



THE VILLAGE VIEW

June 2, 2021

Elizabeth & Pam Jarrett-Jefferson, Editors

Upcoming Events

- Men's weekend and tent up June 4-6
- Pathwork, June 13, Zoom

Essence

By Elizabeth Jarrett-Jefferson

Our featured word this week is *essence*, a word with many definitions and understandings in the world we share as human beings and as friends and members of community. There are any number of dictionary definitions of *essence*, of course, and the one that seemed to be the essence of *essence* is that it is “the true nature of anything, not accidental or illusory.” In community, *essence* is often equated with self, one’s true nature, our higher self, the Non-Fleeting One, the Real Deal, and the Joined Being that is each of us.

So when Colette asked those of us who attended our Goodenough Community’s annual meeting in late April to identify the “essence” of the Human Relations Laboratory (“Lab”), it felt as if we were talking about the same thing...We *are* talking about the same thing! In reviewing responses participants gave, I noticed that there weren’t flowery words to describe the essence of community, relationship, or Self, for that matter..

- *Joining* in all of its many facets: Meeting energy, extending energy, joining energy, supporting & celebrating energy, synergy, All One
- Practicing improving self
- Enjoying people and the environment
- Doing personal work in the safe environment of Lab
- Music, dance, art, food, fire, creativity...
- Growing each other (continued next page)

On-Line News of the Goodenough Community System

The American Association for the Furtherance of Community

Convocation: A Church and Ministry / Mandala Resources, Inc.

Sahale Learning Center / The EcoVillage at Sahale

- Consensual reality
- “Glue of connection”
- Culture
- Safe cradle for expression, exploration, and development.
- The essence of love; responding with love and compassion, love as the opposite of fear, and Island of Love
- Being All One by the end of the week; into-me-see (self-disclosure & being vulnerable).

The most flowery word here is “synergy,” which is kind of a buzz word, yet it does communicate an essential ingredient of the Laboratory. Essence is not egoic—e.g., trendy, hip, flowery, wordy, ostentatious, loud, pushy, argumentative, anxious, or needing to be right. All this means is that our work is to get out of the way of Essence or Self... Our essence is there beneath the layers we create to hide our light (and that of others).



This past Memorial Weekend, of which you will get a taste throughout this edition, was one made up of many facets...reconnecting; tasks and task management as we get Sahale ready for the summer season; organizing, etc. But the essence of our community and such a gathering is relationship, regardless of where we live (in town, out of state, out of the country, or at Sahale). Not far into the Pandemic last summer, Pam reminded us that the essence of our community is the “ground of being” that we all walk on---relationship. Relationship Is Us. People came to Sahale this weekend because they were eager to connect, to relax and be themselves, to give back to this place and to each other. That’s essence if I ever heard it. Or maybe Eau d’ Community?

We cannot change the world by a new plan,
project, or idea. We cannot even change
other people by our convictions, stories,
advice, and proposals, but we can offer a
space where people are encouraged to
disarm themselves, lay aside their
occupations and preoccupations and listen
with attention and care to the voices
speaking in their own center.

--Henri Nouwen





Hamlet's Soliloquy on Querulous Human Nature

Written in collaboration with Shakespeare by Pamlet Jarrett-Jefferson

To join, or not to join, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of obsessive alienation,
Or to take arms with a sea of others,
And by embracing join them? To join: to join;
Once more; and by joining to say we end
The heartache and the thousand blocks
That choice is heir to, 'tis devotion to be wished. To link, to join;
To join: perchance to unite: Ay, there's the rub;
For in that choice of connection what unity may come
When we have shuffled off this human foible,
Must give us pause: here, one's reflection
Shows the calamity of a disjointed life;
For who would bear the whips and scorns of one's hatred,
One's oppressive wrong and proud contempt,
One's pangs of despised love, the inner law's delay,
The insolence of hubris and the rejection
The unworthy gives of valued greater good,
When he himself might his quietness make
With a single touch? who would bear baggage,
To grunt and sweat under a weary life,
But in the dread of connection after joining,
The rediscovered country from whose destination
A traveler returns, puzzles the will's won't
And makes us rather bear those ills we have
Than fly to join that we know not of?
Thus conscience makes cowards of us all;
Or thus the native hue of recognition
Dawns over us with the pale cast of consciousness,
And enterprises of notice, composure, and movement
In this regard, their currents turn toward,
And gain the name of action.—Softly you know!
Divine Nature, in thy prayers
Be all my relations remembered.

The Goodenough Community 2021 Spring Men's Culture Weekend

By Norm Peck

The Goodenough Community Men's Culture Weekend for Spring 2021 is being held at the Sahale Ecovillage and Learning Center on June 4-5, and 6. The official opening will be after supper on June 4. This will be one of the first "live and in person" gatherings at Sahale after the Memorial Day weekend.

Please let me know if you plan to attend, and your COVID vaccination status. Let me know when (time and date) you intend to arrive, and whether you need sleeping arrangements or will have your own accommodations (tent, camper, vehicle, etc.) If you have any special dietary needs, please let me and Tod Ransdell (todransdell@yahoo.com) know what they are. You can reach me at shkwavrydr@aol.com or call me at 509-933-4233 (land-line, leave a message if I'm not home).

There are some differences in eating arrangements, mask use, facilities available etc. between those who are fully vaccinated and those who have not been. Fully vaccinated means having had the single-dose Johnson and Johnson vaccine at least two weeks before the weekend, or either of the two-dose vaccines at least two weeks before the event. I will circulate full updated COVID guidance for Sahale before the weekend.

Friday pre-event: if you are able to arrive at Sahale Thursday evening or earlier in the day on Friday, not only will traffic likely be lighter, help in preparing for event tent erection would be greatly appreciated. Please let me know if you are available in this timeframe, and when you might be arriving.

As always before July 4, rain is a possibility, so bring raingear, as well as sturdy shoes or boots and work gloves. If you have a cordless drill/driver, bringing one with battery(s) and charger is always helpful for the dance floor. Snacks and beverages to share are always welcome, especially during Happy Hours and evening gatherings.

While we don't want expense to be a barrier to attendance, a donation to cover food expenses, lodging and general Goodenough Community/Sahale support is encouraged.

I have attached a short reading, entitled "There are Seven Types of Masculinity: Which Are You?"/ What caught me about it is that the "types" align pretty closely with the stages of human development in Ken Wilber's Integral Evolution concept, and Integral Theory and Psychology have been referred to off and on in GEC settings. I also noticed that I'm not sure I fit neatly into any one category, not a shocking discovery, since Integral development is based on



the concept of “transcend and include” as personal and cultural evolution progress...thus I find the inwardness of my life includes bits and pieces of many “kinds” of boy/man. I’ll be curious to see what you find.

Tentative Schedule: as always, this is the plan, open to change/emergent design to respond to energy that arises.

Friday: 6:30 pm Supper

8:00 pm Men’s Circle for check-in and catching up with each other. How are you doing, and how has your COVID pandemic year been? What else is going on in your life; challenges, accomplishments, changes and anything else that’s on your heart and mind.

Saturday: 8:30 Breakfast

10:00 Event tent erection

1:00 pm Lunch

2:30pm Continue tent erection

5:30 pm Happy Hour

7:00 pm Supper

8:00 pm Men’s Circle

Sunday: 8:30 Breakfast

10:00 Continue Tent erection

1:00 pm Lunch

2:30 pm Closing Circle

3:00 pm Official End

Socializing after the official close is quite acceptable and encouraged.

While we don’t want expense to be a barrier to attendance, a donation to help cover food expenses, lodging and general Goodenough Community/Sahale support is encouraged.

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There are Seven Types of Masculinity, Which One are You?

JULY 3, 2014 BY INSIDE MAN



How well do you understand your masculinity asks **Glen Poole**?

What does masculinity mean to you? Are you proud of your masculinity? Does being masculine come naturally to you or do you feel that your masculinity is something you constantly have to prove? Do you think that masculinity is all about manning up, growing a pair and being a real man or is your version of masculinity all about getting in touch with your feminine side?

Last month I had the privilege of speaking at the UK's first [Male Psychology Conference](#) where I presented my thinking on the seven different stages of masculinity. These ideas are based on the work of the psychologist Clare W. Graves who created a "bio-psycho-social model of human development".

To help make this model of masculinity accessible to those of us who aren't psychologists, I've given each stage of masculinity an easy-to-remember name that reflects its key characteristics as follows:

- Caveman Masculinity
- Tribal Masculinity
- Warrior Masculinity
- Ruler Masculinity
- Explorer Masculinity
- Peacemaker Masculinity
- Integral Masculinity

The theory is that all men experience some or all of these stages of masculinity at various times in their life, but will generally be most comfortable with one particular stage. By reading the descriptions below, you can get a sense of which stage of masculinity you associate with and begin to get a better understanding of what makes different men tick.

Caveman Masculinity is mostly found at a collective level in pre-historic communities. If you can picture a human with the conscious awareness of a baby, living in a man's body and driven only

by his biological need to survive then you may imagine a sulky male teenager. **Caveman Masculinity** is far more basic, fundamental and instinctual than a modern teenager and you are unlikely to ever encounter it at a collective level in the 21st Century. At an personal level you experienced **Caveman Masculinity** as a baby when you drew upon your natural, unconscious instincts to try and get your needs met.

Tribal Masculinity is more sophisticated than the **Caveman Masculinity**. It can be seen in the development of shared rituals, traditions and superstitions and is found today in tribal cultures around the globe. You can also find tribal masculinity closer to home, in the collective worship of local and national sports teams, in modern mating rituals like stag nights and in the tribal culture of street gangs.

Warrior Masculinity with its drive for power and dominance can be seen at play in rogue states where political movements like the Taliban and Isis take control. Historically, the feudal system found across medieval Europe with its rigid hierarchy from Kings to Nobles to Knights to Peasants, is a clear example of **Warrior Masculinity** being played out a collective level. In modern democracies. **Warrior Masculinity** can sometimes be found in the grey economy of contraband, stolen goods, loan sharks, protection rackets and organized crime. **Warrior Masculinity** is also present in white collar boxing, cage fighting, hedonistic celebrities from the world of music and show business, rebellious teenagers and tantrum-prone toddlers. While many of the examples are negative, **Warrior Masculinity** can be heroic, protective, and a powerful force for self-preservation and personal advancement.

Ruler Masculinity can be clearly seen in the world of team sports where each player has a role and everyone is bound by a single set of rules. It is no coincidence that football's first regulatory body (The Football Association) was founded in Victorian England, a society where rules and roles were paramount. **Ruler Masculinity** is usually socially conservative and is most comfortable in settings where men's and women's roles are clearly defined and distinguished. This stage of masculinity is fundamental to traditional religions with their adherence to agreed rules and absolute truths.

Explorer Masculinity has its roots in the Age of Enlightenment (or Age of Reason) when logic and individualism become more important than collective traditions. It is seen in the fight for the individual rights of man (and woman) as symbolized by both the French revolution and the unbridled individualism of modern capitalism. If **Ruler Masculinity** shapes the game of sport, then it is **Explorer Masculinity** that is running the business of sport. **Explorer Masculinity** is practical, rational and meritocratic and believes that the pursuit of individual success should be encouraged, acknowledged and rewarded.

Peacemaker Masculinity came to prominence in the swinging sixties with the rejection of both traditional and commercial values. **Peacemaker Masculinity** is strongly associated with feminism, gay marriage, animal rights, vegetarianism, environmentalism, anti-capitalism and human rights campaigning. Men who associate with **Peacemaker Masculinity** are often considered to be more sensitive and empathic than “typical men” and tend to believe that we should work collectively to improve the lives of the “have nots”.

Integral Masculinity is difficult to find at a collective level. It was certainly at play within Nelson Mandela when he united many different stages of masculinity in the creation of post-apartheid South Africa. This is a typical quality of **Integral Masculinity** which can provide you with the ability to remain true to your own values, while still appreciating and understanding the value of others, no matter which stage of masculinity they represent. If **Ruler Masculinity** is strong and protective; **Explorer Masculinity** is assertive, independent and competitive; and **Peacemaker Masculinity** is more vulnerable, yielding, intimate, collaborative, nurturing; then **Integral Masculinity** at its best is strong and vulnerable, assertive and yielding, independent and intimate, competitive and collaborative and protective and nurturing.

Which stage of masculinity do you most associate with? Do you aspire to developing the qualities expressed in a different stage or are you happy with your experience of being a man at your favoured stage of masculinity? Do you remember passing through different stages of masculinity at various times in you life? Can you identify the different stages of masculinity at play in some of the men you encounter?

Every stage of masculinity listed above is valid and valuable and is a response to the constantly evolving and changing life conditions that we face as men. Each stage has its own potential strengths and weaknesses. Now you've heard about the different stages of masculinity, you may start to notice that you have a different way of understanding men. If you have any comments or questions about the seven stages of masculinity please post them in the comments below, I'd love the hear your thoughts.

---Photo Credit: [flickr/dullhunk](#)

Written by Glen Poole author of the book [Equality for Men](#).

Save the date!

This summer's Human Relations Laboratory

will be held at Sahale

August 8 to 14, 2021.

We are now planning for an **in-person** Lab.

Let Elizabeth know of your interest.



Memorial Day Weekend at Sahale

Kirsten Rohde

I wasn't sure about what it would be like to have 30+ people show up at Sahale. We've spent the last 1-1/2 years mostly just with ourselves – those who live here, with occasional visitors. It turns out, though, that I really enjoyed Memorial Day weekend at Sahale. As people began to show up it was easy to just fall back into a closer comfort zone – hugs and all. All vaccinated, I appreciated the quality of having in-person conversation and meals together.

I had fun with a group of us out at the planting area beyond the walnut grove. Marley Long taught us about weeds and not-weeds, and how to plant. We weeded and planted corn, tomatoes, beans, and squash. The enjoyment partly comes from all the conversations we have together as we worked. I've always appreciated that gardening and talking together is a great combination.

Meanwhile, as I walked past the workshop-to-be near my house I could see the progress as a number of energetic folks first put up the drywall ceiling and then wall insulation. And up in Potlatch and around the buildings much indoor and outdoor cleaning was happening. Progress!

It has been odd to hug after all this time but easy to get used to again. Zoom is OK but conversations can go much further in person. Now again it is quieter at Sahale and so great to appreciate everyone as together we showed our love for this beautiful spot on earth.

On the morning of Memorial Day I read about three Washington families who had each lost a son in war. The stories were of their lives and how the families dealt with the blow of the news that they had been killed. For these families the experience of a loss to war never quite goes away.



In Memoriam

Gregory George Garbarino

June 26, 1956 – May 19, 2021

Greg was born in Butte, Montana. While he was still young, the family moved to Spokane, Washington, where Greg spent the remainder of his childhood. Greg was an energetic kid who excelled at athletics and competed in track, cross country, and wrestling. He also loved music and over the years taught himself to play the piano, guitar, and ukulele. Dancing was a favorite family pastime as his parents were accomplished ballroom dancers who enrolled all of the children in dance classes.



Greg graduated from North Central High School in Spokane and went on to earn a B.A. in Education with a major in Industrial Technology from Eastern Washington University. He did his student teaching in the Mead School District and worked as a substitute teacher at Mead Middle School and Mead High School. He attended the University of Oregon in Eugene working toward a graduate degree in Dance and Fine Arts, where he studied ballet and modern dance. Greg danced with a number of dance companies and also taught ballet and social dance. He especially loved finding a good social dancing partner.

In 1988 Greg moved to South Whidbey. Here he pursued his creative interests, especially singing and playing his guitar. He loved singing above all, feeling he could turn to a song in times of both joy and sorrow. He gave many concerts and participated in hundreds of musical events. Sometimes he sang “covers,” but often he performed extemporaneously, making up songs which perfectly fit the occasion or the person being celebrated. His sisters told stories of times when Greg would visit their classrooms while they were teaching, ask the children to write something about themselves, and then compose songs which included each child’s writing. The children were in awe.



Greg was the “go to guy” for sound systems. If you were performing or recording, Greg could help you. He worked with sound and recording for many years at the Whidbey Island Center for the Arts as well as for other studios, venues, and groups. One of his favorites was the Open Circle Singers where he did the sound and sang in their concerts.

Greg was a skilled carpenter, wood worker and furniture maker. He was the kind of guy who could fix anything and often volunteered to help others with this skill.

Greg was intense, idealistic, creative, passionate, feisty, loving, athletic, hard working, independent, and thrifty to a fault. He had a great sense of humor. Greg had a passion for personal growth and for delving into his emotional world. He belonged to two men’s groups

which offered him much support and solace. He was also a singer and facilitator for personal growth workshops and conferences. He was a beautiful presence in our lives.



Greg's death has left a bigger hole in the South Whidbey Community than he could have ever imagined when he was alive. Greg spent so much of his life singing about love and connection, giving community service and help to his friends, and seeking relationships where he felt seen and held. Especially in recent years, his search for love, peace, and contentment seemed to elude him more and more. In the end, the pain won out and he took his life. His community is grieving the loss of one of their own, and the inevitable regrets that somehow we couldn't keep him with us, that perhaps our loving of him fell short.

The hope is that he is now surrounded by love and is finally at peace.

Greg's parents Percy and Violet Garbarino predeceased him. He leaves behind his sister Dianna and husband David Harvey, sister Cheryl and husband David Wood, sister Linda and husband Doug Reed, and three nieces, Jennifer (James Walker), McKenna Reed, and Mary (Joe Berry) plus two nephews, Dylan Reed and Nathan Harvey. Greg is also survived by great-nieces Annabelle and Abigail Walker, Aushia Bemis, and Mali and Lamai Ray. Greg was a beloved uncle to Jen when she was a girl and her mother Dianna was a single mom.

The family expresses their sincere gratitude to his community, friends, and his men's groups as well as the Whidbey Island Center for the Arts, Healing Circles Langley, and The Whidbey Institute.

Instead of flowers, the family requests donations be made to The Whidbey Island Center for the Arts (www.wicaonline.org), The Whidbey Institute (www.whidbeyinstitute.org) or Healing Circles Langley (www.healingcircleslangley.org).

An informal outdoor memorial gathering was held Sunday, May 30, from 3-5 p.m. at the Whidbey Institute.

A later memorial service is planned in Butte, Montana, this summer.



GREG

By Judith Adams, May 18, 2021

It is May, the climbing rose is sending her new scent into the garden.

Today the wind is carrying you to a place of peace while we are reeling from the sad news of your decision.

There must be something we missed, a connection we did not try.

We are stunned in the wake of your journey that began in professional ballet, its remnants in your body's slim perfection of movement, chest first, posture upright.



You caught music as easily as second nature and with your heart in chains you sang and gained height.

You knew every sound that did not belong, engineered perfection, all the time in deep lament.

The courage it took to

rise each day from the heart of sadness that in the end ruptured into the void of unbearable insistence.

We look back on our lives to see the deformities, the crossroads that could have led elsewhere.

But God wants you for the gifts you did not squander. Your love and magnificence that shone through despair.



For the Family and Friends of a Suicide

As you huddle around the torn silence,
Each by this lonely deed exiled
To a solitary confinement of soul,
May some small glow from what has
been lost
Return like the kindness of
candlelight.
As your eyes strain to sift
This sudden wall of dark
And no one can say why
In such a forsaken, secret way,
This death was sent for ...
May one of the lovely hours
Of memory return
Like a field of ease
Among these gravelled days.
May the Angel of Wisdom
Enter this ruin of absence
And guide your minds
To receive this bitter chalice
So that you do not damage yourselves
By attending only at the hungry altar
Of regret and anger and guilt.



May you be given some inkling
That there could be something else at
work
And that what to you now seems
Dark, destructive and forlorn,
Might be a destiny that looks
different
From inside the eternal script.
May vision be granted to you
To see this with the eyes of
providence.
May your loss become a sanctuary
Where new presence may dwell
To refine and enrich
The rest of your life
With courage and compassion.
And many your lost loved one
Enter into the beauty of eternal
tranquility,
In that place where there is no more
sorrow
Or separation or mourning or tears.

*From "To Bless the Space Between
Us" aka, Benedictus, by John
O'Donohue c 2007*



Mindful Mike's Blog: Essence

Mike de Anguera

The work we are all about is building relationships with each other. It all starts with the Human Relations Lab. This builds the relational container where all the parts of our lives fit. Friendship is much easier in such an environment. Our relationships have a certain nature or essence about them. Sahale and the Goodenough Community exhibit an essence setting us apart from other groups. We feel like family to each other even though many of us have our own families outside of it.

In the case of the Goodenough Community, we offer an already functional relational structure. By contrast nuclear families for the raising of children are always built from scratch. One wonders how we make it since most of us have very few relational skills to begin with. And the raising of children? How does one go about that? Well most people fall into it by accident. Somehow I am supposed to pick up all the skills for raising a family on my own.

I am sure many self-help books exist to improve my family life but community works so much better. I am with friends all day long without the difficulties I experienced as a kid. Learning what's important relation wise is part of my waking up process.

My parents did the best they could raising Paul and myself. We certainly were not the easiest kids to be around. My dad Earl was always busy with WORK and my mother was always in the basement ironing his shirts and doing laundry. That's in addition to getting meals ready and making lunches for Paul and myself.

We all fit into our programmed roles making Middle Class Heaven possible.

Now that I am 65 years old the question looms: what am I to do? For many people particularly those living alone that can loom very big. Is it possible I could make up my own role in a supportive community? That's my idea of radical.

Ever since I was young I just wanted to escape. When I was in high school I constantly talked about moving to Alaska. At the same time my dreams were of a conventional career. I was reflecting the essence of the culture I grew up in. I notice now many of the young people coming to us might not want a conventional life.



Now a whole group of us is doing major work building our Sahale home. In the left-hand photo Hal Smith, Tom George, and Josh DeMers are raising drywall panels up to the ceiling of the woodshop. In the right hand photo, Marley Long, Kate Martin, Kirsten Rohde, and Deborah Cornett are weeding and planting our hügelkultur field. I was involved in both projects. This is where the essence of our interpersonal work is critical.

We also celebrated Phil Buchmeier's birthday. As always, it was a great party. Colette is cutting the cake. The flowers in the foreground were just perfect. Potlatch is our chosen place to hold parties besides the Swamp.



STAND UP

SPEAK UP.

country.

Now we (members and friends of the Goodenough Community) are taking a stand for love and equality over all the expressions of racism and injustice and inequality against People of Color. We, as mostly white, will educate ourselves and learn to make a difference. We will continue to speak out about the racial injustice in our

9 Artists Explore the Pride and Joys of Being Asian American and Pacific Islander



[From YES! A Better World Today](#)

May 31, 2021

"Leaning more into my heritage keeps me rooted and reminds me that we are all deeply connected, and how we treat each other, and how we show up deeply matters."

MAY 28, 2021

BY ENKHBAYAR MUNKH-ERDENE

Art has always been a medium to not only express a person's identity and journey, but also to challenge the complexities of the world at large. In recent years, amid growing discussions of media representation, defining political identities, and attacks on both people and lands, the Asian American and Pacific Islander communities have been challenged to respond to these complexities, individually and collectively.

This year, for Asian American & Pacific Islander Heritage Month, YES! asked nine illustrators to create original work responding to the following questions:

1. How are you connecting with your AAPI heritage right now?
2. What part of your AAPI heritage brings you the most pride or joy?

Here are their responses.



Brenda Chi

"I am currently comforting and celebrating my AAPI heritage through food, celebration of AAPI culture, language, and my family. This can also be seen as a self-portrait, as much of my identity is being an AAPI artist, so everything connects. This illustration features some of my favorite childhood foods, listening and speaking in Cantonese, celebrating my ancestors' beauty through my self-expression, burning joss paper, praying to my family to wish us well, gratitude to my family, and claiming my space as an American Born Chinese (ABC) woman. This piece is inspired by vintage Chinese cigarette advertisements, which I've interpreted into a more intentional Chinese American illustration,

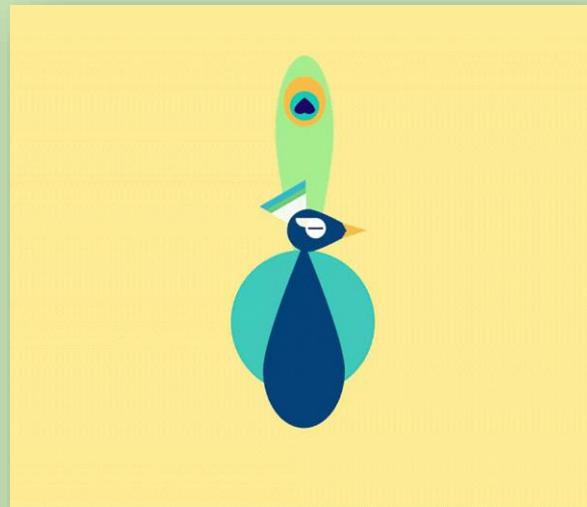
with colors inspired by Cantonese Rose patterned porcelain. As a second generation Chinese immigrant, I often find myself researching my own Cantonese heritage as much hasn't been taught to me. As I create this art, I am also learning about my AAPI heritage, which I think is really healing for anyone in Asian diaspora."

Brenda Chi is a multidisciplinary artist and art director based in Los Angeles. View more of Brenda's work here: [Portfolio](#) / [Instagram](#).



Ameena Fareeda / Eye Open at the Close

"Growing up Indian-Asian American, there were many instances in which I struggled with connecting to my identity. I would feel as though I played tug-of-war with my own Asian and American personas. As I got older, I learned to appreciate my culture and identity as a proud Asian American. The peacock is the national bird of India which symbolizes race, pride, and beauty. A peacock's feathers are truly iconic. They spread not only for mating purposes, but also for means of boasting and protection. The feathers' resemblance to eyes are known to be a symbol to ward off bad luck and attract positivity.



Eye Open at the Close represents how I navigate in today's society as an Indian-Asian American. In light of the recent increase in hate crimes towards the AAPI community, it is vital to preserve and uplift the diversity, strengths, and uniqueness within the community. Eye Open at the Close raises awareness to the public eye and expresses how strong and beautiful the AAPI community truly is."

Ameena Fareeda is an illustrator and designer based in Silver Spring, Maryland. View Ameena's work here: [Portfolio](#) / [Instagram](#).





Eunsoo Jeong / Koreangry

"I've been making zines since 2016, and it has been my way of expressing myself. It started as a means to cope with my anxiety and depression but over the years, I've gained the confidence to own those narratives and turn it into humor. As a formerly undocumented immigrant, I had a hard time connecting with my identity as an Asian American, because I didn't see many undocumented Asian Americans and didn't know how to celebrate or to have pride within myself. In early 2020, I published Koreangry zine issue #8, that featured my Korean American history timeline after conducting self-driven research to understand and see what my roots were in this country. This showed me different

perspectives on how we can define our identities regardless of what we are told to believe based on our immigration status in this country. By making zines based on my life experiences, I was able to connect with lots of AAPI folks across the country who could relate to my stories. During the grueling pandemic year, I felt isolated and lonelier than usual. Throughout that time, I pushed ideas that may challenge our AAPI communities (confronting anti-Blackness, defunding police), provided educational and informative comics (know your rights during protests, bystander intervention), and shared vulnerable confessions of my struggles and experiences living in this country today.

This artwork is a collage of my yearning desire to do 'good' despite the challenging struggles of being an immigrant today during the pandemic—the pressure of being a good, kind, nice, humble, grateful, by-the-book immigrant. Sharing my story through zine-making is how I connect with other AAPI groups, by accepting and rejecting, challenging, rebuilding, and redefining what our identities could be."

Eunsoo Jeong is an artist based in Los Angeles. View more of Eunsoo's work here: [Portfolio](#) / [Instagram](#).





Shyama Kuver / Heart Over Crown

"Being from a blended culture means that while you have a lot of pride in the resilience of your community and the uniqueness of its ethos, it is oftentimes invisibilized throughout

society, mainstream media, and even within larger cultural contexts like the concept of AAPI or South Asia. I am IndoFijian, and it brings me so much joy because I come from spirited people who are hardworking and resourceful. Being IndoFijian in the U.S. means that for generations our decisions (or lack thereof) have been moved by the hands of state entities. From my great-great-grandparents being taken to Fiji from South Asia after the abolishment of the Transatlantic Slave Trade to work sugarcane fields, to my father being drafted into the Vietnam War shortly after immigrating to the U.S. A war he knew was not his, waged against people he identified with more than with his own unit. The ocean has become a symbol of connection and force. We see the split in the sun and where it sets, like we do within duty and purpose, and belonging and isolation. While the acronym AAPI can invisibilize smaller communities, it still holds an important opportunity for coalition-building and education."

Shyama Kuver is an artist based in Washington, D.C. View more of Shyama's work here: [Portfolio](#) / [Instagram](#).





Cori Lin

"This painting is of a bake-kujira, a ghost whale, calling all to protect Henoko Bay in Okinawa, one of the most biodiverse environments in the world. Though I'm fairly disconnected from my Uchinaanchu heritage, I made this painting trying to connect to the land and culture of Okinawa while the U.S. and Japanese governments destroy the bay with another U.S. military base.

My ancestors come from Japan, Okinawa, China, and Taiwan, but I identify as a Japanese and Taiwanese American. Recently I've been unpacking the connecting layers of migration, colonialism, and violence my ancestors' peoples have both faced and enacted, often against each other. The shifting national loyalties and ethnic identities in my family history help me understand how being 'Asian American' is a political choice. 'Asian' is an identity that unites my ancestors under one title even though they would never have seen themselves as unified. I can choose to see our histories—and futures—as being interconnected.

I am finding joy in knowing that what it means to be 'Asian American' has—and will—change, and my identity can change along with it. I don't yet know what it means to reclaim my Uchinaanchu identity, but I know that I can join the fight to protect the land that shaped my people."

Cori Lin is an illustrator and designer based on land belonging to people of the Council of the Three Fires: the Odawa (Odawak), Ojibwe (Anishinaabeg), and Potawatomi (Bodéwadmik) nations, also known as Chicago. View more of Cori's work here: [Portfolio](#) / [Instagram](#).





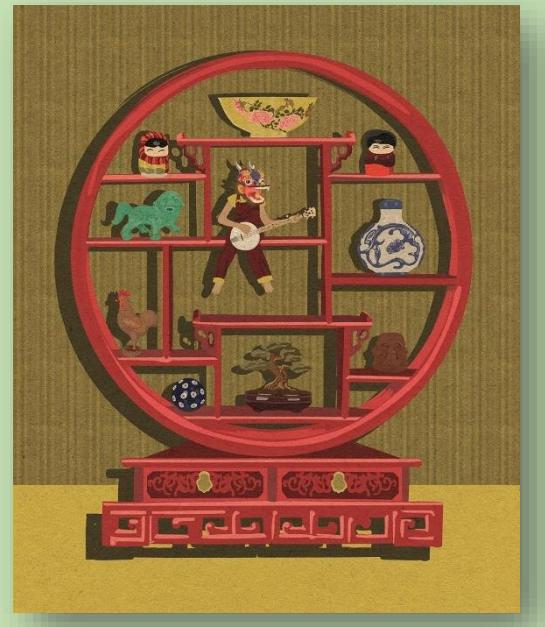
Alisha Kahealani Mahone-Brooks /

Kahea Mana Hina "Aloha mai kākou, my name is Alisha Kahealani Mahone-Brooks. I was born on the island of Oahu, and I am Kanaka Maoli. I connect to my Kanaka Maoli (Hawaiian) heritage by committing to be present in relationship with our lāhui (people), and our 'āina (land). I have found that committing my heart and actions to this land, to my people, and to the Creator of all things, I continue to connect, live, and perpetuate my heritage. For me, connection looks like using our language, learning the names of places and people, learning their stories, and learning how to show love to them. For me, it's a deep relationship that makes me most feel connected to my heritage. I think what gives me most pride in my heritage is that we are such deeply relational people, in a world that feels quite un-relational currently. I feel like leaning more into my heritage keeps me rooted and reminds me that we are all deeply connected, and how we treat each other, and how we show up deeply matters. I feel like my heritage is rooted in the care of people, the care of the Earth, and all living things. That is my whole heart." *Alisha*

Kahealani Mahone-Brooks is an artist based in Hawai'i. View more of Alisha's work here: [Portfolio](#) / [Instagram](#).

Alexa Strabuk

"I've been thinking about curios lately: objects that might be meaningless junk to one person and revered treasure to another. That's the nature of most things, I suppose. Curios have no real universal value, transactional or otherwise, beyond someone somewhere determining that this thing has value, and that this thing does not. In my mind, there's something sacred—if not serendipitous—about finding yourself in a particular place, at a particular time, examining a particular mystery item with the same rapt attention that one might scrutinize a new forearm freckle at the end of summer. My favorite thing to find in a bin of unknown objects is something that I cannot fully comprehend at once but to which I feel inexplicably connected despite that. Or perhaps because of that. At the start of the pandemic, I moved into a new neighborhood, an Asian ethnic enclave with a rich history of survival, pooled resources, and cultural vibrancy. Heartbreak and circumstance had suddenly forced me into solitude, a confined state of painful decomposition and



regeneration. There was no loneliness, not really, only exploration. I felt closer to my heritage, to all those who came before and those who have yet to emerge. As anti-Asian sentiment climbed, so too did my gratitude for living in a community known for welcoming strangers, a haven for the newly arrived or the rover passing through. I'd wander the district, inspecting window displays and architecture and bulletin boards littered with lost pet notices. This place is a living relic, where time has somehow folded in on itself. My people built a home here for us. How curious, I thought."

Alexa Strabuk is a cultural worker, journalist, and editorial designer living on unceded Duwamish/Coast Salish land, also known as Seattle. View more of Alexa's work here: [Portfolio](#) / [Instagram](#).

Sirin Thada

"For AAPI Heritage Month, I've been drawing some of the colorful Thai proverbs with which our family grew up. I've always loved hearing adages from around the world, and while the details may differ, the lessons are the same. Why? Because we all have more in common than we often think.

This desire to seek out commonalities is rooted in my AAPI heritage, and I'm grateful for it. I was born in Baltimore, where it was made clear from an early age that I was 'foreign.' There were minor incidents—comments about my 'weird' name, the shape of my eyes... But there were scary moments too, like that time I was 10, alone in the cereal aisle, when a stranger approached and called me a 'fucking Asiatic asshole.'

Finally getting to visit Thailand was incredible, but I did not belong there either. From the language, to the sights, tastes, and smells—everything was unfamiliar, strange. But, armed with my loving family, I learned to approach things with curiosity, wonder, and respect. I would learn to love, even seek out, things that were unusual. The best thing is, when you don't feel like you belong anywhere, then everywhere and everything and every moment becomes yours to explore."

Sirin Thada is an illustrator and artist based in New York City. View more of Sirin's work here: [Portfolio](#) / [Instagram](#).





Isip Xin

“Much of my work is rooted in being a queer Asian American. As a means of both self-expression and exploration, I investigate femininity, masculinity, beauty, and the body in my parents’ countries of origin. Being very disconnected from my parents’ experiences made for a

nebulous identity that was difficult to grow up with. This same quality gave me the freedom to shape it as my own.

In Dragon Dance, I draw on the visual language of Chinese dragons and Filipino folk dance, both elegant and bold in their own way. This piece embraces my distant background that I rejected as a child, and that was used to box me off from my peers. It shouts against the image of Asian Americans being quiet and ugly in our otherness. Figures overlap and move in unified confidence, communicating the interwoven fabric of my identity, culminating as undeniably beautiful and stunning.”

Isip Xin is an illustrator based in New York City. View more of Isip’s work here: [Portfolio](#) / [Instagram](#).





YOU ARE INVITED TO SAHALE FOR OUR FIRST PLANT SALE!

Delicious
Nutritious
Good for the Soul

Welcome to the garden corner!
This spring the Natural System
Circle is hosting Plantapalooza!

The intention behind
this call to action:

- 1 Food security
- 2 Seed sovereignty
- 3 Developing a healthy relationship
with food

QUESTIONS

I hope to answer within and among community:

- 1 Where does our food come from?
- 2 How long does it take to grow one vegetable?
- 3 What is the size of homegrown fruits
and vegetables?
- 4 What do homegrown fruits, and
vegetables taste like?
- 5 Why is having a direct relationship to
food important?

I would **love** to talk with anyone who is
finding that their enthusiasm is growing.

precious veggie, fruit & flower seedlings are



Please send your order to
marleyraelong@gmail.com

As you can see, supplies are
limited, dont miss out!

Please Order Today!



Veggies

VEGGIE BABIES	INVENTORY
Heirloom Broccoli (2 pack)	25
Bok Choy (2 pack)	10

FRUITS

FRUIT BABIES	INVENTORY
Banana Pepper	38
Mixed Cherry Tomato	36
Heirloom Tomato	30
Viva Italian Sauce Tomato	8

FLOWERS

FLOWER BABIES	INVENTORY
Tall Marigold (4 pack)	25
Calendula	22
Cosmo (2 pack)	4
Zinnia (2 pack)	2

Updated through June 2021

Programs and Events of the Goodenough Community

*Because of our unpredictable times,
dates and descriptions shown represent our plans for now.*

Community is about adapting to change, and that has been the case with the pandemic as we have adapted many of our ways to connecting, many of which are via Zoom.

Throughout the year our intention is to offer programs that help you participate in your own development, learn about relating well with others, and help you discover your potential to have a good time in life and with others.

Information about programs and upcoming events can be found on our website:
www.goodenough.org



The Goodenough Community's governing body, the General Circle, meets twice monthly, 7:00 PM, via Zoom. Below are dates for our spring meetings:

- June 14

For additional information, contact [Elizabeth Jarrett-Jefferson](#)



The Women's Program is a long-established and ever-growing way for women to enjoy each other's company, learn about themselves as women, and even perhaps to experience the Divine Feminine. For more information, contact [Hollis Ryan](#).



The Third Age - Those age 60 and older have been gathering monthly, Friday evenings. 7:00 PM. With the pandemic, meetings are virtual. Contact [Kirsten Rohde](#) for more information.

The Men's Program - Our Men's Circle is an expression of brotherhood and practice with wisdom, gathered from own lives, other men's work advocates and the founders of this circle. A weekend is planned from June 4 & 5, 2021.



Pathwork, a Program of Convocation: A Church and Ministry – Pathwork offers you a spiritual home in which to rest and to share your heart and mind as you move through these unpredictable times. We come together under the leadership of Pastor Colette Hoff and find support and encouragement as we clarify our personal goals and develop the practices we choose for a spirit-filled life, gaining wisdom from the world's faith & wisdom traditions. All are welcome to join. Meetings are held via Zoom on alternate Sundays from 7pm to 9pm. Contact Colette: hoff@goodenough.org for Zoom information. *Note the next Pathwork will be June 13.



True Holidays Celebration, Saturday, December 4, 2021

We are planning our 2021 event! Hold this date on your calendar. We traditionally hold this event on Mercer Island. Stay tuned for details.

Human Relations Laboratory, August 8 to 14, 2021

This intense and joyous week-long event is a communal experience of personal growth and relational development within a rich culture with art, music dance, song, drama and more. This summer we will celebrate 52 years! Contact: Colette Hoff, hoff@goodenough.org



Work and Play Parties throughout the Year. Traditionally, the Goodenough Community sponsors work parties over Memorial Day weekend as well as other times to express gratitude for the presence of our beloved retreat center, Sahale, and to experience the satisfaction of playing and working together. Please email hoff@goodenough.org with questions during these times of the Pandemic.

Quest: A Counseling and Healing Center



Our belief is that mental and emotional health is a prerequisite for spiritual wellbeing, collaboration, and the expression of compassion. Quest's counseling and education programs, open to all interested individuals, focus on empowering individuals, couples, and family groups to be happier and more

effective in relationships. Call Colette (206-755 8404) if you find you need to talk out your feelings regarding the pandemic crisis.

Local Advertisements





MODEST IMPROVEMENTS

The logo features the words "MODEST IMPROVEMENTS" in a bold, sans-serif font. Above the text is a stylized house outline with a hammer and wrench crossed inside it, symbolizing home improvement services.

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