

### 1: Inuit Art - Eskimo Art - BIOGRAPHY FILES @ AOriginArt Galleries

*The Inuit Imagination: Arctic Myth and Sculpture [Harry Seidelman, James Turner] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. This lavishly illustrated book combines representations of contemporary Inuit sculpture with traditional stories, songs.*

Images Collection Transportation For generations the Inuit people of Nunavut lived a traditional life in the Arctic, moving from one place to another with the seasons, to hunt caribou, muskox and seal, or fish for char and whitefish. Inuit did not wander aimlessly in search of meat and fish. They visited the same seasonal hunting and fishing camps each year to harvest food. Their lifestyle was semi-nomadic moving three or four times a year. They might catch whatever they could along the way, but they always had a specific destination. Many Inuit groups would spend the winters in snowhouses on the sea ice hunting seals, springtime on the coast catching seals and fish, and summertime inland hunting caribou. In between they would harvest berries, birds eggs, fish for lake trout or cod and use whatever food nature provided. When the hunting was good, the spring, summer and fall were times to hunt and travel, while the mid-winter was a time to spend with the family, tell stories, play games, and learn about Inuit oral history and Inuit legends. The Inuit invented various types of transportation to travel in the Arctic. For most of the year the Arctic was a frozen land. The lakes and rivers were frozen, and the Arctic Ocean had 1. Walking was the most common form of transport in the Arctic. Inuit would pack their children, their hunting tools and everything they needed for the winter and walk perhaps hundreds of kilometers from a summer camp to a winter camp. They often left behind the tools and implements needed for hunting caribou and other summer activities, because they would revisit their summer camp next year, and much of what they needed would remain there. Coastal Inuit used small boats called kayaks to hunt for walrus and seals, and larger boats for called umiaks to hunt larger prey such as beluga and bowhead whales. The boat frame was sometimes made with driftwood or caribou antler and sealskin or walrus hide was used to cover the frame. Different Inuit groups used different types of kayak and umiak depending on the materials available and the prey being hunted. Today most Inuit use snowmobiles to travel on the land. For months of the year there is sufficient snow on the land and ice on the frozen ocean and lakes to make snowmobile travel practicable. During the months of summer, many Inuit use ATV. Inter-community travel is usually by airplane. Aircraft are the vital link connecting many communities. They transport passengers, mail, supplies and groceries all year, weather permitting. Some Inuit still maintain dog-teams, and many commercial sportshunts have to be conducted by dog-team to ensure a traditional and equitable challenge. Many people also use a boat and motor during the brief summer period when the ocean is free of ice.

## 2: Inuit Religious Traditions | [www.enganchecubano.com](http://www.enganchecubano.com)

*Text attempting to integrate traditional Inuit belief, myth and legend with contemporary cultural expression in sculpture. Includes index of artists.*

The Inuit Eskimo live in the vast Arctic and sub-Arctic area that stretches from the eastern point of Siberia to eastern Greenland. Of the approximately , Inuit, 43, live in Greenland, 25, in Arctic Canada, 35, plus 2, Aleut in Alaska, and 1, plus a small number of Aleut in Russia. Language has been used as the basic criterion for defining the Inuit as an ethnic group. The "Eskimo languages" as they are invariably referred to are divided into two main branches, Inuit and Yupik. Inuit is spoken from northern Alaska to eastern Greenland, forming a continuum of dialects with mutual comprehension between adjacent dialects. The word Eskimo seems to be of Montagnais origin and has been erroneously believed to mean "eater of raw meat. Yupik means "a real person," just as Inupiat, which is the self-designation in northern Alaska, means "real people. Traditionally the Inuit are divided into many geographic groups. The members of each group, or band, were connected through kinship ties, but the band was without formal leadership. The nuclear family was the most important social unit, but the extended family often cohabited and worked cooperatively. Dyadic relationships, such as wife-exchange partners and joking partners, were also common. The Inuit were hunters who adapted to the seasonal availability of various mammals, birds, and fish. Hunting sea mammals with harpoons was characteristic, but hunting inland during the summer was also part of the subsistence pattern of many Inuit. A few groups in northern Alaska and in Canada have spent the entire year inland, hunting caribou and fishing for arctic char. In southern Alaska, the wooded valleys along the long rivers were inhabited by Inuit who relied upon the great run of the fish as well as the migrations of sea mammals and birds. Most Inuit in Canada lived in snow houses during the winter; others settled in winter houses built of stone and sod or wood. Stone lamps that burned blubber were used for heating, lighting, and cooking. Skin boats and, except in southern Greenland and Alaska, dog sledges were used for transportation; kayaks were used for seal hunting and large, open umiaks for whale hunting. Money economy has replaced subsistence economy; modern technology and education have been introduced; television plays an important role; and so on. Except for the small population in Siberia, the Inuit have become Christians, and even the Inuit in Siberia no longer observe their religious traditions. Historically, the Inuit held many observances to insure good hunting, and in the small and scattered hunting and fishing communities many local religious practices were observed. Generally, ritual life was more elaborate in Alaska than in Canada and Greenland. In Canada, the Inuit built temporary festival snow houses, but no eyewitness accounts exist of festival houses in Greenland. Relations between Men and Animals According to eastern Inuit religious tradition, each animal had its own inua its "man," "owner," or "spirit" and also its own "soul. The idea of inua was applied to animals and implements as well as to concepts and conditions such as sleep. Lakes, currents, mountains, and stars all had their own inua, but only the inua of the moon, air, and sea were integral to the religious life of the Inuit. Since the Inuit believed that the animals they hunted possessed souls, they treated their game with respect. Seals and whales were commonly offered a drink of fresh water after they had been dragged ashore. Having received such a pleasant welcome as guests in the human world, their souls, according to Inuit belief, would return to the sea and soon become ready to be caught again, and they would also let their fellow animals know that they should not object to being caught. This practice divided the responsibility for the kill among the entire community and increased the possibility of good hunting. Inuit rituals in connection with the polar bear are part of an ancient bear ceremonialism of the circumpolar regions of Eurasia and North America. During the five days that the soul was believed to require to reach its destination the bear was honored: Whaling was of great social, economic, and ritual importance, especially among the North Alaska Inuit. In the spring, all hunting gear was carefully cleaned, and the women made new clothes for the men. The whales would not be approached until everything was cleaned. During the days before the whaling party set out, the men slept in the festival house and observed sexual and food taboos. The whaling season terminated with a great feast to entertain the whales. Taboos, Amulets, and Songs Unlike cultic practices in connection with the deities, which had relatively minor significance, taboos, amulets, and

songs were fundamentally important to the Inuit. Most taboos were imposed to separate the game from a person who was tabooed because of birth, menstruation, or death. A separation between land and sea animals was also important in many localities, reflecting the seasonal changes in hunting adaptation. An infringement of a taboo might result in individual hardship for example, the loss of good fortune in hunting, sickness, or even death, but often, it was feared, the whole community would suffer. Usually a public confession under the guidance of the shaman was believed sufficient to reduce the effect of the transgression of a taboo. Amulets, which dispensed their powers only to the first owner, were used primarily to secure success in hunting and good health and, to a lesser degree, to ward off negative influences. Parents and grandparents would usually buy amulets for children from a shaman. Amulets were usually made up of parts of animals and birds, but a wide variety of objects could be used. They were sewn on clothing or placed in boats and houses. One way to increase the effect of the amulets was through the use of food totems and secret songs. Used primarily to increase success in hunting, secret songs and formulas were also used to control other activities and were often associated with food taboos. Songs were either inherited or bought. If a song was passed on from one generation to the next, all members of the family were free to use it, but once it was sold it became useless to its former owners.

**Rites of Passage** In many localities in Canada and Alaska, women had to give birth alone, isolated in a small hut or tent. For a specified period after the birth, the woman was subjected to food and work taboos. Children were usually named after a person who had recently died. The name was regarded as a vital part of the individual, and, in a way, the deceased lived on in the child. The relationship resulted in a close social bond between the relatives of the deceased and the child. For example, when a boy killed his first seal, the meat was distributed to all the inhabitants of the settlement, and for each new important species a hunter killed, there was a celebration and ritual distribution. Death was considered to be a passage to a new existence. There were two lands of the dead: The Inuit in Greenland considered the land in the sea more attractive because people living there enjoyed perpetual success in whale hunting; those in the sky, on the other hand, led dull existences. It was not the moral behavior of the deceased that determined the location of his afterlife, but rather the way in which he died. For example, men who died while whaling or women who died in childbirth were assured of an afterlife in the sea. Conceptions of the afterlife, however, differed among the Inuit. The Canadian and Alaskan Inuit believed the most attractive afterlife was found in the sky. Some Inuit had either poorly conceptualized beliefs in an afterlife or no beliefs at all. While death rituals usually included only the nearest family members and neighbors, the Great Feast of the Dead, celebrated in the Alaskan mainland from the Kuskokwim River to the Kotzebue Sound, attracted participants even from neighboring villages. At this feast, the bladders of all the seals that had been caught during the previous year were returned to the sea in order that their souls might come back in new bodies and let themselves be caught again. The skins of all the small birds and animals that the boys had caught were displayed in the festival house, and gifts were given to human souls, to the souls of the seals, and to those who were present. Shamans

In Greenland and Canada, the shaman *angakkoq* played a central role in religion. In Alaska, however, where it was common for an individual to become a shaman as the result of a calling, many rites did not demand the expertise of the shaman. Prospective shamans often learned from skilled shamans how to acquire spirits and to use techniques such as ecstatic trances. In Greenland and Labrador, the apprentice was initiated by being "devoured" by a polar bear or a big dog while being in trance alone in the wilderness. After having revived, he was ready to become master of various spirits. Shamans in Greenland always used a drum to enter a trance. Masks were also instrumental, especially in Alaska, both in secular and religious connections. The Canadian shaman might, for example, go down to the inua of the sea, that is, the Sea Woman, to get seals. In Alaska, a shaman on Nunivak Island would go to the villages of the various species of animals in the sea. In the Norton Sound area he would go to the moon to obtain animals for the settlement. Although shamans were the principal revealers of unknown things, some other people could also acquire information from the spirits by using a simple technique called *qilaneq*. It required that an individual lift an object and then pose questions, which were answered affirmatively or negatively according to whether the object felt heavy or not. Shamans also functioned as doctors. For example, they would suck the sick spot where a foreign object had been introduced or try to retrieve a stolen soul. Sorcerers—often believed to be old, revengeful women—were

also common, and shamans were sometimes called to reveal them. There were instances, however, in which the shaman himself was accused of having used his power to harm someone; in such cases the shaman could be killed. The Deities The Inuit of Canada and Greenland believed that the inua of the sea, the Sea Woman, controlled the sea animals and would withhold them to punish people when they had broken a taboo. Franz Boas transcribed the name given to her by the Inuit on Baffin Island as Sedna, which probably means "the one down there. The Sedna ceremony included, inter alia, a ritual spouse exchange and a tug-of-war, the result of which predicted the weather for the coming winter. While Sedna represented the female principle of the world, the inua of the moon, Aningaaq, represented the male principle. An origin myth tells how he was once a man who committed incest with his sister. She became the sun, he the moon. Otherwise the sun played no part in the religion of the Inuit, but the moon was associated with the fertility of women. He was recognized as a great hunter, and some Alaskan Inuit believed that the moon controlled the game. The air was called Sila, which also means "universe" and "intellect. The Raven appeared, primarily in Alaska, as a creator, culture hero, and trickster in a cycle of myths that included those of the earth diver and the origin of the light. The Raven, however, played a negligible role in religious practices. The differences between and sometimes vagueness in Inuit religious ideas may be related not only to their wide and scattered distribution but also to the fact that their societies had a loose social organization and were without a written language before contact with the Europeans. For all Inuit, however, a close and good relationship with the animals on which they depended for their survival was believed to be of vital importance. Bibliography An excellent survey of Inuit culture from prehistoric to modern times is given in the Handbook of North American Indians, vol. A review of the religion of the Inuit in Canada and Greenland has been written by Birgitte Sonne and myself as an introduction to a collection of plates that illustrate the religious life of these people in Eskimos: Greenland and Canada Leiden, , vol.

### 3: The Inuit imagination: Arctic myth and sculpture - Harold Seidelman, James E. Turner - Google Books

*Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.*

Contact with European merchants and traders in Canada occurred in sequence, beginning with the Atlantic provinces in the 16th century, Ontario and Quebec in the 17th century, the Pacific provinces in the 18th century, the prairies in the 19th century, and the territories in the 20th century. Contact in the territories began in the west in Yukon, and to the east, which is now Nunavut. The subsequent wave of settlement that followed this changed the way that aboriginal populations lived, from small, isolated, mobile groups to large groups living in settlements and stationary. This social colonization was what provided the vector for the spread of tuberculosis. Inadequacies in the social determinants of health are key in continuing the cycle of outbreaks and high rates of TB among aboriginal populations. Crowded and inadequately ventilated housing increases transmission. The rate of transmission in these situations is very high. Those without housing move from home to home as guests, thus increasing the number of people who are exposed and infected. Long periods of cold weather and darkness in the north lead to longer periods of time spent indoors in crowded and inadequately ventilated housing. This leads to increased exposure and shared air space and subsequent increase in transmission. Poor nutritional status increases risk of progression from infection to disease. In many remote communities, selection of nutritious foods such as fresh vegetables and fruits is extremely limited and prohibitively expensive. Delayed diagnosis of infectious cases results in prolonged exposure time for contacts. Some remote communities lack continuity of health care providers. A successful TB program is dependent on a relationship of trust between the residents in the community and their health care providers. This requires continuity of staff and health care workers who are experienced and trained in early detection of tuberculosis. Social colonization is the primary root cause of TB among aboriginal populations. Issues related to the social determinants of health, which include crowded and inadequate housing, poor nutritional status, and lack of continuity of health care providers, are the root causes of continued high rates amongst Inuit. TB rates in Europe began to fall even before the introduction of the first medications, with improvements to standards of living. By addressing issues such as poverty, housing, and access to health care and nutritious food, we can expect the same to happen here. Standing Committee on Health. Inuit Art and Digital Technologies. While Inuit culture encircle the circumpolar section of four nations: Canada, Denmark, Russia and the United States, it is in Canada that Inuit art production has grown exponentially over the past fifty years into a multi-million dollar cultural industry. This is surprisingly large in proportion to the size of the population: Nunavut, encompassing , square kilometres, is the largest and newest of the three Canadian Arctic territories. From dog sleds to snow machines to digital connections, the Inuit continue to adapt technologies for their needs. Today more Nunavummiut per capita use computers and the Internet than in any other region of Canada. On my computer in southern Canada, I can follow the official April 1st opening ceremonies in the new capital of Iqaluit, Nunavut through the satellite communication link. I could read about it in the Nunatsiak News web page or I could participate in person at the Museum of Civilization, Hull, Quebec and be part of a live broadcast also available on the Internet. Jessie Oonark Jessie Oonark Una or Unaaq lived the traditional hunter-nomadic life of the Inuit for almost fifty years. Survivors of this disaster like Jessie Oonark, a widow with children, settled in emerging small permanent hamlets like Baker Lake Qamanittuaq, now in Nunavut. Here small-scale carving and printmaking co-operatives were developed to supplement income. Today most Baker Lake community graphic artists continue to use rich palettes of coloured melton, duffle, coloured pencils, printers ink and paint. Her visual imagery reflected her traditional spirituality, her thought processes, and the Inuktitut language. When she spoke she talked in circles, turning the subject to many sides as she communicated all the necessary information to her peers in imagery reminiscent of the fluid, space-changing and shape-shifting nature of oral legend. In an Inuit story unikkaaqtuq ambiguous key figures shift to human and animal forms within one story. A story can begin at the end, or particular episodes of a legend can be struck in the middle of a large story or cycle of legends. Anthropologist Charles Moore suggests that

essentially the same myths and legends are told right across the North but vary considerably from region to region Flynn-Burhoe These variations may have occurred as stories were shared at great meeting places such as Akilineq in the Keewatin. The Sedna nuliayuk, taleleeyo legend, the theme of countless works of art, illustrates this. In this story, which has hundreds of regional variations, a young woman who refuses to marry is punished. Her punishment transforms her into a being so feared and respected by the land dwellers who once oppressed her that their lives centre around appeasing her. Most often her brutalized fingers become whales, walrus and seals which she then controls. Referring to her drawing and print Big Woman, Jessie Oonark told a seemingly unrelated story of a woman who turned into stone. The Stone itself is really colourful because this woman has a fancy parka. The woman is supposed to be in a kneeling position, but I just drew it in a standing position anyway. The less rigid Inuit world view allows for ambiguity even in terms of geographical locations. The woman who turns into stone is also part of the living legend of Marble Island, an island located near Chesterfield Inlet. Her work can be looked at syncretistically, a term used by art historians and anthropologists such as Swinton, Carpentar, Blodgett and Jackson to refer to an uncritical blending of diverse, even conflicting, ideas, beliefs or principles. In Inuit art it refers to a way of seeing in which total events, thoughts and structures are understood without it being necessary first to analyse all their component parts and details. Artistic forms mutate, reflecting the Inuit world view with its highly interdependent relationship between humans and their environment. Humans become spirits, shamans, animals, or constellations, which in turn become human. Inuit are more tolerant of the uncertain boundaries between worlds and this gives meaning to the shape-shifting quality of oral tradition. Touchstone uses the same terms to communicate the network of human exchanges. The shifting sense of self in digital identities, the distinction between real life and virtual, tolerance of boundary uncertainties and shape-shifting are also terms to describe the first-generation inhabitants of digital existence. While these connections are awkward in print format, they flow easily in digital format through images, maps, and layers of text. My first graduate student project on Oonark had been in the form of a slide show with voice-over and reflected the oral, nonlinear tradition of her people the Utkuhialingmiut. I found that the many layers of meaning, visual puns and high tolerance of ambiguity could be more easily evoked through the interactive multimedia digital applications being used in teaching, learning and research. The tools To carry out the work I chose Asymetrix Toolbook, an authoring software package which enabled me to manipulate images, text, audio and video freely. I was able to gather and digitize visual, audio and textual data from various sources including sound clips of throat singing and Jessie Oonark speaking. While issues such as copyright, digitization, memory, resolution and projection systems often seemed to be insurmountable obstacles, it did prove possible to find solutions. By January I was faced with serious problems of lack of hard disk space and the University purchased an megabyte external drive so I could continue working. At times other University departments such as Engineering and Geography had to be asked for technical assistance. One of the examiners suggested that a printed version be produced for them. There are pages containing over images including photographs, maps, models and works of art; approximately 2, hyperlinks, including hotwords and buttons; sound and video clips, animation and over text fields of varying lengths. Fortunately, my explanation of the impossibility of such a print-out was accepted. The Teaching and Learning Resource Centre of Carleton University, Ottawa, has an updated version of the disk, as I have continued to perfect the application even after graduation in June I have presented my MA research often to various groups. Ideas generated from the demonstrations and discussions have encouraged others to consider this new set of intellectual tools, with new ways of framing research that suggest fresh ways of looking and thinking. The methodology In my project I attempted to blend form and content whenever possible, with a concept map providing possible navigation routes and as a metaphor for the way data is connected. The words of art historians, curators, anthropologists and Jessie Oonark are presented in a non-hierarchical, egalitarian way. Smaller images called thumbnails, wallet images and snap shots were sufficient. Since traditional systems did not represent how she would have presented information, transparent fields of white text on a dark textured background were used to represent the way she would have spoken “these look like words floating on a water-like surface. For example on the homepage Fig. A variety of icons were used: I developed a glossary, bibliography, table of contents, scrolling title pop-up index, subject pop-up

index, Who, What, Where, When, Why questions and thumbnail images on electronic contact sheets. All these are effectively pointers, replacing the usual references to books and articles in a textual thesis with a means of linking to large quantities of full content text. However, most multimedia applications still combine video and audio clips, images and texts in ways that are familiar. Exploring their capacity to form new, unexpected pathways through information, promoting knowledge instead of decimating huge quantities of information, is the challenge currently facing interactive multimedia authors. I also mentioned earlier the problem of copyright. Working on this project has made me approach knowledge management in terms of possible hypertext connections. My arguments are increasingly visual and therefore dependent on access to digitized images, but free access to copyright-cleared downloadable versions of these, as in a library model, is increasingly being replaced by the much less-democratic pay-per-use model. Long-term public interests are being sacrificed to short-term private goals. Libraries and museums have public fiscal accountability; they also need safeguards so that they can achieve goals that straddle changing political and economic moods. I have considered an Internet format for the Oonark application. I am not convinced, however, that the frustration of slow downloading of complicated, layered pages and images is near to being alleviated on the majority of computers. Slow output devices and on-line servers can slow down even the most efficiently-designed web pages. Conclusion New digital technologies can provide a two-way path to other cultures that creates the potential for dialogue on issues of identity. But they can also submerge diversity by encouraging the production of homogenous and superficial entertainment. When used to its fullest potential the technology can contribute to new ways of knowing. Inuk journalist Rachel Attituq Qitsualik compared the fluid nature of the unikkaaqtuq Inuit story to the surface of water in constant transformation and flux, a reflection of its human beauty. Webliography and Bibliography Blodgett, Jean. The Coming and Going of the Shaman: Eskimo Shamanism and Art. Winnipeg Art Gallery, Blodgett, Jean and Bouchard, Marie. Inuit Myths, Legends, and Songs. Woman in the Centre.

### 4: Inuit imagination helps define a renewed relationship - Arctic Journal

*Get this from a library! The Inuit imagination: Arctic myth and sculpture. [Harold Seidelman; James E Turner] -- Text attempting to integrate traditional Inuit belief, myth and legend with contemporary cultural expression in sculpture.*

These were tiny shapes made of bone, antler or stone, often worn on a belt or string. The creation of these objects was a delicate business, since it had to be done in such a way that the carver could not be held accountable for any misfortunes that occurred in spite of the charm. A shaman or angakok would carry many of these carvings with him as part of his equipment. Artifacts were also created as teaching tools, toys, gifts, and to artfully decorate useful objects such as hair combs and sewing kits. It was during this time that the Inuit became increasingly exposed to southern culture through interaction with whalers, traders and missionaries. Throughout this period, these new southern visitors collected Inuit art and artifacts, with the subjects of choice being traditional scenes of Inuit culture and life in the Arctic. This dramatically affected the style and subject matter of the pieces being created. As the Inuit were, understandably, reluctant to part with their own objects of tradition and power, they responded to this demand by producing artifacts, intentionally created for trade with outsiders. As these pieces were never meant to be carried from camp to camp, year after year, their styling became increasingly delicate and detailed. While Historic Period art still relied largely on traditional life and themes for its content, artists began selecting and presenting that content in an illustrative manner to appeal to outside audiences. Instead of tiny pieces that would fit into the palm of your hand, larger pieces were produced and often given a base or stand - transforming the pieces into tabletop display items. Cribbage boards, dice, games, models and toys were the most popular items. It was also during this time that pencil drawings and the first watercolour paintings were introduced to the market. They encouraged him to return to the north to buy more carvings, and then sponsored an exhibition promoting Inuit carvings in the south. The Canadian federal government saw the potential benefit of promoting Inuit art as a way to drive economic development in the Canadian Arctic. Inuit-owned co-operatives began in many Arctic communities during the 1950s and 60s, and were supported through marketing initiatives in southern Canada. The marketing of Inuit art in the south would lead to the establishment of Inuit art as a major contemporary art form which attracted international interest. By this point, demand for carvings was so high that the traditional carving material of ivory was not plentiful enough to keep up with demand. As stone was cheaper and more plentiful than ivory, soapstone replaced it as the most desirable medium. This resulted in an increase in the average size of carvings - a change encouraged by collectors. The use of ivory was relegated to use in carving accents such as faces, tusks or tools. Pieces created during the Contemporary Period were increasingly treated as objects of sculpture, rather than curiosities. This allowed artists to express themselves with more freedom, and deal with subjects inspired by their inner spiritual life. Inuit artists were fully aware that they were producing works for an outside market. They also learned that this market brought its own demands of subject, composition and workmanship. This gives the artist more control to release the spirit and image that lives in the stone. The carving is then brought to life by polishing the stone for many hours with differing grades of waterproof sandpaper.

### 5: Canada Eskimo Art | eBay

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

The following meditation on *Atanarjuat*: This time, the director was himself an Inuit, Zacharias Kunuk, and his film told an Inuit story, *Atanarjuat*: Something new, something that demanded a different receptive method for a different voice, was being shown, and, in the process, the audience was taught another way of seeing, a viewpoint from within the other culture itself. *The Fast Runner* makes us watch not from the other side of the camera, but from the other side of the ice itself. *The Fast Runner* tells the story of a nomad Inuit community that, in the distant past, is visited by an unknown shaman who brings discord to its inhabitants. *Atanarjuat* tries to escape, running naked across the ice. But in the end, individual action alone cannot exorcise the curse. This can only be achieved through a remembering and understanding of the story and a recognition of its part in reality. Then, through the intervention of another shaman, without anger or thirst for revenge, by means of a simple edict of exclusion, the society is healed. That which was brought in through the telling is rejected also through the telling. *The Fast Runner* is a film about story. Western convention dates time from a divinely decreed moment, whether the birth and death of a god or the travels of a prophet; for the Inuit, the narrative progression from before to after carries no such revelatory implications. Time, like space, is an area through which we move but in which our traces are effaced by that very movement. Progress as Kafka believed as well is a meaningless concept; we advance along a cyclical path in which events and the stage of these events appear and reappear as both cause and effect of any given happening. Land and sky, sea and ice, days and nights, are individual beings, and belong to no one. Cairns are erected not to domesticate the landscape but to signal an ancient path that may serve as marker for a present-day migration. No event, no act stands alone, nor does any individual or social element. The whole natural world is populated by a complex, dense story into which everyone and everything is woven, teller and listener included. Only for an outsider, this world of ice appears empty, since there are no obvious signalizations here. It is the blank space on a map, the terra incognita that only imagination can fill. Always, in retrospect, the journey north has the quality of a dream. For the Inuit, the ancient, universal metaphor of death as sleep one of whose earliest appearances is in the *Epic of Gilgamesh* is perfectly true: Among the Inuit, the territories of wakefulness and of dreams are the only geography; landscape, instead, has no imaginative presence. It has been observed many times that the notion of landscape is an urban construct and that those who live outside city walls do not differentiate between an all-encompassing nature and a backdrop for human action. Shifting ground of breaking ice and falling snow, a horizon that melts and blends into the light or darkness above, the absence of constant features that give defining permanence to the lived-in world: For Canadians, the greater part of the country, the frozen north, is, as Atwood suggested, mainly north in the metaphorical sense, the place within our borders toward which the country imaginatively heads in order to find itself. Without our borders is another question. In the icy cold, in the impenetrable night, feeling abandoned by the civilized world, the doctor cried out: Here is where men and women gather to eat, sleep, make love, and talk, the central point from which stories are told, the incipitâ€”except that these stories belong to an ongoing narrative, constant in its unfolding and beginning again at every telling. Like other communal tasks, storytelling has the function of lending expression and context to private experiences, so that, under recognition by the whole of society, individual perceptions of space and time, for instance can acquire a common, shared meaning on which to build learning. For the Inuit it is otherwise: The story of *The Fast Runner* was therefore the property of the groups that had preserved it. This permitted the story to be told both in cinematic language and in the language of Inuit narrative.

## 6: A Comparative Look at Inuit Lifestyle

*The Inuit Imagination The Inuit Imagination Graburn, Nelson H. H. The Inuit Imagination: Arctic Myth and Sculpture. Harold Seidelman and James Turner. New York: Thames and Hudson, pp. color illustrations, bibliography, index. \$ (cloth).*

In this online presentation, we have curated a selection of highlights from the participating libraries, representing the beautiful and the horrifying, the explorations and the failures, and the diversity of materials. The treasures are presented in four themes: Many of the objects are examples from larger collections, and you can click through to the individual libraries to read more. Travelling Towards Tragedy Many attempts to reach and understand the Arctic have gone differently than planned and some have resulted in outright catastrophe. Several members of polar expeditions have paid the highest price for their Arctic aspirations. However, their substantial testimonies and the important documentation they left behind is still accessible in library archives. This is the final entry in his travel diary. He was the last survivor of Sled Team 1, and knew he had no chance of survival. Died 79 Fjord after attempt to travel home over the inland ice in month of November. I arrived here in fading moonlight, and could not go on because of frostbite in my feet and darkness. Hagen died November 15 and Mylius about 10 days later. Have a closer look at the diary here. The expeditions were headed for the Orient but never reached it. They used lumber from their ship to build a small lodge and heated stones and cannonballs kept them warm in the extreme cold. Barents died on the return trip in , but he did not struggle in vain. His travels were immensely important in mapping the unknown world of the Northern seas. The historian and merchant Jan Huyghen van Linschoten accompanied Barents on his first two travels, and passed on this significant understanding. Have a closer look at the map here. The maiden voyage to Greenland in January was a spectacular event and a huge crowd of people showed up at the day of the departure from Copenhagen. But when the ship began its return journey, tragedy struck: There was no sign of the ship nor its crewmembers. Photo courtesy of The Maritime Museum of Denmark. The fate of the ships and their crews was pieced together over the decades and the remains of the ships were recovered in and , respectively. This letter from the 14th of July , written by the expedition surgeon, Stephen Samuel Stanley, two weeks before the disappearance, describes the bravery of Sir Franklin and the good spirits of the crew. Mapping Myths Myths and legends have always been a part of the tales of the fabled North. The library archives reflect a long desire to reach a better understanding of the fierce and fascinating Arctic landscape and nature both in a tangible and abstract sense. The drive to grasp the Arctic resulted in the creation of maps, illustrations, writings, and films. It was the first Arctic expedition to successfully navigate through the Northeast Passage. The Vega Expedition is considered a very successful but adventurous expedition, which these images map out in an imaginative and even romantic manner. The magic lantern images were donated to the National Library of Sweden in by a Swede living abroad in Germany. Byrd in All three wellknown claims are highly disputed. The myth of the great whirlpool stems from the early legends about the powerful Norwegian Lofoten Maelstrom, also known as the Moskstraumen. This same maelstrom is an integral part of novels by Jules Verne and Herman Melville. Have a closer look at it here. He would draw sketches and carry out land surveys of the Greenlandic west coast. To this day the precision of his surveys is striking. These surveys enable us to see exactly how dramatically the Greenlandic landscape has changed over the years, since the methods of surveying are similar to the methods scientists use today. On the occasion of Arctic Imagination the diaries of Kleinschmidt, including his meteorological observations and land surveys, have been digitalized by Royal Danish Library for Central Library of Greenland. You can read all the diaries here. While captains and men of business continued the search for the Northwest Passage, a new interest in polar tourism was growing in the nineteenth century. This tourist trip had many of the hallmarks of modern day cruises: Tales of Heroes Expeditions to the Arctic have been seen as heroic, and often explorers acquired both respect and fame upon their return. Many photos and other items in the collections reflect this particular view of the travellers. Some of the beautifully decorated labels were made by famous artists such as Theodor Kittelsen They would typically be printed in strong colours for instance with different motives from Norse mythology, members of the royal family, or

celebrities. The original photo stems from a series by Ludwik Szacinski. Have a look inside the book here. This is why we are in possession of breathtaking and significant pictures from this ambitious journey. The expedition was a success at large. The crew was divided into three sledge teams, and each had the task of mapping a specific part of Greenland. Team 1 set out to locate and map the Peary Channel, which they, of course, never succeeded in, and the outcome was fatal; All members lost their life. There are more than photographs from the expedition alone in the photographic collection of The Royal Danish Library, which comprises of more than 17 million items in total. You can have a look at all the pictures from the Danmark Expedition here. Dinners organized to celebrate the achievements of notable captains and simultaneously raise money for future exhibitions took place in the major cities of the east, New York, Philadelphia and Boston. This menu, from a 5th Avenue dinner in featured a dessert named after Admiral Robert Peary, who later claimed to be the first to reach the North Pole in . We have dived into our collections looking for material, which unfolds and mirror the peculiar and poetic stories of the Arctic. The legends of the Inuit people have been passed on from generation to generation in an oral tradition, which continued throughout centuries before a written language had been developed. The information about the traditional way of life of the Inuits was sparse when three men in the middle of the 19th century began to gather the tales of the Inuits. The three men were geologist Hinrich Johannes Rink , Vicar Peter Kragh , and the college professor Vittus Steenholdt and the project was exceptional at the time. Firstly, because it provided an occasion for Greenlanders to write down their own tales in Greenlandic and secondly since it involved a Danish translation by poet Rasmus Berthelsen that shared the fascinating tales with a Scandinavian audience. The sheer volume of the project was also outstanding as the project collected enough legends to publish four volumes. In addition, the aesthetic quality of the publications were remarkable due to the illustrations of the local artist Aron of Kangeq. The first volume was one of the very first Greenlandic publications altogether, published in with the title *Kaladlit oKalluKtualliait: Written and Told by Natives*. The fourth and final volume was published in . You can access them here. The legends concern a wealth of topics such as rules for living, jealousy, revenge, cultural meetings and conducts for hunting as well as weather phenomena. The included woodcut is from the tale of Aqissiaq. It tells the story of the boy Aqissiaq who grew up to be faster and stronger than anyone around him. It also depicts the youth of a settlement playing games and the way they learn about hunting and fishing from the elders. Aqissiaq is superior to the others and moves out of the settlement. He is searching for his peer. Only when he finds this person can he truly settle down. This woodcut portrays the settlement before Aqissiaq leaves and the ancient Inuit ball game where a stuffed seal functions as the ball. Even though Andersen was inspired by these explorations, the fantastic and supernatural elements in his imagined Arctic lets the reader know that this text is not a testimony from an Arctic explorer but rather the fantasy of a poet. Andersen describes the landscape as a vast, unbroken plain of ice, and the native people as strange-looking figures dressed in hairy skins, dragging sleighs made from ice blocks. It is well known that Andersen was fond of travelling, and although he never went to the far North this story opens at the very heart of Arctic: Neither the ice nor the models hailed from the Arctic, but the exhibition demonstrates the way the region captured popular imagination years after naval men and merchants raced to exploit it for fame and fortune. The chronicler has heard about this phenomenon from compatriots returning from Greenland, and he gives three possible explanations: Explorers and researchers travelling to the North tried to find scientific explanations for the phenomena. He took great interest in the colourful light that were dancing across the skies and was sketching it in his journal from the expedition. This short video is a compilation of clips displaying the beautiful and dramatic surroundings of Greenland in the year of . The video short shows the surroundings of icebergs at sea, older houses in Nuuk, and houses under demolition to make space for modern new buildings. Finally, we see the missionary house and the dramatic nature with the mountains in the background. We were a bunch of young people from different Nordic countries who made this trip with him under the name Noa. What an experience it was to ride 1, nautical miles by boat for two months, in ice-filled waters and midnight sun.

## 7: Arctic Imagination

*American Anthropologist; American Ethnologist; Annals of Anthropological Practice; Anthropology & Education Quarterly; Anthropology & Humanism; Anthropology News.*

The cold hard life of these nomadic hunters was reflected in their art – carved figures of animals to assure successful hunts, amulets to ward off evil spirits, and ceremonial masks to call upon good spirits. An exhibition of Inuit work with 40 prints and eight sculptures selected from a private collection will be on display at the JCCC Gallery of Art. These colorful and highly stylized works record the mythology and daily routine of the Inuit. Cut off from civilization by a climate too harsh for trees to grow, the Inuit were not discovered by the art world until when Canadian artist James Houston began sketching and painting along the east coast of the Hudson Bay. During that summer Houston encountered Inuit artists and was astounded by the strength and integrity of their small carvings. Houston returned to the Arctic Circle the following summer and stayed 12 years, encouraging the local artists and trying to develop markets for their work. At first the Inuit craftsmen produced primarily small carvings of animals and human figures in indigenous materials such as ivory, bone and soapstone. The artists had high standards. A carving should reveal the weight of a walrus, the agility of a bear, the sleekness of a fish, the closeness of a mother and child. The prints are a visual history of the experiences and imagination of the last generation of Inuit to live as their ancestors did – as fishermen and hunters following the migration of animals. Critics admired the originality, directness and vitality of the collection, while collectors and museums began making large-scale purchases and organizing exhibitions. In cooperation with the Smithsonian Institution, an exhibition of Inuit art toured the United States. It was one of several programs sponsored by the Canadian government beginning in 1979. Exhibition visitors were encouraged to purchase pieces from the collection. Pricilla Tyler professor emeritus of education and English, University of Missouri, Kansas City was introduced to the art of the Inuit by happenstance. She was outfitting a cottage on the Bruce Peninsula of Lake Huron when she came across some carvings by local Inuit artists. But Tyler did not become a collector until when she and a friend, Maree Brooks, followed the ancient migration route of the Inuit eastward from Alaska to Greenland. By the early 1980s they were relocating from their traditional homes to permanent settlements where federal schools and health care facilities have been established. They have come face to face with high technology and cultural forces very different from their prior experiences. Their historic way of life has virtually disappeared, although elements are represented visually, recreated and captured in art. A lecture by Inuit art expert Marion Jackson, Ph. Saturday, June 8, in conjunction with the opening of the exhibition.

## 8: - The Inuit Imagination Arctic Myth and Sculpture by Harry Seidelman

*On February 9, Inuit leaders met in Iqaluit with Prime Minister Justin Trudeau to discuss Inuit priorities and sign the Inuit Nunangat Declaration on Inuit-Crown Partnership.*

## 9: Katilvik - Home

*Inuit religious traditions The Inuit (Eskimo) live in the vast Arctic and sub-Arctic area that stretches from the eastern point of Siberia to eastern Greenland. Of the approximately 43,000 Inuit, 43,000 live in Greenland, 25,000 in Arctic Canada, 35,000 (plus 2,000 Aleut) in Alaska, and 1,000 (plus a small number of Aleut) in Russia.*

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