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Object Lives and Global Histories in Northern North America: Material Culture in Motion, c. 1870–1980 concentrates on the "object lives" of largely Indigenous material culture through a series of chapter-based case studies, examining items located, for the most part, within museum collections. Examining the cross-cultural histories and circuits that fostered the production, circulation, collection, and conservation of objects such as hide jackets, Red River coats, toboggan suits, Indigenous-made dolls, prints of colonial places and peoples, and dew claw bags, the collection underscores the importance, endurance, and resilience of Indigenous peoples' agency, knowledges, and cultures. These case studies and the edited collection are the result of a four-year research project funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) aimed at mapping "the global circulation of objects from and to northern North America in order to understand the transformational power of objects in this process" (26). The research team held monthly virtual discussion sessions and then gathered in person annually over the course of the research period to examine collections and objects at Oxford University's Pitt Rivers Museum, at the McCord Museum in Montreal, and at the University of Alberta in Edmonton. At the in-person meetings, the team selected particular objects and engaged in "close" or "slow looking," as well as "non-visual explorations of the texture, weight, scent, and sound of objects" (39). This multi-sensory engagement was accompanied by extensive "open dialogue" (16). The resulting collective analyses, one per chapter, of the materialities, production process(es), utility and/or functions, purposes, and cultural and socio-political biographies—or provenance—of the selected objects reveal much in the way of expressions of Indigenous agencies and sovereignties as well as "living links with the past and present" (4).

With its introduction and twelve chapters, the first few chapters are arranged in particular object-based groupings. For instance, chapters two, three, and four, written by Laura Peers, Cynthia Cooper, and Beverly Lemire, respectively, all examine clothing, such as painted and quilled hide coats worn by those British explorers who moved through Rupert's Land and returned with these garments to Britain, as well as Red River coats and tobogganing suits. Chapter five, written by Julie-Ann Mercer, and chapter six, co-authored by Jonathan Lainey and Anne Whitelaw, both focus on nineteenth-century prints that depicted Indigenous leaders and circulated through "transnational imperial networks" (18). Subsequent chapters take into account how "more contemporary histories" (19) demonstrate the entanglement of "historic circuits of influence" rooted in northern North America that, in turn, gave way to broader global and imperial networks. For instance, in chapter seven, Laurie K. Bertram examines how Arctic territorial conflicts helped popularize the design of Icelandic "Eskimo Sweaters," while, in chapter nine, Katie Pollock focusses on Métis peoples' doll production in the early twentieth century, objects made to sell to tourists that not only provided income, their production ultimately signaled the materialization and proliferation of Indigenous survivance, given that the dolls were carved and dressed to portray their makers' lives and lifestyles.

Tracing various objects' lives and their respective movements across cultures, times, spaces, and places, this work brings to mind—and references in the first chapter outlining the methodology of the study—Arjun Appadurai's concept of the "social life of things" as well as Igor Kopytoff's notion of the cultural biography of objects, the latter having become foundational to material anthropological studies. This collection also builds on Ruth Phillips and Christopher Steiner's 1999 edited collection *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds*, which examined the global phenomenon of tourist art production, thereby fostering the promotion, circulation, and commoditization of Indigenous visual and material production over centuries, and, subsequently, its merits as a focus of scholarly, museological, and artistic interest.

The professed commitment of the editors of *Object Lives* to "Indigeniz[ing] historical narratives" through the study's concerted focus on primarily Indigenous material culture in institutional collections seems countermanded to some extent by the imposing number of non-Indigenous, institutionally affiliated historians, art historians, ethnohistorians, and anthropologists. Those identified as bringing Indigenous voices and experiences to bear on the project are *Object Lives* research

team members Judy Half, a knowledge keeper from the Saddle Lake Cree Nation, and Jonathan Lainey of the Huron-Wendat Nation and curator of Indigenous Cultures at the McCord Museum. From the outset, editors Lemire, Peers, and Whitelaw explain, however, regarding the composition of their SSHRC-funded research team that, while fewer Indigenous people participated than had been envisioned, the final team "included strong Indigenous members and non-Indigenous members with longstanding ties to Indigenous communities around material culture" (5–6). One does wonder, for instance, whether this and/or similar research projects could be allowed time to bring in more Indigenous scholars, knowledge keepers, elders, and artists. If commitment to slow or close looking and dialogue was part of the progress, could time for relationship-building also be built into the research process?

The most compelling chapters were, not surprisingly, those that were wholly collaborative in content, structure, and materials. There are two: Jonathan Lainey and Anne Whitelaw's co-authored sixth chapter examining the "material politics of diplomacy," practiced by the Wendat through the design, production, and use of wampum belts, along with the representation of wampum belts in nineteenth-century print culture, and the tenth chapter, a transcribed conversation between Lemire and Judy Half. Lainey and Whitelaw focus on two objects in the collection of the McCord Museum in Montreal, where Lainey is curator of Indigenous Cultures. One of the objects is an 1825 lithographic print of Grand Chief Nicolas Vincent Tsawenhohi presenting a wampum, which facilitated public awareness of Tsawenhohi's 1824–5 voyage with three Wendat chiefs to London, where they presented the wampum so as to request the Crown's support in a land claim dispute near what is now known as Quebec City. The other object is the wampum itself. Tracing the "material connection between the wampum and the print," Lainey and Whitelaw write, "…reveals the complex intersections of visual and material culture, as well as the shifting meanings of these objects as they were deployed by successive interlocutors" (176–8). Charting the production, design, and diplomatic uses of wampum belts, the contributors explain that Iroquois peoples used wampum belts in the context of formal meetings to formalize the terms of meetings and speeches; this "form of diplomacy" was also made, given, and received by Europeans in their exchanges with Indigenous peoples. The wampum considered in this chapter was known amongst the Wendat as the Great War Belt: it bears an image of a war hatchet and symbolizes the Wendat agreement to King George III's request for military support in 1760. When Tsawenhohi brought this belt to England in 1824, it represented "a testimony to the foundational alliance that the Wendat and the British had cemented at the very beginning of the establishment of the British regime on Wendat lands some 45 years before" (182). Lainey and Whitelaw go on to recount how the invention and development of lithography facilitated the wide distribution of this image of Tsawenhohi presenting the wampum. Importantly, they also show how the print kept awareness of the wampum in the public realm while the belt itself eventually found its way into a private collection and remained hidden for decades. Both the wampum and the print, the authors convincingly assert through their extensive and poignant analyses, "underscore the need for scholars to attend to the role of material culture in Indigenous-settler relations" (196). By way of extension, chapter seven, a conversation between Lemire and Half, functions as a prime example of this attendance.

As mentioned above, Lemire and Half start out by talking about how Half and her family made and used dew claw bags, deftly bringing to the reader's attention the importance of their use, purpose, and production. They go on to explore larger issues, one of the weightiest being the Indigenization of Canadian museums, a movement contextualized by Lemire with reference to Ruth Phillips's 2011 book *Museum Pieces: Toward the Indigenization of Canadian Museums*. For Half, "[p]art of Indigenizing is to implement a diverse way of Indigenizing in order to address what the objects are and how they should be interpreted" (308). Half goes on to explain that "[n]ot many knowledge keepers remain, you know, because of our past, the colonial past, and the impact it has had on communities such as mine. Indigenization is part of this whole cultural revitalization, but it is greater than that. It is bringing the knowledge, bringing that historical perspective, into the limelight" (309).

Ultimately, *Object Lives and Global Histories* provides a broader appreciation of multidisciplinary approaches to Indigenous material cultures. It also encourages scholars, museum workers, and others to delve deep, to engage in slow or concentrated looking and multi-sensory explorations, as well as multi-vocal dialogues—to listen, to learn, and to honour the abundance of knowledges that function outside the walls of the museums, the archives, and institutional frameworks. It offers insights as to how decentre and reframe historical analyses of objects by bringing lives to bear on their existence. ¶

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