



Longhouse 20th Anniversary Exhibition

Sg^wig^wial?tx^w @ 20: Building Upon the Past, Visioning Into the Future

An exhibition featuring artists who have worked with the Longhouse throughout its twenty years in supporting and promoting Indigenous arts and cultures.

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Introduction

Sg^wig^wial?tx^w @ 20: Building Upon the Past, Visioning Into the Future

The Longhouse Education and Cultural Center at The Evergreen State College presents: *Building Upon the Past, Visioning Into the Future*, an exhibit featuring over 70 Indigenous artists. The exhibit recognizes the 20 year relationship formed between Sg^wig^wial?tx^w, the “House of Welcome” and Indigenous artists of all kinds. It showcases the works of masters at the top of their fields, as well as mid-career and emerging artists. All of the featured artists have participated in Longhouse programming in a meaningful way, whether they have been an Artist-in-Residence, have taught workshops, received grants, or exhibited their artwork.

The show is curated by Longhouse staff members, Linley Logan (Seneca) and Erin Genia (Sisseton-Wahpeton Oyate), with works that include: paintings, drums, garments, sculpture, masks, beadwork, photography, paddles, baskets, prints, ceramics, carvings and jewelry—all of which draw from a diverse range of stylistic traditions. The viewer is confronted with vibrant color, engaging forms, innovative use of materials, humor, beauty, and challenging subject matter. There are strong messages present in some of these works, which conceptually address a variety of issues affecting Indigenous people from assimilation, to consequences of coal and oil production, to pollution, health, and more...

Along with artists from across the continent, Salish, Northwest Coast, Alaska Native and Plateau artists are represented. Their works are informed by their unique experiences as Indigenous people, whose subject matter, messages, and technical skills arise from their cultural teachings and ancestral lineages.

In addition to artists from Turtle Island, the Longhouse has, over the years, cultivated relationships with Indigenous artists from around the Pacific Rim (including Kanaka Maoli artists from Hawaii, and Māori artists from Aotearoa/New Zealand). Some of the spotlighted works from the Toi Sg^wig^wial?tx^w artist residencies pay homage to the Longhouse’s connections to Māori artists.

To highlight the Longhouse’s current initiative to build a Fibers Arts Studio on the Indigenous Arts Campus at The Evergreen State College, the show features baskets and other woven pieces made by master weavers. Hats, shawls, baskets and other forms of adornment demonstrate the many techniques and materials used in the construction of fiber arts. The use of cedar, sweet grass, black ash, maple, birch and spruce show the traditional processes of preparing these precious natural resources.

Featured glass vessels—created using basket designs, demonstrate the ways in which traditional styles can be beautifully translated into new media. They capture concepts, form and light, and reflect the vision of a future Cast Glass Studio on the Indigenous Arts Campus at Evergreen. Other sculptural forms created in clay, bronze and wood spotlight the mastery of media these artists are fluent in.

The emergence of new technologies has allowed us to communicate across great distances, and the borders of our world have become less defined. With greater ease, and an increasing imperative, the cultural sharing between the vast diversity of Indigenous peoples worldwide is now possible more than ever.

The Longhouse would like to acknowledge the continued support of dedicated community members who have made it possible for the Longhouse to fulfill its mission to promote Indigenous arts and cultures through education, cultural preservation, creative expression and economic development, as well as the work of the Longhouse pillars—those who have provided (despite overwhelming odds) a strong cultural foundation for us today, and for the future generations of tomorrow, and who have played an elemental role in conceiving, advocating for and building the Longhouse—the first of its kind built on a public college campus in the United States.

Media

Indigenous artists, of course, work in every type of media, and the Longhouse program supports Indigenous artists working in art forms selected by the artists. Community workshops are developed with the community. Grant support is offered to Native artists based on what that artist feels that he or she needs most. Residencies and workshops at the Longhouse are developed often two years in advance with community partners and master artists. We do not impose constraints on media or message.

Indigenous arts can never be adequately described within the Western framework. The arts are too varied, too creative, too amazing to be contained in an externally defined vessel. The Longhouse has supported customary art workshops and residencies in art forms often considered to be endangered as well as contemporary art forms in visual, literary and performing arts.

It is not unusual for visual arts to be an important aspect of cultural performance art and for it to be associated with traditional presentation of songs as well as dance and language. Regalia, drums and jewelry are a beautiful embodiment of the connections Indigenous people have to the past, present and future within their cultures. They serve to identify the person in cross-cultural Indigenous gatherings and in many cases, serve as cultural catalysts for artists to delve deeper into language study, learning more about historical contexts of ceremony and how generations before them adapted to cultural shifts. Works in print, painting and mixed media may have references to those connections, or not. In the show, you see that wearable art might have a visual cultural reference, but on its own, may not have an explicit connection to tradition.

Visual arts for Indigenous peoples have multiple and complex contexts whether it is for personal artistic expression, created for family, to honor a community, to be a part of cultural identity or economic development. If a viewer wants to understand a work of art, the viewer can study more work by the same artist, read what they say about their own artistic practice, and view the artist's statement when one exists.

Fiber Arts

Meleta Bennett

Ngati Ranginui, Ngapuhi



***Steps to Knowledge, Poutama*, 2015**

Cedar, harakeke, pingao, ti kouka, kie kie

The pattern of the weave represents steps to knowledge, or *Poutama* in Māori.

Basketry

Kelly Church

Grand Traverse Bay of Ottawa and Chippewa Indians

I work with many traditional fibers from the forest and woods, combining these natural materials with metals and man-made materials to weave contemporary baskets. Knowing when the time is right to harvest fibers from the forests is an important part of my everyday life; knowing the seasons according to Mother Nature and not man made time.

I use my art to tell a story about experiences, and influences in my life while keeping touch with my beginnings and where I come from. I am a diverse human being who lives in a diverse world. My work speaks of the teachings from ancestors as well as the teachings from my mentors who have helped shape the person I am today. I am open to new experiences and keeping an open mind and knowing you are never too old to learn is important. Knowing who you are and where you come from and where you are going are equally important.

My work tells stories, shares teachings, shows the nature I am influenced by, and the Nature I am affected by. I use my baskets to tell the story of the destruction of the black ash trees by the Emerald Ash Borer, to combine the traditions of yesterday and today. I create baskets to educate, to humor, to engage people in conversation, to get people to think, to learn, to share, to give a voice the traditions of yesterday and combine these teachings with my role in a contemporary world today.



The End and the Beginning, Fiberge Egg #9, 2016

Black ash, black ash seed, Rit Dye, sweet grass, copper, velvet, sinew, vial with Emerald Ash Borer

The Emerald Ash Borer was discovered in 2002 in Michigan in the eastern side of the state. At that time thousands of ash trees had died. It is called the Emerald Ash Borer because it is a beautiful emerald green color with a copper colored belly. This basket represents the Emerald Ash Borer, with its green and copper colors, and opens to a vial containing the Emerald Ash Borer and a black ash seed; *The End and the Beginning*.

The Emerald Ash Borer can decimate an entire ash stand in 3 to 5 years. We have lost over 500 million ash trees in Michigan alone. The Emerald Ash Borer has spread to 23 states and 2 provinces in Canada. Good basket trees of black ash are around 30 plus years old before they are harvested. When we teach our children to harvest, we teach them to replant seeds as we took the tree to make our baskets. Today the Emerald Ash Borer will infest a black ash tree 1 inch in diameter and therefore saving the seeds for future planting is critical. Black ash trees seed approximately every 5 - 7 years. A Black ash seed can remain viable for up to 30 years with proper storage.

The black ash tree is the last to get its leaves in the summer, and the first to lose the leaves usually. The seeds take 2 years to germinate. They drop to the ground in the fall time, go through a winter, spring, summer, and the next summer it begins to grow. It grows in the swamps and wetlands and provides food for our white tail deer.

The tree provides the community with splints for baskets that provide utilitarian baskets such as baby baskets, fishing creels, ceremonial baskets and more, as well as the finances for food, shelter, and future harvests to do it all again. It provides communities with teachings that bring together families, weavers, and future generations to carry these teachings on into the next generation.

While it seems like the end is inevitable, I also see this as a new beginning. A new resurgence, an urgency, a recognition, the awakening of blood memory. Our people are strong and with good hearts, they are learning, they are weaving, they are hearing the voices of their ancestors, and they are listening.



Sustaining Traditions for Future Generations, 2014
Black ash, black ash bark, black ash splints, sweet grass, Rit Dye

Black ash basketry traditions have been passed down for countless generations among the Anishinaabe of Michigan, and tribes of the North East United States. The teachings of tree identification, how to look for a good basket tree, the harvest, pounding and splitting of the growth rings, and scraping into splints for weaving. We take our children into the woods and they watch and learn, and participate; until one day they harvest their own tree, from the teachings passed onto them. Families work together to harvest, process and weave baskets for many uses, of all shapes and sizes. Whatever one's mind can imagine, one can weave.

This Strawberry and its blossoms represent the generations of weavers who came before us and left us these teachings, and those who come after, that we work to sustain these traditions for. It represents the generations in the many miniature strawberries, it represents those yet to come in the flowers, it shows the baskets that can be woven from the black ash tree, it shows the many intricacies the material allows in baskets woven, while bringing families together, to work the labor of love that black ash basket making is.

The black ash bark basket, used for gathering and berry picking, is made during the early summer months, when the sap is running. It is during this time that we are able to slice down the length of a log after harvest, and able to peel it off in one piece. The baskets are shaped and sewed, and set to cure and harden. This basket will become one of the most important teaching tools of the future. As we lose ash to the Emerald Ash Borer, it destroys the bark first. When we teach others how to harvest, we have to recognize the bark to find the tree. These baskets will assist the future generations in identifying trees planted from collected seeds. Black ash trees are 30 plus years old before they are ready to harvest. We will most likely miss one generation of being able to harvest, while we wait for the seeds to grow into good basket trees.

The introduction of the Emerald Ash Borer has made teachings invaluable, and working with youth and seed collection will be the most important and critical steps in sustaining this tradition for future generations. We are Tradition Bearers; it is in our blood, our hearts, our memories, and our future.

Pat Courtney-Gold
Wasco



Plaited Maple Bark Basket, 2013

Wild maple bark, red cedar root
 15" x 9"

I am a descendent of the 12,000 year old Native American culture, the Wasco Nation. Historically the Wasco people lived along the Columbia River and were known for fishing and trading.

The Wasco Nation is known for the unique technique of full-turn twining, which I helped revive. I now twine baskets (called "Sally Bags") with the geometric human designs and motifs. There were many petroglyphs along the Columbia River, but sadly, many are buried under the damn pools.

I researched old books to study the petroglyphs. I was fortunate to find images of petroglyphs before The Dalles dam was built which destroyed many of these images. My work honors the traditional weaving technique handed down from my ancestors. I weave with traditional plant fibers such as sedge grass, cattail leaves,

tule, and dogbane. I like to experiment with plant fibers, commercial yarns, colors, and textures to emphasize the beautiful designs.

I enjoy the rustic look and feel of wild maple bark. This plaited basket is a modern version of the old carry-alls, I also used red cedar root to embellish the basket.

Weavers are artists, botanists, environmentalists, ecologists, chemists, scholars, and teachers.

Plant fibers used in weaving depend on the weavers to care for the habitats, to insure that there will always be another generation of plants. Weavers must also be aware of the cleanliness of the environments, to protect ourselves from plant fibers keeps us in touch with Nature.

It is important for me to keep the culture and weaving techniques alive. I teach classes through the *Native Teen Summer Program (Journeys into Creativity)*, *Oregon College of Art and Craft*, and also through the *Wildcraft Schools*, and at local museums and universities.

Billie Higheagle
Chehalis, Skokomish



Sweet Grass Woven Cone Baskets

Sweet grass, cattail
 4" x 2" each

I'm Chehalis/Skokomish and influenced by two rich weaving traditions. I often visited Louisa Pulsifer and watched her process sweet grass and cattail. My kiyah– Hazel Pete, also wove with sweet grass and cattail. That has come to be my first choice when weaving. The cone basket is woven in varying sizes and used as storage for digging, drying, and then storing camas. Cone baskets are hung from the ceiling so the camas stays dry. We dig camas on the Chehalis Reservation at Oakville, Washington, gather sweet grass at the mud flats down at the harbor, cut cattail where standing water allows them to flourish, and then weave cone baskets to have them ready each season.

Gabriel 'Hallelujah' Higheagle
Chehalis, Nez Perce



"X" Technique Cedar Basket Purse

Cedar
6" x 8" x 4"

I'm Nez Perce who happens to be enrolled in the Chehalis Tribe. I'm influenced by the culture and history of my dad's people; I'm a Prairie Chicken dancer when I attend pow-wows, and I'm a competitive hand drummer. I gravitate to the cultural camps at Lapwai and sit and listen to the stories of the warriors. So, it is a blend of cultures when I sit with Puget Salish weavers and learn weaving techniques. I've come to appreciate the "X" weaving technique as having a history of being 10,000 years old; archeological digs have uncovered and offered to weavers the knowledge of a rich heritage. I've been weaving and teaching since I was 13, and was brought out as a master weaver by the Hazel Pete extended family.

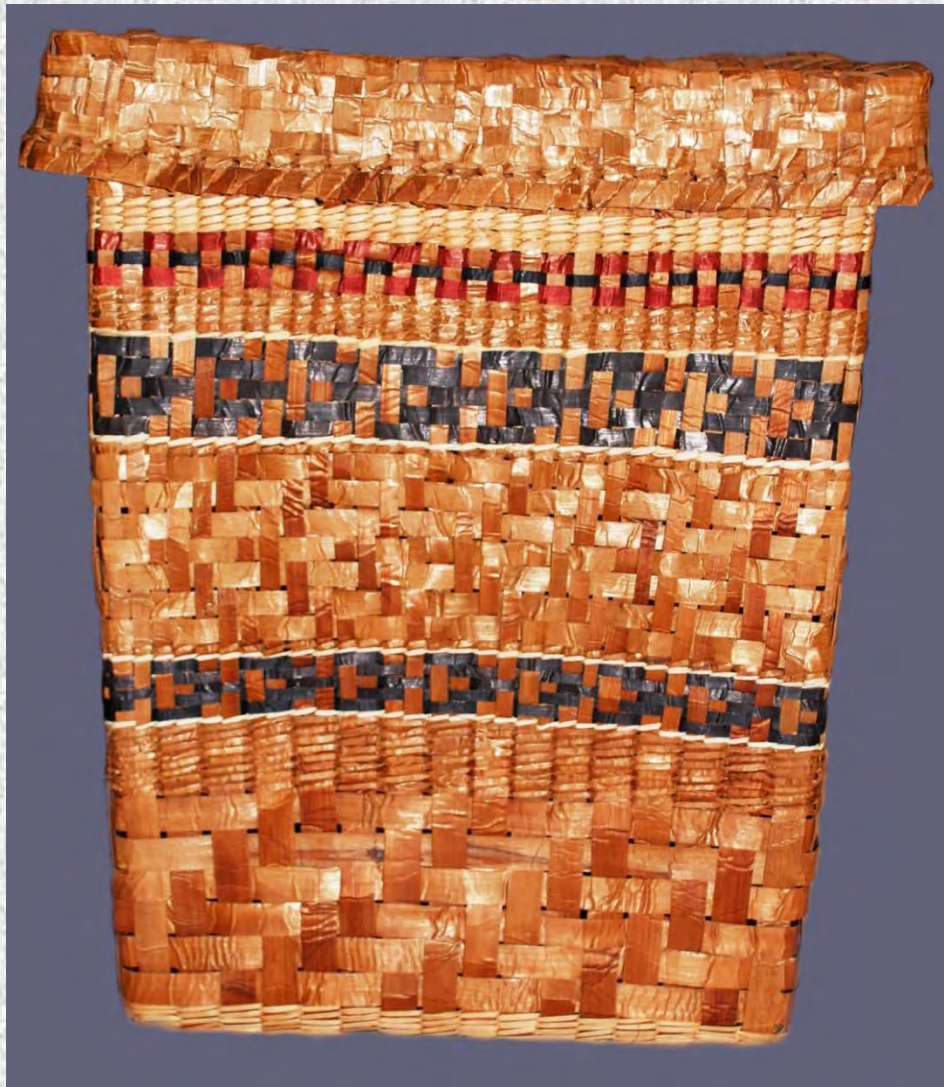
Halisa Higheagle
Chehalis, Nez Perce



Traditional Cedar Storage Basket
 Cedar, bear grass

I serve as an apprentice to my kiyah– Yvonne Peterson, Chehalis master weaver. The expectations are great and time is of the essence! So much to learn and so much to do! Gathering, processing, sorting, weaving, listening to the stories of our ancestors told by extended family members, learning the protocol of Chehalis weavers, and teaching are expected of me as a matter of respect and relationship. Respect of the weavers that come to the house and relationship of myself to my kiyah and extended family members are foundational to my role as an apprentice. I’ve come to appreciate that baskets “talk” to one another and when a basket is completed, it is placed with older baskets so they can talk. The traditional cedar storage basket and glass basket are completing the relationship of the old to the new, the traditional to the contemporary... and I place them together to “talk.”

Valea Higheagle
Chehalis, Nez Perce



Cedar Bark Back Pack
Cedar bark, yellow cedar, natural dye
14" x 9" x 3"

I was brought out as a master weaver when I was 13 at a *Generations Rising* tribal youth art-making event. I completed the cultural responsibilities of gathering basketry materials, learning from seven master weavers and then making 200 weaving items for the give-away, and weaving a cedar back pack to present to a person who helped me along my journey to be a master weaver. It has been 5 years since being brought out as a master weaver and what I have discovered is that it is a greater responsibility to keep learning in order to teach basketry.

Matekino Lawless

Ngati Maniapoto, Raukawa, Ngati Whawhakia (Māori)



Kete Whakairo: Finely Woven Basket

Herekeke (flax)

7" x 4 ¾" x 1"

The contribution Matekino has made to the art of weaving has gained national recognition and acknowledgement by being awarded the *Queens Service Medal* in 2002, and *Creative NZ: Te Waka Toi: Kingi Ihaka Art Award* in 2008.

The awards have continued to acknowledge the work of Matekino, and in 2015, she received the supreme award for exemplary contribution to Nga Toi Māori, Te Tohu Aroha mo Te Arikinui Dame Te Ataitangikaahu.

The skills and expertise of Matekino sets a benchmark in quality and continues to be recognised nationally and internationally.

A short-term residency at the Longhouse Education and Cultural Center in 2013, provided a unique opportunity for her daughter, Christina Hurihia Wirihana, to accompany her mother, Matekino, in a mother-daughter residency. In 2014, this mother-daughter team were invited to take up a two month residency at the University of Hawaii at Manoa.

Trudy Marcellay 'tsl stah ble'
Chehalis

Red Cedar Bark Medicine Pouch: Whale Design, 2015

Cedar, leather
 3" x 2" x 1/4"



Over the last twenty years, I have taken advantage of the many opportunities offered at the Evergreen Longhouse to learn from master weavers, fiber artists, carvers and artists. I have had the greatest opportunity to learn from master weavers, Bruce Miller, Karen Reed, Hazel Pete, Yvonne Peterson and our gifted international friends; where once we were limited by only using the plants available in our limited geography, like Hazel Pete said, "Today, we can gather materials from around the world." This leads to a blending of traditional weaving techniques with contemporary materials. I participated in the very first gathering of weavers at the Evergreen Longhouse which led to the formation of the *Northwest Native American Basketweavers Association*. My teachers would place a basket from an archival

collection in the center of the table, and challenge us to learn about the weaving styles, the artist, materials that were traditionally used, possible uses—and then recreate the basket and teach others how to weave. I have always looked forward to more and varied learning opportunities offered at the Longhouse, because in each class, you can meet new friends, learn new techniques, and learn a new art form which can help advance your specialty art work, etc. The Evergreen Longhouse continues to impact future artists and generations by supporting the *Generations Rising* youth art show.

Trudy Marcellay 'tsl stah ble'
Chehalis



***Fish Net Weave*, 2011**
Red cedar bark

Reconstruction of an ancient Chehalis basket recovered from an archeological dig, first taught at Wex Liem, October, 1999. Also called the “X” stitch, believed to be a basket used to dry roots—which explains why the base of the basket is also open-air.

**Ho-Wan-Ut 'Haila' Old Peter
Skokomish**

Traditional Cedar Storage Basket

Cedar, bear grass



I'm from a weaving family—we gather, process, weave, and teach basketry. I represent the 7th generation of weavers in my family since the signing of the Stevens Treaties. We're known as the "taquos" generation. We're responsible for making sure weaving knowledge is passed to the next several generations. Growing up at the Longhouse has afforded me an opportunity to learn from the masters: my kiyah— Hazel Pete, "uncle" Bruce Miller, Bill James and his mother "auntie" Fran, Karen Reed, Yvonne Peterson, and Trudy Marcellay.

The traditional cedar storage basket was inspired by a trip sponsored by the Longhouse to the Washington State Historical Society's museum archives in Tacoma, Washington. The family then selected from the Hazel Pete collection—a storage basket to reproduce. Four generations of weavers took up the challenge and each basket reflected the individual uniqueness of materials, colors, and weaving techniques.

Yvonne Peterson 'Too-Nee-Mu-Sh'
Chehalis



Woven Cedar Basket
Cedar, raffia, natural mud dye

I'm Too-Nee-Mu-Sh of the Chehalis Tribe and a master weaver. I like the idea of trying new shapes for the techniques that I've learned over the years. This basket was originally designed to be an over-the-shoulder basket purse—and it took a shape and finish of a contemporary basket. I've learned how to use the mud at Skokomish to dye cedar, and love it when the mud is strong with black to make the cedar shine!

Sara Siestreem
Hanis Coos

***Bonita mestiza (t'ɬ e'xetc)*, 2015**

Spruce root with hemlock, dyed

7 ½" x 7" x 12"



This is a new form Spruce root open-weave basket with hemlock dyed spruce contrast, based on traditional Coos designs. Its overall body refers to many historic baskets, from the shape, size, pattern, and material combination, as opposed to a direct replica of one specific piece. The approximate Coos word for this type basket (open-weave with roots) is *t'* (a letter that does not exist in English, that looks something like this: ɬ) *e'xetc*. This basket was created without a mold and with heavy attention to binary code. All of these features are traditional markers of Coos basketry.

bonita mestiza (t'ɬ e'xetc) contains reference to all the components of my Hanis Coos Traditional Weaving Education and Research Project that was supported by the *Master Artist*

Initiative: Artists teaching Artists Grant from the Evergreen Longhouse. The traditional baskets I studied are housed in institutional collections all over the Pacific Northwest. That research is now installed in the private section of my tribal website. I gathered these roots as part of the material mapping, public land owner interface, and the community cache building components of my project. This work informed the materials gathering and processing handbook that is also housed in this section of the website. I gathered the hemlock during a knowledge holder interview. The dye was then made in our tribal community workshops and shows up in all of the baskets my group has since created.

I wove this basket in community workshops to decode the design and teach this style weaving. It is the closest piece I have created to our traditional works and contains many important discoveries. The feature I am the most pleased to have found was the heart shaped flare that creates stimulating visual sensations but also houses critical architecture that is at play in the overall shape. In my research, there is one very special basket that I have a heavy resonance with and in this piece; I was able to discover how she created it.

Dawn Walden

Mackinac Band of Chippewa and Ottawa



We Are Their Only Voice: Scraped Bucket (Makuk) – Beaver

Birch bark, cedar, cedar root, sweet grass
7" x 4" x 4"



We Are Their Only Voice: Scraped Bucket (Makuk) - Salmon

Birch bark, cedar, cedar root, sweet grass
7" x 4" x 4"

Though I consider myself a contemporary Native artist, I look for the sacred in form and in traditional materials, blending contemporary with traditional weaving.

For me, it is about showing respect for the tradition and spirit of the materials, always seeking a balance between myself, the materials, and the form they are creating.

There is a sense that I am imbuing admiration, respect and belonging to the solid form of the tree, plants and the artwork as well.

I would like the viewer to be removed from current time and space, and drawn into the work so they might experience what I have translated. It is no longer a thing, but a trigger for the expression of feeling.

Christina Hurihia Wirihana

Ngati Maniapoto-Raukawa, Ngati Whawhakia, Ngati Pikiao (Māori)



Kete Muka: Finely Woven Basket

Herekeke (flax), dye, decoration miniature poi

6" x 4" x 1 ½"

Sharing passion for weaving alongside her mother, friend, and mentor, Matekino Lawless, has been Christina's life. She respects the role as *kaitiaki* (guardian) of *Toi Raranga* (the art of weaving) to ensure the repository of knowledge continues in the various learning environments throughout Aotearoa/New Zealand.

Christina is currently Chairperson of *Te Roopu Raranga Whatu o Aotearoa, National Māori Weavers Collective association*. Under the auspices of *Toi Māori Aotearoa*, this association was formed in 1984 to support the vision of weavers throughout Aotearoa. Christina's position to lead this organization comes with a life time of experience and vision.

In more recent years, she was the successful recipient of the 2006 *Toi Sg^wig^wial ?tx^w House of Welcome Artist Residency*, through the Longhouse Education and Cultural Center at The Evergreen State College in Olympia, Washington—a residency co-sponsored with *Te Waka Toi: Creative New Zealand*. A short term residency at the Longhouse Education and Cultural Center in 2013, provided a unique opportunity for Christina to accompany her mother, Matekino Lawless, in a mother-daughter residency. In 2014, this mother-daughter team were invited to take up a two month residency at the University of Hawaii at Manoa.

Christina has been instrumental in leading the way for Māori weavers by actively ensuring that the art of Māori weaving and Māori women are showcased appropriately.

Regalia

Peg k̓wíʔalq Deam
Suquamish x̣ʷsaq̓wəb



***D Armani (My Armani)*, 2013**

Cedar bark, fox fur, dentalium, trade beads
 5' x 7" x 3"

This is a traditional style clothing of softened strips of cedar bark with fox fur (in lieu of mountain goat wool). The necklace is made of dentalium and cobalt trade beads. Bruce Miller mentioned his mother once at a cedar bark workshop, sponsored by the Evergreen Longhouse; "She had a dress of very fine bark, almost like human hair, and it moved so nice when she walked." His comment inspired me to create this outfit.

Vickie Era-Pancretz
Alutiiq

AWIRNAQ - Alutiiq Hunting Hat

Spruce root, sea otter fur, dentalium, antique Russian trade beads, imitation sea lion whiskers, suet, cloth straps



AWIRNAQ represents my “hunt” for my roots, which started as a student of Native American Studies in 1994. Through the Longhouse community, I connected with and studied under many Northwest Master Basket Weavers and participated in *Pacific Art Northwest* 1997 - 1999, winning two awards. As a member of the *Northwest Native Basketweavers Association*, I first connected with an Alutiiq grass basket weaver. In early 2010, I traveled to St. Petersburg, Russia with the director of the Alutiiq Museum, plus four other Alutiiq weavers and one Tlingit weaver. We studied collections of hundreds of Alutiiq weavings from the Koniag region, including many spruce root hunting hats. These were highly

decorated and some brightly painted to express hunting prowess. After several years, I was able to collect and process enough spruce root to weave this hat—similar to one that is in the Smithsonian Museum. Fellow Alutiiq artist, Jerry Laktonen, honored me with his painted whale design. This has been a meaningful journey of connection for me and I would be honored to have *AWIRNAQ* on exhibit where my journey began. I am grateful to our Creator for guiding my hands and heart, and for bringing me to the Longhouse.

Misty Kalama-Archer
Puyallup



Chief's Lightning Regalia

Wool/wool blend hand dyed and handspun yarn, abalone shell buttons, deer hooves, dewclaws
 3' x 4 ½'

The teachings I received from Subiyay (Bruce Miller) influenced the creation of this Salish woven art piece named *Chief's Lightning Regalia*. I began to question deeply: What does it mean to carry chiefly attributes? What makes a good leader? As I wove this regalia, I meditated on Subiyay's teachings about how a chief is someone who takes care of his family and the people in a humble way with compassion, and leads by example. *Chief's Lightning Regalia* personifies these teachings. For, it is the chiefs and high-class people who wear regalia woven of wool during special occasions such as ceremonies and potlatches!

Hello. My name is Misty Kalama-Archer and I am a Native artist/weaver who has been affiliated with the Evergreen Longhouse through Native art grants and events since it opened. I am also proud to be a Puyallup tribal member, teacher, mother, and grandmother. Throughout my lifetime, I have been blessed with many wonderful weaving teachers. In 1998, I began learning to weave Salish Sea ceremonial regalia and spin wool into yarn. In the year 2000, I began rigorously advancing my textile weaving, wool spinning and

dyeing skills with instruction from Bruce Miller of Skokomish, and Susan Pavel, who have both been connected to Longhouse grants as well.

As a master Native artist, I enjoy exhibiting and teaching my woven art. The *Weaver's Spirit Power Traveling Exhibit* has featured my weaving at the White River Valley Museum, the Washington State History Museum, and the Squaxin Island Museum Library and Research Center. In 2012, 2013, and 2014, I was selected to have my woven art on exhibit in the *In the Spirit* Native art show at the Washington State History Museum in Tacoma, Washington, and received the *Honoring Tradition Award* in 2013. I have instructed and demonstrated Salish weaving at educational institutions such as *Northwest Indian College, Wa He Lut Indian School, Chief Leschi Schools, Squaxin Island Museum Library and Research Center, Puyallup Tribe Culture Center, Nisqually Tribe Culture Program, White River Valley Museum, Washington State History Museum, Northwest Native Basketweavers Association, and the Hazel Pete Institute of Chehalis Basketry*. In 2011, I was a featured Native artist instructor for the *National Endowment for the Arts Grant: "Our Tribe: People of The Water"* twine skirt weaving partnership with the Evergreen Longhouse and the Squaxin Island Tribe.

I am also the founder and president of the *Salish Textile Weavers Association*. This association is a non-profit organization that was founded in 2009 to revive the art of Salish textile weaving, and sponsors the annual *Southern Puget Salish Textile Weavers Conference*. Being an integral part of the Salish textile weaving revival brings me much joy. Through exhibiting my woven art, I am able to share the beauty of my heritage with the world and open the door for intercultural communication. Like my ancestors, I tell stories of culture and history through my weaving. For instance, a wool skirt that I wove (which is on permanent exhibit at the *Portland Art Museum*), carries the name, *She Who Spirit Dances*, and tells the transformational story of a woman gathering and learning from the natural world as part of her vision quest to create her life anew. Through ceremony, this woman discards her old cloak and is dressed in new ceremonial regalia to symbolize her new life. *She Who Spirit Dances* is woven with wool that I hand spun, and is dyed in Native plant dye that I gathered which, in itself, tells the story of my own sacred connection with Mother Earth. In addition to exhibiting my woven art, my dream is to build strong unified communities through conducting weaver's gatherings that teach generosity, compassion, and transformation within the art of weaving. My motto is, "Let's weave in unity the unique threads of our community."

Misty Kalama-Archer *Puyallup*



lə́xas.qʷaḡʷ - Raven Enlightens the World: Salish Twine Woven Skirt Regalia

Commercially dyed wool/wool yarn weft, wool-acrylic blend yarn warp, arctic fox fur, copper cones, handspun tassels

Becoming enlightened about the significant role sacred stories play in the art of Salish weaving influenced the creation of this Salish twine woven skirt regalia that carries the name *Raven Enlightens the World*. It was during winter season one year, when sacred light wisdom touched my soul through the telling of a Salish story about Raven bringing light to the world during a time of devastating darkness. The kind of light Raven brought in this story was divine in nature. The warmth of this sacred light was so bright that it penetrated the deepest depths of darkness in the world. In this brightness contained boxes of great wealth that Raven had the ability to open. To me, the greatest wealth that Raven enlightened the world with is compassion. In my Salish culture, a person that is generous with gifts and helps others is considered more wealthy than a person who possesses things for himself.

Raven Enlightens the World Salish twine woven skirt regalia tells the story of how Raven enlightened human beings with sacred light wisdom. This story of compassion and wealth is told through the skirt's colors and design pattern, fur, soft flexible natural fibers, copper cones, and handspun black tassels representing Raven's tail feathers. When Raven dances through this skirt, she demonstrates her power to move the world with compassion.

Patti Puhn *Squaxin Island*

Sweet Grass Hat, 2015

Sweet grass, yellow cedar bark, abalone shell buttons

Patti Puhn, an enrolled Squaxin Island tribal member, was born and raised in the Pacific Northwest. There have been many positive influences in Patti's life who continue to encourage her to further develop and refine her work. She has attended numerous basket weavers' gatherings where she has had the opportunity to sit beside a number of master weavers to glean from their expertise. During her Artist-in-Residency through the Longhouse, she learned from a number of Māori weavers, and is now using some of the twining stitches and the application of feathers in some of her work.

Patti's woven items have been displayed at the *Squaxin Island Museum Library and Research Center*, *Little Creek Casino Resort*, *South Puget Sound Community College's Native American Heritage Art Exhibit*, the *Washington State History Museum* in Tacoma, Washington, and the *Portland Art Museum* in Portland, Oregon. Patti has also partnered with the *Squaxin Island Museum Library and Research Center* on several projects promoting Salish arts and cultures, including exhibitions, international educational presentations and visual art presentations.



Patti has spent many hours visiting area museums to study the weavings of her ancestors as she seeks to develop her cultural identity. "I believe I have a responsibility to do what I can, to develop my skills and share what I learn and then seek *more* to learn and share. I have found a passion in expressing my culture through my weaving. When you view my project, I hope you'll sense the pleasure I have found in my quest to help preserve our ancestral weaving."

While doing a weaving demonstration to a group of students, one of the students asked if the Squaxin people ever wove hats out of sweet grass; because I had never seen one, I replied accordingly, but wondered if we did or not and decided to weave one.

I love the smell of sweet grass and the way it looks when it is twined. The variety of colors Mother Nature provides is amazing and beautiful when woven together. My conclusion was that although the sweet grass makes a beautiful hat, I think a cedar bark hat would probably be sturdier in the elements of the Pacific Northwest; however, the sweet grass hat would certainly be appropriate in the drier season.

Andrea Wilbur-Sigo

Squaxin Island

I've grown up here at The Evergreen State College. I watched and participated in the Longhouse being created, as my dad was a student here. He graduated in 1985. He and Greg Colfax carved the first Welcome Figure together, and I was there and participated in the project. He also went on to carve the other two Welcome Figures—which stand in front of the Longhouse, along with the Thunderbird that appears at the entrance. In 1996, I was part of the first *Reservation-Based Program* with the Longhouse, helping artists with their resumes and portfolios, and of course, as the years progressed, I taught and spoke at many Longhouse gatherings, classes and different functions. A few years back, I was chosen to do a piece for the Longhouse's permanent collection. I created the granite spindle that was tiled into the floor. So I have many connections to the Evergreen Longhouse.



Fish Net Design Shawl, 2013

Wool, dewclaws, blanket pin carved by the artist

This shawl is a fully twined and twilled blanket that is all hand-dyed with matter that was gathered by me and my kids. We started gathering the material in 2012, and spent the fall dyeing all the wool. In the winter of 2012, into the spring of 2013, I continued to weave this piece, as this was made for my daughter. She is the first High School graduate in in my family for several years now. These designs were taken from old Skokomish baskets and incorporated into wool-weaving which, in my opinion, hasn't been done in a very long time. I was taught as a small child to always think outside of the box and in this case, my argument would be: "There might not be proof of basket designs like these in a blanket that I know of but, you can't tell me we didn't do them because why wouldn't we have? We always pushed ourselves to do our best."

Beadwork

Denise Emerson

Skokomish, Diné

***Skokomish Woman Elder and Skokomish Fishers*, 2016**

Beads, suede, bone, abalone

8 1/8" x 7 7/8"



I was fortunate to have been a *Native Creative Development Program* grant recipient through the Longhouse several times. The funds provided me with supplies and time to research, study, and experiment with compositions for bead designs. In time, these compositions have become bags. These bags contain historical images married with text of the tribe I am enrolled in—the Skokomish Nation. Through my research of historical images, I want to embrace and interpret the images with text.

I have been in the Native American juried exhibit *In the Spirit* several times, as well. Before receiving the *Native Creative Development Program* grant money, my bead designs were not as investigative as they are now. Being an artist in the

graphic design field, I learned to marry image with text, so my bead designs became more in depth and representative of my tribal heritage. One of my goals is to educate about my tribal history through my art.

Joan Staples
White Earth Chippewa



Repurposing Beaded Floral Bandolier Bag,
 2015

Glass beads, yarn, wool and binding

Our ancestors did not waste. Over the years, I have accumulated various items from relatives and friends, and I have attempted to create useful art with materials I have had on hand. The top on this bag is created from the first pair of moccasins my brother Marvin Staples danced in. Dancing and attending ceremonies kept him sober until his death in 1994. The beadwork was still in good shape but the velvet material was worn, so, I filled in the background with blue glass beads. The lower floral design was supposed to be a wallet, but I decided that I would make more use of it if it were made into a bandolier bag. Woodland Indians used floral designs. I had many small amounts of miscellaneous beads that were given to me when my Elder, Adeline Douglas, (Colville) passed on. The tassels were made from left over yarn from hats I have made. The beaded strap is an old belt I had. After viewing many bandolier bags on the internet, I attempted to create one using the materials I had on hand. This bag represents not only my heritage but tells a family story.

Drums

Dakota Marcellay ‘*phil schwa ka lup*’
Colville



Hand Drum

Deer hide, wood frame, acrylic

As a grandson of Longhouse pillar and siam, Hazel Pete, I feel like I have grown up at the Evergreen Longhouse. Over the years, I was a student at many of the *Generations Rising* youth art shows, and most recently I've begun teaching at the *Generations Rising* youth art show. I have taken the opportunity to work with master artists as classes were offered. I studied with Pete Peterson during the bentwood box workshop; John Smith in the paddle-carving and cedar bark-peeler classes; Bruce Miller in various weaving and painting classes; Roger Fernandes with the offset relief prints, 3D poster boards and the traditional art images of the Puget Salish class; Linley Logan with the etched print class; and most recently, the Tacoma Museum of Glass workshop—which is truly blending the traditional art styles with contemporary mediums. I have used a combination of all these art styles in the making of cultural theater regalia, painting a Salish canoe, cedar hats, drums and paddles, and glass etching.

Joe Seymour
Squaxin Island, Pueblo of Acoma



***Thunderbirds Drum*, 2015**
 Elk rawhide, acrylic

The *Thunderbirds Drum* design comes from the *Creator Calls the Thunderbirds* print that I created in 2015. The drum has just the thunderbirds along the edge, omitting the Creator figure from the middle. When I was painting the drum, I got the idea to paint just the thunderbirds. I had initially planned on painting the full *Creator Calls the Thunderbirds* design on the drum, but noticed that the thunderbirds created a beautiful ring around the edge of the drum. By not painting the middle of the drum, when the drum is played, the design will not be chipped by the drum beater.

The design of the thunderbirds comes from a mountain sheep horn rattle that is located in the Seattle Art Museum. On the rattle, there are two thunderbirds surrounding a human face and the thunderbirds are facing each other. When I was creating the *Creator Calls the Thunderbirds* design, I asked: How could I adapt this design into a spindle whorl? I answered that question by changing the orientation of the thunderbirds and by adding a third one. In my design of the thunderbirds, I used the same elements that are on the sheep horn rattle to honor my ancestors and to acknowledge their presence in my life.

Adornment

Tara Keanuenue Gumapac
Kanaka Maoli



Poliahu, 2015
 Sterling silver
 1" Cuff bracelet

With all that is surrounding Mauna Kea, *Poliahu* came to me in a rested state; peacefully watching and guarding Mauna Kea with poise and dignity.



Lauhala
 1" Cuff bracelet sterling silver
 2015

From the Earth is the Hala tree. From that tree we create *Lauhala* and weave infinite creations.

Carly Feddersen

Confederated Tribes of the Colville Reservation (Okanagan/Arrow Lakes)

Carly Feddersen is a Native American artist belonging to the Okanagan and Arrow Lakes bands of the Confederated Tribes of the Colville Reservation. She was born and raised in Wenatchee, Washington, and comes from a long line of creative people. Working toward her BFA at the *Institute of American Indian Arts*, with a concentration in jewelry, she also works in print, glass, and fibers. Humor and irony are important elements of Carly's work, which is strongly influenced by the traditional stories of the Plateau people and pop culture.

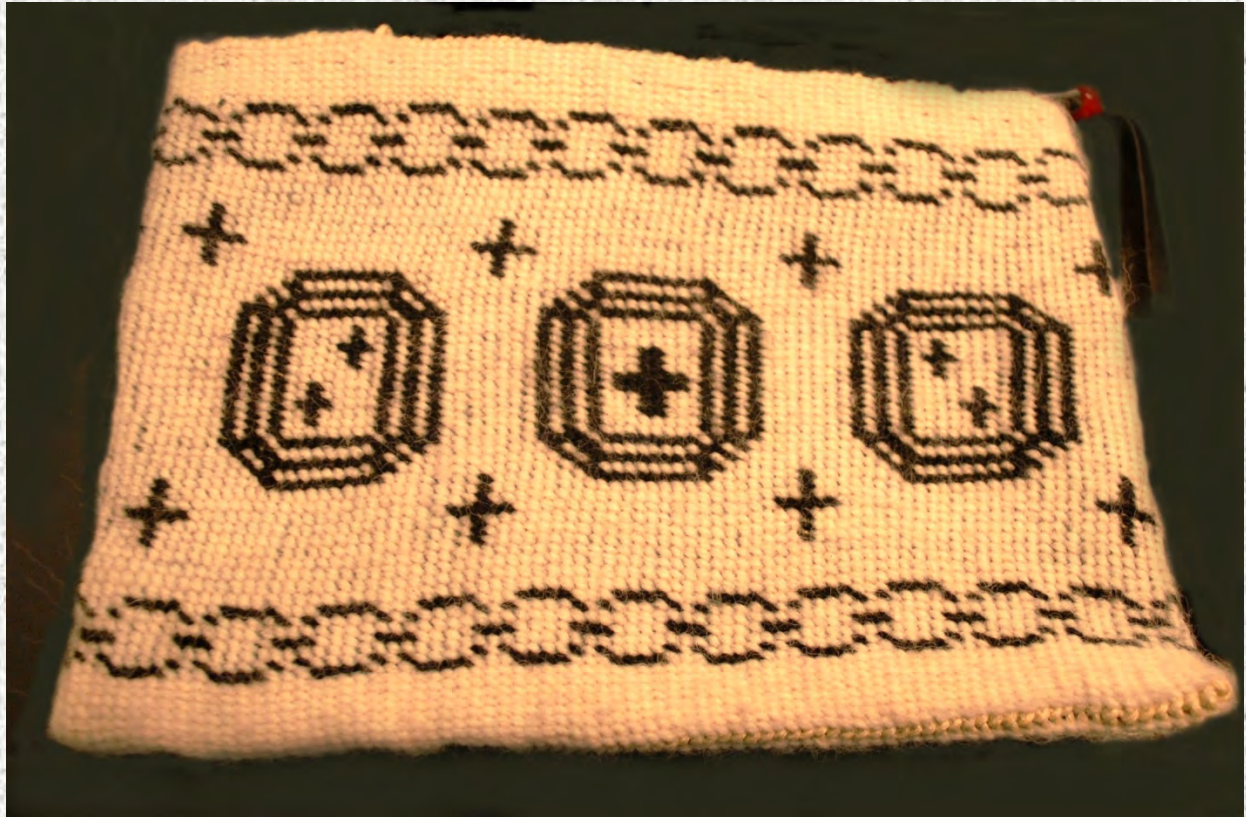


Columbia River Finger Necklace, 2014

Sterling silver, river rocks, green tourmaline, silk cord
13 ½" x 2"

Carly Feddersen

Confederated Tribes of the Colville Reservation (Okanogan/Arrow Lakes)



***Diamond Star Clutch*, 2015**

Wool, hemp, leather, zipper, glass bead

7" x 4 1/2" x 3/8"

Paul E. LaPier

Haida, Tlingit, Blackfeet, Metis



Buckskin Woven Flat Hat, 2016

Buckskin

Paul is a poet and master weaver. His woven hats are widely recognized for their precise quality in contemporary forms.

Patti Puhn
Squaxin Island



***Cedar Bark Fedora*, 2016**
Red and yellow cedar bark, sinew, pheasant feathers

I saw a similar cedar bark hat in a dream; the fine weave and diagonal twill design hat was worn by a tribal elder who was highly esteemed and well respected by those around him. It inspired me.

Painting

Kayeri Akweks
Upper Mohawk

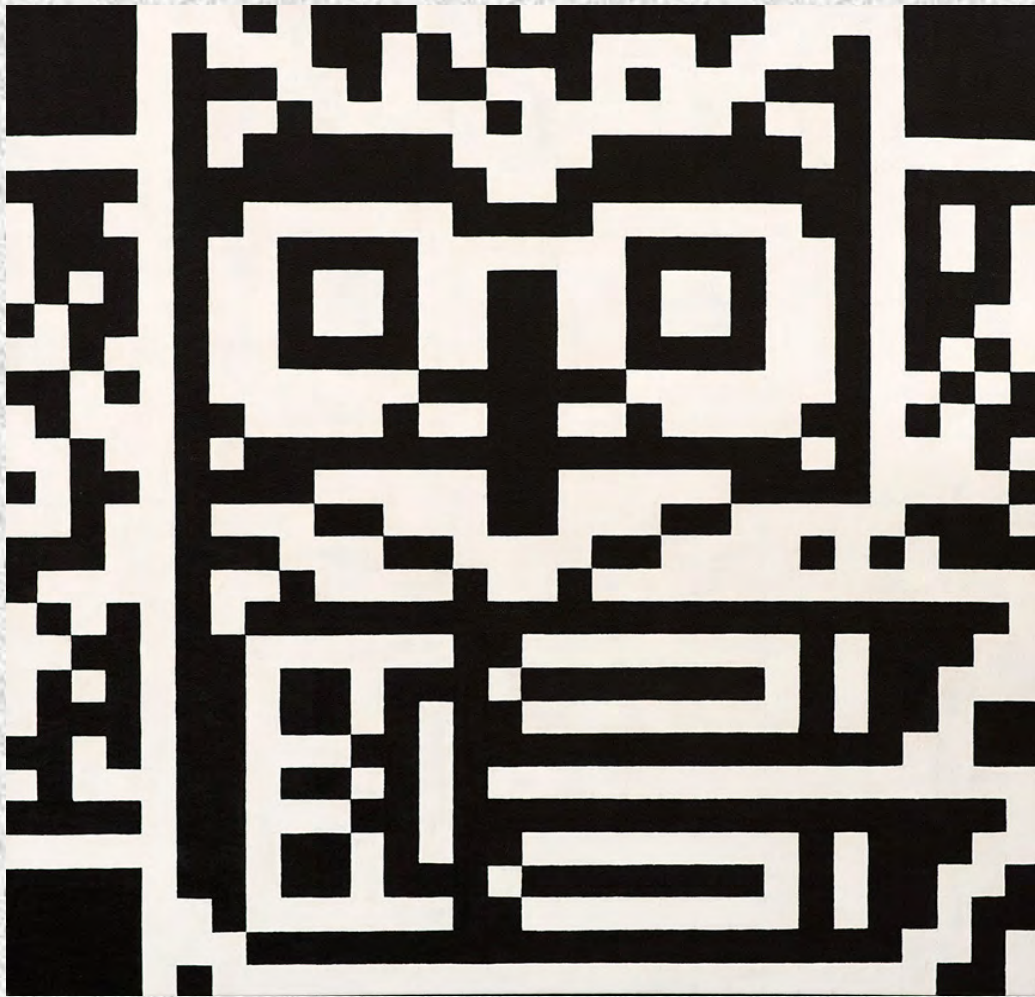


I Believe in Falcons, 2015

Watercolor, graphite, Prisma and red iron oxide on 100% rag paper
22" x 30"

I recognize that there are two cores of identity within me and, at their fundamental, both have direct internal attachment to and beliefs in the land as a constant spiritual force. Indigenous people know things—the land gives authentic direction about how to live. The land *can* and *will* offer instructions about healing. In my experience, I've consistently found that all of nature communicates concerning their healing properties, that lying directly next to the earth will comfort you and send love into your pain, that there is strengthening power in expressing gratitude, that self-forgiveness and forgiveness of others is about cleaning one's own soul. Lately, I have added these: that love *can* and *does* heal anything and everything, that connecting to the Creator/Source daily, makes more love, more clarity, and cleans the earth—and somehow helps the ancestors who, in turn, are more available to assist.

Alison Bremner
Tlingit



***The Messenger*, 2014**
Acrylic on canvas
30" x 30"

Formline is an ancient system of Tlingit design. *The Messenger* is formline in the digital age. Modeled after the ubiquitous QR code, *The Messenger* depicts an owl. Owls are the messengers in Tlingit mythology.

Peg k̓wíʔ alq Deam
Suquamish x^wsaq̓wəb



***Crow Chase Song*, 2016**
 Acrylic on canvas
 40" x 30"

Crow Chase Song depicts the Suquamish spring ritual of our raptors and nesting small birds. This painting shows a Red Tail Hawk and Crows. We have a song and dance for this spring event. Bruce Miller conveyed to me during workshops at his Longhouse, (sponsored by the Evergreen Longhouse), the importance of songs and dances.

Jim Denomie

Lac Courte Oreilles Band of Lake Superior Chippewa



***Four Days and Four Nites*, 2015**

Oil on canvas

18" x 24"

Jim Denomie was born in Hayward, Wisconsin on July 6, 1955, and currently lives in Franconia, Minnesota. Primarily a painter (oil, acrylic and watercolor), he also creates unique works of art in ink, oil pastels, drawings, prints, photography, and found-object sculpture.

In 1995, Denomie received a BFA degree from the *University of Minnesota*. Since then, he has shown extensively in the United States and in Europe in numerous group and solo exhibitions. His work has been placed in the permanent collections of numerous museums, as well as many other public and private collections

Ka'ila Farrell-Smith
Klamath



***HÉYÓKA*, 2014**

Oil paint, wax crayon on canvas
 72" x 36"

This image emerged through processing the authenticity of what contemporary American Indian looks like and how it is perceived by Native and non-Native viewers. The painting *HÉYÓKA* tackles Indigenous identity through invoking multiple variables such as skin color, hair length (a visual quotation from the Boarding School eras), gender roles, authentic regalia, and speaking tribal languages. As the artist, I am taking a look at how post-assimilation policies have affected our collective Indigenous identities, primarily through understanding how pan Indian tropes have played an important role in rebuilding Native Pride in the recent past. However, to continue on a true path of decolonization and re-Indigenization, we need to begin the dire acts of reclaiming our specific tribal cultures and memories (names of tribes in the headdress).

This portrait utilizes a conceptual irony by quoting the 'Hollywood Injun' through the text *reel NDN*, evoking a hybrid character, perhaps half Tonto/half Lone Ranger. However, the smirk on the characters scarred face reveals a tension that is both of humor and confidence. Perhaps asking the viewer to take a look at their own preconceived content that is brought to this image. Are the blue circles in the headdress feathers, or corporate suits? Is this stereotype or contemporary Indigenous warrior? Can authentic forms of visual decolonization and Indigenization occur through painting? *HÉYÓKA* is trickster, the sacred opposite whose empowerment comes by reflecting taboos within the culture.

Through putting the mirror back onto the viewer (a negation of 'eyes' in the figure), this *HÉYÓKA* is now the one asking the questions.

Ka'ila Farrell-Smith
Klamath



***Young Nation*, 2015**

Oil paint, spray paint, wax crayon on canvas
 36" x 24"

Young Nation is a painting using direct visual symbology to create dialogue about the attempted erasure of Indigenous cultures through forced assimilation by violent European colonization in the Americas (and abroad). American mythologies of 'manifest destiny' and 'frontier expansionism,' along with the use of Christianity's land claims via papal bull's like the *Doctrine of Discovery* were utilized to enact agendas such as: Indian Boarding Schools, Termination acts, Relocation acts, Reservations, land theft and biological warfare. This systemic and environmental racism is still happening across Indian Country today. *Young Nation* asks the question: Is forced colonization worth the attempted erasure and destruction of Indigenous culture, art & paradigm?

There is sadness and pain in recognizing the losses, but there is also an empowerment in acknowledging the injustice. When the dominant culture is unaware of the ugly horrors in our shared histories, such as the Indian Boarding schools whose motto was "Kill the Indian, Save the Man," then I feel creating paintings that bring light to these cultural secrets are of the imperative.

Yatika Starr Fields
Osage, Cherokee, Creek

***Adorned Sway*, 2016**

Oil on canvas
 22" x 22"



Alike and similar are the many tribes throughout the United States that share their history and stories through dance and regalia. As a member of the Osage tribe, I've used images of this connection in past works. This painting conveys the movement and correlation between the unforeseen mystery of a cosmic connection within the Osage tribe and history. Implicating objects that are of personal use during our ceremonial dances, I wanted to juxtapose abstraction with the certain, using the knowledge I have of growing up in the *In-lon-schka*, the Osage ceremonial dances that take place during June in Oklahoma among the three districts.

Red, a color that has an importance for the Osage, connects them to the spiritual place of war, but also with the earth. The

beads and bandler sway and float as if in motion—like they would when worn during the dances, in sync with the drum beat. Attached are purple scarves, each wrapped around their center, Indian perfume or cedar are the usually preferred bundles in the center. The significance of purple reflects the color of my district, where I am from. History can be told but visually spoken like a poem, my depiction explores a unique side to this dance and history, told through colors. No figures are included to exclude any political agendas, but decorated with a sense of mystery and beauty that would be adorned on a figure during June.

Yatika Starr Fields
Osage, Cherokee, Creek

***Diving Birds of Green Lake*, 2016**

Oil on canvas

48" x 44"



As a new resident to the Seattle area, I was searching for new ideas and inspirations for a painting. My work usually conveys movement and colors of various subject matter joining together to create a dynamic force. I knew I wanted to find something that is of Washington and the Seattle area. Using nature-oriented objects and forms in most of my works, I wanted to apply the same for what this new piece would be. I went running one afternoon around Green Lake in Seattle, and was watching the diving birds that disappear and reappear while in search of food—diving under the surface and into the depths of the water. I imagined the landscape below the surface with shadowy silhouettes of the diving birds, crossing over one another, layered by the lake's aquatic plants. After imagining this scene and seeing these

birds once again on Lake Union, I decided I would paint this image out as my first painting living here in Seattle. Using oil paints (my preferred medium in the studio), this painting conveys a feeling of light coming through the surface as the water moves above, the birds joined in movement as they swim underneath the surface in search of food, abstract plants and forms convey a swift dance taking place below—unseen by the passerby above.

Malynn Foster
Squaxin Island, Skokomish



Hummingbird Moon

Acrylic, pastel on canvas
 48" x 60"

Longhouse's annual *Holiday Native Art Fair*. For the past 18 years, I've dedicated my efforts in the traditional forms of basket weaving, and expanded my work into contemporary and traditional forms of jewelry, apparel, graphic designs, wood work, drums, stonework, and now painting. When I was invited to participate in this gathering of artists –the Longhouse's 20th Anniversary Exhibit, I had to give great consideration to what I would submit. Do I go with my roots in basketry? Or submit my newest passion in painting? I chose to submit my paintings, because the Longhouse programs have always been about growth in culture. My paintings tell the stories of my people in ways that have never been told before.

Michael Holloman
Colville



***Innocence and Magic*, 2015**
Mixed media on Masonite
17" x 17"

The intent of this painting (which can also be viewed as objects) are a fascination, as I consider physical connections to my homelands on the Colville Indian reservation in Eastern Washington. The process of painting an imagined landscape, infused with references to memories and emotions, offers a representation that is at once recognizable and equally impossible. Here the viewer can access something that is at first glance, derivative of a particular place, while possibly sensing an essence of something more which lingers, as the colors of the light against pine-filled forests empty into a world of atmospheric repose.

Debora Iyall
Cowlitz



Red Moon, 2015
Acrylic on canvas
12" x 12"



Storm, 2015
Acrylic on canvas
12" x 12"

From a recent series of acrylic paintings titled, "*Painting is Medicine.*" These paintings find Iyall exploring the intrinsic healing that the act of painting brings. After many years of working in art processes in multiple media (including songwriting, performance and printmaking), she is embracing intuitive decision-making related to the formal qualities of art. With as little regard as possible to ideas of breaking new ground or setting the bar in her chosen medium, she is content and enthralled by the decision to make her art be of service to herself. This work is colorful, abstracted while referencing the natural and cosmological world, landscapes and figures.

Debora Iyall was born in 1954 in Soap Lake, Washington and grew up in Fresno, California. She's a member of the Cowlitz tribe of Washington State, and participated in the Longhouse's *Gathering of Indigenous Visual Artists of the Pacific Rim*, held at The Evergreen State College in June, 2001. Her linocut work is featured in a collaborative artists' book published by the Longhouse entitled *Collaborative Print Book II*, 2001, (16" x 12"), which accompanies the exhibition *Hitéemlkiliiksix "Within the Circle of the Rim: Nations Gathering on Common Ground."*

Helen Rangihuna
Ngati Porou (Māori)



Tautoko, 2015
Acrylic on canvas diptych
11" x 14" each

“Arohanui on behalf of Sandy, Michelle and the other Māori Artists...you know who they are. A reminder that your Māori Whanau in Aotearoa are here to support the vision and the network.”

Chholing Taha Cree First Nations



We Are One Bond - Peyakôskân

Acrylic on plywood
24" x 24"

This collaborative piece was designed as one of twelve puzzle pieces adorned with traditional stories by both North and South American Indigenous artists.

This work discusses many aspects of the interconnectedness of all life. The “home fire” (society), the stars (sweat lodge elements), tipi poles (each has teachings on how to behave as a thinking human being), rock around the tipi bottom (a woman’s skirt, modesty), the rope binding the tipi poles (We Hold Our Life Together), and the lovely plants that provide medicine and food for all.

Henare Tahuri

Ngāti Kahungunu, Tūhoe (Māori)



***Marewaiteao*, 2016**

Acrylic on canvas

45cm x 45cm

Henare and wife, Tawera Tahuri, were Artists-in-Residence at the Longhouse in 2010, and returned in 2012 to create an artwork for the carving studio--*Pay3q'ali*, and to take part in the international canoe family from Skokomish for 2012 Canoe Journey: Paddle to Squaxin. The canoe family was comprised of Skokomish, Ojibwe and Māori pullers.

Melanie Yazzie
Diné



120, 2012

Encaustic mixed media on wood panel
 30" x 40"

This work was made while working with community and remembering my time at The Evergreen State College Longhouse. It was at the Longhouse that I worked many times with the Native community in a good way. In 2012, I was chosen to be an Artist-in-Residence at the *Denver Art Museum* and I created this work titled *120*. It represents my blood glucose readings and how I feel about that journey. I live with type two diabetes and keeping my numbers in range is part of my everyday life. I believe so many in our communities have to do the same. Knowing your numbers and being good to yourself is important. So this work speaks about this with no shame. I love who I am. I love that my father has been a great role model in how to live with this illness. He has done it for over 30 years. His name is Albert Yazzie. My mother is Bessi Yazzie and she supports him with this and is also an amazing role model. We have lost many in our family due to complications with this illness and being able to speak about it in a good way is so important. So this work is to share with those in the Longhouse community. My hope is that others will begin to learn more about this illness and the good we can all do to help each other live better stronger lives.

Prints

Marwin Begaye
Navajo



Heron 2

Woodblocks, screen print, acrylic, dyed paper
 24" x 36"

Bird Series

As Indian people, we are quite good at making our world beautiful. This aesthetic inheritance has dominated my work as it has developed from purely objective images, dancers, and portraits, to the abstract work referencing my community and our ceremonial life ways. This need to make things beautiful comes to me from a long line of artists in our family who live to achieve *hozhó*, the Navajo concept of being centered in beauty. This continues to be relevant for me artistically and personally.

Since 2004, my work has been addressing health issues in Indian Country. The earlier series focused on the malevolent epidemics that have caused so much hardship, including diabetes, alcoholism, and poor life choices—often due to poverty. This focus started to take a toll on my own well-being, as I lived with the realities of these forces in my personal life and in my art. As I sought to regain *hozhó*, I noticed the prevalence of birds within our traditional practices. I began observing the birds that visited my home, feeding them, and giving them my attention. As I worked my way back to

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the center, the birds have guided me on my journey. The result, of course, is that they've worked their way into my imagery as a series of woodcuts and paintings.

This observation has led me to incorporate graphic patterns that relate to the birds in the composition. These patterns are often borrowed from my grandmother's rugs. As digital constructions inspired by textile designs, I have partnered the background design with the birds' sense of place. As these patterns have increased in their complexity and drifted towards abstractions, so has my experimentation in the relief process. I have tried to defy the static design presentation by creating flux through the lines, evoking the movement of air-again, and thinking of the birds.

Many of these birds have migrated across the globe through the art. The work has been shown in galleries and museums throughout the United States and internationally.

Marwin Begaye
Navajo



Hummingbird 1
Woodblocks, screen print, acrylic, dyed paper
24" x 36"

Rick Bartow
Wiyot



Untitled, 1997
 Hand tinted lithograph
 14" x 22"

Rick Bartow participated in the first Artist-in-Residence workshop on printmaking that the Evergreen Longhouse hosted. During that residency, he created a number of lithographs, including the piece in the show which has no title except the simple phrase, "Thanks TESC Longhouse People." During the residency, he created several other 20" x 30" lithographs, two of which remain in the Longhouse collection, along with this piece.

Bartow was a significant part of the Native art symposia hosted at the Longhouse in the late 1990s and participated in the 2001 "*Return to the Swing*" Gathering. The book of prints from Gathering traveled in the show *Hitéemlkiliiksix "Within the Circle of the Rim: Nations Gathering on Common Ground."* That book of prints, including Bartow's piece, is on permanent display in the Longhouse, specifically in classroom 1007B.

Rick Bartow was one of the most influential contemporary Native artists. While best known for his amazing prints, He was a sculptor and musician. We were glad to

have known him.

Linley B. Logan
Seneca



***Portrait of Contemporary Cultural Relevance*, 2005**
Eight color relief print

The composition *Portrait of Contemporary Cultural Relevance* is an expressive statement of the Sullivan/Clinton expedition of 1779, during which two generals, John Sullivan and John Clinton, on orders from President Washington, waged a scorched-earth policy in the destruction of Seneca villages, our fertile farmlands, orchards, security, sovereignty, and our independent and free way of life.

Alex Swiftwater McCarty
Makah



***Pacific Connections*, 2016**
 Relief print
 6" x 9"

One of two pieces influenced by my collaborative work with Master Carver Lyonel Grant during the summer of 2015. We had the opportunity to make monumental carvings for the new Evergreen Fiber Arts Studio that truly blends Northwest Native/Māori design elements and motifs. As an artist, I work with both contemporary and traditional mediums and I am always fascinated with translating three-dimensional carved elements into two-dimensional printed images. I first carved the *Friendship Mask* out of old-growth red cedar and adorned it with cedar bark for hair (see under sculpture). This mask represents the new connections made between Pacific Indigenous Nations and peoples. Next, I used the same carving tools and made a linocut titled *Pacific Connections* that was inspired by the *Friendship Mask*. This interplay in design is what keeps me moving back and forth between the two mediums.

Ramon Murillo
Shoshone Bannock



***Water Alter*, 2011**

Three plate etching, aquatint, brayered ink, airbrushed acrylic, on Arches 88 black paper
 34" x 24"

This print was influenced after visiting the Coronado site, Kuana Pueblo, in New Mexico. My tribe, Shoshone, also made pictographs. My intention is to make art that uses traditional imagery with clues of modern society. Can you guess the modern part in this artwork? The concept is, we need water to support all life, especially with water shortages and water pollution. I believe in the near future, that water will replace our dependency on oil and cost of water will soar. Symbolically the skeleton of the salmon is an endless fountain bringing water to the merman and mermaid—symbolic of all life. The white dots could be fish eggs continuing the circle of life. The modern parts of the image are the mermaid and merman, as there was no part in Shoshone legends.

Joe Seymour

Squaxin Island, Pueblo of Acoma

My relationship to the Longhouse at Evergreen started when I attended the 2003 Woodcarvers Gathering. I also attended the 2006 Preston Singletary glassblowing workshop. With the help of the Longhouse, I was able to be a part of the *PIKO 2007: A Gathering of Indigenous Artists* in Waimea, Hawaii. In 2007, 2008, 2009, and 2011, I was awarded the *National Native Creative Development* grant. In 2012, I led a drum-making workshop in support of Tribal Journey: the Paddle to Squaxin. I have also been asked to open various Longhouse gatherings with either a song or an opening prayer.



***Supernatural Seawolves*, 2015**
Relief print

Supernatural Seawolves is a reproduction of an old spindle whorl that I studied at the *National Museum of the American Indian (NMAI)* in Washington, D.C. My trip to the *NMAI* was made possible through the *National Native Creative Development* grant through the Longhouse. The design shows two double-headed seawolves. I created this print while working with Lisa Sweet in the “*Artistic Inquiry: Relief Printmaking*” program during the 2015 spring quarter at The Evergreen State College.

2-D**Yvette Diltz**
Tsimshian

I am one of five children of Sharon Diltz, who was a Tsimshian from the Eagle clan of Metlakatla, Alaska; and William Diltz, of European descent, who was raised in Boys Town in Nebraska. I grew up in the Puget Sound region of Washington State and received my BFA in Painting from the University of Washington. I currently live in Seattle with my husband, BK Tran, a fellow graduate of the University of Washington's painting program.

Some artists that I am heavily influenced by are Edward Hopper, Thomas Eakins, John Singer Sargent, Andrew Wyeth, and Antonio López García. My mediums are graphite pencil, colored pencil, acrylic paint, and oil paint. For subject matter, I am primarily interested in portraiture, urban and suburban landscape, and in creating atmosphere. For inspiration, I am drawn to film and watch a lot of classic and contemporary films or listen to them as I draw and paint.



Coats: Study for Portrait 3, 2011

Graphite on paper

7" x 7"

Photography

Natalie Ball
Klamath



***To Be Continued, no. 1*, 2015**
Photographed installation (Photo credit: Spayne Martinez)
16" x 20"



To Be Continued, no. 2, 2015

Photographed installation (Photo credit: Spayne Martinez)

16" x 20"

Natalie was born and raised in Portland, Oregon. She has a Bachelor's degree in Ethnic Studies from the University of Oregon and she furthered her education in New Zealand at Massey University where she attained her Master's degree in Māori Visual Arts. Natalie currently resides with her three children on the Klamath Tribes' former reservation.

Natalie is an Indigenous artist who examines internal and external discourses that shape Indian identity through contemporary art. She believes historical discourses of Native Americans have constructed a limited and inconsistent visual archive that currently misrepresents our past experiences and misinforms current expectations. She excavates hidden histories, and dominant narratives to deconstruct them through a theoretical framework of auto-ethnography. Her goal is to move "Indian" outside of governing discourses in order to rebuild a new visual genealogy that refuses to line-up with the many constructed existences of Native Americans.

Because auto-ethnography refers to the self, Natalie's location as a descendent of African slaves, an English U.S. soldier, and a great, great-granddaughter of Kientpaush, also known as Captain Jack (who led Modoc resistance during the Modoc War of 1872), informs her work. Within the thematic focus of her work and her descendency, it is here where her artistic approach and interest lie. Her work is always in discussion with racial narratives critical to understanding both the self and the nation, and necessarily, our shared experiences and histories.

Heather Genia
Sisseton-Wahpeton Oyate

I enjoy being outdoors, visualizing, creating, as well as time to myself. I'm often walking or biking around the city of Olympia, Washington, where I live—taking pictures along the way.

Photography, specifically self-portrait photography, is a way to reflect and document my life on earth, capturing moments in time. Through this literal lens of practice, I become a subject, an object, a fact, a memory, a permanent representation of this earthly manifestation... I hope to impress a sense of my essence upon the viewing eye.

These self-portraits were taken during the summer of 2014, and the spring of 2015. They highlight some of the natural beauty and urbanscapes of Olympia.



***Greetings from the Forest*, 2015**
Digital mounted photograph
16" x 20"

Heather Genia
Sisseton-Wahpeton Oyate



Street Art, Olympia, 2014
Digital mounted photograph
16" x 20"

Larry McNeil
Tlingit

***White Raven Ceremonial*, 2010**

Digital print
 24" x 20"

"Artists try and make sense of the world. It doesn't always work because sometimes the world simply doesn't make sense. So we end up capturing the lunacy.

I assembled this collage around two core images. Raven was first. I was looking for an authoritative, stately posture that would be an iconic black silhouette with a rich, pure charcoal feel. This raven went through the heat and was slightly carbonized, so he was perfect for a cheerful black day at the power plant. Our creation story involves raven and carbon emissions.



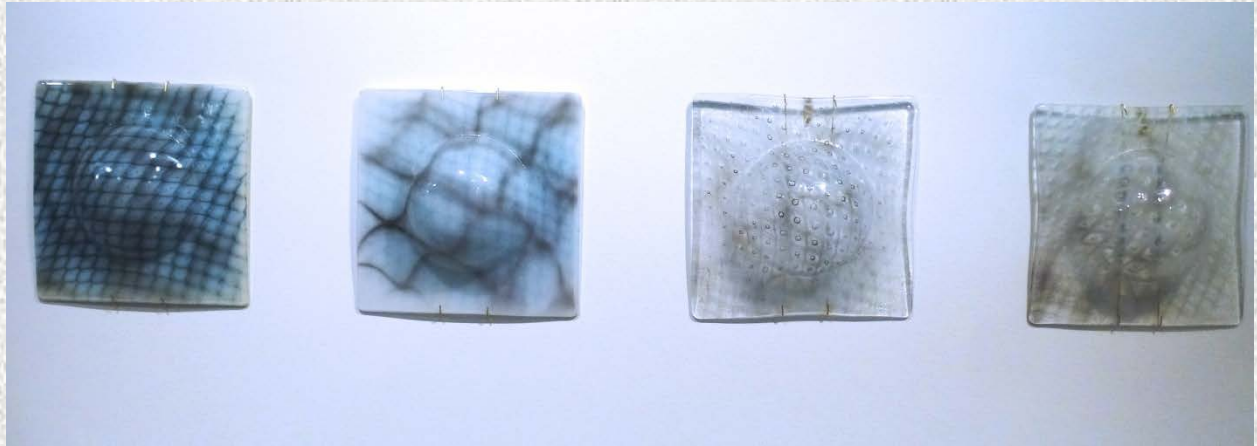
I'm Tlingit and we take shit from nobody. If it weren't for us, Siberia would extend into North America. Either that or Canada would extend west into what is now Alaska. We drove both groups of colonists out of our homeland at the loss of many lives and I mention this only because it is this warrior philosophy that drives nearly everything I do, especially as an artist. The triangles on the right are stylized Killer Whale teeth and there is a faded Chilkat robe pattern in the decayed wall.

I felt filthy from photographing coal-fired power plants around the country and actually got a nasty nasal infection from being around them. I feel bad for the people who have to live on the same planet as these thousands of massive coal-fired power plants scattered all over Earth. I also feel bad for the home planet and how badly humans have brutalized her. It makes me rethink the definition of humans and whether it is natural for us to ruin our environment because we do it so well. In that sense, it also has me rethinking the definition of the term "nature," especially when describing humans and what we make, how we treat our environment and each other. It may mean that a Styrofoam cup is as natural as a buffalo, which kind of scares me."

This photograph is from Larry McNeil's series *Global Climate Change (2)*.

Sculpture: Glass

Ivy Maile Andrade
Kānaka Maoli



Cap Soul, 2014
 Glass, mixed media

The time of the past comes before and is in front of us. The time of the future comes after and is behind us. We stand firmly in the present day, in this time, with our back to the future, and our eyes on the past. We see our back to the future, and our eyes on the past. We see our ancestors captured in us [and] that binds us to [the] foundations [that] moves us into the future.

My work reflects and is rooted in a native Hawaiian worldview. It is about Indigenous people and their relationship to the land, their environment and to values that support the ongoing creation of Indigenous knowledge and wisdom.

Indigenous art stems from the land, from heritage and from shared experiences; it acts as a type of “emotional intelligence and has the capacity to enrich the wider world by bringing balance and a more fundamental sense of perspective” mead.

There are a couple of things that are happening for Indigenous peoples that I find myself involved in. We're creating dialogues and ways of articulating who we are in our own worldview and thinking about ourselves as not the other.

All the things our ancestors practiced, making kapa, weaving, etc., when we make those things today, we're referencing them, but we're not making them in a customary way, because we're using modern tools. I think using them is alright but there's also something about adzing out a canoe, the feeling, the tapping and the sound...the rhythms that are different. The rhythms spoke about the place and the people of the specific community.

My practice to strengthen my community is to raise the art level back up to that type of excellence. In all my work, as an artist making artwork, educating in our customary practices at the community level or university and working with museums, I am always challenging the dialog to a clearer and deeper understanding of who we are. We're dealing with identity that is imposed from the outside, when we should really identify who we are for ourselves.

Art is about seeing and looking. It helps you to see the world differently, all of your options, and it helps you to communicate with the world differently, because really, it's a visual language.

Dan Friday
Lummi



***Prisma Owl Totem*, 2015**
 Solid sculpted hot glass
 28" x 12"

Creativity was fostered in me by my family from an early age. Living without TV, and knowing our rich cultural heritage of the Lummi Nation, meant that making things with our hands was a regular activity.

I typically work with simple themes and forms and often employ subtle silhouettes when making my totems. It is a pleasure seeing inanimate objects taking on a life of their own. The more narrative work is usually a personal expression or a means of processing a life event, often with an underlying statement.

When I saw glass blowing for the first time, I felt as though I grew an inch! That is to say, a huge weight was lifted from my shoulders. I had finally figured out what I wanted to be when I grew up. This was no small feat for someone who, as a youth, was rebellious and misguided. Glass altered my life. In spite of my colorful past, and by the grace of a loving community, I found my passion in glass.

Living as an artist may not be directly saving the world, but perhaps we are saving ourselves and hopefully, in the process, making the world a better place.

Lyonel Grant
Ngāti Pikiao, Te Arawa



***Salmon Eggs*, 2015**
 Etched blown glass
 6" diameter

Lyonel Grant is the co-designer of the Longhouse Fiber Arts Studio which is a testament to the friendship between the Pacific Northwest and Aotearoa.

Māori culture recognizes that all things have a life force, or Mauri. Thus, for this building to function well, it will require a vessel or repository where its 'life force' can dwell. In September 2013, I found the perfect candidate: A granite boulder. It is intended that the embryonic egg grows to ensure the survival of future generations.

The new Master of Fine Art in Indigenous Art through The Evergreen State College, will in fact, nurture the coming generations of art students from all over the world. These glass orbs were created by mapping a 3-D image of the stone.

Halisa Higheagle
Chehalis



***Glass Basket*, 2015**
7" x 7"

I serve as an apprentice to my kiyah— Yvonne Peterson, Chehalis master weaver. The expectations are great and time is of the essence! So much to learn and so much to do! Gathering, processing, sorting, weaving, listening to the stories of our ancestors told by extended family members, learning the protocol of Chehalis weavers, and teaching are expected of me as a matter of respect and relationship. Respect of the weavers that come to the house and relationship of myself to my kiyah and extended family members are foundational to my role as an apprentice. I've come to appreciate that baskets "talk" to one another, and when a basket is completed, it is placed with older baskets so they can talk. The traditional cedar storage basket and glass basket are completing the relationship of the old to the new, the traditional to the contemporary...and I place them together to "talk."

Tina Kuckkahn-Miller
Ojibwe (Lac du Flambeau)

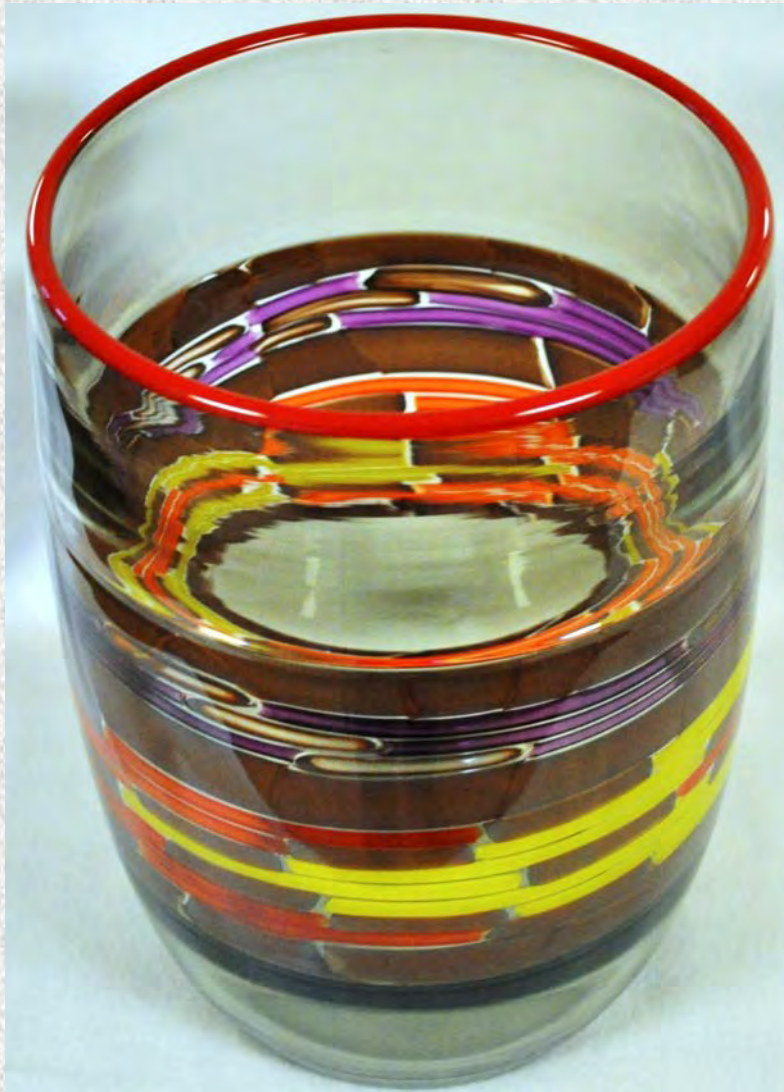


Vessel of Knowledge

Blown glass, wool, sinew
7" x 6" diameter
2015

This piece is a contemporary representation of a women's water drum, which is used in our traditional healing society in the Great Lakes region. The colors represent the balance of the genders and the roles that each plays within the society: copper, red and green for women; silver, blue and black for men. The seven teachings of the Anishinaabe are also represented in the piece. A carrier of teachings and healing for the people, the drum also represents that I carry my spiritual center wherever I go, whether it's "back home" in the Great Lakes, or where I live currently in the Pacific Northwest.

**Ho-Wan-Ut 'Haila' Old Peter
Skokomish**



***Glass Basket*, 2015**
Blown glass

The glass basket moves the traditional cedar storage basket to a new realm for weavers! Learning the technique of glass blowing, the challenge of glass colors, arranging designs, and communicating to glass blowing technicians what the form could look like—the challenge is a contemporary one with limitless possibilities!

Lillian Pitt
Warm Springs, Wasco, Yakama



Ancestor Tracks

Fused, fired then slumped glass
 8" x 22" x 4"

Lillian Pitt is a Native American artist from the Big River (Columbia River) region of the Pacific Northwest. Born on the Warm Springs Reservation in Oregon, she is a descendent of Wasco, Yakama, and Warm Springs people. She is one of the most highly regarded Native American artists in the Pacific Northwest. Her works have been exhibited and reviewed regionally, nationally and internationally, and she has been the recipient of numerous awards and distinctions. Her awards include the 2007 *Earle A. Chiles Award for Lifetime Achievement*, and the 1990 *Governor's Award of the Oregon Arts Commission*, which declared that she had made "significant contributions to the growth and development of the cultural life of Oregon."

Primarily a sculptor and mixed media artist, Lillian's lifetime of works include artistic expressions in clay, bronze, wearable art, prints, and most recently, glass. The focus of her work draws on over 12,000 years of Native American history and tradition of the Columbia River region. Regardless of the medium she chooses to use, Lillian's contemporary works are all aimed at giving voice to her people.

"Everything I do, regardless of the medium, is directly related to honoring my ancestors and giving voice to the people, the environment, and the animals. It's all about maintaining a link with tradition, and about honoring the many contributions my ancestors have made to this world."

Lillian's works are found in personal collections, art galleries and museums. They are also found in numerous public spaces including parks, schools and cultural institutions throughout the region. Her most recent public works are featured at the *Vancouver Land Bridge*, one of the seven "confluence" projects along the Columbia River, designed by internationally renowned architect Maya Lin.

Jack-Lyn 'wa x WupKaya' Smith and Vera 'taqWitSa II' Smith
Skokomish; Skokomish (respectively)



Salmon Gill Design Glass Basket, 2015
11" x 7" diameter

The glass baskets showcased in the Longhouse's 20th Anniversary Exhibit were made during a workshop with hot shop lead artist, Dan Friday (Lummi), as a partnership between the *Museum of Glass* in Tacoma, Washington and the Evergreen Longhouse.

Sculpture: Clay

Erin Genia

Sisseton-Wahpeton Oyate



Creative expression is a mode of inquiry I utilize to examine and communicate my perceptions of reality. Tactile techniques in clay, wood, stone, metal, paint and repurposed materials define form, light and color to engage in a visual storytelling, which often investigates tensions between beauty, power and oppression. I endeavor to engage my community through art and the creative process, in order to connect to the shared struggle of humanity.

Broken pipelines delineate the four directions; the spill reaches out to all corners of the earth. At the heart of the crisis are humans who are both responsible for the mess and also endangered by it.

***Facing/Not Facing Toxic
Devastation from Oil*, 2016**

Glazed terracotta, brass, plaster,
wood, acrylic
18" x 12"

Richard Rowland
Native Hawaiian

The works I sometimes make are directly associated with the idea of transformation, adaptability, and the responsibilities I feel toward my culture and toward my community of people, animals, and the whole natural world. I use the natural materials in an organically abstracted way that expresses who I am and where I came from—mainly my ancestral beginnings, which are deeply rooted somewhere between the landscape and the heavens.



***Coyote Meets the Queen*, 2005**
Clay, wax, red ochre, commonwealth coins

Richard Rowland
Native Hawaiian



***Kookaburra/Recalescence*, 2005**

Clay, marsupial bones, umbrella, stove top element, obsidian

Nora Naranjo Morse and Longhouse Community Artists (See detail for individual names)

Swimming Together, 2015

Micaceous clay, mixed media installation

In 2015, with financial support from the *First Peoples Fund*, Artist-in-Residence and Longhouse grantee, Nora Naranjo Morse (Tewa Pueblo), conducted a two-week workshop to create a clay fish installation that will be installed on the future Indigenous Arts Campus at The Evergreen State College. In preparation for the workshop, Nora harvested and processed clay from Santa Clara and Taos Pueblo in the traditional way. Under the guidance and expertise of Naranjo Morse, the Longhouse staff team joined with community artists to hand-build ceramic fish from the beautiful micaceous clay and slips that Nora provided. Together, the tribal participants represented many different regions of the United States. At the start of the workshop, the group came together to tell fish stories from their tribes. *Swimming Together* represents the connection of Indigenous peoples to the land and sea, and people of many cultural backgrounds working and learning together at Sg^wig^wial?tx^w, "The House of Welcome." This installation represents a selection of fish made during the *Swimming Together* workshop.



A few highlights of fish in the group:

Nora Naranjo Morse, Lead Artist
Tewa Pueblo



Eliza Naranjo Morse
Tewa Pueblo



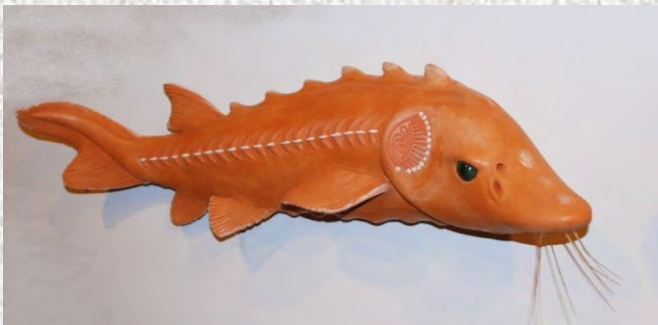
Joe Feddersen
Colville



Lorraine Van Brunt
Colville



Richard Rowland
Native Hawaiian



Erin Genia
Sisseton-Wahpeton Oyate
Transformation Fish, 2015



Sculpture: Bronze

Terresa White

Yup'ik



***Walrus Dance Transformation*, 2012**

Oil based clay, bronze

12" x 10" x 7"

The faces and gestures of my sculptures emerge from memories— my own and those passed to me by my ancestors. They are shadowy, and I sense them dimly until they appear, recognizable at last, through my working of clay. I am inspired by the stories of transformation shared with me by my Granny Clara. My work transforms me, brings me closer to her ways of knowing and to the Alaskan village life she left as a young woman with my mother. I am stirred by the carved masks of traditional Yup'ik mask-makers, Northwest Coast Native carvers, and the ivory and bone carvings of Yup'ik, Inuit, and other Alaska Native peoples.

Terresa White
Yup'ik

***Woman Transforming Into Bear*, 2015**

Oil based clay, bronze

11" x 16" x 9"



My work is contemporary, exploring traditional themes and their interplay, confluence and divergence, with my urban life in Oregon. I begin working clay for each piece with no more than a dusky shadow in mind of what will materialize. When the person of each mask or figure finally comes into view, I experience delight and relief similar to spotting down the road, a relative who has safely traveled a long way for a visit. In fact, when a piece is finished, I often whisper to it, "There you are! Hello!"

My artistic process continues to be healing medicine for my family and myself, transforming some of the pain and confusion of displacement into connection and opportunity. I hope my sculptures reveal to viewers something of their meanings, reminding them at the very least of their resilient bodies, their inborn abilities to greet the sweet moments in life with full guiltless pleasure and the dark moments with courage and transformation.

Sculpture: Wood

John 'Achooasaa' Garcia
Tlingit



This bentwood box was given to the Longhouse in honor of its 20th Anniversary.

Lyonel Grant

Ngāti Pikiao, Te Arawa (Māori)

Canoe Paddle, 2014

Yellow cedar

5' x 2" x 6"

Lyonel Grant carved this paddle while at the Longhouse as an Artist-in-Residence. The paddle has a design on each side. The side displayed in the exhibit is called a Pakati pattern, specifically, *ngaru* which references the way water moves as the paddle pulls through the water. The reverse side (not visible in this photo) is a kowhaiwhai design, *mangopare*, referring to the hammerhead shark.

Lyonel is one of Aotearoa's preeminent sculptors, and the designer and carver of extraordinary meeting houses such as *Te Noho Kotahitanga* marae at Unitec's Owairaka campus. This *whareniui whare whakairo*, carved meeting house is startlingly innovative, yet is balanced by a committed return to the structural integrity of the past in which the carved *poupou* and *heke* are not mere decoration of a pre-constructed European framework; they are an integral part of the structure.

Lyonel's complex practice spans between the traditions of *whakairi rakau*, arising from his training at the New Zealand Māori Arts and Crafts Institute in Rotorua, and later, contemporary modes of art production. It is at the complex intersections of these strands that his works both challenges and extends the categories and traditions of art practice in Aotearoa.

His other notable meeting houses are *Te Matapihi o te Rangi* in Tokoroa and *Ihenga* at the Tangatarua Marae, on the Waiariki Institute of technology's campus in Rotorua. He has also created other works around the country and in international forums. Along with Damien Skinner, he collaborated on the book *"Ihenga: Te Haerenga Hou,"* an important introduction to the evolution of Māori carving in the 20th century.



Clifton Guthrie
Tsimshian



***Winter to Spring*, 2015**
 Red cedar, mirror, acrylic paint
 40" diameter

The *Winter to Spring* panel is based off of the Alaskan tree frog. During winter it stops breathing, its heart stops beating, and its blood stops flowing, but when spring comes and the frog thaws, it comes back to its normal life. The frog etched mirror represents the winter, and the carved panel is it coming back to life in the spring.

Taylor Krise
Squaxin Island



Cedar Mask
Red Cedar
17" diameter x 5"

Taylor carved this mask as part of a series of masks that will be cast in resin to go on the end of the log beams that will be a part of the Longhouse Fiber Art Studio on the Indigenous Arts Campus at Evergreen. The mask features a carved weaving pattern on the face.

Taylor Krise
Squaxin Island



Yellow Cedar Paddle, 2016
Yellow cedar, elk antler, acrylic paint

Taylor made this design and carved the paddle to represent the connection he has to the Fiber Arts Studio, and specifically, master carver Lyonel Grant.

Delbert Miller and Tina Kuckkahn-Miller
Skokomish; Lac du Flambeau (respectively)



Maang Makak – Loon Box, 2016
 Red cedar, acrylic paint

This Red cedar bentwood box is a collaboration between Delbert Miller and Tina Kuckkahn-Miller. Delbert created the bentwood box and Tina painted a stylized Northwest version of a loon design. The loon is an important symbol in both Salish and Anishinaabe cultures. Anishinaabe societies are organized via a *doodem*, or clan system. Loon is one of two leadership clans. This box represents cultural wealth and leadership.

Alex Swiftwater McCarty
Makah



***Friendship Mask*, 2016**
Red cedar, red cedar bark

Along with the print *Pacific Connection* (see Prints), this piece is influenced by my collaborative work with master carver Lyonel Grant during the summer of 2015. We had the opportunity to make monumental carvings for the new Evergreen Fiber Arts Studio that truly blends Northwest Native and Māori design elements and motifs. As an artist, I work with both contemporary and traditional mediums, and I am always fascinated with translating three-dimensional carved elements into two-dimensional printed images. I first carved the *Friendship Mask* out of old-growth red cedar and adorned it with cedar bark for hair. This mask represents the new connections made between Pacific Indigenous nations and peoples. Next, I used the same carving tools and made a linocut titled, *Pacific Connections* that was inspired by the *Friendship Mask*. This interplay in design is what keeps me moving back and forth between the two mediums.

Pete Peterson
Skokomish



Traditional Salish Telescoping Chest
 Red cedar

The telescoping chests and boxes are not seen often in modern culture. Historically, they were used in longhouses to store ceremonial items; usually owned by the longhouse leader. They are often referred to as a “Chief’s Chest.” Sometimes they were unembellished. Others are often highly decorated—indicating a very high status of the leader and the house. I was inspired by the grain of the wood, so it is carved only.

You will notice a dark area on the top of this piece (not visible in the photo). This happened long ago when the tree from which the board was cut, survived a fire. As is my custom, I was privileged to harvest the red cedar from the Olympic Mountains, not far from my home. It is such an honor to give the cedar new life in my work as a carver.

Pete Peterson
Skokomish



***Sasquatch*, 2009**
 Yew wood, acrylic paint, buffalo beard
 14" x 10" x 6"

I have a history of nineteen years with the Longhouse Education and Cultural Center at Evergreen that has enriched my life as an artist far beyond my wildest dreams. Doors of opportunity have opened for me that might have been closed without my association with the Longhouse. I am honored and humbled.

In 1998 and 1999, and again in 2001 and 2003, I was asked to serve as Resident Artist in the Longhouse offering a Bentwood Box Series to tribal students. It was a wonderful experience for me, and I gather from many of the participants that it was worthwhile work for them. I still have contact with many of them.

I was commissioned to create the bases for the display cases in the Longhouse. They are bentwood cedar planks that were then carved and attached to the cases. Shortly after that, I applied for a grant funded by the *National Endowment for the Arts* and the Longhouse that built my carving studio.

I believe my work at the Longhouse proved to be the springboard to many awards and fellowships over the years. The support and nurturing of artists that takes place in the Longhouse is truly an amazing and unique phenomenon. Tina, Laura and all the staff have worked very successfully to offer a warm, welcoming place to learn, support and be supported. This is where artists, educators, art collectors and appreciators join together many times each year to network and celebrate. Thank you Longhouse for twenty years of great work.

Andrea Wilbur Sigo
Squaxin Island



New Beginnings, 2015
Maple
15" diameter

This is a spindle design that is well known by Salish carvers and weavers alike. This is my interpretation of an already amazing piece. I had to take the time to think if I was the original artist of this piece, what would I have done to clean it up or change the design the next time? –just as I do in my pieces today. I only hope that I did this piece justice, as it is one of my favorites. Carved in Maple, this was a fun but challenging piece.

John E. Smith
Skokomish

John is a long-time canoe maker, perfecting the art of cedar strip canoes as a way to address the scarcity in old-growth cedar available to make dugout canoes. He has outfitted many canoe families with canoes and yellow cedar paddles for the annual Canoe Journey. Along with his wife, Jack-Lyn Smith, he weaves traditional hats, as well as fedoras and baseball-style caps out of cedar bark. John has been an integral part of the Longhouse's work to get the Carving Studio *Pay3q'ali* up and running, as well as raise funds for the Fiber Arts Studio, and lead workshops for making canoe paddles. He is currently one of the artists working on the structural art work for the Fiber Arts Studio.



***Moon Figure*, 2015**
Red cedar
17" diameter

Shirod Younker
Coquille, Coos

Dai s'la. My work is always a collaboration between the past and present, integrated with a persistent memory of my ancestral waters and homeland on the southern Oregon coast. I draw inspiration from the "found" objects our ancestors left behind, as well as the descriptions of items collected in the notes of ethnographers, anthropologists, cultural informants, and family stories. When I make "art," I try to make functional objects that are based on the aesthetic sensibilities of my ancestors. An object that can live through its use, and facilitates the perpetuation of those cultural practices, gives us the opportunity to connect to the values and teachings of our people.

I made the *tla'ha* (Miluk Coos word for "paddle") using a description in unpublished notes from Melville Jacobs, an ethnographer that travelled to Coos Bay to record stories of my people. His notes described a "W" shaped paddle blade. However, I didn't understand exactly what that looked like until I was shown an Umpqua dance paddle in the *Hallie Ford Museum*, in Salem, Oregon.

***Hekenukumai's Spoon*, 2015**
 Kauri, Port Orford cedar, metal
 6" x 2" spoon, 5" x 3" base



***Tla'ha with Teeth*, 2015**
 Oregon ash, black dye, teak oil, paste wax
 6' x 5"

Mixed Media

Brittany Britton

Hupa

***Dreaming In Natinixwh*, 2015**

Digital print

16" x 16"



My work identifies and explores the intersections of the disparate parts of my various identities, creating a conversation within their joined vocabulary. It is a means to come into and take ownership of my identities as a queer Hupa woman by finding symbols and objects from my cultures that create power and authenticity. The overlap of these identities make hazy spaces that are not easily searched, and need new language to describe them. Current investigations look at what queerness and Indigeneity could manifest as here, in the now.

This photo is a part of an ongoing series of images, an experiment of sorts, with scale, photo traditions, and romanticism. Within the image is a smaller image of myself decked out in my “proto-Indigi-dyke” gear. The image is of a cardboard cutout, set in my homelands—*natinixwh*—a collision of reality of place, and fantasy of persona. It wryly draws on the non-native photo tradition of using Indigenous peoples and regalia to create a “Franken-Indian” idea of what Indigeneity looked like. This exploration is a small drop in the current effort to change that status quo and complicate Indigeneity.

Brittany Britton
Hupa



***Spaces Inbetween*, 2015**

Dentalium, gold leaf, leather, glass beads, fabric, belt
 16" x 8" necklace, 30" x 20" x 10" holster

These two objects work in tandem; they are part of a kit of regalia made for a contemporary Hupa person. At once what I would wear out on a Saturday night to go dancing, and ones that can signal out to others the identity of the wearer in a serious way. They are understood objects that code-switch across spaces that are heavily gate-kept on who does/does not belong. I can move between spaces fluidly with these accessories that draw on traditional and contemporary fashion/regalia trends of dentalium, gold leaf, and pop-western accessories.

Ryan! Feddersen

Confederated Tribes of the Colville Reservation (Okanogan/Arrow Lakes)

Coyote Now: Bones, 2016

Ink on board paper, cast crayon

6" x 5" x 6 ¼"

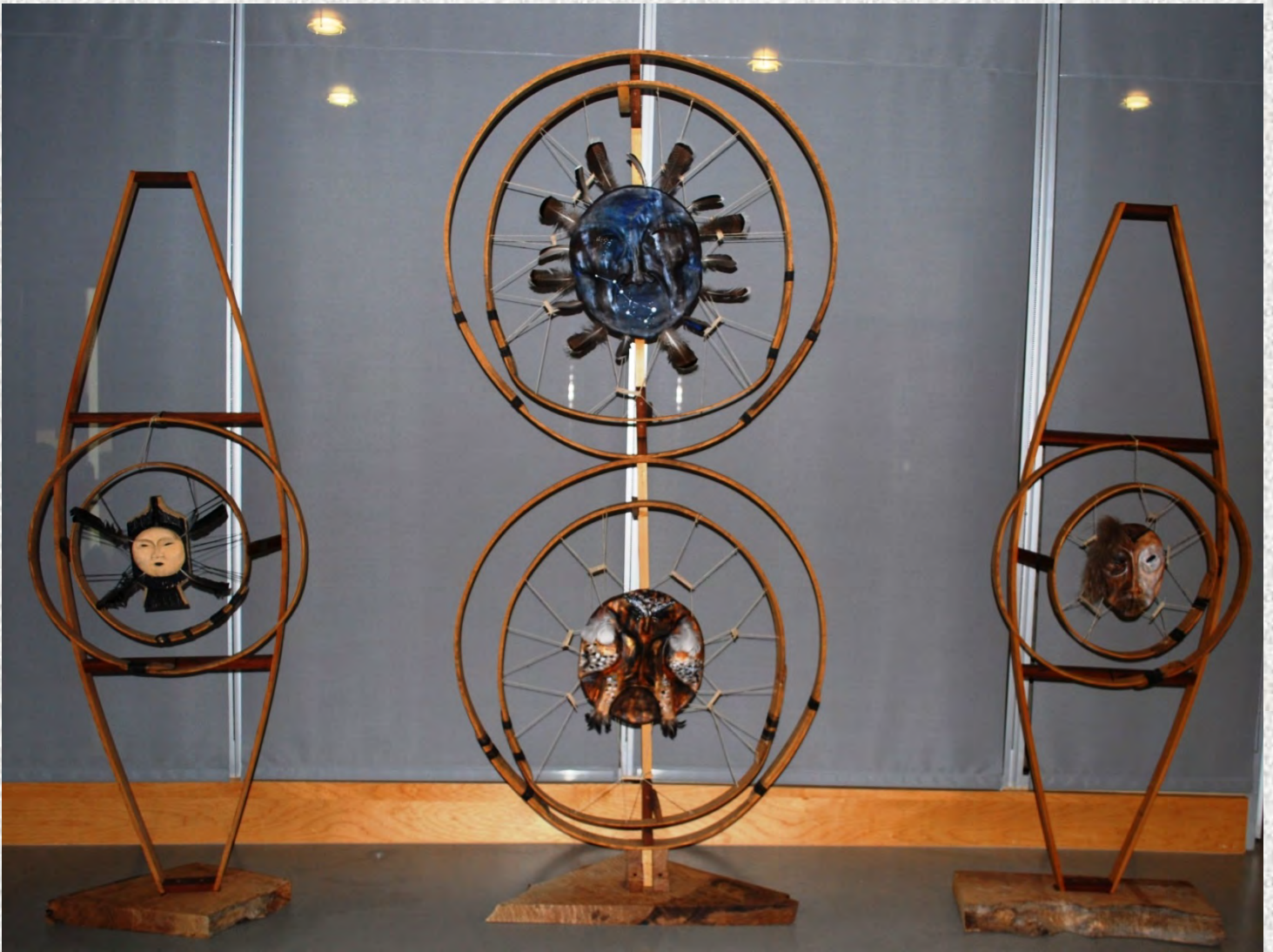


Coyote Now: Bones is an invitation to engage with imaginative storytelling through the assertion that the trickster, Coyote, could be a continuous actor in contemporary events. Presented as a set of eight crayons cast as colorful, yet realistic replicas of Coyote bones, the piece combines the recognizable tools of creativity with plateau lore. Coyote was once a very busy guy. He roamed the continent playing both the trickster and hero. His countless escapades form the stories that demystified the world and connected the two-legged people to the animal-people. Coyote's feats ranged from ludicrous to solemn. Events big and small were attributed to his mischief and heroism. The only way to truly tell if Coyote's adventure is at its end is by his death, and conversely, each new saga begins with his resurrection. Sweat lodge gave Coyote's cousin, the Fox, the ability to revive Coyote if even

a shred of bone or fur remained. These cast crayon bones, symbolically become these remains, offering the opportunity to bring Coyote back to life. This reference to the vehicle of Coyote's immortality serves as a reminder that we can make the choice to continue the authorship of cultural practice, be active in creating and reinforcing cultural identity, while embracing Indigenous methodologies. Essentially, through our creative labors, we wield the power to bring Coyote back to life.

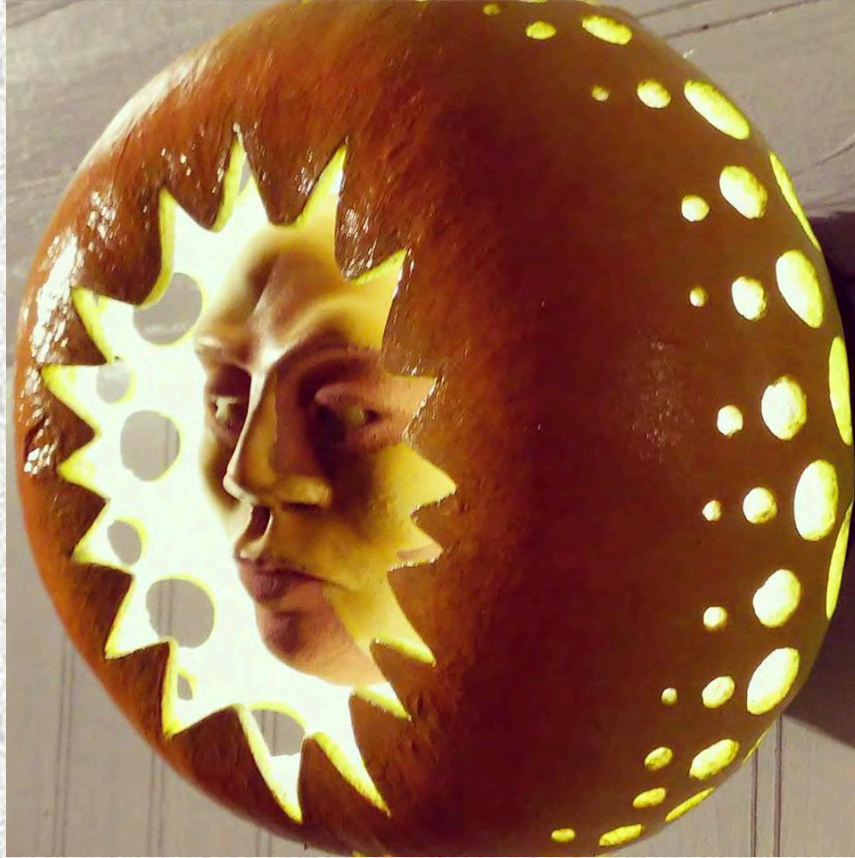
Sean Gallagher and Teresa White
King Island Inupiat; Yup'ik (respectively)

Sean and Teresa collaborated on this sculpture installation work which is comprised of three, free-standing pieces that recall forms and spirit of their respective Arctic cultures.



Here to There and There to Here
 Wood, clay, feathers, string
 7' x 12' x 5"

Erin Genia
Sisseton-Wahpeton Oyate



***Sun Gourd*, 2016**
Glazed terracotta, gourd, acrylic, light fixture
4" x 4 ½" x ½"

Creative expression is a mode of inquiry I utilize to examine and communicate my perceptions of reality. Tactile techniques in clay, wood, stone, metal, paint and re-purposed materials define form, light and color to engage in a visual storytelling, which often investigates tensions between beauty, power and oppression. I endeavor to engage my community through art and the creative process, in order to connect to the shared struggle of humanity.

Laura Grabhorn
Tlingit



Keet Dancer

Felt, beads, elk skin, alder
 10" x 3" x 1 ½"

I love dolls in regalia and traditional dress, and have admired the renowned Tlingit doll maker Alice Johnnie.

For the Longhouse 20th Anniversary Celebration, I made 4 inch tall dolls in various regalia for the giveaway, and really wanted to try doing a Chilkat pattern. Since I'll never be a Chilkat weaver, I chose to make the tunic out of felt.

Linley B. Logan
Seneca

Harmony of Dischord
Cardboard, paint, twine
30" x 40"

