



The Village View

October 7, 2021

Elizabeth Jarrett-Jefferson, Editor

What You Need to Know about Indigenous Peoples' Day

“This is not about erasing history, it’s about truth telling.”

Excerpted from Grant Rindner in Oprah Daily - August 9, 2021

First proposed in 1977, Indigenous Peoples’ Day has grown rapidly in the last few years. More and more cities recognize the importance of a day that celebrates Native American cultures, while acknowledging their resilience in the face of a long history of abuse and marginalization. But for Indigenous people, the holiday, which takes place the second Monday in October—it falls on October 11 in 2021—simply acknowledges a battle they have always faced.



“Every day is Indigenous Peoples Day. That’s how we look at it,” Shannon O’Loughlin, executive director for the Association on American Indian Affairs (AAIA), tells Oprah Daily. “Every day we are fighting to protect sovereignty and preserve culture.”

That year-round mission is recognized on Indigenous Peoples’ Day, which currently shares a date with Columbus Day, the celebration of Italian-born

Coming Up—

- **Third Age** Zoom gathering
Friday, October 8th 7-9 PM
- **PNW Permaculture Shindig**
Sahale, Oct 15-17
- **Men’s Weekend** at Sahale
October 22-24
- **Meditation Retreat** at Sahale
November 20-21

November is Native American Heritage Month

On-Line News of the Goodenough Community System

American Association for the Furtherance of Community
Convocation: A Church and Ministry / Mandala Resources, Inc.
Sahale Learning Center / The EcoVillage at Sahale

explorer Christopher Columbus voyaging from Spain to the Americas in 1492. For some Italian-Americans, Columbus Day became synonymous with their heritage. Though Columbus Day has been a federal holiday since 1937, it's increasingly being replaced by Indigenous Peoples' Day; Oregon became the latest state to recognize it in May 2021.

As the United States reckons with the racism and marginalization that are undeniable parts of its history, it's important to speak about the harm faced by Native people at the hands of colonizers. To name a few examples, they were ravaged by diseases brought over by European explorers and settlers, forced from their tribal land as the United States expanded, and more

Indigenous Peoples' Day was first observed in South Dakota but has spread in recent years.

Though it was initially proposed at a U.N. conference in 1977, the first state to actually hold a form of Indigenous Peoples' Day (called Native American Day) was South Dakota in 1989. At the time, the state's governor, George Mickelson, was trying to spur a "Year of Reconciliation" between the native population and the white population, which had animosity towards each other.

The holiday began to spread along the West Coast and Midwest until 2015, when places all around the country began officially recognizing it. Some states, like California and Tennessee, also have a Native American Day that is celebrated in late September.

Indigenous Peoples' Day is also an important day in schools, where it can be a lens to explain the realities of colonialism for Native American. It's also a time to challenge commonly-held ideas about western history, particularly those related to Christopher Columbus.

Its opposition to Columbus Day has caused controversy. "The holiday is in protest, in a way, of Columbus Day. It's saying, despite Columbus, despite colonization, despite the attempted genocide of an entire hemisphere of people, we are still here," Redhawk Cultural Director Cliff Matias, who is Quechua and Taíno, said.

Some Italian-Americans have fought to keep Columbus Day, arguing that it commemorates the struggles of Italian immigrants when they arrived here in the late 19th and early 20th centuries. It is also the only major holiday acknowledging an Italian person.

Native voices are sympathetic to the importance of acknowledging a group's struggles, but not in a way that misrepresents history and lionizes a figure like Columbus, who to them is synonymous with harm.



ERIK MCGREGOR - GETTY IMAGES 1

“This is not about erasing history, it’s about truth telling. We should also be celebrating Italian-Americans, but we should be truthful about history,” says O’Loughlin.

Many states recognize Indigenous Peoples’ Day. States including Louisiana, Wisconsin, and Oregon observe Indigenous Peoples’ Day in lieu of Columbus Day. Others have renamed the day something like Discoverers’ Day, as Hawaii opted to. Berkeley, California, was the first city to outright replace Columbus Day, doing so in 1994. And in September 2020, the Arizona Governor announced that his state would recognize Indigenous Peoples’ Day that year, with State Sen. Jamescita Peshlakai vowing to introduce a bill to make it permanent.



While much attention is put on Indigenous Peoples’ Day in October, there is more time to celebrate in November, which is *Native American Heritage Month*.

There aren’t necessarily specific traditions associated with Indigenous Peoples’ Day. In 2021, some events that were canceled in 2020 due to the COVID-19 pandemic are back on again. Large group events are set to take place in cities including New York and Philadelphia, though others are taking a wait-and-see approach while virus cases rise due to the Delta variant.

In New York, Randall’s Island is frequently the site of Indigenous Peoples’ Day celebrations, which feature music, storytelling, dance, land acknowledgments, and food. A two-day event is scheduled for October 10-October 11 in 2021.

In cities like Boulder, there are traditionally parades for the holiday, as well as sunrise ceremonies, food tastings, and film festivals. These events are generally open to the public, though non-Native Americans should keep in mind that they are guests in these spaces.

“We recognize the people who stood here and protected this land and protected the Earth before us...I think there’s a responsibility to everyone in the United States to understand what land you’re standing on and to learn about the history of the place that you occupy, to respect the ground that you walk on,” she says.

Shifting your perspective in this way is a first step in being an ally to the landback movement, a longtime, multi-pronged effort in the United States and Canada to reclaim Indigenous land and culture. Those efforts include advocacy aiming to literally reclaim land forcibly taken by colonizers, and organized protests such as those in the Black Hills of South Dakota during then-President Trump's visit to Mount Rushmore. For others in the movement, it can mean educating people within and outside of Native communities about long-forgotten traditions, and reviving them.



*From the National Museum of the American Indian
Pamela Jarrett-Jefferson 2016*

It's a perfect opportunity to support Native American communities and art. Cultural preservation is essential to Native Americans, but sometimes the outside emphasis on earlier centuries can also diminish their present day creative accomplishments. O’Loughlin explains that is affected by the education system’s framing of Indigenous people as only past history.

“Partly the reason for that is when you go to public school and learn about American Indians, that education stops around 1900,” she says. “The general population doesn’t learn anything beyond 1920, so they see us as a historic, vintage picture of someone wearing a headdress. They don’t know who we are today.”

Heartful and Trusting

Kirsten Rohde



Editor’s Note

I am repeating this heartfelt article from Kirsten Rohde from last week’s *Village View*. Heart knows not of limitations nor “editions.”— Elizabeth

I am having the feelings that go with having a friend with cancer. When Colette Hoff found that she had cancer, she entered into a time of lots of medical appointments, tests, treatment, and changes in her health and stamina. More time with the medical world than any of us would wish for. Living life to the fullest in spite of it all.

We have been talking about all this in gatherings such as Pathwork and the residents at Sahale, among other groups. We are expressing our feelings about and toward Colette and about the what if's. What will the future bring? Holding the uncertainty with Colette. Two weeks ago in the Village View, Colette wrote about her experience of *trusting the process*. She wrote: "I'm spending time with family, participating as fully as I can in life in community and at Sahale as well as going on adventures and staying in the present." The Colette we know is right here with us!

I feel my heart engaging in new ways. In addition to love and connectedness that comes when everything is wonderful, I realize that my heart is also very engaged in these times – it is a *heartful* time. Heartful in the midst of sometimes sadness. If I allow my heart to shut down then I'm not engaged in life. I can't be a good friend. These are things I am learning right now. I trust the healing energy of a large circle of friends who are all praying for, caring for, and connected around Colette. In our community we have had a Pathwork circle on Sundays for a very long time, led by John and Colette and now by Colette. Over the years we have learned of the power of prayer (by whatever word fits for each of us). I'm getting it that humans were built to be healers. Our hearts have many purposes. We trust that the energy a group can generate makes a difference – we've seen it make a difference. Many of us are keeping a candle lit – sending a message of caring and believing that our heartful engagement will be a healing force. Perhaps you will join us in this symbol of connection.

Here is a quote from Piero Ferrucci that Colette used in her article two weeks ago - worth repeating:

In trusting, we let ourselves go. We know that all kinds of unexpected events may come our way. Our tension eases, our mind and our hearts open spontaneously to be possibilities. It is an evernew state of mind, in the present moment, because we have detached from all we know.

Piero Ferrucci



*From the National Museum of the American Indian
Pamela Jarrett-Jefferson 2016*

Convocation: A Church and Ministry Invites you to ...

AWAKENING

To the Precious Present

A MEDITATION RETREAT



Being fully present to life...opening to and allowing what is, without judgment...This is mindfulness. And the central practice for achieving mindfulness is meditation.



November 19-21, 2021

From the Goodenough Community Men's Culture

Norm Peck

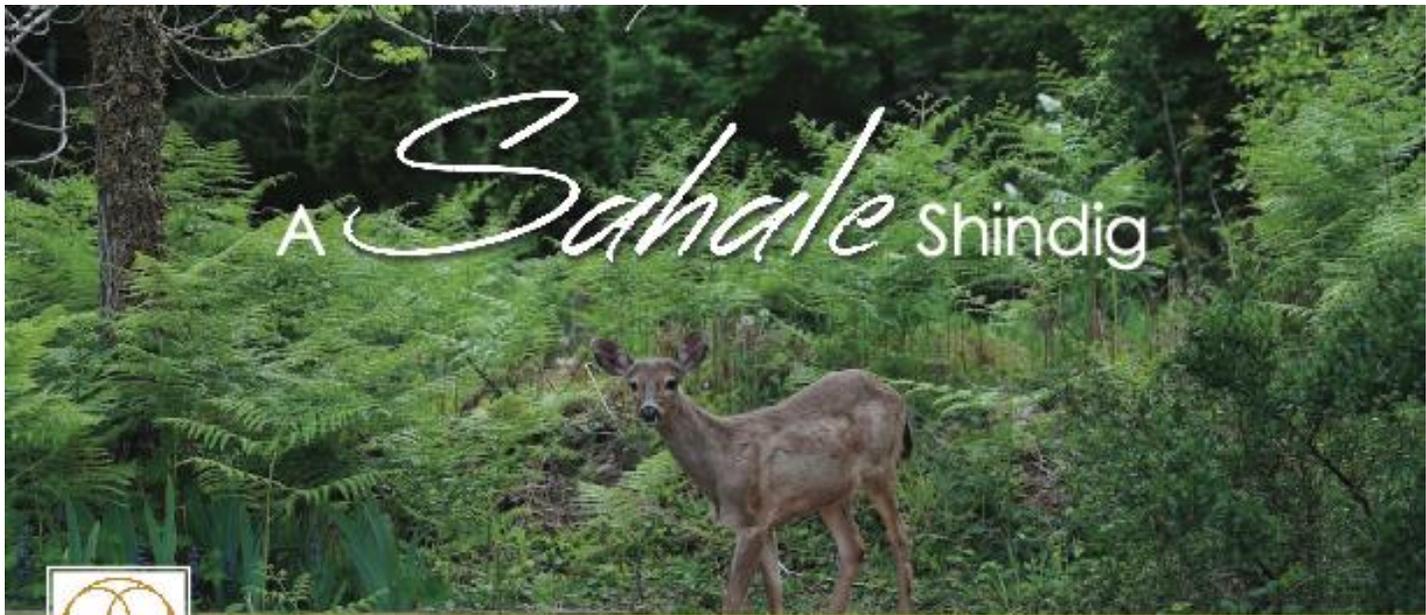


The GEC Men's Culture Fall Weekend will be held at the Sahale Learning Center October 22-24. The weekend is later than usual to host the NW Permaculture Convergence the previous weekend. Bruce Perler and Tom George will be leading the take-down of the white Event Tent and convene Men's Circles during the weekend. It is especially helpful to have experienced hands during the day Friday, October 22, with the formal weekend starting Friday evening after dinner. ARCC students will be available to help with the take-down, and will need guidance from more experienced men.

Please let Tom George thomasageorge@live.com (206-310-2240) of the dates and times you could be available, and anything you'd like to bring to the Men's Circle.



A *Sahale* Shindig



The Northwest Permaculture Convergence

Growing Permaculture in Practice — October 15-17, 2021

The Strength of Permaculture Relies on the Strength of Peopleculture

If you would like to help with the mission to share and grow permaculture in the Pacific Northwest, please join us for this open space, emergent design campout. You can expect to encounter wonderful people, a stunning natural venue in the woods by the Tahuya river, evocative conversations with like-minded people and hands-on projects!

FRIDAY Arrive, settle in, meet-n-greet, further develop the schedule with presentations brought by YOU, dinner, music and an art option!

SATURDAY & SUNDAY Join in our pre-planned and your newly offered activities. Scheduled plant walks, skill-shares, discussion groups/presentations and our Sahale project of remodeling the blueberry bonanza garden, with open mic and project sharing spaces. Enjoy the land which offers great trails, access it to the river and use of The Swamp, an open air lounge for music and drinks.

PLEASE BRING

- A permaculture slideshow or short video on a flash drive to present at the event.
- Your favorite teas, harvests and brews to share!

Register Today! <https://nwppcc2021.eventbrite.com>

Cost \$83 Includes the event, camping and full meal service from the Sahale kitchen featuring seasonal organic produce from the gardens and satisfying meals with accommodation for specialized diets (available on request.) Private rooms are available for an additional \$20 per night. Scholarships and some work-trades are available! NWPM are an all volunteer board. 100% of ticket costs goes to our venue, education programs and annual organization maintenance costs. If you'd like to sponsor someone or support the work, please donate through PayPal to registrar@northwespermaculture.org.

Contact Shaelee President of the Northwest Permaculture Convergence
360-670-1041 or goodnesstea@gmail.com

Sahale krohde14@outlook.com for questions and sahaleretreat.org to tour the venue



Amazon Smile Foundation: One way to send a little extra to our community

Kirsten Rohde

For the Goodenough Community Economy Team

Through their foundation, Amazon makes it possible for donations to go to selected nonprofits with every purchase. The Goodenough Community is listed with this program and you can follow the instructions below to participate. There are many opinions about Amazon, and it is also true that our community received \$500 in donations through this program last year!

Expediency, cost, availability can all be reasons any of us use Amazon.com for purchases. For myself I usually try to find a local store for purchasing. Many of us who purchase for Sahale try to shop locally whenever possible. Three tries is my limit and then I go online but I still try to order directly from companies, especially smaller ones. For some smaller companies, Amazon.com makes it possible to increase sales. So sometimes Amazon is the only option. Then I use *smile.amazon.com* to make purchases so that a small percentage of the price is donated to the Goodenough Community.

Thank you to all of you who think of the Goodenough Community when you shop at Amazon!

Here are the details:

The Amazon Smile Foundation will donate 0.5% of the purchase price from your eligible Amazon Smile purchase. It's easy to shop through Amazon Smile if you already have an Amazon account. On your first visit to Amazon Smile, select a charitable organization to receive donations from eligible purchases before you begin shopping. Amazon remembers your selection and then every eligible purchase you make will result in a donation.

***We ask that you please select
The Goodenough Community.***

TO SIGN UP LITERALLY TAKES ABOUT 30 SECONDS

- 1** Visit www.smile.amazon.com. Provide the email address and password that is already attached to your amazon.com account.
- 2** Choose Goodenough Community as the organization you wish to support. Agree and Save.
- 3** Every time you shop login to smile.amazon.com! *Remember, only purchases at smile.amazon.com (not amazon.com or the mobile app) support donations.*

STAND UP
SPEAK UP.

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 racial injustice.

11 Native American Artists Whose Work Redefines What It Means to Be American

CULTURE

BY KINSEY LANE SULLIVAN

FROM MIC 2015

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The United States is often described as a melting pot, a mosaic of individual voices. When it comes to the complex relationship between Native and U.S. history and contemporary culture, however, that doesn't feel accurate. It seems like Native peoples were and continue to be seen as a

homogenous group rather than a diverse collection of individuals and communities. Luckily, a different picture is beginning to emerge. Not only are Native issues saturating the media, individual Native voices are being heard more loudly. Some of the loudest and loveliest voices are those of artists.



These 11 artists in particular are presenting unique, personal perspectives on what it means to be Native American. In doing so, they are reframing, re-contextualizing and even redefining what it means to be American. Their work explores the complex relationship between the three identities: Native, American and Native American.

1. Merritt Johnson

Johnson, who is Mohawk and Blackfoot, is a multidisciplinary artist whose work feels simultaneously familiar and distinct, both approachable and demanding. Her work is full of subtleties, allusions and challenges that invite the viewer into deeper,

denser conversations about social camouflage and protection, community and humans' relationship with land.

This can be seen in her work, which often features natural and organic elements, like fur and shells, as well as familiar iconography portrayed in unconventional media. One of the most powerful messages in her art has to do with the complex relationship between U.S. and Native history.

"The idea of America didn't include Onkwehonwe (Indigenous people) or non-white/non-male people until relatively recently," Johnson told *Mic*. "My work explores camouflage in cultural terms, how we identify, protect and hide ourselves; and how we are identified, hidden and threatened by others ... the fear of predation exists for all animals, [and] people are a kind of animal.

"I work from my perspective as mixed, descending from Onkwehonwe and settlers, so I am exploring my experience and learning about where I come from as well."

2. Nicholas Galanin

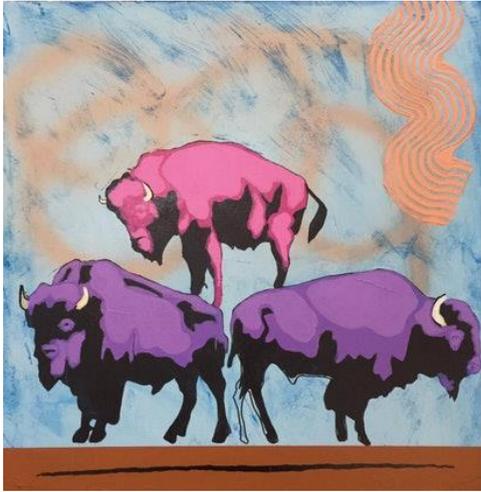
Galanin, who is [Tlingit](#) and [Aleut](#), celebrates his contemporary art education with his awareness of traditional (also known as customary) practices in his multimedia art and music. He holds his individuality and his culture high, developing a singular, passionate, autonomous voice.



"Nothing about what I do is a new perspective on Americanness," Galanin told *Mic* about how his work reflected his perspective on what it means to be American. His work, he said, "comes from a place that has known 'America' before 'America' decided to call this land 'America.'" In unique ways, his art rejects the so-called "settler" narrative. "To exist and offer works that speak from our own indigenous perspective is revolutionary when the institution is created to teach this perspective as a cliff note. Sovereign Indigenous creativity is power," Galanin said.

3. Frank Buffalo Hyde

Hyde, who is [Onondaga](#) and [Nez Perce](#), is a multimedia painter and visual artist whose work is as multidimensional as the concepts he explores. Hyde's work simultaneously acknowledges and rejects the stereotypes that are often associated with so-called "Indian artists."



Hyde's work has echoes of street art as well as graphic design, fantastic colors and an almost-playful surrealism. However, his perspective on his experience as a Native in America, or a Native artist, isn't playful or surreal at all.

"I'm still holding up a mirror to popular society but I'm also not where I want to be yet — I have my eye on bigger venues and bigger conversations nationally," Hyde told the [Santa Fe Reporter](#). "By sort of being persistent, I've earned a place in the contemporary Native art scene, whatever that is or wherever it exists outside of Santa Fe. It's one thing to be invited to the dinner, but it's another thing to hold your place at the table."

4. Votan Henriquez

Henriquez, who is [Maya](#) and [Nahua](#), has a distinctive visual voice expressed primarily on city streets. As a student of street art and graffiti culture, his unique perspective on Native and mainstream U.S. creative expression is especially compelling. Graffiti is [deeply tied](#) to New York City's urban environment, especially so in the '70s.

This muralist, street artist and clothing designer works primarily in Los Angeles, but his recent project in collaboration with the Minneapolis American Indian Center will be his [largest](#).

Like so many American street artists, Henriquez and his work both reflect the passion and devotion to community. "L.A. is full of art, crime, justice, abuse and many other things like any other city, but this is where we live," he wrote on [Facebook](#). "So make it a beautiful place!"



5. Wendy Red Star

Red Star, Apsáalooke or Crow, creates photographs and mixed-media paintings that incorporate a level of satire, awareness, candor and even feminism that brings to mind Nan Goldin's unique portraiture, Cindy Sherman's repeated self-transformations and even Andy Warhol's commercial satire.

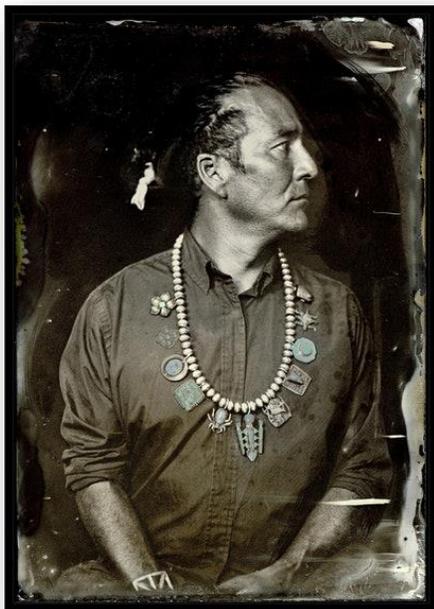
This questioning, reframing and even satirization of identity is essential to her work. Her commentary on Native rights and the perception that Native peoples are seen as a "people of the past," especially with progress.



"I use humor and wit as a way to break down the complexities of Native and U.S. history," Red Star told *Mic*. "I am able to make sense and plunge into the heart of the matter without feeling defeated before I even get a chance to process or experience. This approach also allows my viewers a gateway to approach some of the difficult subjects I want to discuss through my work."

Her work is beguiling, but don't be lulled by how attractive it is — it's deeply developed and deeply empathetic.

"The Native experience is a human experience in which everyone can relate. It is not just my history but your history, and together it is our history," she said.



6. Will Wilson

Wilson, a Diné photographer who lived in the Navajo Nation, deals with a complicated issue: how cultural identity can be imposed rather than developed, defined through the lens of another.

Like Red Star, Wilson is also interested in how Native peoples are seen as a people of the past.

One of his most renowned projects, the [Critical Indigenous Photographic Exchange](#), questions and expands upon the image of Native and Indigenous people popularized by photographer [Edward Curtis](#). Wilson notes that Curtis' images are part of what makes Native people "frozen in time," he said in his artist's statement, which was adapted with permission for *Mic*.

Wilson's photographs "intend to resume the documentary mission of Curtis from the standpoint of a 21st century indigenous, trans-customary, cultural practitioner," according to his artist's statement. "I want to supplant Curtis' Settler gaze and the remarkable body of ethnographic material he compiled with a contemporary vision of Native North America ... These alone — rather than the old paradigm of assimilation — can form the basis for a reimagined vision of who we are as Native people."

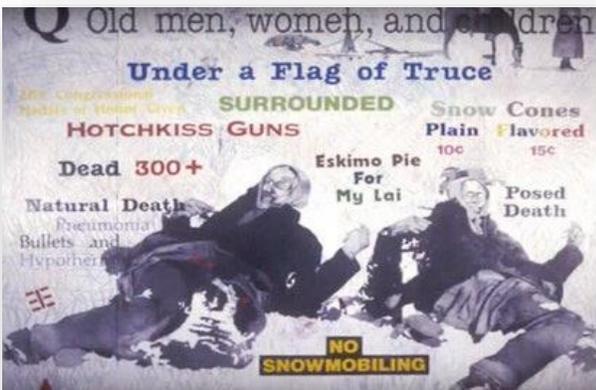
7. Duane Slick

Slick, who is Sauk, Fox and Winnebago, works mostly in monochromatic shades and shadows, like the moments before you open your eyes. His paintings, books and prints all share a kind of transience and elusiveness that draw the viewer close but not overwhelmingly close to the stories he tells.

Slick, like Red Star and Wilson, also is interested in this trapped-in-history understanding of Native peoples, in large part due to Curtis' images. These photographs, he told *Mic*, were part of a larger historical tragedy wherein Natives were placed "in a single grand narrative of history and representation." This sense of history, and the way that it influences the present, is central in Slick's work.

Slick said he was inspired by the "laughter of the coyote, the eternal trickster and ultimate survivor, saturated and filled our daily lives."

"His laughter is irreverent, and doesn't acknowledge the scale of the master narrative," Slick said. "It echoed through the lecture halls of histories and it was so powerful and it was so distracting that I forgot my place in linear time, and now I work from an untraceable present."



8. George Longfish

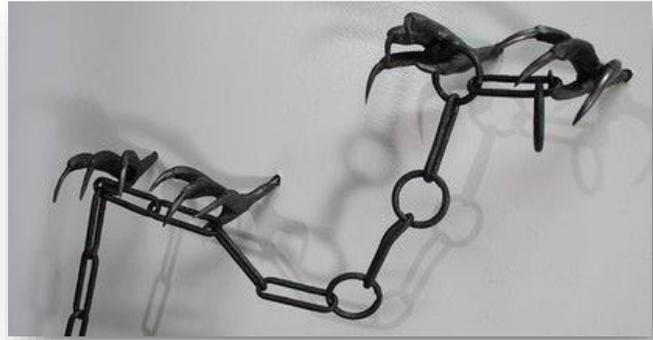
Longfish, a retired Seneca and Tuscarora painter, worked in primarily modernist and politically charged modes. His artwork is credited for leading the Native art movement and the emergence of Native contemporary artists. In his works, he questions the way we define our identity, interrogating those complex political, social, historical and psychological underpinnings.

"The more we are able to own our religious, spiritual, and survival information, and even language, the less we can be controlled," Longfish said in an [exhibition statement](#) with Molly McGlennen.

"The greatest lesson we can learn is that we can bring our spirituality and warrior information from the past and use it in the present and see that it still works."

9. Margaret Jacobs

Jacobs, a [Mohawk](#) recipient of the Harpo Foundation's prestigious [Native American Residency Fellowship](#), is one of the only artists on this list who works almost exclusively in one style: abstract metal sculpture. Her works are emotive and sharp, edged with knowledge and heavy with history — but they're not violent or threatening.



She uses contemporary alloyed materials, including steel and pewter, to question how cultures adapt to the art world, Jacobs told *Mic*. This use of steel is particularly layered with meaning; it references not only strength and resistance, but the weight of culture and the famed [Mohawk Ironworkers](#).

When asked about the way her work reflects the relationship between Natives and the United States, Jacobs said, "There is such a complex relationship between Natives and the U.S. and I think that for survival we have to figure out how to adapt to a contemporary world without losing the essence of culture and meaning. This is one of the major ideas that I am exploring in my work."

10. Shonto Begay

Begay, Diné, is one of the most established artists on this list. He paints lyrical, pointilistic works, the dots of which "repeat like the words of a Navajo prayer," as described on his gallery's [website](#). Begay's work is widely accessible, and in some ways, it's even familiar. It has a gorgeously Impressionistic, even Expressionistic, sensibility. That said, its originality doesn't suffer from this comparison — rather, its beauty is enhanced.



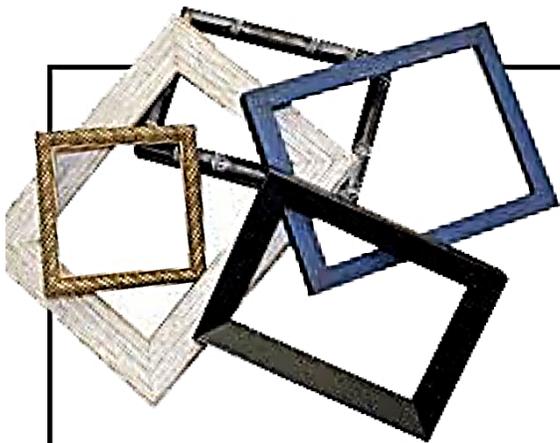
That said, there are some darker historical shadows in his work. In Begay's [biography](#), he has said he survived boarding school because he was able to draw on cultural and spiritual strength, and retreat into his drawings.

"'Arts save lives' has been my mantra ever since," Begay wrote. "Some people did not survive like me. They are walking traumas of my generation."

11. Sonya Kelliher-Combs. Kelliher-Combs is a Nome mixed-media painter and sculptor whose work is intensely personal and intimate. In it, she uses both organic and synthetic materials, creating abstract works that call to mind hair, skin and teeth that remind the viewer not only of the things that make us unique, but that we share.

"Through mixed media painting and sculpture I offer a chronicle of the ongoing struggle for self-definition and identity in the Alaskan context," Kelliher-Combs said in her [artist's statement](#).

She's interested especially in the physical, surface-level interactions with culture and society, especially in the Native and Western context. Her use of organic materials is more than a representation of cultural dichotomies; it's an almost metaphorical representation of this cultural skin.



Sahale

Walls of History

PICTURE FRAMES NEEDED

If you are cleaning out the attic or redecorating a room and you find picture frames you wish to get rid of...

If you are at the thrift store or a garage sale and see great picture frame values...

Please consider donating them to Sahale for a really cool historical project! We would like all kinds of frames in any style or material: metal, wood, plastic, leather, pleather — preferably with glass and hardware to hang on a wall. We would like an abundance of 5x7 and can work with other sizes too.

If you have questions or wish to arrange a donation, please contact Draï: goddessdrai@gmail.com.

Thank you!



Mindful Mike's Blog: A Right Way to Live

Mike de Anguera

Imagine a way of life working for me as I am. As you are. We accept that we are all different from each other.

By contrast we live in a culture promoting its lifeway as the one right way to live. We all have to live in individual houses with separate kitchens. Sharing with each other is not the way to be.



Here I was helping Josh DeMers and Marley Long pick apples. Just look at the beautiful apples on our trees! We picked them at a nice leisurely pace. Quite a contrast to picking apples in a commercial orchard. There I would be paid by how many I picked. I had to do it fast or else I would not get much of anything. The orchard trees probably would have been sprayed with pesticide. I picked strawberries as a kid and could have been exposed to pesticides as a result.

School teaches me to be an autonomous individual working in isolation from everyone else. That's the way careers are built. I can spend a lifetime building a career for myself and have it all be gone in a short period of time. I do not have the right qualifications anymore. Maybe I just don't know the right people. Or I am too old and can't learn as fast as somebody else. I have to be designed to fit the society. There is no way for it to fit me.

How do I use my creative talents? That depends on how I see myself. How do I fit in the work of work? Notice the emphasis on 'work'.

In tribal culture I am part of a tribe. Does that tribe know how everyone in the world should live? No. They will only show what works for them. They had a right way to live for them but not the right way we should all live. We tried to teach their kids our right way to live. That's why there were Indian boarding schools. They were usually operated by various Christian denominations whose way was the One Right Way.

Last week a group of us traveled to the Theler Center in Belfair to be with the local tribal people on Orange Shirt Day. We stood in solidarity with folks who have been forced into the Eurocentric one right way of life. Tribal children were forcibly removed from their parents and sent away to boarding schools to break them of their tribal culture, to break them of a way of life where sharing

was the norm. Their sense of self was taken over. Is that why so many died? Of course they didn't get enough food and were beaten. That's in addition to being robbed of their culture. This is so they can be converted into factors of production like machines who will never think for themselves. For the soul this can be certain death. Many tribal children died as a result.

I went through a similar process in school. Conformity was the norm. I understand tribal children often commit suicide in school.

It took me many long decades to get a sense of myself as a person. What did I really want to do?

Well, I felt I had to make myself marketable. What did that involve? I had to have marketable skills. What are marketable skills? What others tell me they are. Get a degree and apply to companies everywhere. Fill up their in baskets with resumes – junk mail which even I throw away.

Who did I want to associate with? What friends did I want? I never asked these questions. Build a working life based on folks I wanted to be with? Actual human beings rather than abstract corporate entities.

What brought me to Sahale? My dreams. I was asked what kind of dreams I had. This is the first time anybody has ever asked me about my dreams. That seemed to be more important than anything I ever did in the past.

Ahh, yes. Freedom like our deer. They neither plant nor do they harvest, yet they seem to do well.



Programs and Events of the Goodenough Community Updated for the Fall, 2021

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



Human Relations Laboratory, August 7 – 13, 2022 – Mark your calendars now

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. Next summer we will celebrate 53 years! Contact: Colette Hoff or Elizabeth Jarrett-Jefferson, hoff@goodenough.org, elizabeth.ann.jarrett@gmail.com



The Goodenough Community's governing body, the General Circle, meets monthly, 7:00 PM, via Zoom:

- *October 18*
- *November 15*

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.

- *October 23, Saturday*

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

Fall dates: October 8, December 10.



The Men's Program - Our Men's Circle is an expression of brotherhood and practice with wisdom, gathered from our own lives, other men's work, advocates, and the founders of this circle. October 22 to 24 is our next gathering!

For information, contact Norm Peck, shkwavrydr@aol.com



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. Participants come together under the leadership of Pastor Colette Hoff and find support and encouragement, 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.

- *October 10 and 24*
- *November 7*



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.



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.



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).*