

The final chronological series deals with the contemporary period "Closer to Home: The Sixties On." In 1988 a question posed by law professor Mary Jane Mossman signified the challenges for the future: "what impact will the advent of a significant number of women in the legal profession have on the practice of law, on legal rules and concepts, on the roles lawyers play in our society? More importantly, will women who become lawyers be just like men who are lawyers, or will they bring a new dimension to lawyering?" The women characters in *The Trial of Effie Deans* bore little influence on its outcome. This exhibit succeeds in its aim of surveying women's passage into law in Ontario over the last century. Certainly our image of women has been transformed by their gradual acceptance into the legal profession. It remains to be seen what the twenty-first century holds for the law.

Wendy J. Atkin
Carleton University

Aitnanu - This is how we live. CANADIAN MUSEUM OF CIVILIZATION. 30 September 1993 - 1 May 1994. 128 p. catalogue.

On 30 September 1993, to the sounds of the Innu (Montagnais) rock band, Kashtin, and the spectacle of traditional dancing, the Canadian Museum of Civilization in Hull, Quebec, opened the exhibition, "Aitnanu - this is how we live." Centred on the daily life of Hélène and William-Mathieu Mark, this is a photographic exhibition of the Marks's annual cycle of life on the land and in their village of La Romaine on Quebec's Lower North Shore. The Mark family is typical of many members of the Innu nations communities whose lives consist of balancing the pressures of living in two worlds, one traditional and one modern.

Montreal photographer Serge Jauvin spent a year in 1982-1983 living with the Mark family. The project, supported by the band council of La Romaine, the Conseil des Atikamekw et des Montagnais, and others, indicates the importance this aboriginal community attached to Jauvin's work. The exhibition has been touring Canada and France since 1986. For its presentation at the Museum of Civilization, artifacts made by the Mark family were added to recreate an Innu bush camp. As a lasting record, the Museum published a book, *Aitnanu: The Lives of Hélène and William-Mathieu Mark*, recorded and photographed by Serge Jauvin, edited by Daniel Clément (Hull, Quebec, 1993), the exhibition curator and the Curator of Eastern Subarctic Ethnology at the Museum. The 120 photographs in the book are accompanied by extensive personal accounts from Hélène and William-Mathieu Mark concerning traditional Innu life. These narratives discuss hunting, canoe building, social relations between men and women, religious beliefs, and cultural survival in the face of modern pressures. The personal accounts are less forthcoming when it comes to discussing the social problems facing the Innu.

The exhibition was selected from Jauvin's archives of 25,000 negatives, the visual record of this project. The 365 black and white photographs are divided into twelve calendar panels, one for each day of the year Jauvin spent with the Mark family. Each photograph is accompanied by a brief tri-lingual caption in English, French, and Innu. The photographs are successful in depicting the complexities of

life on the land and the interdependencies of men and women living in the bush. They document in great detail the activities around hunting and fishing, the compact world that exists inside the canvas tent, and life in the village of La Romaine. These photographs are less successful in depicting the growing gap between elders trying to preserve a traditional lifestyle and children more and more immersed in contemporary culture—as well as the social problems that this situation produces.

In the centre of the exhibition room, surrounded by the visual calendar, is the bush camp, containing the essential requirements for survival in the bush: a ski-doo and a komatik (a large sled) for transportation; a white canvas tent; a food-cache stored on a platform in a tree; snowshoes, a rifle, and skin stretchers needed by the trapper; an old portable Singer sewing machine to keep clothing in repair; baking powder and white flour for the essential bannock; lots of black tea; and the connection to the wider world, the CB radio. Unfortunately, this display of artifacts serves to reinforce the rather static view of Innu life presented in the photographs and in the book. Despite the ski-doo and the CB radio, the exhibit is really about the handicraft skills of the Marks and not about the cultural context of late twentieth-century life in an Innu community.

The opening ceremonies, with their mix of traditional and rock music, captured the fundamental contradiction that faces most if not all contemporary aboriginal nations, whether Inuit of the Arctic, Innu of northern Quebec and Labrador, or Mohawk of southern Ontario. How does an aboriginal society preserve its culture while at the same time adapting to the unrelenting pressures for change and adaption to the modern world? The ethnographic value of Jauvin's photographs is accepted, in that they document the success some of the Innu of the Mark's generation seem to have had in adapting to the realities of two worlds: one Innu, one white. In 1994, however, only eleven years after the photographs were taken, the exhibition has the feel of a nostalgic view of aboriginal life in late twentieth-century North America. This is in large part a result of our increased awareness of the incredible pressures that are still tearing aboriginal societies apart.

In 1982-1983 there was certainly an awareness of the continuing social dislocation in aboriginal communities—in particular, how these communities were struggling with alcoholism and unemployment. In the period since, the debilitating social crisis in aboriginal communities has included the Innu communities. Sexual abuse of children in residential schools and within the family, physical abuse of women and children, chronic substance abuse, suicides and violent murders, the intrusion of western technology whether hydro-electric power projects or low-level NATO flights in Labrador, and chronic unemployment are some of the realities aboriginal peoples are dealing with today.

As a person from outside Innu culture, Jauvin has a view that is necessarily restricted to certain aspects of Innu life. It may well be that the more profound photographic view of the effects of social dislocation upon aboriginal communities and the strategies developed within these communities to overcome its results, will fall to a newly-emerging generation of photographers who come from within these communities and are able to undertake this challenge.

The future for aboriginal peoples is one in which enormous challenges will have to be faced and resolved. It may well be that the experience and memory of daily life on the land, as represented by Jauvin's work, will benefit the Mark children and others of their generation. Jauvin's dense visual record may serve as an *aide-mémoire* of a time when the Innu managed to straddle the traditional and the modern world and yet retained the traditional values that assist in cultural survival.

Edward Tompkins
National Archives of Canada