from a variety of places and cultures including Kenya, India, the eastern Arctic, and Brazil.

Contributor Karen M. Fox develops a metaphor suggested in earlier writings by Karen J. Warren in her essay, "Leisure: Celebration and Resistance in the Ecofeminist Quilt." This metaphor illustrates the connections between women's lives and the environmental situation. *Ecofeminism: Women, Culture, Nature* adds many pieces to this growing quilt; I find the metaphor suitable to represent the contribution of this book.

The majority of the contributors to this volume are professors; many are philosophers, but there are a few others: activists, practitioners, and poets. As expected, most writers are women, but some are men—in my experience somewhat unusual in a collection of writings on ecofeminism. The book is definitely aimed at an academic, not a popular, audience. It would make a good addition to a reading list in women's studies or environmental studies. But if ecofeminism is to become more than an academic tool to interpret the world and argue for change, it must be taken outside the academy, as feminism has been. Unless the thoughts in this collection are taken back to the community level, to the grassroots, and allowed to nourish the food chain, the changes advocated by ecofeminism, in all its diversity, will come about much more slowly.

WOMEN IN THE HOLOCAUST

Dalia Ofer and Lenore J. Weitzman, eds. New Haven and London: Yale University Press, 1998.

BY SHERRILL CHEDA

What do you think of when you think of women in the Holocaust? An individual name? *The Diary of Anne Frank?* A woman you have known? On the one hand, such a phrase causes me to pause—and think: what does it mean? What is such a book about? After all, both women and men suffered in the Holocaust. As Ruth Bondy begins her chapter on "Women in Theresienstadt and the Family Camp in Birkenau," "Cyklon B did not differentiate between men and women; the same death swept them all away." And Felicja Karay adds, when speaking about survival, "The main determining factor, in fact the only one, was the policy of the Nazi regime." On the other hand, I stop—and wonder: why did it take so long to look at this subject? Karay also notes in "Women in the Forced-Labor Camps" that "For women, such 'female' traits as the ability to cope with hunger, a sober view of reality, a willingness to establish relations with others for mutual aid and support, a sense of responsibility for their immediate surroundings, and a willingness to compromise were of great utility." *Women in the Holocaust* is unique; it not only deals with these issues in its excellent introduction "The Role of Gender in the Holocaust" but it also effectively uses both academic research and moving personal testimonies in this pioneering, well-written, collection of essays.

The four sections of the book: "Before the War," "Life in the Ghettos," "Resistance and Rescue," and "Labor Camps and Concentration Camps" join together to form a noteworthy whole along with outstanding notes and a useful index. Even when using statistics to indicate the Jewish population before and after the war, the numbers, representing human beings, are no longer dry. For example, due to war, forced labour, women's adaptability, and mortality rates, there were more women than men in the Lodz ghetto. Later on, this translated into more women being chosen for deportations and death camps. With the excellent use of archives, diaries, newspapers, and official records, each chapter comes alive. As these documents show, in the ghettos, as in the camps, there was great diversity of experience depending on the country, the ghetto, and the overseer.

In some ways, the patriarchal religion, which gave boys a religious education and let the girls attend public schools, worked to some Jewish girls' advantage in Poland where they learned the Polish language and made gentile friends before the war, both factors which assisted them after the war began. Yet, in the ghettos, women worked all day for pennies and then came "home" to do all the housework. If there was a husband, no one thought a woman had the right to ask him to share her double burden.

One of the most memorable aspects of this fine work is how it shows women's resourcefulness under appalling circumstances. From the ghettos—where they often provided social work, health care, education, training, and smuggling for survival— to their resistance work—where they saved thousands of children, smuggled arms, and acted as liaisons—women's ingenuity was impressive. When trying to pass among Aryans, the qualities which helped were luck, looks, self-confidence, language skills, non-Jewish friends, and good documents, some of which were qualities which women had.

Personal narratives, from women who worked in the resistance and as partisans in the forest, are hair-rais-

ing as are interviews with survivors of the ghettos and the various kinds of camps. Many of these women were truly courageous and Lenore Weitzman and Dalia Ofer are to be congratulated for bringing this diverse and comprehensive set of works together as well as contributing outstanding original research of their own.

MARKER OF CHANGE: THE STORY OF THE WOMEN'S MONUMENT

Sher Morgan and Pamela Miller. Film. Vancouver: Moving Images Distribution, 1998.

BY JOSEPHINE MILLS

Marker of Change: The Story of the Women's Monument deploys the best aspects of documentary film. Producers Sher Morgan and Pamela Miller focus on the women who created a Vancouver memorial to the 14 women murdered at L'École Polytéchnique (L'Université de Montréal). Through attention to the decision-making processes involved in creating the project, the film provides an overview of the startling variety of issues which this one monument evokes. In particular, the arguments made for and against the monument highlight larger debates within contemporary feminism. As well, the film raises questions about the role of public art; the relationship between controversy and the mass media; and the variation between official and alternative perspectives on significant events. At the same time, Morgan and Miller never lose sight of the powerful emotional effect of *Marker of Change*, the completed work.

The film opens and closes with scenes from the dedication ceremony. This framing demonstrates that the organizers' perseverance produced a successful means to speak about a tragic and complex event. As the body of the film outlines, arriving at this moment was no simple feat. Immediately following the massacre, feminists across Canada were outraged that the mainstream media tried to deny the clearly misogynist goal of the murderer and emphasized his name instead of the 14 students. In Vancouver, a group of women proposed creating a memorial to the 14 students which would recognize the issue of male violence against women and allow a space for public contemplation and grief. This proposal led to a five-year process of raising donations, obtaining civic approval, selecting the actual work, and, most significantly, justifying their proposal to oppositional feminist groups as well as against an anti-feminist onslaught.

The project caused a media furor at every step. In particular, the frenzy focused on the dedication. The film includes highlights of opponents arguing that the overt reference to male violence against women was actually "female sexism." As well, the documentary explores how the organizers worked with feminist ideals for decision-making in order to collaborate with the Vancouver Parks Board and produce a text panel which maintains its effect yet could overcome the opposition.

The attention to conflicts within feminism over the political viability of art production is the strength of both the monument and the film. Morgan and Miller include articulate responses from the organizers concerning their decision to "gamble on the powers of art." The organizing committee discuss their choice of a conceptual approach to creating social change—instead of direct action, their project will facilitate collective grief and contemplation as well as make visible the need for such practices within a critical analysis of violence against women.

This choice did not produce a unifying effect within the Vancouver feminist community. As theorists and grassroots organizers have had to face, there are strong divisions concerning the selection of activist strategies. The opposition to the monument by other feminists reveals the stark differences in assumptions about the value of cultural work. Most striking, a representative of a support organization for battered women appears on camera dismissing the memorial because, as a "front-line worker" in the battle against male violence, she thinks the money could have been spent on something better than "fancy little benches" or "tombstones." Yet, at the same time, the film details that there are plenty of people who share the belief in a need for a permanent monument as a means for creating social change.

Marker of Change: The Story of the Women's Monument illustrates that the process for creating this memorial is as important as the final product. Such a perspective fits with the representational strategies of *Marker of Change* itself. This is a monument designed to encourage meeting and acknowledgment of emotion rather than the imposition of a single, final reading on a past event. As such, there is room for personal memories of the murdered women and one's own experience of first hearing that news. Morgan and Miller bring home this last aspect through their inclusion of support of the monument by family members such as Pierre Leclair and Suzanne Laplante Edward. The documentary of *Marker of Change*, like the memorial itself, opens up many areas for discussion about the Montréal massacre, its representation and place in both official and private record, and specific feminist efforts to redress the societal problems which transcend the event.