Contributors

“A couple of years ago, my grandmother passed down some of her possessions to me. I wondered, ‘If I don’t have children, what will happen to all of my family heirlooms?’ That’s when I began thinking about women’s legacies and how they’re defined by motherhood. We’re less celebrated for the things we might do for ourselves.”

— Lauren McKeon (“Here’s Looking at No Kids,” p. 20) is the digital editor at The Walrus. Her first book, F-Bomb, was published in 2017 by Goose Lane Editions.

“When people react on Facebook or Twitter to images of Indigenous people I’ve pulled from archives, they’ll say, ‘That’s my grandma,’ or ‘That’s my uncle.’ That’s the exciting thing. The exchange forms a dialogue between the photos and the people who are reclaiming them.”

— Paul Seesqausas (“Photographic Memories,” p. 38) is a nêhiyaw (Cree) writer and cultural activist living in Saskatoon. Blanket Toss Under Midnight Sun, a book of archival photos he curated, will be published by Knopf Canada in 2019.

“It’s been years since I went to Mexico City in search of artist Leonora Carrington, but writing about the fractured, messy journey still tears through me—almost in the way I think of being a teenager, how certain songs can just throw you, and how there is often both a sort of misery and a great beauty in a time when you feel so alive.”


Hanna Barczyk (cover and illustrations, p. 20) is a New York City-based illustrator whose work has been featured in the New York Times, The New Yorker, and Vogue Australia. She is a former intern at The Walrus.

Gloria Dickie (“Bear Market,” p. 38) is a journalist based in British Columbia. She has written for Canadian Geographic, Outside, and Hakai Magazine.

Tallulah Fontaine (illustrations, p. 10 and 66) is an illustrator whose clients include Allure, Vice Impact, and Them.

Jen Gerson (“Crashing the Party,” p. 13) is a Calgary-based journalist. She is a regular contributor to Maclean’s and the CBC, and she co-hosts Oppo, a podcast on politics.

Rachel Giese (“Lonely Boys,” p. 46) is an editor-at-large at Chatelaine and contributes regularly to CBC Radio. Her book Boys: What It Means to Become a Man is out in May.

Sarah Giles (“Labour Gains,” p. 17) is an Ottawa-based emergency, family, and humanitarian physician. Her writing has appeared in the National Post, the Medical Post, and the Boston Globe.

Steven P. Hughes (illustrations, p. 38) is an illustrator based in Bolton, Ontario. He has contributed art to ESPN, Scientific American, and the Globe and Mail.

Evan Jones (poem, p. 57) is based in Manchester, United Kingdom. He is currently translating the work of C.P. Cavafy, a Greek poet. His poetry has appeared in The Malahat Review, PN Review, and Poetry Ireland Review.

Michael LaPointe (“Candidate,” p. 52) has written essays for The Atlantic, The New Yorker, and The Paris Review.

Nimit Malavia (illustration, p. 52) has illustrated for Marvel Comics and Variety. He belongs to the Royal Academy of Illustration and Design studio.

Alexandra Oliver (poem, p. 34) is a poet based in Burlington, Ontario. She recently contributed the libretto for From the Diaries of William Lyon Mackenzie King, a chamber opera that debuted in Toronto in 2017.

Joseph Rosen (“Left v. Right,” p. 30) is a Montreal-based writer whose work has appeared in Maisonneuve, the Montreal Gazette, and Shetl Montreal. He is working on his first book.

Kyle Scott (illustration, p. 63) is an illustrator based in Vancouver. This is one of his first published works.

Ira Wells (“The New Life of Brian,” p. 63) teaches literature and cultural criticism at the University of Toronto. His work has appeared in The New Republic, the Los Angeles Review of Books, and The Puritan.
Photographic Memories

A crowdsourcing project is helping Indigenous communities reclaim their stories

BY PAUL SEESQUEASIS

This particular set of photographs was taken in the 1940s and early 1960s by photojournalist Rosemary Gilliat Eaton, at a time when the daily lives of Indigenous peoples were largely invisible and of little interest to the settler population (a term for non-Indigenous inhabitants of Canada). First Nations, Métis, and Inuit communities faced multiple atrocities: Children were separated from their families and forced into foster care, adopted by non-Indigenous families, or sent into residential schools. The Indian Act stripped individuals of their rights, and the pass system (an informal process by which First Nations people who wanted to leave their reserves had to obtain written permission) often without any accompanying notes about the people who are in the photographs or the photographers who took them. I started sharing images on Twitter and Facebook in hopes of filling these gaps. As people recognized the subjects in the photographs and tried to identify dates and locations, sharing the images with their relatives in turn, the project gained its own momentum. It became an exercise in visual reclamation and digital repatriation of the photographs themselves—a return to community.

The government assigned Inuit dehumanizing numbered identification tags.

As a working female journalist, Eaton was a rarity in her time. She travelled much of Canada, east to west to north, propelled by her natural curiosity and on photo assignments. She sold her work to the National Film Board and to Weekend and The Beaver (now Canada's History) magazines, among others. Eaton’s photos are distinct because of her ability to capture her subjects in a candid state—sometimes laughing, sometimes working, going about day-to-day things. Here was, no question, an outside eye, but one with delicate sensitivity.

Indigenous and non-Indigenous viewers may see these photographs differently, but the images embody an inherent possibility of dialogue, exchange, and mutual appreciation and understanding. Eaton was taking her photos in often dark times, yet the images we see depict functioning, hard-working people and communities, reflecting the integrity of previous Indigenous generations. Her work is not framed within the “vanishing race” trope—depicting Indigenous peoples as romanticized (and thus dispensable) relics of the past—popularized by Edward S. Curtis, the American photographer famed for his images of Native American communities in the late nineteenth and early twentieth centuries. There is a resilient thread revealed in her photographs, fraying but not severed by colonialism. Eaton’s subjects are not victims.
Sarah Etok and Susie Etok Kettler (Inuit) in an area that became the village of Kangiqsujujuaq, Quebec, c. 1960. The photo was originally titled “Two Girls” in Library and Archives Canada; Sarah (left) and Susie were identified via LAC’s Project Naming. Lydia Etok recognized her aunt Susie by her signature accessories in another photo posted on Facebook: “The Pom Pom was her fashion statement,” she wrote.

Theresa Billette (right) and sister Della (Dene) with moccasins in Dillon, Saskatchewan, c. 1955.

Indigenous women studying, c. 1954. Twitter user Celina Loyer identified the woman standing as her aunt June Steinhauser (Cree) from Saddle Lake, Alberta.

Seemeega Eeyeesiak (left) and Neevee Kelly Suluk (Inuit) unloading cargo in Apex, in an area traditionally called Niaqunnguit, in what is now Nunavut, c. 1960. Annie Pisuktie (via Project Naming) and Elisapi Aningmiuq (on Twitter) helped identify the two women.

Muusa Akavak (Inuk) in Frobisher Bay, now Iqaluit, c. 1960. Eaton wrote Akavak’s first name as Moosa, Mosha, and Moshah in her diary. In a reply to another photo of Akavak, Twitter user Counterfeit Nobles provided this rendering of his first name.

Alma Houston (left) and Kingawatsiak in Kingilik (Cape Dorset), in what is now Nunavut, c. 1960. Kingawatsiak (Inuk) is wearing a coronation medal that, according to Eaton’s diary, he received when Queen Elizabeth II was crowned. Ettula Adla, who recognized her great-grandfather in the photo, suggested Kingawatsiak was likely teaching Houston Inuktitut words and phrases when this photo was taken.