

which integration is resisted and instead, awkwardness, incompatibility, or irreconcilability might be highlighted.

Throughout *Hungry Listening*, Robinson reminds the reader that both Indigenous content and Indigenous structures are vital considerations in musical encounters between Indigenous and settler composers and performers. Indigenous performers inserted into classical compositional structures, placed in classical music performance spaces with their attendant protocols, and subject to settler perceptual logics does not constitute an artistic negotiation, conciliation, or reconciliation. Robinson encourages attentiveness both to decolonized structures and to decolonial perception by writing about sonic experiences in ways that challenge academic norms. For example, at the end of the introduction, Robinson enacts a textual blockade by exhorting settler readers to pass over the following section titled "Writing Indigenous Space" without reading it and moving forward to Chapter 1. (As this settler reader notes, however, for the blockade to work, the reader must read the book from front to back, rather than jumping between different sections. I am embarrassed to admit that I began reading this section because I did not see the "no trespassing" sign and squeezed through a metaphorical hole in the fence. For that, I sincerely apologize.) Between many of the chapters, the author has inserted "event scores," poetically-written, prescriptive textual scores, which encourage the reader to consider and contemplate the book's central concerns in an alternative way. In the book's conclusion, Robinson invites music scholars Deborah Wong and Ellen Waterman to dialogue as a process to devise decolonial listening strategies.

As a settler scholar constantly navigating between historical musicology and ethnomusicology, trying all the while to address the colonial structures and methodologies of each of those subdisciplines, I found Robinson's book refreshing in its bold creation of a new framework with which to consider Indigenous and classical musics, their encounters with one another, and listening positionalities. This book is densely rich and will resonate differently with a variety of readers, who are likely to find much in it to both challenge and nurture their thinking and practice.

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Nicole Dawn Strathman, *Through a Native Lens: American Indian Photography*. Norman: University of Oklahoma Press, 2020. 228 pages. ISBN 9780806164847. \$50.00 USD cloth.

Photography has played a significant role in the ongoing relationship between non-Indigenous and Indigenous Peoples in North America

and the majority of scholarship has focused on critiquing the role of photography in colonial projects. While one cannot ignore the colonizing affects that the camera has had on Indigenous Peoples, there is notably less scholarship dedicated to photography's place in the creative practices and traditions of Indigenous communities. Indeed, Nisga'a photographer Larry McNeil (2009) reminds us that, "Indigenous People have used photography nearly as long as the White Man, and for our own ends" (p. 110).

Through a Native Lens: American Indian Photography attempts to fill this notable void in North American photographic history. Based on a survey of photographs from cultural institutions in the United States, the author presents some of the notable photographic contributions of Indigenous Peoples as both agentive sitters who commissioned their own portraits and as photographers who compiled their own body of photographic work.

The book is organized into two parts. Part One, which I found to be the strongest of the two, aims to contextualize Native American photography within the history of photography. Rather than take an approach that places Indigenous Peoples as passive victims of the colonial gaze, the author focuses on the history of Native participants as, "active sitters who were agents in their own representations" (p. 9). In this section, the reader learns about how several notable Native American historical figures (e.g. Zitkala-Sa, Chief Red Cloud) used photography to carry out their own respective agendas. The author unpacks how photography became a tool used by Indigenous Peoples to cleverly build and leverage what little cultural capital they could within a Western society that constantly undermined their agency and sovereignty. The second half of Part One carries this endeavor forward, directing the reader's attention to how photography facilitated different kinds of relationships between Indigenous and non-Indigenous Peoples and how Indigenous Peoples asserted power and authority by controlling how their picture was taken, by whom, and for what purpose.

Part Two of the book presents a survey of photographs produced by Indigenous photographers organized within three groups developed by the author: professional, semiprofessional and amateur. In this section the author aims to situate the Indigenous photographer's practice within their individual interests, motivations and concerns for their communities. This section of the book is where I offer my critique. The first issue is fairly straightforward and is something that the author briefly acknowledges in her concluding chapter: that is, the survey presented in this book deals by and large with Indigenous photographers with tribal affiliations within the United States of America. While the author does include a few Indigenous photographers north of the border, she does not include enough of the vast history of Indigenous photography in Canada in order to warrant the book's claim that it does. There

are certainly some glaring omissions that are represented in scholarly literature, including the extensive collection of photographs by Inuit photographer Peter Pitseolak (see Norman, 2014) and also vernacular photographs created by Anishinabeg for Anishinabeg (see Pedri-Spade, 2014, 2017).

The second critique I offer relates to some of the photographic analysis in this section, which I believe is linked to the author's lack of clear articulation and application of Indigenous theories and concepts attached to photographic practice. Several notable scholars have demonstrated that in order to fully understand the meaning and value of Indigenous-based photographs, one must understand them as distinct Indigenous objects and that insight from Indigenous language around photography and other material culture may assist in this endeavor (see Bell, 2008, 2010; Geismar, 2009). While the author touches upon the work of Gerald Vizenor and the concept of Indigenous visual sovereignty, she does not fully unpack what this expansive concept entails, somewhat oversimplifying it as another way of describing Indigenous control over visual representations.

This inability to flesh out and ground her analysis in the ways that Indigenous Peoples themselves have thought with and through the significance of their photographic practice, at times, leads the author to reinforce some of the dichotomies that she indeed identifies as being problematic. For example, she draws on several photographs taken by Cherokee photographer Jennie Ross Cobb in a lengthy discussion around tensions between so-called "civilized" or "modernized" Cherokees and "traditionalists". While there are most certainly different kinds of social, economic, political and spiritual tensions/struggles linked to intergenerational colonial violence present in Indigenous Nations, I would have liked the author to be more critically self-aware of oversimplifying and absorbing the complexity of Indigenous life into these kinds of bounded categories. While the author attempted to employ a framework that "looks at the photographers on a spectrum of professional to amateur" (p. 181), and how these Indigenous photographers worked against the camera's colonizing influences, the framework needs a more robust support structure to help guide discussion in ways that are respectful of, and attentive to, the regenerative and restorative work happening in Indigenous communities and the well-established role the camera has and continues to play in repairing and revitalizing relationships with self, family, community and the land.

Despite these aforementioned shortcomings, this book is still an important contribution to a developing body of scholarly literature that attends to the history of Indigenous photography in North America. It presents a vast array of Indigenous photographs, published for the first time, which are relevant to different audiences, including scholars, Indigenous artists and community members.

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Jennifer Wemigwans, *A Digital Bundle: Protecting and Promoting Indigenous Knowledge Online*. Regina: University of Regina Press, 2018. 224 pages. ISBN 978-0-88977-551-0. \$29.95 paperback.

A Digital Bundle: Protecting and Promoting Indigenous Knowledge Online, authored by Jennifer Wemigwans, Anishinaabe assistant professor at the University of Toronto's Ontario Institute for Studies in Education and member of Wikwemikong First Nation, is a necessary intervention into the conversations and classifications of the digital age happening