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"House of Welcome" in South Puget Sound Salish

News from the Longhouse Education and Cultural Center

Fall 2004



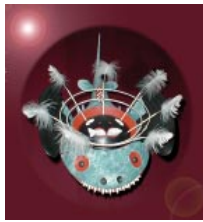
2nd Annual Gathering of Northwest Native Wood Carvers May 20-21, 2005

The first gathering of Northwest Native carvers held in 2003 brought together a variety of carvers to discuss issues such as access to resources, intellectual property rights, and tool making.

The second gathering will follow the model from the previous gathering, where carvers will spend Friday engaged in discussions and workshops with other carvers. Saturday will be open to the public.



by Fred Lauth
(Haida)



by Larry Ahvakana
(Inupiaq)

A select group of featured carvers will provide carving demonstrations, and lectures about their work. Many of the carvers also participate in tribal drum and dance groups, and we look forward to featuring this aspect of their work as well.

FMI: longhse@evergreen.edu or call (360) 867-6718.



by Andrea Wilbur-Sigo
(Squaxin Island)

Eastern Washington News

The Longhouse is currently in its third year of work with tribal artists in Eastern Washington through the Wallace Arts Initiative, a project of the Washington State Arts Commission. We have teamed up with ONABEN (Oregon Native

American Business and Entrepreneurial Network) and Kayeri Akweks (Mohawk), formerly of ONABEN, to provide marketing workshops at the Colville and Yakama tribes. We thank Bernadine Phillips (Colville), Vivian Adams

(Yakama), Katrina Walsey (Yakama) and Jolena Umtuch (Yakama) for assistance with working in their communities.

The Wallace grant allowed us to sponsor a

weaving residency at Colville with Joey Lavadour (Umatilla), in collaboration with NNABA, as well as regalia residencies with Roberta Danzuka (Yakama) and Melissa Brown (Yakama) at the Yakama Cultural Center. The work of the Yakama artists is currently on exhibit at the Longhouse. We look forward to featuring the work from the Colville weaving residency in the spring.

Many thanks to the Washington State Arts Commission and the Wallace Foundation for supporting our efforts to reach out to tribal artists across the state!



Beaded moccasins by Rose Peo (Yakama) and Bea Tillequots (Yakama)

2 Bruce subiyay Miller National Heritage Award Winner



"Hlukwali #1" Makah Creation (woven ceremonial screen)

Congratulations to Bruce subiyay Miller of Skokomish, who is one of ten individuals who was recently honored as a National Heritage Award Winner by the National Endowment for the Arts. In 1976 subiyay was first awarded with the U.S. Bicentennial Playwrights Award, by the Washington State Arts Commission and National

Endowment for the Arts. Other honors include the Award of Excellence in 2001, from Public Television (NW Region) for his Documentary on cultural traditions of Twana People. He will receive the First Peoples Fund's Community Spirit Award, 2005 which honors Native American elders and cultural leaders.

Bruce Miller has made major contributions to the Evergreen Longhouse since its inception. Currently he is one of our Artists in Residence funded by the Ford Foundation. All of those who know and love him raise their hands up to him, our treasured and beloved subiyay!

Fundraising Event for Quinault youth



Marcus McCrory

A benefit to help Quinault tribal member, Marcus McCrory will take place November 14, 2004 at the Quinault Beach Resort and Casino. The event will include a spaghetti buffet from noon to 6 PM as well as an arts and crafts fair and silent auction.

Vendor booth fees are \$50.00 for the day with the fee

going towards Marcus' expenses related to his treatment. Vendors who donate an item for the silent auction pay \$25.00 for their booth fee. The fair is open to Native and non-native vendors. "This is an opportune time for shoppers to find unique holiday gifts this year while contributing to a good cause," stated Nikki Hoggan, Sales and Catering Director for the Quinault Beach Resort and Casino. "And we're going to create a fun and festive atmosphere to put them in the holiday spirit!"

A silent auction will be held at 5:30 PM. Raffle tickets will be sold throughout the day for hotel stays in the area, goodies, and artwork. Drawings will be held hourly between 2 and 5 PM.

Buffet cost is \$10.00 per person and runs from noon to 6:00 PM.

Vendors interested in a booth should contact Nikki Hoggan at (360) 289-7789, ext. 7120. As long as space remains available the resort will accept booth reservations.

The Evergreen Longhouse Holiday Art Fair VENDOR FORM

Reservations are limited to 30 vendors, so please mail this form, photocopy of proof of enrollment or recognition by November 30, 2004 to:

THE LONGHOUSE

TESC • 2700 Evergreen Parkway NW • Olympia, WA 98505

The Fee is \$25 per booth

Name _____

Tribal Affiliation _____

____ You have documentation on file from past Native Art Fairs

____ Documentation included for:

A member tribe of the Affiliated Tribes of Northwest Indians
A federally-recognized, or state-recognized tribe in the USA;
A tribe served by the California Heritage Commission; or
one of the first Nations of Canada.

Address _____

E-mail _____ Phone (_____) _____

Special Needs:

____ Cost: \$25 for vendor space ____ Check included

Artist in Residence Program gets boost from Ford Foundation



(Photo by Theresa Parker)

Lillian Pitt (Wasco-Warm Springs-Yakama) oversees Raku firing with Randy Jackson and Ben Stewart (Lakota/Mohawk)

BY LAURA GRABHORN - The Ford Foundation has historically been an important funder of social justice causes internationally. Its ultimate goal helps improve the quality of life for people worldwide. Recently the foundation has begun to explore the idea that long-term funding for Native arts might accomplish similar things for Native people in the U.S. The Longhouse is among 20 other Native art service organizations to receive funding. Projects vary around the country. The Longhouse is funding 6 artist in residence programs. Three more opportunities to participate are slated for summer 2005.

We are excited to offer extended workshops in printmaking with Melanie Yazzie (Diné); drawing and printmaking with Susan Point (Coast Salish); and glass-blowing with Preston Singletary (Tlingit). If you are interested in receiving information about these upcoming workshops, let us know so that we can keep you posted about the dates and application process.

In 2004, the Longhouse sponsored three workshops under the Ford grant including clay work with Lillian Pitt (Warm Springs/Wasco) and Jim Jackson (Klamath); digital design with Larry McNeil (Tlingit) and the soul recovery art installation series with Tuwaduq Cultural Research Institute (Skokomish).

The Tuwaduq Soul Recovery art installation project includes a group of apprentices working with master

"I learned so much about clay and how forgiving it can be. A person just needs the fundamentals."
— Theresa Parker
(Makah)

artist Bruce Miller (Skokomish) to create works that represent a portion of the Salish Soul Recovery Ceremony. The artistic work will include stories, songs, as well as a display of works representing a portion of that ceremony. After it is complete, Tuwaduq will have the most complete set of work and music associated with this ceremony that exists in the world.

Tuwaduq plans for the Soul Recovery work to be part of the upcoming Salish art exhibit events that will occur in Western Washington, sponsored by the Seattle Art Museum and several other galleries.

A discussion and a showing will be scheduled in late spring 2005 at The Evergreen State College art gallery. We are honored to host the first public presentation of this work.

In Digital Design, participants explored ways to incorporate their own artwork, photos and family history into new works they created using Adobe photoshop. The work was exceptionally creative, emotional and political, which was all the more remarkable given the technical aspect of the medium.

Those who participated in the clay-making workshop learned techniques from the masters and made a variety of works, particularly masks. Students fired some pieces in standard kilns as well as a portable raku kiln outdoors.

Our artist in residence program has provided effective opportunities for artists to work with other Native artists to enhance their artistic creativity and try their hand at new artforms. We appreciate the opportunity to expand this important work.



Roger Fernandes (Lower Elwah) artist experiments with Digital Design.

In Celebration of the Indian Way of Life



Guests from Bogotá, Colombia (right) meet members of the Lac du Flambeau Band of Ojibwe from Wisconsin. Joan Staples (White Earth Ojibwe, far left)

BY TINA KUCKKAHN-Attending the opening of the National Museum of the American Indian in Washington, D.C., was a lifechanging event.

Reflecting back, the primary mood that surrounded the experience was that of celebration . . . never before had so many indigenous nations come together in the nation's capital. Indigenous peoples from North and South America exchanged smiles, photographic moments and cultural acknowledgment of one another's beauty, pride and the strength that lifted up our people, despite centuries of colonization and oppression.

Many of us can rejoice in the fact that today we can still identify tribal people by their particular regalia, dances and songs, proving that many survived the assimilation policies of governments that tried to "kill the Indian within the Indian".

There can be no dancing without a song, and my brothers from Lac du Flambeau were one of the few groups to carry in a big drum, drawing a flurry of cameras and video footage wherever they sounded the heartbeat. When our band of Ojibwe joined the procession and the men began to drum, the crowd on both sides began to cheer and it was such an odd feeling; later on I would recall how it contrasted with what many of our tribal members experienced back in the early 1990s, as our men and women exercised our treaty right to spear fish in the ceded territories in northern and central Wisconsin. At that time the angry crowds of protestors who gathered at the boat landings didn't cheer, they hurled insults along with bottles, rocks and steel ball bearings. Now thousands of people were applauding, shouting out words of encouragement, smiling and celebrating with us.

I like what renowned Maori artist, Darcy Nicholas, says when he talks about who we are today, as reflections of who our ancestors once were:

"I can never be my ancestor, and at the same time, he could never be me. Yet, ironically, I am he and he is me."

My friend and colleague, Mario A. Caro, led some family members visiting from Colombia over to our area, where they took respite in some shade. At this point I acted as interpreter and invited them to meet some of the members of my tribe. Carol Brown, who graduated from UW-Madison's Law School the year after I did, and the other dancers said to tell them "welcome". I regret that I didn't share with the guests from Colombia how they could greet an Ojibwe by saying "boozhoo!"

It was interesting to me that for the first time in my life, many of my worlds within the world of "Indian Country" were intersecting. Composite parts of my Indian universe were all together at one place and time, beginning with family as represented by my cousin Bagwajikwe, the bands of Ojibwe from Wisconsin, members of the Three Fires Society from the Midwest and Canada, Native friends from Washington State, Native American artists and Native arts service organizations from around the nation, as well as groups of international indigenous peoples. We were collectively marking a place in history that would speak to generations of peoples yet to come.

It was a good day to thank the Spirit for the Indian way of life; that gift which we treasure through our songs, dances, ceremonies and prayers; that gift which we will continue to nurture and pass on to the next generations.

Having been witness to the enduring spirit of Native people in the Americas, I began to wonder: "what will the Native Nations procession of the 500 year anniversary of the National Museum of the American Indian look like?"

There was something to be celebrated in understanding that today's surviving indigenous people are the descendants of the strongest of the strong; and that they had not only survived, but in many instances learned how to adapt and thrive, while continuing to maintain the essence of what it is to be an indigenous person in this world.

Haida carver Fred Lauth leads in a contingent of Alaska Natives in the Procession of Native Nations on the national mall. Photos by Mario A. Caro



gW3dZa'dad

"The Teaching of Ancestral Knowledge"
Twana term, according to Bruce subiyay Miller

Bentwood Box and Salish regalia Art Exhibition

This exhibit features the work of students in the workshops for Bentwood Box making and Salish Weaving. See the work of students from Pete Peterson's Bentwood box making class and the intergenerational weaving class of Susan Pavel.

An opening reception with light refreshments will be Thursday night, November 18, 2004 5-7PM



November 18 - December 10, 2004
Wednesday - Saturday 1 pm - 4 pm Closed Thanksgiving

The Longhouse 5 is approaching its 10 Year Anniversary

The Longhouse Education and Cultural Center will be 10 years old in September 2005. The staff is in full potlatch mode for the big event.

Sandra Osawa (Makah) and Yasu Osawa are creating the 10th anniversary video that will tell the story of the Longhouse, from the initial ideas, the planning stages and the stories of artists and friends that have occurred in those 10 years.

Honored to Share The Gift

“About twenty-five years ago I was looking at a beautiful book of Northwest Coast Native Art and saw a photograph of a very old traditional bentwood box. I remember thinking 'I think I can make one of those.' And so I did.

My first effort was pretty awful but it taught me to be very patient and learn from my mistakes. I persevered. After about three years of trying different techniques I finally was quite satisfied with the piece I made. It took that long for me to figure out the technique required to make the kerf that creates the bend. After that it was about finding rhythm and my individual artistic stride.

My work of the past thirty odd years has produced hundreds of pieces. Many are traditional bentwood boxes. I consider my artistic ability a gift from Creator that is passed to me through my Skokomish ancestors. I am honored to share this gift with others and trust they will pass it on to future generations.”

--Pete Peterson, Sr.
(Skokomish)

"Generations Weaving" Inspired by Visit to Field Museum in Chicago

“This is a picture of the vest that was the inspiration for the 'Generations Weaving' residency. This vest was taken to the World's Exposition of 1893 in Chicago from Twana Territory by Myron Eells. After the fair the Field Museum of Chicago took possession and now it sits in the basement in a drawer. Unless someone was specifically looking for mountain goat wool weavings

no one would see it. During a trip to Chicago, [2002] Michael and I took the opportunity to look at the collection of Twana items at the museum, we found this. I am proud to say that contemporary relations of this vest no longer 'sit' in a basement nor in a drawer but are alive and flourishing on our tribal people today.”

-- Susan Pavel
(Native Hawaiian)





The Longhouse
Education & Cultural Center
The Evergreen State College

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www.evergreen.edu/longhouse/

Upcoming Events

For More
Info:

Upcoming Events

<i>Marcus McCrory Benefit</i>	November 14	Quinault Beach Resort/Casino	Noon - 7:PM	Page 2
<i>Bentwood box & Salish regalia Exhibit "gW3dZa'dad"</i>	Nov 18-Dec 10	Gallery IV	5-7:PM	Page 5
Poets Liz Woody and Sherwin Bitsui will be sponsored by the Native Student Alliance Reception				
<i>Holiday Art Fair</i>	December 10	TESC Longhouse	11:AM - 6:PM	Page 6
<i>Generations Rising Native Youth Art Day</i>	March 5, 2005	TESC Longhouse		TBA
<i>2nd Annual Gathering of Northwest Native Wood Carvers</i>	May 20-20, 2005	TESC Longhouse		Page 1

MISSION

As a public service center of The Evergreen State College, the Longhouse exists to provide service and hospitality to students, the college and the surrounding Native communities. With a design based in the Northwest Indigenous Nations' philosophy of hospitality, its primary functions are to provide classroom space and host cultural ceremonies, conferences, performances, art exhibits and community events.

The primary work of the Longhouse as a public service center is the administration of the Native Economic Development Arts Program (NEDAP). The mission of the NEDAP is to promote education, cultural preservation and economic development for Native American artists residing in the Northwest.

Annual Holiday Native Art Fair

The annual holiday Native art fair will be held in the Longhouse on

FRIDAY
December 10, 2004
11:00 AM to 6:00 PM

Interested vendors should call the longhouse at (360) 867-6718 or e-mail longhse@evergreen.edu to reserve a booth.

Booths are \$25

Vendor Registration on Page 2

The Longhouse
Education and Cultural Center
The Evergreen State College
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Olympia, WA 98505

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