

The Totem Pole An Intercultural History

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THE TOTEM POLE: AN INTERCULTURAL HISTORY

Totem Poles | Native America | PBS *Totem Tale* Totem Tale Read Aloud **CGI 3D Animated Short: "Totem" - by Ariel Jew Art** \u0026 Story in Totem Poles / Ignite Dallas The HU—Wolf Totem (Official Music Video) What's Your Soul Animal? A Cool Personality Test Language: The Heart of Our Culture Deuteronomy—Session 27—Surely we've outgrown ancient paganism? ~~Roots book review in Tamil | Abubacker Official British Columbia: Reading Totem Poles at Capilano WOODWORKING, Totem Pole Carving Pt 1, With Tom Lafortune How To Find Your Totem Animal Coyote Dream Little Einsteins—A Tall Totem Tale~~

~~3 Cool Facts About Totem Poles | CBC Kids Totem Story—Read Aloud Fun! A Short History of Totem Poles | Art Education | Elementary Totem Poles: The Past and the Present TOTEM POLES Teach Kids About Totem Poles - Amy's Mythic Mornings Totem Poles, Christmas Trees \u0026 Obelisks—Part 2~~ **A Totem Pole History: The Work of Lummi Carver Joe Hillaire**

A seminal work on the Northwest Coast totem pole by two of the most renowned anthropologists in their field. Totem poles are probably the best-known symbol of First Nations art. Highly regarded anthropologists Aldona Jonaitis and Aaron Glass reconstruct the history of totem poles, analyze their functions in different contexts and highlight the ways in which they have been appropriated -- spreading from the Northwest Coast to World's Fairs -- and how they play an integral part in Aboriginal peoples' struggles for control of their own culture and lands. Solidly researched, engagingly written and generously illustrated, *The Totem Pole* is an insightful look at the impact of this beautiful art form on Aboriginal peoples and on our society as a whole. It includes short essays by well-known artists and scholars, including Nathan Jackson, Robert Davidson, Susan Point, Richard Hunt, Lyle Wilson, Bill Holm, Robin Wright, Vickie Jensen, Charlotte Townsend-Gault and Andrea Laforet, that illustrate the relationships between people and totem poles.

Rising from a forest mist or soaring overhead in parks and museums, magnificent cedar totem poles have captured the attention and imagination of visitors to Washington State, British Columbia, and Alaska. *Discovering Totem Poles* is the first guidebook to focus on the complex and fascinating histories of the specific poles visitors encounter in Seattle, Victoria, Vancouver, Alert Bay, Prince Rupert, Haida Gwaii (Queen Charlotte Islands), Ketchikan, Sitka, and Juneau. It debunks common misconceptions about totem poles and explores the stories behind the making and displaying of 90 different poles. Travelers with this guide in their pockets will return home with a deeper knowledge of the monumental carvings, their place in history, and the people who made them. Watch the book trailer: <https://www.youtube.com/watch?v=iAaAnYctJcg>

This survey of totem poles from the Tlingit settlements of Alaska to the Kwakiutl villages of Vancouver Island examines the traditions that led to their creation. It includes both the author's vivid drawings of totem poles and historical photographs of early native settlements.

Joseph Hillaire (Lummi, 1894–1967) is recognized as one of the great Coast Salish artists, carvers, and tradition-bearers of the twentieth century. In *A Totem Pole History*, his daughter Pauline Hillaire, Scälla–Of the Killer Whale, who is herself a well-known cultural historian and conservator, tells the story of her father's life and the traditional and contemporary Lummi narratives that influenced his work. *A Totem Pole History* contains seventy-six photographs, including Joe's most significant totem poles, many of which Pauline watched him carve. She conveys with great insight the stories, teachings, and history expressed by her father's totem poles. Eight contributors provide essays on Coast Salish art and carving, adding to the author's portrayal of Joe's philosophy of art in Salish life, particularly in the context of twentieth century intercultural relations. This engaging volume provides an historical record to encourage Native artists and brings the work of a respected Salish carver to the attention of a broader audience.

"The First Peoples of the Pacific Coast recorded their history and preserved their legends and stories on spectacularly carved totem poles. This book guides readers to the many places in British Columbia, Washington and Alaska where totem poles can be found and helps viewers understand the "language" of the poles. Learn about their origin and history, the symbols and ceremonies linked to them, types of figures and how to identify them, and where to see authentic poles and pole collections." "Pat Kramer spent many years researching the material in this book and worked closely with First Peoples to create a fresh and revealing look at these incredible artifacts. Filled with fascinating facts, legends and photographs, *Totem Poles* is an excellent guide, reference and souvenir."--BOOK JACKET.

Carvings and Commerce celebrates the model totem pole in all its myriad forms. Native American carvers supplying curios for the Pacific Northwest souvenir trade in the late 1800s created the first model totem poles. Over time, totem poles came to be perceived as generalized icons of "Indian life" and Native groups all across North America began making model totems for the ever-expanding tourism industry that attended the popularization of automobile travel. By the middle of the 20th century, totems were being produced by a variety of non-Native groups, including Boy Scouts and hobby crafters. Native artists in the 21st century, in both the United States and Canada, have revitalized the model totem pole tradition, sharing it with a growing fine-art audience. *Carvings and Commerce* traces the history of model totem poles from the end of the 19th century to the present time. Internationally recognized scholars and artists examine the issues of politics,

economics, cultural identity, tradition, and aesthetics that have shaped the evolution of the model totem pole for over a hundred and thirty years. Michael D. Hall and Pat Glascock are artists and collectors. Other contributors include Robert Davidson, Kate Duncan, Charlotte Townsend-Gault, Aaron Glass, Aldona Jonaitis, and Christopher W. Smith.

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Originally published in 2006, *Art of the Northwest Coast* offers an expansive history of this great tradition, from the earliest known works to those made at the beginning of the twenty-first century. Although non-Natives often claimed that First Nations cultures were disappearing, Northwest Coast Native people continued to make art during the painful era of colonization, often subtly expressing resistance to their oppressors and demonstrating the resilience of their heritage. Integrating the art's development with historical events following contact with Euro-Americans sheds light on the creativity of artists as they appropriated and transformed foreign elements into uniquely Indigenous statements. A new chapter discusses contemporary artists, including Marianne Nicholson, Nicholas Galanin, Lawrence Paul Yuxweluptun, and Sonny Assu, who address pressing issues ranging from Indigenous sovereignty and destruction of the environment to the power of Native women and efforts to work with non-Natives to heal the wounds of racism and discrimination.

Humans are composed of poetic tissues as surely as physical ones. Our identities, worldviews, longings—all are drawn and developed from the unique relationships and texts we encounter and incorporate. We collect and imagine stories and creatively build them into the tale of ourselves. But each of these personal mythologies is irrevocably lost at death—unless it is true, as Christianity claims, that God raises the dead. *Systematic Mythology: Imagining the Invisible* studies the ways in which we make meaning. It argues that God must be the ultimate subject of every person's essential myth, so that Christ may redeem and resurrect our stories as well as our bodies. Systematic mythology calls us to consciously and creatively participate in the story God is telling through our cosmos and its inhabitants: a story in which Christ is all, and in all.

"Misconceptions continue to shape public perceptions of American Indians. Deeply ingrained cultural fictions, what Jentz (history, North Hennepin Community College) refers to as myths, have had a lasting hold on popular understanding of Native Americans. In this readable and engaging overview, Jentz provides an important corrective, one that not only catalogs key stories and stereotypes but also lays a foundation for challenging them. As the title indicates, Jentz seeks to demystify seven fundamental ideas about American Indians through critical histories. Following a helpful introductory discussion, he devotes a chapter to each myth. Specifically, he unpacks (1) the noble savage, (2) the ignoble savage, (3) wilderness and wildness, (4) the vanishing native, (5) the authentic Indian, (6) the ecological Indian, and (7) the mystical native. Throughout, Jentz employs clear language and tangible examples to clarify each myth and its significance. [T]his work will greatly benefit nonspecialists, including high school teachers and students. The volume will be useful as either a textbook in introductory courses in Native American studies or as secondary reading. Summing Up: Highly recommended." —C. R. King, Washington State University, in *Choice*

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