"This and all the trappings of ceremony were objects of bright pride...They told the people of the completeness of their culture, the continuing lineages of the great families... Each pole held the essential spirit of the individual or family it commemorated, as well as the spirit of the artist who made it, and by an extension the living essence of the whole people." BILL REID, HAIDA ARTIST



## Pole-carving spurs stories of cultural revival

In the Tsimshian community of Metlakatla, Alaska, there were no poles until David A. Boxley raised the first one in 1982 during the early years of cultural revival in the village. Boxley, like other Alaskan and Canadian Native rtists, rebuilt knowledge of totem

> Tsimshian artist David A. Boxley created this pole on ommission from Warren and Ellie Guntheroth, two University of Washington medical professionals. This pole also marks a family connection between artist and patron. Warren performed heart surgery on Elizabeth, David R.

#### Figures from top to bottom:

- An **eagle** represents the artist and his Tsimshian clan in Metlakatla, Alaska.
- A wolf represents David's son, David R. It holds a **small eagle**, which represents David R.'s mother, Elizabeth.
- NATIVEART A wolf-dog represents Elizabeth and David's other son, Zach, as well as the Guntheroths' Siberian husky, Sasha.
- A **bear** represents Dr. Warren Guntheroth, his HAS STORIES TO TELL tongue imparting knowledge to the small bear, a symbol of teaching.

Boxley's mother, when she was a little girl and was her heart doctor for the rest of his life.



NORTHWEST the artists and ancestors who made them;

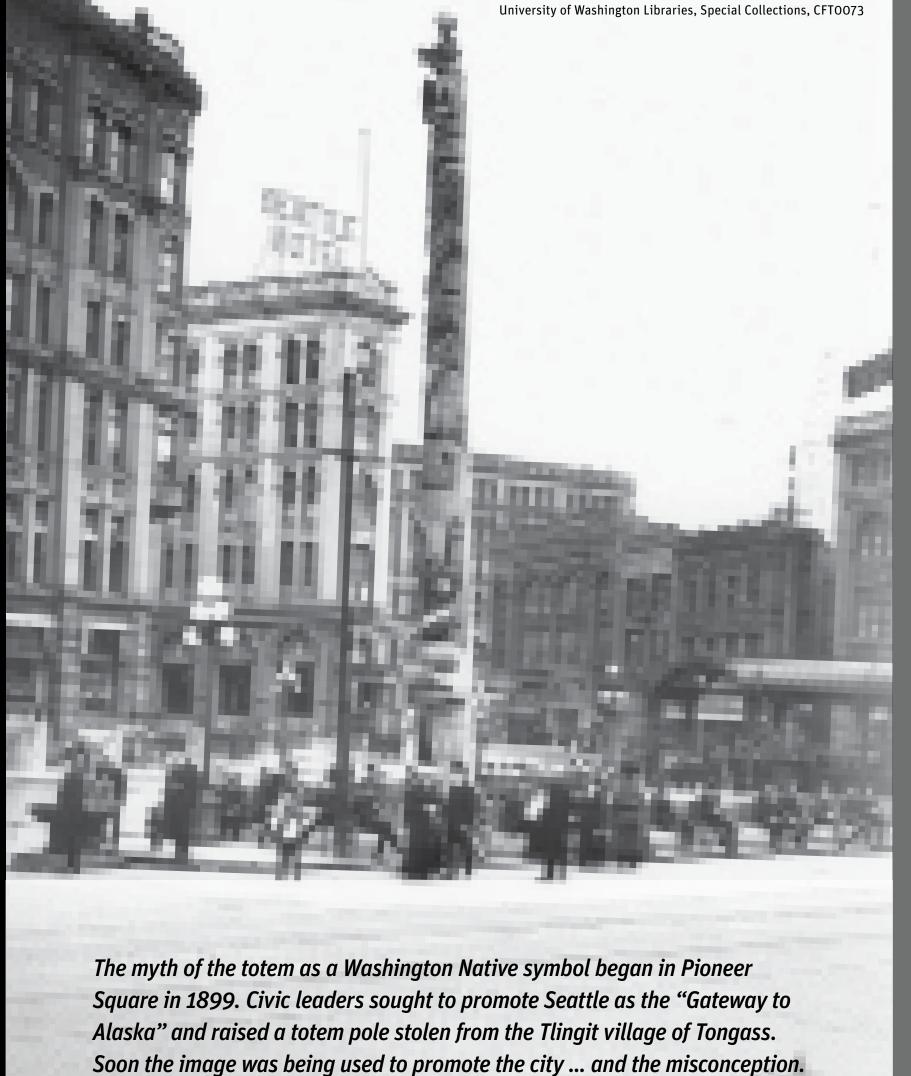
> the individuals and communities for whom they were made;

the outsiders who collected, and sometimes stole, them;

the apprentices and scholars who learn from them;

the museum staff who take care of them;

and you, the visitor, who experiences them.



# Monumental sculptures tell stories of family, memorials and territory

otem poles originated with the Haida, ngit and Tsimshian peoples and ofter epict family histories and clan crests. hey marked northern Northwest Coas territories, but were not part of local Salish traditions. Even so, they have become a universal symbol of Pacific Northwest Native culture.

Colonial policies against Native religion and governance suppressed the raising of totem poles and potlatches—their ccompanying ceremonies—for more than a century, from the late 1800's ough the mid-1900's. Today, this tradition flourishes. Indigenous ommunities from central British Columbia to Southeast Alaska raise poles to honor, memorialize and heal.



Alaska State Library, Edward DeGroff, P91-55

### Totems reflect stories of colonial influence and interference

The full range of Haida life is recorded in totem poles, including symbols of colonialism. This pole contains imagery reflecting interactions between newcomers and Indigenous families.

Chief Skulka Totem Pole (MIDDLE) Haida Artist ca. 1900

Red cedar, paint

This pole is a model version of a house frontal pole raised by Chief Skulka of Howkan, Alaska, in the late 19th century. This pole is emarkable in its close resemblance to the original style and design of the full-sized pole. 2.5E536 Gift of Dr. R. Pierce Beaver

Figures from top to bottom:

- American eagle clutching an olive branch, flanked by two crouching watchmen
- White-bearded military man (possibly Russian) surrounded by flowers
- Haida crest figure Thunderbird, sitting atop a **bear** biting a smaller creature

Eagle Figure Monument Pole (RIGHT) Hemasilakw (Made-to-Be-a-Chief), Arthur Shaughnessy

Before the early 20th century, many Kwakw<u>a</u>k<u>a</u>'wakw monuments were figures of animals and mythical beings perched on house gables or on tall, plain masts—like the one you see here.





by (initial/date)



https://upload.wikimedia.org/wikipedia/commons/b/b0/Seattle\_-\_Pioneer\_Square\_totem\_pole\_detail\_01.jpg