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Review of *Clearing a Path: New Ways of Seeing
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Robertson and Sherry Farrell Racette

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that whimsically flow throughout his fiddles. Readers can also enjoy a variety of other works that include dance regalia of fans, leggings, capes, and horse sticks; decorated clothing of moccasins, beaded leather coats, and gauntlets; as well as pouches and pipe bags.

Clearing a Path is a publication, long overdue, that acknowledges the significant history and continuance of Aboriginal art production in the Canadian Plains. This art has always amalgamated visual art design principles into all aspects of cultural life by imbuing functional objects related to music, dance, spiritual customs, and clothing with aesthetics, beauty, and conceptual symbology. At the same time, the exhibit acknowledges the artists today who dedicate their creative energies to the evolution of traditional art practices, ultimately contributing to the cultural heritage of Canada.

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Clearing a Path: New Ways of Seeing Traditional Indigenous Art. Edited by Carmen Robertson and Sherry Farrell Racette. Regina, SK: Canadian Plains Research Center, University of Regina, 2009. 80 pp. Photographs, notes. \$29.95.

This exhibition catalogue celebrates the rich and diverse traditional art works made by Aboriginal and Métis artists living in Saskatchewan. These works reveal the seamless historical continuum of art practice on the Plains, from antler and bone carvings and porcupine quill work to beadwork in both old-style geometric and abstracted symbolism and to Métis floral designs.

Highlights of this diverse collection include the master beading techniques and designs of Marcia Chickness, who combines form, function, and concepts into her beautifully embellished cradleboards. The famous work of John Arcand, "Master of the Métis fiddle," transfers his passion for fiddle music into the intricate abalone inlay designs in ebony