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"House of Welcome" in South Puget Sound Salish

News from the Longhouse Education and Cultural Center

Fall Issue • • • September 2009



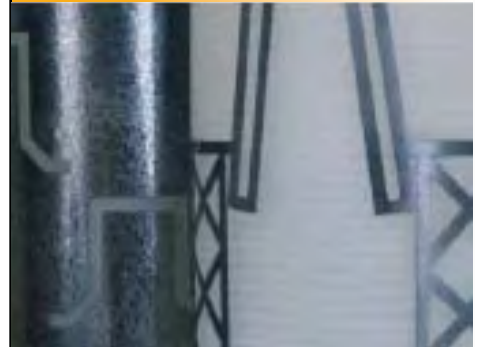
"In The Spirit" Art Market



Photo by Laura Grabhorn

Seagull Dance performance at the 4th Annual "In The Spirit" Art Market

Joe Feddersen Pattern Recognition



Opening reception:

**Thursday, November 12
5 to 7 pm
Evergreen Galleries**

Opening remarks:

Joe Feddersen and Michael Holloman, Director, Center for Plateau Cultural Studies, Northwest Museum of Arts and Culture

6:00 PM

Exhibition dates:

**November 16, 2009
January 13, 2010**

(please check www.evergreen.edu/gallery for hours/closures during college breaks)

Opening reception sponsored by the Longhouse Education and Cultural Center

Evergreen Gallery is located in the Daniel J. Evans Library Building, entry level, room 2204
(360) 867-5125

www.evergreen.edu/gallery

The Longhouse has been closed since February 28, 2009, for renovation and expansion. On October 17, we will host the "Grand Re-Opening." The Twana Seowin Society will lead the opening ceremony at 1 pm, followed by an open house with food and beverages.

The program will feature performing artist Rona Yellow Robe and the Alaska Kuteeyaa Dancers, along with other Northwest dance groups.

Please join us for a wonderful celebration of our home. If you have any questions or need more information, please RSVP to: 360-867-5344 or longhouse@evergreen.edu.



**You are invited to the
Grand Re-Opening of our renovated
and expanded Longhouse!**

We welcome you to a Cultural Celebration,
Feasting, Gifting, Drumming and Dancing!

at the
Longhouse Education and Cultural Center
The Evergreen State College

on
**October 17, 2009
1:00 pm**

Kindly RSVP to (360) 867-5344 or longhouse@evergreen.edu

The 4th Annual "In the Spirit" Art Show Winners

Congratulations to all who submitted

PEER AWARDS

Best of Show



Chholing Taha (Cree 1st Nations)
We Hold the Future
Shawl
60" x 60"
2008

2nd Prize

Odin Lonning (Tlingit)
Tlingit Shaman Bear
House Chief
Carved Dance Figure
22" x 21"
2009



3rd Prize

Pete Peterson, Sr.
(Skokomish)
Traditional Bentwood Box
Woven Lid
Lois Thadei
(Aleut)
15" x 26"
2008



Washington State Historical Society Purchase Prize

Alaina Capoeman
(Quinault)
Sea Otter Family



Mixed Media
82" x 58"
2009
People's Choice



Linley Logan
(Seneca)
Portrait of Hino
Coming from the East

Mixed Media
38" x 32"
2009



Northwest Pendleton Prize

Mary Bender
(White Earth Chippewa)
Basket Weaver

Legacy Gallery LTD Print Prize

Jeffrey Veregge
(Port Gamble S'Klallam)
The Sun
The Moon
Each panel 4' x 2'
2009



Honoring our Ancestors

Pete Peterson, Sr.
(Skokomish)
Traditional Bentwood Box
Woven Lid
Lois Thadei
(Aleut)
15" x 26"
2008



Honoring Innovation

Charles Bloomfield
(Pyramid Lake Paiute)
Authentic Indian Bones: A Concession to Archaeologists in the Era of NAGPRA
Mixed Media
72" x 37"



Art photos provided by Washington State Historical Society

Hawaiian Artist in Residence Visits Campus, Local Schools and Tribes



The Longhouse community has a lot of aloha for the 2009 Artist in Residence, Hiko Hanapi. A generous artist, Hiko warmed the room with his infectious smile and laughter.

We will be honored to welcome Hiko and Hawaiian elders Kala and Kaleikini Willis to the Grand Re-Opening on October 17th.

Hiko assisted Makah elder Edie Hottowe in making her own silk screened shirt, which was based on Hawaiian legends.

Photo by Tina Kuckkahn

Paddle to Suquamish

Potlatch State Park, Skokomish Indian Nation

Canoe Journey 2009

by *Bobbie Bush* - Salish canoes and one waka (a Maori canoe), landed in Skokomish waters at Potlatch on July 28 during the 2009 Paddle to Suquamish. The 104th day turned out to be one of the hottest of the year. I learned much about the strength and skills of our South Sound Tribes and also of the Maori people.

I was asked to do a child's activity that day. Cattail dolls were a short one hour project that the youngsters could make and take with them as a souvenir. I finished preparation of the cattails and made sure they were immersed in the water. Over by the waka, I saw a friend from Aotearoa, (New Zealand) named Takirirangi Smith. I explained that I planned to make cattail dolls with the kids. He said maybe his daughter, Katarina, would want to weave one.

Katarina, Nathanael, Tuakana, and one of Takirirangi's sons began to work with me on the very simple cattail dolls. I shared with them the skill of soft twined Coastal Salish basketry that had been taught to me by Aunt Leona Miller and Uncle Bruce Miller many years ago. It was explained to our visiting Maori friends that even though our Aunt and Uncle had gone home now, their spirit still lived on in the

skills that were shared that day at Potlatch.

The Maori students made short work of the cattail dolls and Nathanael's received the mark of the kauae (tattoos) of the Maori. By then it was around 11:30 AM, and the heat was cooking us. We got some relief by sitting in the shade of a beautiful maple tree. Tuakana asked, "Can you show us [adults] some weaving a little more complicated than the doll?" We decided to make the 16 warp cattail and raffia baskets. I showed them the miniature that I made earlier in the day.

We began weaving. Katarina and Tuakana really excelled at the weaving, I helped them a little, and both were naturally talented. Tuakana said he used flax in his weaving back home at Aotearoa and plaited the material. We finished Katarina's small basket. She had made a red and white with "round and round," pattern followed by a blue wave pattern. It was very beautiful.

Tuakana said that he had some four strand weaving to teach me. It was a little frustrating as an experienced



Photo by Nathanael Scurr (Maori)

Takirirangi Smith and crew navigated the first Pacific Rim canoes to participate in Tribal Canoe Journeys, at the invitation of John Smith from Skokomish.

weaver to try something new. But a good teacher never gives up. Tuakana kept at it until I understood the process. It was fun to learn and share with our Maori friends.

It was awe inspiring to learn and understand that our Ancestors had traveled these water ways on canoes for tens of thousands of years and I witnessed their strength brought forward through the generations. My admiration and respect grew ten-fold for all the pullers and ground crews of the canoes and waka.

There were canoes from Nisqually, Chehalis, Skokomish, Quinalt, Squaxin Island, and Aotearoa. Thank you, Creator, for the wonder, thank you to the Skokomish People for hosting us that day. And, thank you to our Maori friends for visiting, teaching and learning with us.

Registration Form

Name

Address

City

State

Zip

Email Address

State or Federally Recognized Tribe / Enrollment #

Home Phone

Mobile Phone

Longhouse Education and Cultural Center

HOLIDAY Native Art Fair December 11-12

Two day event, with enough space for up to 30 Native artists and vendors. Vendors, please submit the registration form to participate in the Holiday Arts Fair.

The Longhouse has a kitchen, which is available for a food service vendor.

Send in your Registration by November 27
Art Vendor fee is \$40.00 and Food Vendor fee is \$100.00

Please contact Laura Grabhorn with any inquiries about the Arts Fair at: (360) 867-6413 or grabhorl@evergreen.edu

Longhouse International Indigenous Residency Program: Larry McNeil Journeys to the Land of the Long White Cloud

It was a great honor to have recently completed an Artist Residency in Aotearoa, which is the Māori name for New Zealand. It was a month-long artist residency that was sponsored and organized via a partnership between

their Education act of 1989. I was able to spend a few days with students and Tina Wirihana (the first artist to visit Evergreen through this international residency program). As a University Full Professor, I was deeply impressed by the intellectual rigor that their students brought to their studies in conjunction

with artistry that can provide a large challenge to any arts curriculum. Their website states that “The formation of Awanuiārangi was an important step, which recognized the role of education in providing positive pathways for Māori development.”

If I could speak a bit more personally, I was constantly struck by how the Māori are so much like our own people on this continent. We both have a history of formidable warriors defending the homeland against foreign invaders, and are fiercest when it comes to defending families. Maybe another way of saying this is that our love for our people is fiercest of all and it is what has allowed us to persevere against all odds and has successfully taken us into the present and is laying the groundwork for the future. And I think that being a warrior today translates to getting the best education possible and constantly

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Te Waka Toi / Creative New Zealand and the Longhouse Education and Cultural Center; The House of Welcome at The Evergreen State College.

In my opinion, the best thing that happened as a result of the Artist Residency was

the extended networking that went on between the many Māori artists, scholars, arts professionals, students and myself. In this sense, my role was that of an Indigenous artist representing North America as a kind of cultural ambassador. The networking allowed me to learn the commonalities and nuances between the Māori and the Indigenous people of the Americas. For an example, while in Whakatane, I was completely awed by Te Whare Wānanga o Awanuiārangi, one of three institutions designated as wānanga. These institutions provide an education in a Māori cultural context, under



Larry McNeil, first Longhouse artist to be in residence in Aotearoa (New Zealand).

defending our mutual rights, land and cultural values. I was fed many of their best delicacies and was again struck by the commonalities we share. While talking on the phone to my brother about my trip he jokingly commented that either we're the Northernmost Māori or they're the Southernmost Tlingit!

I would like to thank all of the people at Te Waka Toi and the Evergreen Longhouse for their confidence in my ability to fulfill the ideals of this residency.

Tina Kuckkahn, the Director of the Longhouse and Puawai Cairns, the Policy and Projects Adviser at Māori Arts have been my primary contact people with the substantial logistical planning. There were also many people behind the scenes who had critical input into the residencies, like Sandy



The area was beautiful everywhere we went, even this little fishing spot on the coast.

Adsett, Natalie Robertson, Takirirangi Smith, Bob Janke, June Grant, John Miller, Arnold Wilson, Megan Tamati-Quennell, among others. (Please excuse me if I don't name them all here.)

I am constantly reminded that the arts of a culture are a manifestation of its vitality and sustainability. Art is often an indicator of strength, intellectual abilities and reinforces the spiritual values that are inherent to the peoples that have inhabited the land since ancient times. In other words, art and culture are one, and to nurture one is to nurture the other. It is clear that this is also the great commonality that links the Māori to the Indigenous people of the Americas, and we can share our strengths with each other. It was clear that both Te Waka Toi /Creative New Zealand and the Longhouse Education and Cultural Center are acutely aware of these sensibilities and formulate their missions accordingly.

There is nothing that can replace face to face personal interactions, and that is the forte of the Artist's Residency. I thought that a really great part of the residency was the ability to travel around the country and to visit a very diverse group of artists, schools, faculty, and arts administrators. For example, since I work with both photography, new digital media and printmaking, it was great to interact with Māori artists doing the same thing and with other media. It was good to compare notes and see the challenges that we both face and the kinds of creative problem-solving we do in order to succeed as artists. The same goes with being a scholar, and learning the nuances of the challenges we both have to overcome in order to advance in an

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academic setting. It is a huge challenge to succeed in an academic setting when one is an artist and scholar both in Aotearoa and in America. It was good to "compare notes" and to reinforce our mutual strategies for success. It was wise for both arts organizations to emphasize the strengthening of our intercultural relationships and to do it in the manner of both of our ancient ancestors; to act as both formal and informal hosts and guests. Our mutual protocols help ensure that the proper kinds of relationships continue to be nurtured.

Of course, part of my residency had to do with creating new work, which gave me special satisfaction. And as a photographer, new media and printmaking artist, one of my favorite strategies is to simply travel to different communities to make photographs and images that reflect my own visual aesthetic and unique sensibilities. In other words, I went with a propensity for making art in a specific manner, but kept an open mind about discovering what may reveal itself on the special journey. It was a delicate act to make art that comes from my own background; and any art that is made will be my interpretation of the interactions I shared while there.

One of the fun aspects was networking via Facebook with many of the people I met along the journey and sharing snapshots of events, friends and art. It became an informal

scrapbook that also served as a visual reminder of what happened with who, when and where. On my end, it was a true group effort that propelled me on my way, starting with my wife Debi, who is always so supportive of everything I do, including releasing me from my responsibilities as a father and husband for a month! My sisters Helen and Patty made me a beautiful Dakl'aweidi tunic with wonderful Keet designs, and my niece Jessica (a Freshman in college who is very good at speaking the Tlingit language) helped with the Dakl'aweidi songs. We believe that our songs are important too, because they are a living manifestation of our ancient history and ancestors.

The art residency was a challenging, wonderful learning experience-- not to mention fun! I really love the idea that art drives just about everything associated with this residency and that there is a powerful indigenous component from both the hosts and guest artists. I am very honored to play a role with continuing this very enlightening, creative and empowering set of art residencies.

Gunalsheesh, Thank you everyone.



John Miller, Larry McNeil, Natalie Robertson & Lawrence Makoare keeping company with Tim Paul's pole.



The Longhouse
Education & Cultural Center
The Evergreen State College

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Direct any inquiries to:
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Upcoming Events

Upcoming Events

Longhouse Grand Re-Opening

October 17, 2009
1 pm

TESC Longhouse

Joe Feddersen, Pattern Recognition Opening Reception

November 12, 2009
5 pm - 7 pm

TESC Library 2nd floor, Rm 2204

Holiday Arts Fair

December 11-12, 2009
10 am - 5 pm (Friday)
11 am - 6 pm (Saturday)

TESC Longhouse

Salmon Ladder, by tSi'ay3?blu

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 indigenous arts and cultures.

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

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