

Shoreline Public Art presents

Shoreline Indigenous Connections

Shoreline Public Art recognizes and acknowledges the presence and ongoing contributions of the original residents of the land where we place artworks in public space. This area remains the home to many Salish indigenous communities from around the Salish Sea region, including the locally affiliated Duwamish, Suquamish, Snoqualmie, Tulalip, and many others who trace their ancestry through a variety of different tribal affiliations. Please join us in honoring these ancestral grounds by expressing gratitude for the people who have cared for this land across the generations and help us celebrate the resilience and strength that all indigenous communities continue to show throughout our region and beyond.

Of the approximately 45 pieces of permanent public art in the outdoor collection in Shoreline, about half are owned by the City and half are owned by other entities; we celebrate the work of six in particular today that reflect the ongoing contribution of indigenous artists. This guide is meant to serve as a living document for future growth and additions; it will be displayed on the Public Art webpage and be available for download as a PDF as well as an on-demand guide accessible through QR codes posted in various parks and sites in the city.

A final note: As a living document, this guide is a work in progress and will benefit from future corrections and revisions. We tried to identify Native artists by tribal affiliation, but it should be kept in mind that Native identity is a complex kaleidoscope that Euroamericans attempted to simplify and reduce. Alexandra Harmon's *Indians in the Making: Ethnic Relations and Indian Identities around Puget Sound* (U of CA, 1998) provides a fascinating window into the intricacies of kinship that characterize identity in indigenous communities, where it was commonplace for identity to be shared among bands, tribes, and extended families. We also want to acknowledge that several of the artists in our guide are non-Indigenous but making Indigenous art, borrowing and perhaps appropriating aspects of culture that while not their own by birth, came to inspire them at the deepest level: some of these artists even lived among indigenous communities. Their work, while derivative to some extent, was made as a means of honoring Native traditions, and it is in this spirit of paying homage that we include them below.

PARKS: Saltwater and Kayu Kayu Ac



Photos: Joe Freeman

Title: **Welcoming Figure**

Details: 1997; Cast bronze. King County Public Art Collection/4Culture.

Location: Saltwater Park, Richmond Beach, Shoreline; 2021 NW 190th Street, Shoreline, WA 98177

Artists: Andy Wilbur (Andy Wilbur-Peterson; b. 1955; Skokomish), Joe Gobin (Lushootseed: Hik Stubs; Tulalip), and Steven C. Brown (former curator of Native American Art, Seattle Art Museum; author of *Native Visions: Evolution in Northwest Coast Art from the Eighteenth Century Through the Twentieth Century*)

Statement: For thousands of years, the beach served as a landing and campsite for Indigenous communities who traveled in dugout canoes to harvest clams and shellfish. Initially carved out of red cedar and then cast in bronze, the sculpture features a woman holding a large steering paddle and a man wearing a woven cedar bark hat with a canoe headdress. The concrete base below the figures is enhanced with designs that resemble those used in basketry. Together, the elements celebrate the carving and weaving traditions of the Coast Salish people as well as their reverence for family.

Joe Gobin explains how the piece came to be:

I knew carving from my dad, and I also went to all the museums to see the Salish work that was there, the shapes, the design, how they carved faces. And I have a big slide collection of the old work too. I want to keep my own style. That is Salish design. And realism too. They did that.

So then, in the 1990s, there was an Advisory Board at Shoreline wanting to have some artwork. They were talking about artwork and a place to put it. Leonard Forsman of Suquamish was on the Advisory Board for Shoreline, and they ended up getting funding from King County. We knew there was a Snohomish longhouse there on Richmond Beach. We knew that. My dad had been pretty involved in the Boldt decision [landmark court decision about Native fishing rights, 1979], and he'd studied a lot about where people used to live and fish and hunt. And I fished there all my life, from here to the Canadian border. So I knew it too.

The group of us were thinking about the artwork that should go there. I'd known Steve (Brown) from making the canoe and we all got along. He was a great artist when I met him. And Andy (Wilbur-Peterson) was already making bentwood boxes.

We were all sitting at a coffee table, and we drew it up on a napkin. We wanted to keep it Coast Salish. We had a saying, 'Doing it our way the best that we can.'

Thanks to Jordan Howland and Guy Merrill, Public Art staff at 4culture, for the research into *Welcoming Figure*. Shoreline resident Edie Loyer Nelson (Duwamish), who was part of the public art selection panel for artworks at Kayu Kayu Ac Park, recalls asking one of the *Welcoming Figure* artists about the canoe headdress, since it is not a traditional top piece for such totem poles. 'It had to go somewhere' was the whimsical answer, but the underlying rationale is expressed by Gobin and others who emphasize the importance of the canoe and the journeys around the Salish Sea as a primary means of fostering communication and exchange between communities. As it so happens, the canoe in *Welcoming Figure* is echoed by another canoe about a mile further north:



Title: Traveling Traditions on Puget Sound

Details: 2010; 20' painted steel gate, masonry posts, painted steel paddle assemblies; 1% for Art commission

Location: Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW

Artist: David Franklin (non-Indigenous); taught adze and bent knife making and bent wood box classes; has worked with Dwayne Pasco and Joe David; <https://davidfranklinart.net>

Statement: The gate depicts a Salish Saltwater canoe set in the landscape that can be seen from Kayu Kayu Ac Park itself. The canoe is depicted in designs inspired by indigenous Puget Sound basketry motifs that represent the scene. The canoe sits in the water with mountains and rays of the sunset in the background. Mounted on the gate posts flanking the gate are two sets of three oversized paddle shapes that would have been typical of paddles from this region. Inspired [specifically] by the 2009 Canoe Journey to Suquamish, this artwork honors the people of Puget Sound who are carrying their cultures in these traditional watercraft.

The Park's name, *Kayu Kayu Ac*, represents the term Duwamish used for the Richmond Beach area as well as the berried plant Kinnikinnik that they used.



Title: **Salmon Hunt**

Details: 2010; waterjet-cut, welded steel panels

Location: Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW; 1% for Art commission

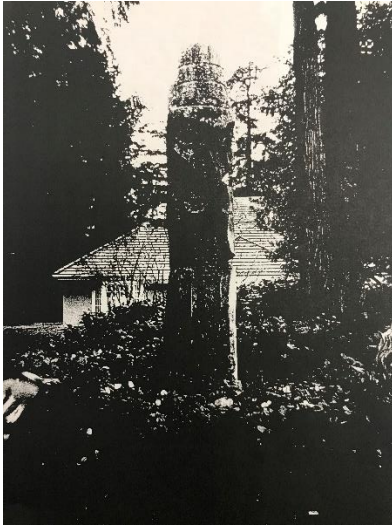
Artist: James Madison (Tulalip B. 1973)

Statement: *Salmon Hunt* depicts the Coast Salish story of the “orcas working together with the fishermen like a pack of wolves on a hunt, helping by forming a U-shaped wall around a school of salmon and herding them directly into the fishing nets. With this opportunity, I [was] able to spread my wings a bit further throughout this region that my own people used to walk, and pass down Coast Salish culture to more of the world.” – James Madison. The artist began to carve as a child at the age of eight, eventually graduating from the University of Washington with a BA in Art in 2000; since then he has established a career in public art, including many large scale pieces at the Tulalip Resort Casino.

CITY HALL GALLERY



The artist with the pole in 1955 (courtesy Lyn Lambert and Mavie Carter Vaughan); the pole in city hall matching the 1955 photo (David Francis), and the detail of Wellwood Beall's painting on the back (David Francis).



Prince of the Grizzlies outdoors in the Highlands, prior to 1998; City of Shoreline files.

Title: The Prince of the Grizzlies

Details: 1955; carved and painted cedar log; City permanent collection

Location: City Hall, Shoreline, 17500 Midvale Ave N, Shoreline

Artists: Dudley Carter (non-Indigenous; 1891 -1992)

Statement: While the artist carved his name into the base of this totem pole, its title was not confirmed until 2016 when 'Lyn Fleury Lambert, co-author of the biography *Dudley Carter: Tales of the Legendary Wood Sculptor*, sent historic photos and copies of newspaper clippings establishing the near-certainty that the pole was originally a commission by the Bon Marche department store, which in the mid 1950s also included a restaurant (The Cascade) with Native-themed artwork (*Seattle Times*, October 16, 1955, 38). Carter was not Native himself but lived in close proximity to Haida and Kwakiutl tribal members in Mission, British Columbia; he helped draw attention to Native art in the pre WWII era.

Lambert's research also clarified that the painting of the bear on the back of the pole was created by Wellwood Beall, Boeing executive. According to Beall, the story behind the Prince of grizzlies unfolds in the context of a funeral:

Grizzly Bear comes to the Indian Great House [during the funeral]. Infuriated when a young boy strokes him with a stick, the bear prince climbs to the top of the pole. [...] The legend goes that the chief, to appease the bear, presented the prince of the grizzlies as the tribe's authentic crest. (Seattle Times, October 16, 1955, 32.)

"The Bon Marche totem pole has the shadow of the bear painted on the back in authentic Indian fashion." (ibid.)

Prince of the Grizzlies passed into private hands at an unknown date, perhaps soon after the Cascade restaurant closed in 1995. For a while it was on display outdoors, in the yard of a home in the Highlands (see photo). Anonymously donated in 1998, along with the two bronze ponies currently at Ronald Bog Park, "This totem depicts a human face at the base with a bear holding a fir cone above, topped with "basket" rings indicating high rank. Carter did not usually paint his work so the depiction of a bear on the back is somewhat unusual, perhaps done by another artist." (ibid.) Thanks to Lambert's research, we

now know who that mystery painter is. Because the city did not have a location to display the pole, the Shoreline Library graciously offered to keep it on view from 2000 – 2010; it came to city hall in time for the grand opening in 2011.



Title: Raven Releasing the Sun

Details: 2008; carved red cedar, acrylic paint; (loan courtesy of the artist)

Location: Shoreline City Hall; 17500 Midvale Ave N, in windows at street level along Midvale

Artists: David C. Brendible (Tsimshian)

Statement: Tsimshian culture is matrilineal, “so clans and property pass through the maternal line” (<https://en.wikipedia.org/wiki/Tsimshian>); in this carving, Shoreline artist David Brendible references his clan (The Raven, passed down from his mother, Ganhada in Tsimishian;

<https://en.wikipedia.org/wiki/Ganhada>) as well as his father (the eagle element depicted in the tail feathers). The creation legend of *Raven Releasing the Sun* is a frequent subject in Tsimishian art

Raven is the culture hero of Tsimshian mythology. He is a revered and benevolent transformer figure who helps the people and shapes their world for them, but at the same time, he is also a trickster character, and many Tsimshian stories about Raven have to do with his frivolous or poorly thought out behavior getting him into trouble. Txaamsm is the hero's personal name and is pronounced similar to chahm-sum (sometimes also spelled Txa'msem, Txamsem, Txamsen, Chemsem, or other ways) Wigyet is pronounced similar to weeg-yet (sometimes also spelled Wiigyet, Wegyet, or We-gyet) and is an eponym meaning "big man" or "giant." Occasionally he may also be referred to by the name Gaax (pronounced similar to gawkh), which is the literal Tsimshian word for "raven." <http://www.native-languages.org/tsimshian-legends.htm>



Titles **We the People**, glass and mixed media, 2008; **Bear Family**, hot sculpted cane glass

Details: representative work

Location: glass galleries nationwide and here in Shoreline at Friday Glass, 358 NE 158th St, Shoreline, WA; <http://www.fridayglass.com>

Artist: Dan Friday (Lummi)

Statement:

“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, it 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.”

Dan Friday is a member of the Lummi Nation and a Seattle based glass artist. He has spent the last twenty years working for artists such as Dale Chihuly, Paul Marioni, Preston Singletary, and many others. He has taught at the Pilchuck Glass School, and the Haystack Craft Center. Dan has had residencies at the Museum of Glass in Tacoma, WA, the Burke Museum in Seattle Wa, and the Dream Community in Tai Pei, Taiwan. Friday is a recipient of the Bill Holm Grant, and the Discovery Fellowship through (SWAIA) the Southwestern Association for Indian Arts. His work can be seen in Blue Rain Gallery (Santa Fe), Stonington Gallery(Seattle), Ainsley Gallery(Toronto), Habatat (West Palm FL), Schantz (Stockbridge Mass), and in many collections around the world.

MORE INDIGENOUS CONNECTIONS in SHORELINE:

<https://www.kruckeberg.org/the-healing-power-of-plants>

A living ethnobotanical exhibit originated by the Shoreline Historical Museum and adapted by Kruckeberg Botanic Garden. UW Museology graduate student Rosabel Gomez worked with students at Franklin High School to create the exhibit as a means of expanding the presence of young voices of color in museums and begin to address the lack of diversity in museum careers.

[Annual Duwamish Resilience Gala and Native Art Auction Virtual](#)

Sat. Oct. 10, 5:00-6:30pm

Attend the virtual celebration of Indigenous Peoples Day enjoying cultural performances, getting to know the Duwamish, and bidding in a Native Art Auction! Please [register for the event](#) to help the Duwamish reach their fundraising goal. If not able to attend on Oct. 10th, [donations](#) and auction bids on items will still be available from October 3 - October 17.

Indigenous Peoples Day Storytelling Event

Online event by Roger Fernandes and Fern Renville
Saturday, October 10, 2020 at 11 AM – 12 PM

Registration Required (Limited to 100 attendees):

<https://us02web.zoom.us/meeting/register/tZIsceGurDoqH9VtnKeVRNT9xve1z0do5LCO>

In honor of Indigenous Peoples Day, Roger Fernandes and Fern Renville will share cultural stories which connect to Shoreline’s Indigenous history and current day.

Roger Fernandes is a member of the Lower Elwha Band of the S’Klallam Indians. He is an artist, storyteller, and educator whose work focuses on the local Puget Salish tribes of western Washington. Fern Renville, is a citizen of the Sisseton/Wahpeton Tribe of South Dakota. She is an artist, a theater actor, director and playwright, and a Dakota Sioux storyteller.

https://www.facebook.com/events/792517038206760/?active_tab=discussion

