onley's brief but moving text. Lucie-Smith and Jeffries dig deeper, teasing out the varied influence of Shives's mountaineering, environmentalism, Christian spirituality, romanticism, transcendentalism, and Concrete poetry on his artistic practice. The essay by Martens and Grande's interview with Shives both explore the artist's use of relief printing and offer further insight into his influences, from Cézanne, David Milne, and Paul Klee to William de Kooning and Paterson Ewen.

While *Alpine Anatomy* is by no means a deeply theoretical art history text, it does offer some of the most comprehensive and thoughtful accounts of Shives's work. That being said, the text would have benefitted from a longer biography of Shives, a list of exhibitions, and a bibliography. This kind of basic information would aid students and scholars interested in undertaking more research on Shives, an artist who is deserving of more critical attention. The book also contains seventy-five colour reproductions, organized chronologically from 1961 to 2010. For those unfamiliar with Shives's oeuvre, it is unfortunate that the images reproduced in the book are uncatalogued, often making cross-referencing between the titles mentioned in the essays and the images themselves a frustrating process. However, despite these minor flaws, the book offers valuable personal insight and some of the best formal and critical analyses of Shives's work published to date.

Ian Wallace: At the Intersection of Painting and Photography

Daina Augaitis, editor

London, England/Vancouver: Black Dog Publishing/Vancouver Art Gallery, 2012. 352 pp. $59.95 cloth.

John O'Brian
University of British Columbia

This is the fifth catalogue published in conjunction with a solo art exhibition by Ian Wallace since 2007. It is also the largest and most handsomely designed of the group, the collaborative product of an agreement between the Vancouver Art Gallery and Black Dog Publishing in London, England. A wide cross-section of the artist's work is reproduced in the catalogue with impressive fidelity to the originals, and the accompanying texts are informative and well written.

The volume is a major reckoning of Wallace's accomplishments. In this respect, it can be compared to *Ian Wallace: A Literature of Images*, which

was published in 2008 by Sternberg Press in Berlin for an exhibition that travelled to Dusseldorf, Rotterdam, and Zurich. Unlike the Sternberg catalogue, however, the Vancouver Art Gallery/Black Dog publication pays close attention to Wallace's long-standing engagement with Vancouver, where he has lived and worked since emerging as an artist in the 1960s. "Although Wallace's work has been informed by wide-ranging cultural and art historical influences," writes Daina Augaitis, who curated the show and edited the catalogue, "it has also been shaped by the fact that he developed his unique artistic outlook within the regional influence of Vancouver and British Columbia" (17). Of the ten contributors to the catalogue – Grant Arnold, Jeff Derksen, Diedrich Diederichsen, Stan Douglas, Jessica Morgan, Christine Poggi, Kathleen Ritter, and William Wood as well as Augaitis and the artist himself – all but three are Vancouver-based. Wallace contributes no fewer than five essays to the volume. All but one has been previously published, but having them gathered in one place underscores Wallace's status as an artist-scholar.

Wallace is an artist, teacher, art historian, and critic. The catalogue provides extensive documentation of his activities in all four categories. An annotated chronology, prepared by Grant Arnold, provides the fullest account to date on the artist's biography and professional achievements. Readers are informed, for example, that Wallace entered the University of British Columbia (UBC) in 1962 with the intention of studying English but soon switched to art history and graduated with a major in that field. He was hired to teach in the art history department with no more than a bachelor of arts degree in 1967 – unusual even at that time of social experimentation – though he had participated in exhibitions at the Seattle Art Museum, the Vancouver Art Gallery, and the Victoria Art Gallery.

During the formative period of the late 1960s, Wallace began to produce vertical monochrome paintings with contrasting borders that sought to eliminate signs of brushwork and touch. The paintings related to research he was undertaking for a master's thesis on Piet Mondrian's evolution from a landscape painter to a geometric abstractionist. Wallace keeps faith with the lessons he learned from Mondrian's geometries to this day. A scholarly defence of key ingredients in his ongoing practice can be found in "Photography and the Monochrome: An Apologia, an Exegesis, an Interrogation," an essay that was first published in Spain and that is reprinted in the catalogue. Beginning with the Poverty series from 1982, a significant turning point in the artist's practice, and continuing up to his most recent work in the exhibition, the Hotel Rivoli series from late 2012, Wallace combines screen-printed photographs with large, rectangular areas of monochromatic paint on canvas. The intention, he writes in the essay, is to combine "the liberating emptiness of the monochrome" with "the oppressive fullness of the world" that is represented in photography (66).

At UBC, Wallace collaborated with the artists Rodney Graham and Jeff Wall. Along with Ken Lum, who was later Wall's student at Simon Fraser University, the four artists became internationally known in the 1980s as the Vancouver School. (The designation "Vancouver School" is now often used to describe a wider group of artists than the original constellation.) They are respected not only for their rigorous analysis of photographic

practices, often described as conceptual or post-conceptual, but also for their commitment to writing and pedagogy. Graham is the only one of the four not to have taught in a university, but, like the others, he has published widely. *The System of Landor's Cottage*, a novel, and "Two Sources for a Possibly Fictional Element in Freud's 'Katharina' Case Study," an essay that draws links between Freud and Baudelaire, are two of his best-known publications.

The organization of the catalogue is structured around half-a-dozen key ideas. In keeping with the scholarly commitments of Wallace and the Vancouver School, the pedagogical imperative is indicated in the chapter headings: "The Monochrome," "The Cinematic," "The Text," "The Street," "The Museum," and "The Studio." The catalogue's subtitle, *At the Intersection of Painting and Photography*, could just as easily have referred to literature and cinema, or museums and studios, instead of painting and photography. Or, with equal justice, it could have been called "At the Intersection of the Local and the International." The chapters and the contributed essays repeatedly allude to the structuring ideas in terms of global as well as regional histories of modern art.

When Wallace began studying at UBC, Emily Carr was the dominant authority figure in regional culture. Her paintings of forest interiors, cirrus skies, sweeping beaches, and First Nations villages provided the province with a certified history of modernist art-making. As the catalogue under review successfully demonstrates, Wallace provides a certified counter-history of art-making in British Columbia. In place of Carr's romantic vitalism, he offers forty-five years of art and writing that puts a premium on cool-headedness and conceptual rigour.

Sidetracked: The Struggle for BC's Fossils

Vivien Lougheed

Smithers: Creekstone Press, 2011.
192 pp. $21.00 paper.

Godfrey S. Nowlan
Geological Survey of Canada, Calgary

This book explores the relationship between professional paleontologists and amateur fossil collectors in the context of several important paleontological sites in British Columbia. It focuses on the friction that can develop between enthusiastic amateur collectors who are out on the land every spare moment, delighting in the hunt for fossils, and the professional paleontologist who (paradoxically) has less time for fieldwork and is judged mainly by the quality and number of scientific papers published. The basis for the friction is not unlike the relationship between the tortoise and the hare: professional paleontologists may seem slow and plodding to the amateurs because they excavate specimens slowly and then spend years preparing them in their laboratories. The collectors, on the other hand, enjoy the thrill of the hunt without the need to engage in the painstaking work of producing scientific publications. Not surprisingly, conflicts develop and some relationships turn really sour if solutions are not found. In a compelling "he-said, she-said" style, several real-life dramas from British Columbia are revealed in the book.

The author opens with a brief review of some of the more famous paleontological collecting conflicts in Victorian times. She dwells on the talent of Mary Anning, who collected

fossils on the Dorset Coast in England and provided specimens to many of the key paleontologists and collectors of the day but was little recognized for her expertise at the time. The rest of the book is devoted to more recent conflicts in British Columbia that revolve around some spectacular fossil localities – mainly the dinosaur trackways in Kakwa Provincial Park and in the Tumbler Ridge area, and also the famous McAbee site near Cache Creek, which yields spectacularly diverse and abundant plant and insect fossils from an Eocene lake bed that is about 60 million years old.

The stories are told from a balanced point of view, and it is clear that the author has extracted honest accounts of events from both collectors and paleontologists. She also has a foreword from respected paleontologist David Raup, which sets up the content of the book very well. In between riveting accounts of failed relationships are well considered appraisals of the laws surrounding the collection and preservation of fossils in both British Columbia and Alberta. There is perhaps no perfect set of laws governing the collection of cultural property, but there is a strong movement afoot globally to protect fossils from the marketplace, mainly because the depletion of the magnificent fossil localities in Morocco has provided material for sale in rock and mineral shops around the world.

This book should be read by all paleontologists to learn some lessons about how best to manage productive relationships with fossil collectors, and it should also be read by collectors to gain a perspective on the realities of professional paleontology.