

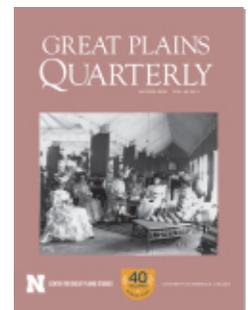


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Keetsahnak/Our Missing and Murdered Indigenous Sisters ed.
by Kim Anderson, Maria Campbell, and Christi Belcourt
(review)

Wendelin Hume

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homestead entries in the three prairie provinces were in Saskatchewan.

Sandra Rollings-Magnusson tells this story in *The Homesteaders*. The work is an informative and intimate portrait of the Saskatchewan homesteading experience, largely in the words of those who settled the land. In 1955, as part of the province's diamond jubilee celebrations, the Provincial Archives of Saskatchewan sent questionnaires to homesteading families with an invitation to provide information in a number of areas. Thirty-five hundred responses were received—and Rollings-Magnusson has mined every one in preparing the book.

The Homesteaders documents the recollections of those who won the prairie gamble—in other words, those who stayed on the land and successfully met their homestead requirements. The book not only describes the challenges that prospective settlers faced in turning their pioneer holdings into working farms, but also examines other day-to-day activities such as cooking, schooling, or social events. Rollings-Magnusson makes great use of the questionnaires to talk about these experiences. And she has nicely complemented the text with the rich photographic record. Anyone with farming roots will get lost in the book for several hours.

What is generally missing, though, are those that failed to prove up. Success could be elusive—dependent on any combination of factors—and 2 of every 5 (40 percent) gave up. Their voices are understandably absent from the questionnaires. But their story needs to be told. The homesteading system assumed that all the land was of equal value, and settlers on marginal land found themselves in an impossible situation.

Rollings-Magnusson also rightly notes that it was a white settlement frontier, that settlers of color were not welcome. But immigrants from

continental Europe also faced discrimination from the dominant Anglo-Canadian society, and their treatment needs greater examination.

Finally, Rollings-Magnusson explains that Indigenous people were not part of the settlement experience—had no future in the region—and are consequently missing from the story. But they didn't disappear. Indigenous people helped settlers in any number of ways—from cutting hay and fence posts to picking rocks to serving as midwives. Indeed, until large-scale mechanization arrived on the prairies, Indigenous people were a vital part of the farm labor force. That contribution needs to be recaptured to come to a better, fuller understanding of Saskatchewan's great success story.

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Keetsahnak/Our Missing and Murdered Indigenous Sisters.

Edited by Kim Anderson, Maria Campbell, and Christi Belcourt. Edmonton: University of Alberta Press, 2018. xi + 338 pp. Contributors, index. \$29.95, paper.

Keetsahnak is a thoughtful and compelling collection of individually written essays dealing with missing and murdered Indigenous women, particularly centered around efforts by the Canadian Walking With Our Sisters community action group. Beginning with the beautiful feminine beadwork example on a circular piece of leather depicted on the cover, the book is thoughtfully full of symbolism, emotion, and a determined resilience and strength. The book is put together by three editors who also contributed pieces to the collection. The book contains a useful prologue

and an introduction that provides background for the book, the community movement, and the phenomenon. There are also four sections in the body, and a forward-looking epilogue wraps up the collection. Each of the thirty-five contributors has a short biography at the end of the book, which shows the broad range of contributors from academicians, to activists, to artists, and more. The efforts at embracing diversity and inclusion—since everyone's story is important—is mirrored in the wide range of different tribal backgrounds and other affiliations. Each of the essays is united around the purpose of acknowledging and drawing attention to the problem of missing and murdered Indigenous (women) sisters.

The purpose of the collection of essays defies easy categorization as it is in part commemoration, honoring, ceremony, community, taking action, and a demonstration of caring. If one wishes to examine this international issue of concern on a personal level, wherein the subject is deeply internalized by many Indigenous women and then shared thoughtfully with the reader, this is a good book with which to do so. More than just creating an emotional understanding of this troubling issue, pointed critiques of genocide, racism, sexism, patriarchy, homophobia, colonialism, and violence are discussed as well. Stories of early prairie life and the challenges of interracial marriages and relationships might be of particular interest to readers familiar with the contemporary culture of the Great Plains.

Some readers may have difficulty with the essays not flowing smoothly from one to the next nor being neatly categorized by subtopic; for example, the immense harm of boarding schools or the critique of inadequate investigation when crime reports are filed. Instead the stories are presented on their own merit, flow-

ing back and forth so the reader can identify oft-repeated familiar threads and not overlook the resilience, grace, and beauty among Indigenous women and their communities.

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*Petroglyphs, Pictographs, and Projections:
Native American Rock Art in the
Contemporary Cultural Landscape.*

By Richard A. Rogers. Salt Lake City: University of Utah Press, 2018. xv + 398 pp. Figures, color plates, references cited, index. \$34.95, paper.

Richard Rogers's "rock art" book is unlike any other. This is largely because it is not really about ancient images on stone, the petroglyphs and pictographs of the book title, but is rather a critical commentary on how those images get appropriated, commodified, and interpreted by the dominant Euro-American culture. This distinctive aspect is either its chief attraction or detraction depending upon the reader's point of view. Native American images from the Southwest serve as the raw material for Rogers's critique, no doubt in part because his home institution of Northern Arizona University is centrally located in this mecca for rock art enthusiasts. The issues that he talks about, such as turning ancient rock art images into commodities for sale, are also on full display in the Southwest—who doesn't have some tourist trinket, cup, or piece of clothing with rock art images on it? The source of his arguments might be localized, but his line of critical reasoning can be extended to all regions of the world.

As such, this is a book intended for wide readership. A comment by Kelley Hays-Gilpin