

Linley B. L O G A N

O n o n d o w a g a  
(People of the Great Hill) aka Seneca

Artist Statement

## Artists Statement

My conceptual creativity Transforms lived cultural poetic passage  
Of the dance of life  
Into abstract visual lines

With the creative intent that they balance each other  
Revealing an Indigenous world view  
Of an in-between state of freedom through creative cultural power

Compositions of abstract interpretations,  
Acknowledge in-between spaces of existence,  
Indigenous values of positive and negative space relationships  
Free of time and space

The essence of being a creative cultural artists here and now is contemporary

My Creative cultural intellect is umbilically tied to tradition and creation.  
My works are warps and wefts of a holistic in-between existence  
Going everywhere at once  
And all too fast for me to document in a single work of art.

### Artists Statement

The Artistic language I speak with is a creative expression of the natural world's strength, and the origin of our birth from these life giving forces of nature being the spirit of life. My creative language reflects the environment that contributes to the experience of our life's journey. The diversity of these experiences are complimented by a broad range of traditional, natural, social, political, economic and lived perspective interpreted creatively.

There is an overlying message weaving my creative language together anecdotally to the thread of life tying us to our past. This woven thread of life tying us to our past acknowledges the power of identity in the spirit of living culture.

I am inspired that these messages come from deep within a confident culturally grounded spirit creatively expressed as beyond the mundane in line and form to reveal a perspective of a real dimension in human intellect (Ongweheweh in Seneca translates as, "We are the Real People").

I give thanks for the opportunity in experiencing a doorway of perception from which an aspect of our peoples' perspective past is the thread for future cultural continuity. In my life, cultural artistic expression reflects the dynamics of a contemporary lived experience while continuing in philosophy to symbolize a foundation of core cultural values. Contemporary artistic expression provides me with a creative language to challenge static stereotypes of Native American culture and conceptualize beyond the boundaries and perceptions of our lived experience.

My artistic intent is to focus on being more artistic perspective eye opening in impacting the creative field of public perception in the arts of our culture, and my life of culture in our arts.

We each define art in our own way. For me, having grown up in a traditional community, I am very confident in my Seneca identity. I am confident in not having to identify myself through my art based on the strongest stereotypical or romantic images that infer a Native identity. I can go beyond perceptions of the typical artistic identity espoused because I know who I am, but I know I am merely on the cusp of more reality. There is a thread that connects me to the past which defines my present and creatively imagines my future. I am confident in articulating an artistic expressive language as a Seneca into the future because I possess confident knowledge of my cultural foundation. When you don't have to build bridges you can create what's on the other side of reality.

I assert that we used whatever materials we had access to in the past which were limited to natural resources. I assert we continue to employ this same creative statement in creating with whatever materials we have access to this day. My point is that access to natural resource material is limited (e.g., Eagle feathers are not easily accessible) if access is denied or complicated to the point of managing access to these resources, do we discontinue being creative, or do we seek alternative forms of

#### Artists Statement

expression to continue to assert our creativity. I continue to assert my creativity can not be defined by my lack of access to natural resource materials.

The context of my work is based in the foundation of intellectualization in the abstraction of imagery to convey fundamental Ongwehohnweh/Haudenosaunee cultural concepts. Our visual expressive language is a fundamental and very intellectual yet basic/simplified visual form of expression, it is the abstract visual interpretation and intellectualization of cultural concepts. Our fundamental embracing of abstract imagery utilized to express complex philosophy predates contact.

(Haudenosaunee name) Two Row Wampum:

The Two Row wampum is a visual artistic image interpreting our world view with the interaction of European contact. The Two Row symbolizes two cultures existing side by side following the same current but separated by cultural differences. This visual interpretation is a fundamental and very basic/simplified visual form of expression, The Two Row wampum represents our abstract visual intellectualization of cultural concepts.

My artistic language acknowledges our cultural intellectual strengths in interpreting concept into powerful expressive visual language.

Linley B. L o g a n  
(Onundowaga/ Seneca)

#### Artists Statement

I am inspired that the creative language I artistically speak, comes from deep within a confident cultural grounded foundation. My artistic language is creatively expressed intrinsically in line and form to reveal a perspective of a real dimension in creative human intellect. This Real dimension in human creative intellect is important in my identity of art because in my language, we are Ongwehohweh, "the Real People".

The Artistic language I speak with is a creative expression of life giving strength from the natural world, and the origin of our birth from these forces of nature being the spirit of life. Our relationship with our environment defines who we are. My creative language reflects an environment that contributes to the experience of my life's journey. The diversity of my experience compliments a broad range of traditional foundation, and lived cultural perspective interpreted artistically.

There is an overlying message weaving my creative language together anecdotally in our thread of life tying us to our past. This woven message thread connects us to our foundation and acknowledges the power of identity in the spirit of living culture.

I give thanks for this opportunity in experiencing a doorway of perception from which the foundation of our people's perspective past is the thread for future cultural continuity. In my creative life, cultural artistic expression reflects the dynamics of the continuity in philosophy to symbolize a foundation of core cultural values espoused in the creativism of a contemporary lived experience.

I see and live with artistic intent.

Linley B. L o g a n  
*O:nun:downaga, a:ga:nyong:geh' (People of the Great Hill, Deer clan)*

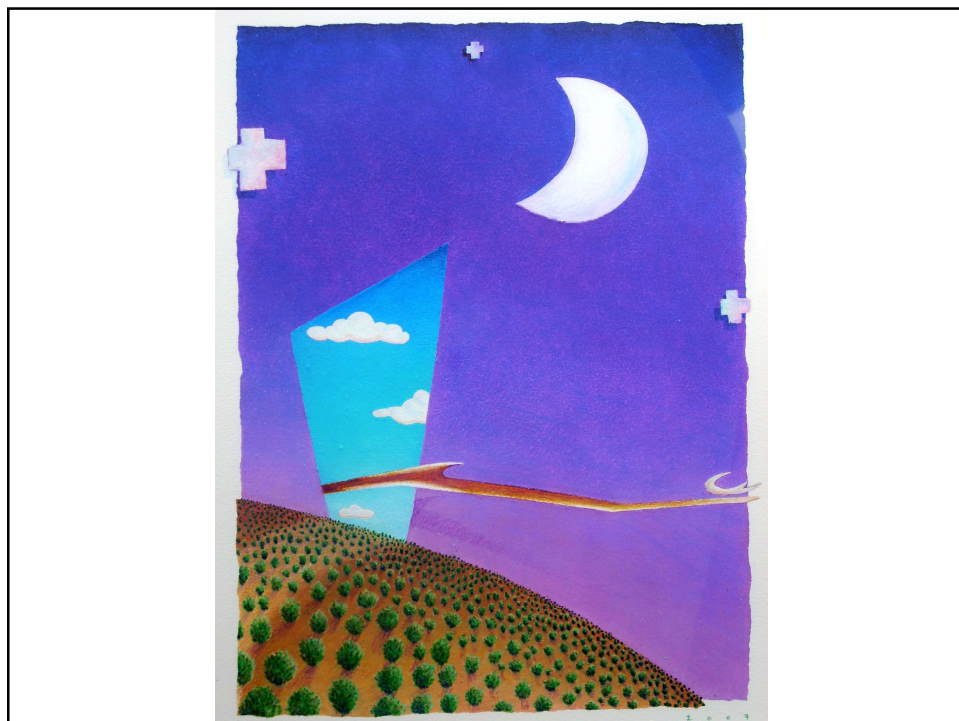
# Linley

4829 Charmont Lane NE   Bromerton, WA. 98310   linley@me.com

# Paintings





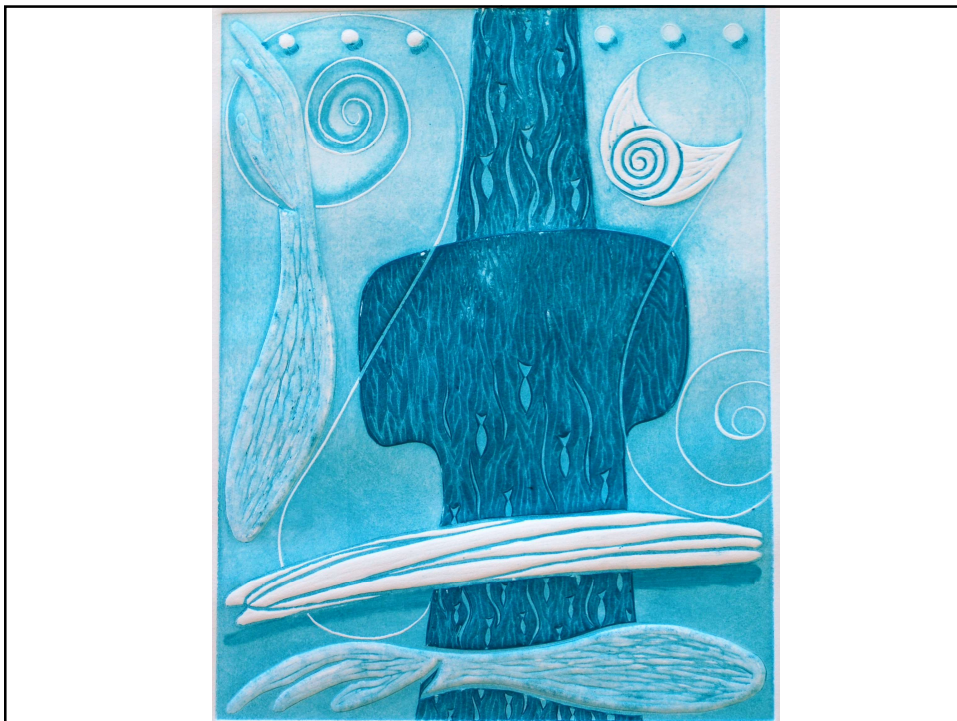


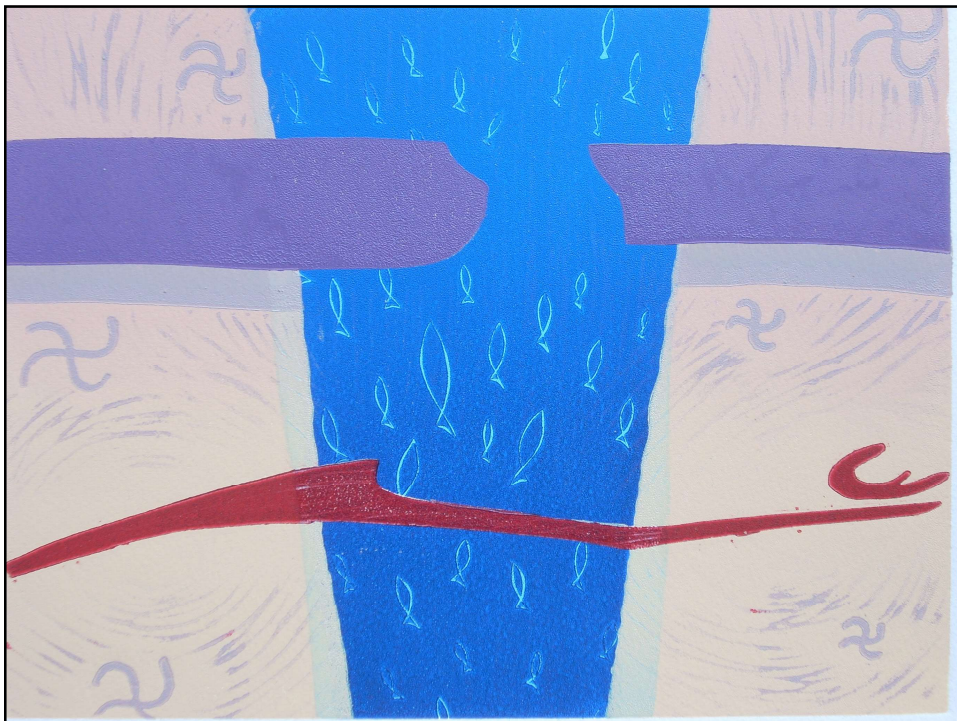


# Prints





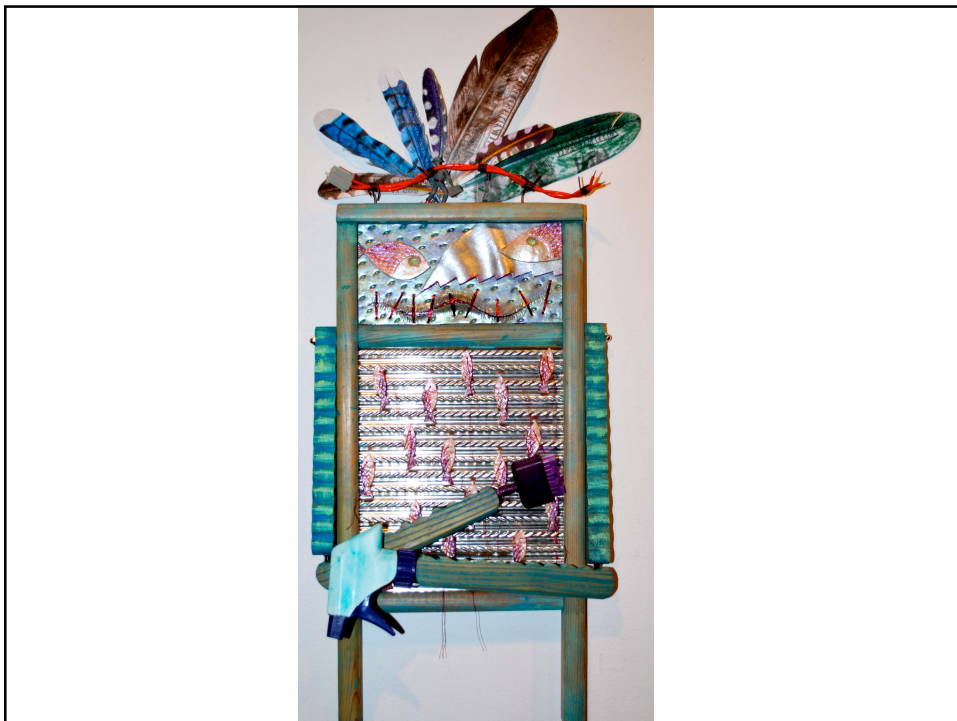


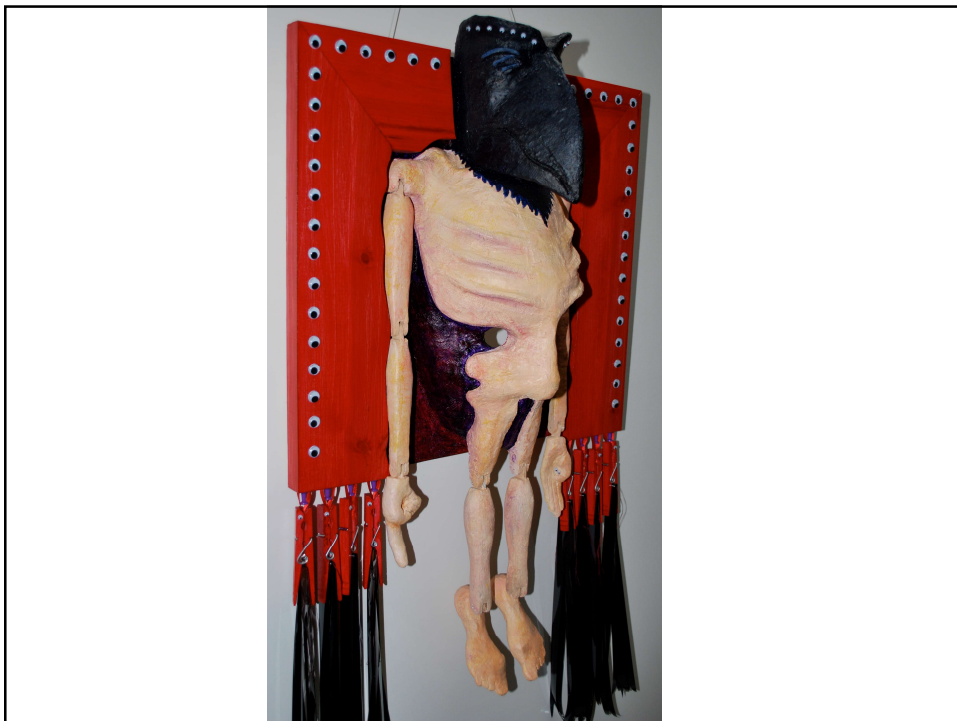




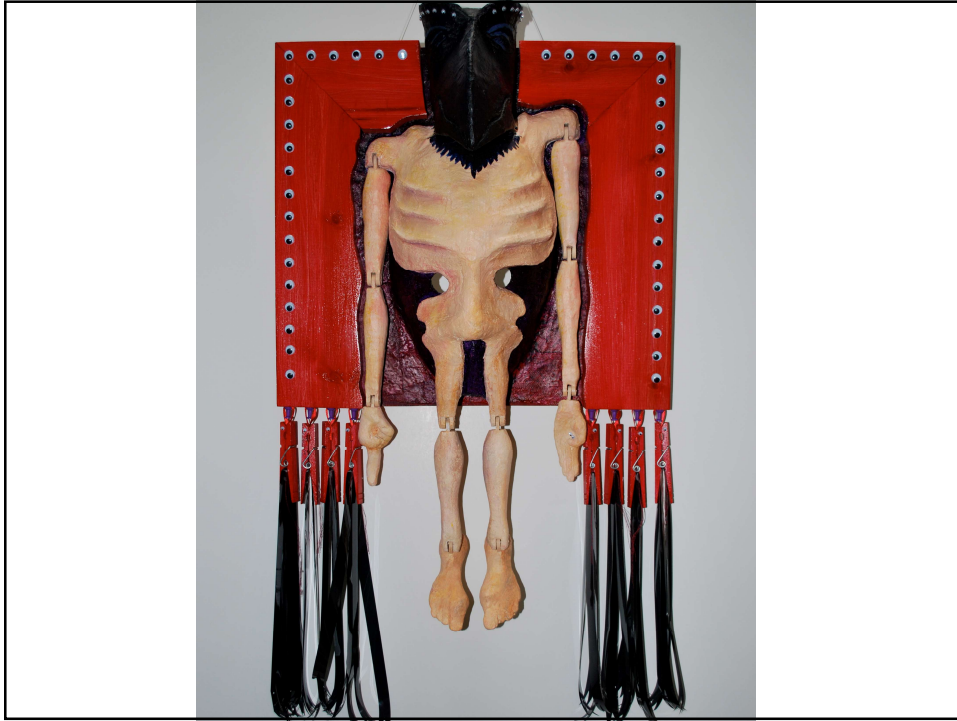
# AlterNATIVE A r t













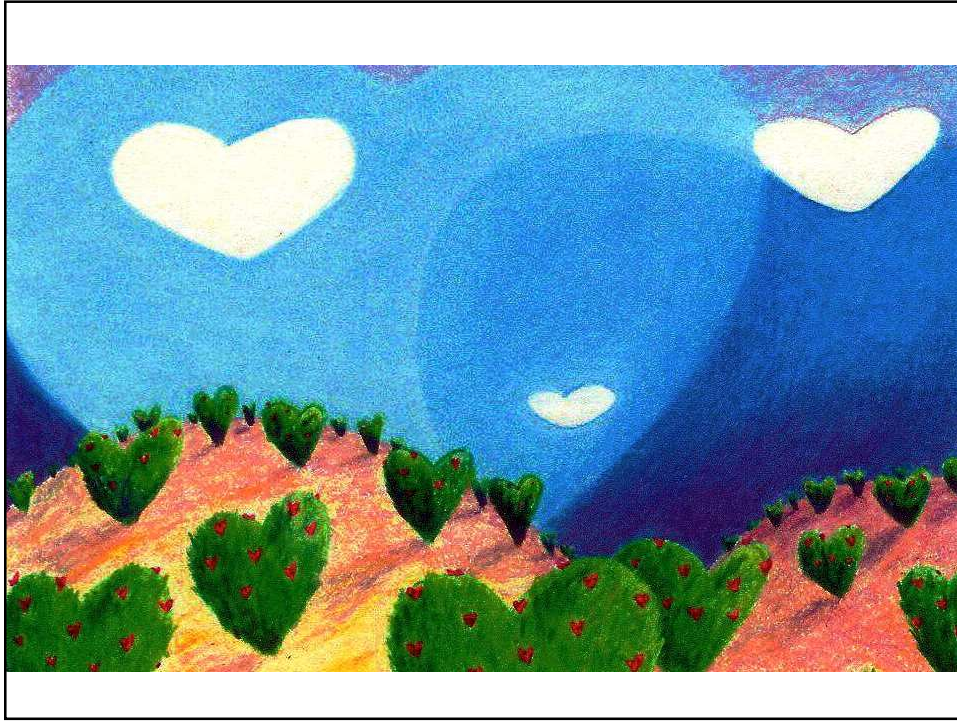
Life's Beautiful Journey

# Life's Beautiful Journey

Greeting cards are made with intrinsic respect  
and inspired by traditional core values in a  
lived and evolving contemporary landscape,  
and are the creative reflection of  
Indigenous Parables and  
Life's other Realities in  
Life's Beautiful Journey













## LOVE'S SNOWFLAKE

The evening light luminesced Love,  
caressing Love's Snowflakes  
into the Holiday landscape,  
birthed by the beauty of the Natural World.  
Inspiring this season of love, sharing, and gifting,  
We are all thankful for the Gifts of Life.

2012

Life's Beautiful Journey

Designed and shared with you by  
Linley B. Logan



## WE TREE KINGS

The roots of the trees are interwoven together  
the interweaving secures their collective strength.  
Here is to the collective strength  
of your family roots woven together in love  
this holiday season  
and into the New Year.

DEC  
2011

Parables and Life's other Realities . . .  
We are given many gifts from the tree people. We receive food, material for weaving, carving, canoeing, materials to build  
our homes, healing medicines and warmth of fire. . . . This Life's Beautiful Journey Holiday greeting card is a design by  
Linley B. Logan, with the holiday tree cookies decorated by Sage and Seneca Logan.

We Tree Kings holiday cookies



May the spirit of the  
Holiday Tree of Peace  
Infuse peace and  
strength  
For the mind, body, and  
spirit  
For you and your family  
this holiday Season  
and throughout the New  
Year



## Linley B. Logan Manette Art Walk

### Featured Artist

Jon Linley B. Logan  
for a second year as the December Manette Art Walk artist  
for twenty one ten gift shop. The Life's Beautiful Journey  
new 2007 Holiday Greeting card will be featured for the  
first public viewing and purchase.

### What:

Join us for a reception

### When:

Friday, December 7, 2007

### Where:

twenty one ten gift shop  
2110 East 11th Street

### Time:

5:00 - 8:00 p.m.



### Featured Artist

Linley B. Logan

Manette ArtWalk

Join us for a reception  
on December 1, 2006  
6:00 - 8:00 p.m.

Hosted by

twenty one ten  
gift shop  
2110 East 11th Street  
Manette, WA





Raven Blowing Holiday Kisses



Chilkat Chillin'



Blanket of Evergreen Dreams



Raven Blowing Stardust Wishes



Holiday Festival of Lights



Portrait of Holiday Spirit



Natural Spirit, Winter Portrait



Coyote Howlidazed

## Life's Beautiful Journey

Holiday greeting card line by **Linley B. L o g a n**

Intrinsic respect for traditional core values in a lived and evolving contemporary landscape are the creative reflection of Indigenous Parables and Life's other Realities in Life's Beautiful Journey.

Each greeting card is hand folded and cut by me, from the art to the message inside, each cards is a unique holiday gift to be shared. Life's Beautiful Journey holiday greeting cards are available in limited supply through e-mail only.



Holiday Tree of Peace

**NEW card for 2010**

I produce one unique card annually to celebrate the holiday season.

**"Holiday Tree of Peace"** is the new featured Life's Beautiful Journey card for this 2010 holiday season. All cards are 7" x 9" in size.

**This is a limited time on-line offer.** Orders must be made before December 15th.

Order your cards directly from the artists in time for the holidays.

To order cards: email me - [linleyl@me.com](mailto:linleyl@me.com)

# Branding

- The term Brand is a new term used in marketing to define a particular style or theme.
- Your Brand as an artists is a way to distinguish yourself and your artwork.
- Social Media can be your ultimate Branding tool

# Brand You

- Resume
- Business Cards
  - Letters
  - Invoices
- And More

How can you  
**STAND OUT**  
in a crowd?

# Design

# Composition

line B. LOGAN

# Resume, CV – Curriculum Vitae

## Linley

## B. L o g a n

4829 Charnont Lane NE, Bremerton, WA, 98310 linley@comcast.net

### EDUCATION:

**Rochester Institute of Technology**  
College of Fine and Applied Arts  
Rochester, New York

**Institute of American Indian Arts**  
Santa Fe, New Mexico

### SELF EMPLOYED:

**The Longhouse Cultural and Educational Center**  
Iroquois Indian Museum  
National Geographic All Roads Film Program  
First Peoples Fund

### WORK EXPERIENCE:

**Cultural Retention Program**  
Tonawanda Band of Senecas, New York

**National Museum of the American Indian**  
George Gustave Heye Center  
Office of Public Programs  
Smithsonian Institution, NYC

**National Museum of the American Indian**  
Office of Public Programs  
Smithsonian Institution, Washington, DC

Bachelor of Fine Arts in Industrial Design, 1987  
Minor - Fine Arts

**Associates of Fine Arts** in Two dimensional Arts and 1985  
Three dimensional Arts, Museology training.

### Contracts

**Contractor:** Gather artist info for publication. 4/2006  
**Contractor:** Co-curator for painting exhibit 4/06  
**Peer review Seed Grant committee** 2005 - 06  
**Community Spirit Award review committee** 2002 - 07

**Director:** Established a Cultural Retention Program 96 - 2000

**Contractor:** Program Specialist to the *Expressive* 1994  
*Culture Series*, public program presentations for the grand opening of the George Gustave Heye Center in NYC.

**Program Specialist:** 7/02 - 7/03  
Administrative, cultural, and technical support in the Exhibitions, Public Programs, and Publications Offices, Artists Exhibitions development meetings for *This Path We Travel*, and the exhibition publication *All Roads Are Good*, and *Creations Journey* audio recording, the publication *Native American Dance, Ceremonial and Social Dance Traditions*, the *Shared Visions* Public program presentations, and the NMAI identity package development.

Linley B. L O G A N

4829 Charnont Lane NE, Bremerton, WA, 98310 linley@me.com

Multi-disciplinary Artist/Designer/Art and Cultural Consultant

### EDUCATION:

**Rochester Institute of Technology**  
College of Fine and Applied Arts  
Rochester, New York

**Institute of American Indian Arts**  
Santa Fe, New Mexico

### AWARDS AND HONORS:

Honoring Innovation  
People's Choice Award  
Grant Nat. Native Master Artists Initiative  
Award of Excellence

Arts Director's Award

Who's Who Among Students  
National Talent Roster

### ARTISTS SHOWS AND EXHIBITIONS:

Indigenous Brilliance 2013, 14  
Te Pu O Te Whetke  
Intrinsic Manifestation - Print Exhibit 2014  
Under the Influence 2013  
Intrinsic Manifestation 2012  
Hawaiian 'Ohana for Education in the Arts 2011  
Haudenosaunee Elements 2010  
Essence & Intrigue 2010  
First Laugh 2010  
Te Tiri - International Indigenous Artists 2010  
PKO, Gathering of Int. Indigenous Artists 2010  
Brushstrokes - Iroquois Painting 2008  
(G) England, Italy, Spain, Holland, Netherlands 2013, 14  
(G) Nga Pahi International Indigenous Art Festival, NZ 2014  
(S) Museum of the Plains Indian - Browning, MT 2013  
(G) Museum of Contemporary Native Art 2012  
(S) Daybreak Star Indian Cultural Center 2011  
(G) PIKO Gallery, HOEA, Waimea, HI 2011  
(G) Everson Museum, Syracuse, N.Y. 2010  
(S) Ethno Heritage Art Gallery, Seattle, WA, 2010  
(G) Museum of Contemporary Native American Arts, NM 2010  
(G) Waikiki Inst. of Tech. - Rotorua, New Zealand 2010  
(G) Isaac Center - Waimea, Hawaii 2007  
(G) Iroquois Indian Museum - Howe's Cave, N.Y. 2008

### CURATED EXHIBITIONS:

Brushstrokes - Iroquois Painting (Co-curated) 2006  
Iroquois Art in the Age of Casinos (Co-curated) 1995  
Iroquois Indian Museum - Howe's Cave, N.Y.

### CONSULTANT & CONTRACT:

**HOEA, Hawaiian 'Ohana for Education in the Arts**  
Waimea, Hawaii

**Native Arts and Cultures Foundation**

**National Endowment for the Arts**  
Washington, DC

**National Geographic All Roads Film Program**

### PUBLISHED ART:

Te Pu O Te Whetke  
Pukaea  
Picture and Power:  
Cultural Luminaries

### EMPLOYMENT (Includes):

### Service

**Taught printmaking @ HOEA Summer session** 7/2011

**Consultant Committee for NACF National Convening** 2011

**Folk and Traditional Arts Grants jury panel,** 11/2010

**Access to Artistic Excellence**

**Folk Arts Creation and Presentation Grants jury panel,** 2008

**Folk Arts Grants Creation and Presentation jury panel,** 1999

**Consultation: Vernacular Dance Preservation Initiative,** 1994

**consultant and Dance Performance Specialist,** 1995

**Peer review Grant committee, panel presenter** 2005 - 08

### Select Publications

**Toi Nga Pahi, Reaching Out To The World** 2014

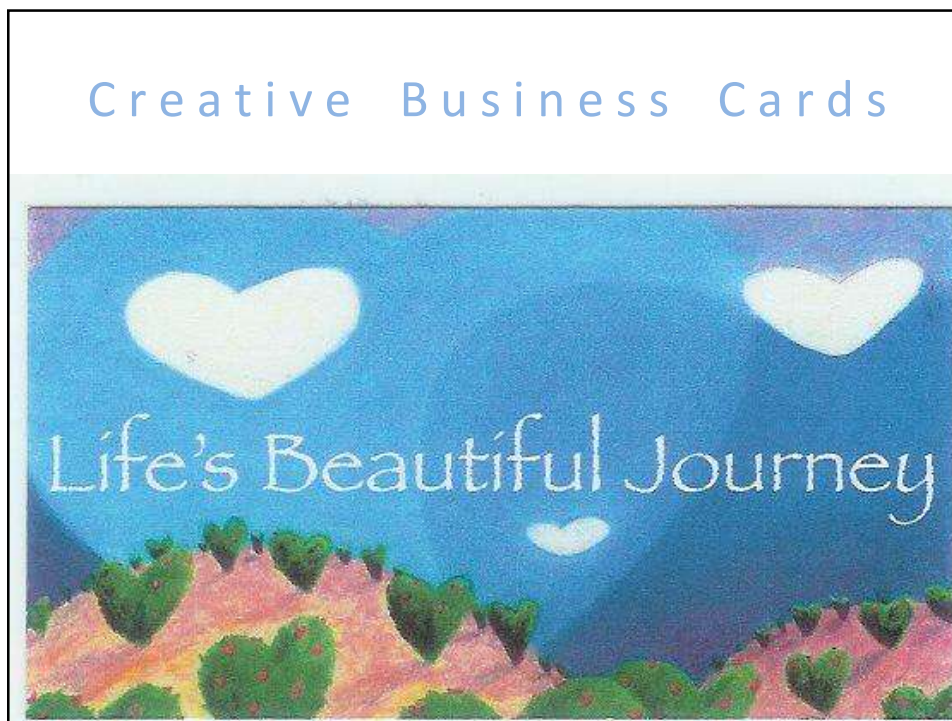
**Native To Native, Indigenous Artists Together**

**Haudenosaunee and Iroquois Painting** 2011

**Illuminating the Past, Lighting the Way into the Future,** 2006

**NMAI, and the Smithsonian Institution** 1989-92

<b>Linley B. L O G A N</b>	4829 Charmont Lane NE, Bremerton, WA. 98310 linleyt@me.com
<b>EDUCATION:</b> Rochester Institute of Technology College of Fine and Applied Arts Rochester, New York	Multi-disciplinary Artist/Designer/Art and Cultural Consultant
<b>Institute of American Indian Arts</b> Santa Fe, New Mexico	<b>Bachelor of Fine Arts in Industrial Design,</b> 1987 Minor - Fine Arts
<b>AWARDS AND HONORS:</b> People's Choice Award Grant: Nat. Native Master Artists Initiative Award of Excellence	<b>Associates of Fine Arts</b> in Two dimensional Arts and Three dimensional Arts, Museum training. 1985
Arts Director's Award	In the Spirit: Contemporary Northwest Native Art 2009
Who's Who Among Students	The Longhouse Cultural and Educational Center, WA 2008
National Talent Roster	Design Annual-Communications Arts magazine: Business paper series, illustration for the NMAI identity package. 1993
<b>CONSULTANT &amp; CONTRACT:</b> HOEA, Hawaiian 'Ohana for Education in the Arts Waiamea, Hawaii	Art Director's Club of Washington - 44th Annual show: 1993 illustrations for stationery & press kit NMAI identity package.
<b>Native Arts and Cultures Foundation</b>	Amer. Junior Coll. Assn.: Inst. of Amer. Indian Arts. 1985
<b>National Endowment for the Arts</b> Washington, DC	College Scholarship Service of the College Board, IAIA. 1985
<b>National Geographic All Roads Film Program</b>	<b>Service</b>
<b>ARTICLE PUBLICATIONS:</b> Native American Dance, Ceremonies and Social Dance Traditions	<b>Teach printmaking @ HOEA Summer session</b> 7/2011
<b>CURATED EXHIBITIONS:</b> Brushstrokes - Iroquois Painting (Co-curated) Iroquois Art in the Age of Casinos (Co-curated)	<b>Consultant Committee for NACF National Convening</b> 2011
<b>ARTISTS SHOWS AND EXHIBITIONS:</b> Indigenous Brilliance Intrinsic Manifestation - Print Exhibit Under the Influence Intrinsic Manifestation	<b>Folk and Traditional Arts Grants jury panel,</b> 11/2010 <b>Access to Artistic Excellence</b> <b>Folk Arts Creation and Presentation Grants jury panel,</b> 2000 <b>Folk Arts Grants Creation and Presentation jury panel,</b> 1999 <b>Consultant: Vernacular Dance Preservation Initiative</b> 1994 consultant and Dance Panel Specialist. & 1995 <b>Peer review Grant committee, panel presenter</b> 2005 - 06
	<b>National Museum of the American Indian, Smithsonian Inst.:</b> authored article , <i>Dancing the Cycles of Life.</i> 1994
	<b>Iroquois Indian Museum - Howe's Cave, N.Y.</b> 2006 <b>Iroquois Indian Mus. - Howe's Cave, N.Y.</b> 1995
	<b>(G) Seborga, Italy</b> 2013 <b>(S) Museum of the Plains Indian, Browning, MT</b> 2012 <b>(G) Museum of Contemporary Native Art</b> 2012 <b>(S) Daybreak Star Indian Cultural Center</b> 2011



**Linley** B. L o g a n

Life's Beautiful Journey

G r e e t i n g s   C a r d s

linleyl@me.com

Exhibit  
Posters  
& Flyers





Linley B. Logan

Intrinsic Manifestations  
@ the Daybreak Star Art Gallery

**RECEPTION:**  
Friday, Nov. 11th, 6:00  
In celebration of  
Native American Heritage Month,  
join us for a public reception for  
the opening exhibit:  
**Intrinsic Manifestations.**

**Daybreak Star Art Gallery**  
Daybreak Star Indian Cultural  
Center  
Discovery Park  
3801 West Government Way  
Seattle, WA 98199

Reception is sponsored by  
Native Action Network  
With the exhibition sponsored  
by Linley B. Logan

**Intrinsic Manifestations**  
are artistic images of  
contemporary Native  
expressive language by  
Linley B. Logan  
(Denech, Six Nations  
Iniquity Confederacy)

Exhibit runs from  
Nov. 11th - Jan. 7th, 2011



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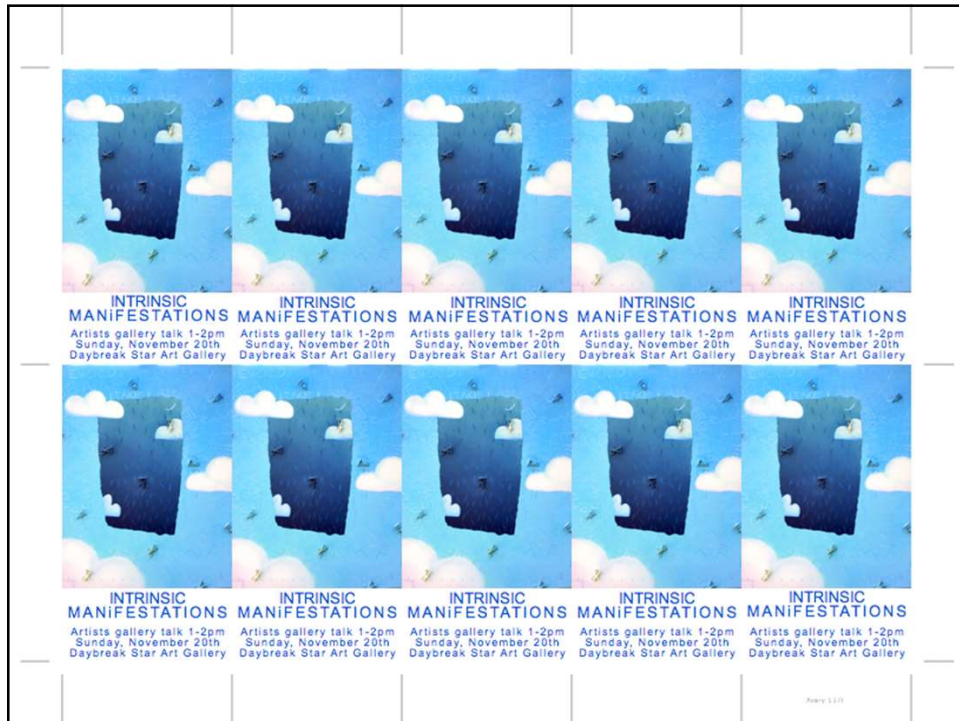
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Poster 3.011



# INTRINSIC MANIFESTATIONS

**Linley B. L o g a n**

**Through the creative view this exhibition opportunity offers, it is my intent to intrigue you with a visual and artistic language as I am Intrigued in my perceptions of living a cultural experience. These images creatively reflect the essence of my Seneca identity in a complex contemporary, lived environment.**

The Artistic language I speak with is a creative expression of the natural world's strength, and the origin of our birth from these life giving forces of nature being the spirit of life. My creative language reflects the environment that contributes to the experience of our life's beautiful journey. The diversity of these experiences are complimented by a broad range of traditional, natural, social, political, economic and lived perspective interpreted creatively.

There is an overlying message weaving my creative language together anecdotally to the thread of life tying us to our past. This woven thread of life tying us to our past acknowledges the power of identity in the spirit of living culture.





# **Linley B. Logan** **Essence & Intrigue** @ the Ethnic Heritage Art Gallery

**RECEPTION:**  
 Thurs. Oct. 21st, Noon-1:00  
 In celebration of the upcoming  
 Native American Heritage  
 Month, join us for an artist talk  
 for the opening of  
 Essence and Intrigue.

**Ethnic Heritage Art Gallery**  
 Level 3 Concourse  
 Seattle Municipal Tower  
 700 Fifth Ave.  
 Seattle, WA 98104

Exhibit is sponsored by:  
**CANOE** The City of Seattle  
 Native American Employees  
 Association  
 Exhibit runs from:  
 October 18th - January 17th,  
 2011

**Essence & Intrigue**  
 are images of Native  
 fundamental artistic language  
 in prints and paintings by  
**Linley B. Logan**  
 (Senequa, Six Nations  
 Iroquois Confederacy)



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# INTRINSIC MANIFESTATION

Gallery Talk with the artists

Linley B. Logan

1:00-2:00 Sunday, Nov. 20th  
Daybreak Star Indian Cultural Center

Come join us at the Daybreak Star Indian Cultural Center  
for a gallery talk with the artists about his work in the exhibition  
INTRINSIC MANIFESTATIONS.

Gallery talk is in conjunction with the first Holiday Art Market  
at the Daybreak Star Indian Cultural Center, Discovery Park.

Come support local artists with your holiday gift purchases  
and purchase a \$12.00 Salmon lunch to make you afternoon complete  
with great food, vendors, and a gallery talk all while supporting the  
Elder's program @ UIATF.

image: "DAMned Effigy", by Linley B. Logan

Linley B. LOGAN  
D e s i g n s

Frog Design sandblasted by  
Linley B. Logan  
is representative of the  
Northwest Coastal Peoples  
form line design esthetic.

Dan Friday blew (Gaffed) the vessel for the  
Twist, Heat & Blow glass session.

Session 3: Twist, Heat & Blow  
with Dan Friday  
Pilchuck 2014

This glass piece was donated to the Pilchuck  
Session 3: Art Auction

It is with great appreciation and thanks  
I received the  
John Hauberg  
Native American Scholarship  
to attend the  
Pilchuck Summer Session 3, 2014.

Thank You for your support.



# Grants

## Printmaking Press Purchase

Longhouse National Native Creative Development Program grant

by Linley B. Logan

### Duration and timeline with goals:

The project duration will be a lifetime pursuit of printmaking. I can submit images of the prints I create in the first year of my creative printmaking endeavor as an owner of a new printmaking press. My creative goal is to focus on printmaking as a viable means of artistic asset building. Ownership of a printmaking press will allow me to better leverage my creative language through creating prints. Prints are the most effective way for me to invest in my creative output and artistic future in that I will manage better mileage in my creative output with a printmaking edition vs the image of an individual painting. With printmaking made prints I can maintain more mileage out of an image and therefore effective visibility.

### Objectives and outcomes

The objectives and outcomes are to be able to have unfettered access to a printmaking press and thereby challenge my own creative engagement with the ability to printmake art for life. It is my intent, that by owning a printmaking press and challenging my own creative engagement, I can creatively contribute to the impact of printmaking by Native artists.

Embossing and dry point are specific printmaking processes and outcomes. My recent printmaking images are enhanced by the uniqueness of the embossed process, and another printmaking process of dry point etching which can only be achieved with a press. Purchasing a printmaking press will immeasurably impact my ability to engage the embossing, dry point, and monoprint print process.

**Unfettered access of ownership to a printmaking press will allow me to experiment and stretch my own creative boundaries in artistic output.**

### Experience and mastery of various artistic media:

I started printmaking at the Institute of American Indian Arts in 1983. I also engaged the printmaking process at the Haystack Mountain School of Crafts in 1985. I have presented relief printmaking workshops locally and in my home community. I have focused on printmaking at the PIKO - the 3rd International Gathering of Indigenous Visual Artists, Hawaii; and Te Tihi, the 4th gathering Of International Indigenous Visual Artists Gathering, Rotorua, New Zealand. I have been juried in as a vendor for IAlA's Museum of Contemporary Native Arts, as an alumni art vendor for the SWAIA Indian Art Market this August.

(b) How will receiving this funding advance you as an artist?

**Purchasing a printmaking press is artistic asset management, and a positive financial investment in my artistic livelihood and creative future.**

Receiving NNCDP funding to purchase a printmaking press will incalculably enhance my creative printmaking output, thereby advancing my art in having unfettered access to a printmaking press. Ownership and access of a printmaking press will immeasurably increase my printmaking creative capacity as an investment in life time creative output. This unfettered access of printmaking press ownership will increase my own mastery of the printmaking process and creative development in output. My current problem in creating printmaking is access to a press. I thoroughly searched the surrounding area for access to a printmaking press. The average distance for me to publicly access a printmaking press/studio is an average of over an hour away (i.e., Seattle, Edmonds, OCC Shelton, TESC). I enrolled in an

OCC Shelton class at \$450 for a three hour, 22 session class. The OCC Shelton printmaking class is offered only when class enrollment is full, otherwise the class is canceled. The three hour class time frame is a marginal working time frame for thorough creative engagement in the printmaking process. I can purchase a press for what will be equivalent to less than enrolling in ten printmaking classes. In purchasing a printmaking press I am investing in my future and not hemorrhaging cash in enrollment fees to an external arbitrary intro to printmaking class environment. The math favoring my purchasing a press is well thought out as an investment in artistic asset building and personal artistic financial management.

(c) What are the requirements to make this project successful? Are there special materials or facilities? If so, please describe how you will successfully complete this project.

Requirements to success: Purchasing a printmaking press is the primary requirement or special material/item in making my NNCDP proposal a success. The type of printing I engage (embossing, collagraph, dry point, and monoprint) can only be achieved with a printmaking press.

Describe how you will successfully complete this project. The purchase of a printmaking press will ensure success in my artistic undertaking. Ownership of a printmaking press will be the vehicle that will allow me to engage a lifetime of printmaking. In purchasing a printmaking press I am investing in the control of my own creative future.

(d) Describe how the proposed project would contribute to the field of Native art and how you would share what you learn, gain and experience with others through this project.

Ownership of a printmaking press will increase the artistic expressive visibility in creative contemporary printmaking as a viable artform engaged by Native American artists. Printmaking is a category of the arts in which native artists have minimal interaction in comparison to painting because access to a press is required

for advanced creative process engagement. For example, the area of printmaking in the SWAIA, Santa Fe Indian Market judging competition is minimally engaged, and the Heard Museum's Indian Art Market does not include a printmaking category. The two largest and most competitive national Native art markets have minimal to no judged printmaking categories, because of marginal Native Artist involvement. My printmaking work speaks for itself in the capacity to bring greater awareness to printmaking as a viable contemporary expressive art form by us as artists. My printmaking experience includes teaching printmaking in Native communities and participating in international Indigenous art venues. I look forward to continuing to challenge and contribute to the creative perceptions of contemporary art in the printmaking arena.

**I have followed the creative history of Native American artists engaging the printmaking process, and I believe the work I have created will contribute to the creative dialogue in artistic printmaking expression by us as artists.**

How you would share what you learn, gain and experience with others through this project.

I am always open and pleased to share my printmaking experience and knowledge with native people and native community. I have shared two printmaking workshop opportunities, one in my home community and one locally. I have proposed printmaking summer workshops in my Seneca Nation community for the past two summers with no response from the person I contacted. Unfortunately, the politics of the Seneca Nation are very political party oriented. I will continue to propose a summer printmaking workshop within the Seneca Nation community.

(e) Are you seeking additional funding for this project? If so, please describe the source and reliability of the expected funds.

Yes, I will seek additional financial support. The cost of a basic press is \$3k - 6k. I will submit proposals to other arts organizations and I will

## Digital Age of Song in Tonawanda

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Proof of Nation Citizenship	4
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Part II - About the Artist	6-7
2. Are there challenges you face in your efforts to pass on the cultural teachings and art form within your local community? Please describe.	7-8
Part III - Proposed Project	9
a. Describe your proposed project and how you plan to accomplish it.	9
1. General direction, or specific activities - intent to continue to strengthen cultural artistic knowledge in community:	9-10
b. List any artists, individuals or groups you will collaborate with on this project.	11-12
c. How will your proposed project work towards enhancing your creativity and sustaining your efforts to share your knowledge within your community?	12-13
2. Describe any other resources you will need to be successful. Are they local? How can First Peoples Fund assist you in leveraging additional resources for your project?	13
Timeline and work plan	14
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**Part III One Year Proposed Project**

1. Please describe how you would use a Cultural Capital Grant. You may describe the general direction you intend to pursue or specific activities you want to involve yourself with regarding your art and how you intend to continue to strengthen the cultural and artistic knowledge in your local community. *(Attach additional sheets as needed)*
  - a. Describe your proposed project and how you plan to accomplish it.
  - b. List any artists, individuals or groups you will collaborate with on this project.
  - c. How will your proposed project work towards enhancing your creativity and sustaining your efforts to share your knowledge within your community?
2. Describe any other resources you will need to be successful. Are they local? How can First Peoples Fund assist you in leveraging additional resources for your project?

- a. Describe your proposed project and how you plan to accomplish it.

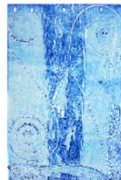
My proposed Cultural Capitol Fellowship project is to start to digitize the cassette audio collection I have. I can proceed to digitize the audio collection because the "at your fingertips" technology is readily available through computer download files like Audacity and Garage Band, and CD burning programs are included with most PC and laptop computers today. A digital audio archive will allow community members to download a duplicate digital file to their computer, iPod or MP3 player or burn a CD.

**Audio Recording Collection**

Type of audio recording	No. of Recordings
personal collected audio cassette	110
archival research cassettes collections	75
CD's	53
Digital MP3 or WAV files	31
Total # of audio recordings	269

1. Please describe how you would use a Cultural Capital Grant. You may describe the general direction you intend to pursue or specific activities you want to involve yourself with regarding your art and how you intend to continue to strengthen the cultural and artistic knowledge in your local community. *(Attach additional sheets as needed)*

The specific direction in working with the audio recordings I have collected has always been to share the audio recording within the community. The availability of technology and my ability to engage a working process has been hampered by access to



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□ (1) Published Article:	
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Contributions I can contribute as my Public Engagements:

**Artistically:** **My Artwork Exhibition and presentation:** Present my artwork with a lecture on my perspective of contemporary Native American Art. I can include examples of my graphic art work as well as I have a background in the graphic arts and have provided designs for Native organizations. For a prelude to my artistic perspective see my artistic statement included in this application. (page )

**Longhouse Education and Cultural Learning Center:** Present a series of DVD's on the Evergreen State College's Longhouse Education and Cultural Learning Center, Olympia Washington. I serve on the Longhouse's Advisory Board. The Longhouse Hosted the "Return to the Swing": Gathering of Indigenous Visual Artists of the Pacific Rim, in 2001. I participated as an artists in the PIKO - International Gathering of Indigenous Artists, in Hawaii, 2007.

**Contemporary Six Nations Iroquois Art:** Presentation and slide demonstration lecture on contemporary Six Nations Iroquois art. I have co-curated and wrote exhibition script for Iroquois Indian Museum Exhibitions. I served on the Board of the Iroquois Indian Museum from 1996-2000.

**Contemporary Film and Video programs:** My Committee service to the National Geographic Society's All Roads Film Program provided me select contemporary Native films that can be presented. Any film discourse would be tertiary to the film production and secondary to but reflective of contemporary Native American perspectives.

**Contemporary Native American Poetry:** I have written unpublished creative writing and can present and discuss some of my written work. A few select writings will be included with this application.

**Culturally:** **Present a lecture on Six Nations Iroquois Confederacy culture.** I have presented numerous public program presentation lectures on Traditional Haudenosaunee, Six Nations Iroquois culture.

**Present a lecture on Haudenosaunee, Seneca Social Dance.** I participated in my traditional Longhouse community's Singing Society and hold a traditional title as a *Honundiohn* "Faitkeeper" in my community's Longhouse. I have presented and written articles on Seneca Social dance. (Article included in this application, page )

How did you learn about this program?

From an e-mail list sent out by the Longhouse Education and Cultural Learning Center, the Evergreen State College - Olympia, Wa. USA

Do you have a Drivers License? **YES - Washington State**

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### CV of Select Public Engagements Contributions

Examples of unique cultural contributions I have contributed to which serve as potential examples of contributions I can make to an Akiyoshita International Art Village Residency are detailed here.

Emcee	Numerous community events and activities like Field Days, and community traditional Seneca social dances presentations.	Tonawanda Band of Senecas, Tonawanda Seneca Reservation New York	1993-1997
Presenter	Various in service programs to service providers for health, education, and environmental issues.	Tonawanda Band of Senecas, Tonawanda Seneca Reservation, New York	1995-1997
Consultant and panel specialist	Vernacular Dance Preservation Initiative	National Endowment for the Arts, Washington, DC	1994 & 1995
Moderator & co-Curator	Iroquois Art in the Age of Casinos arts panel presentation.	Iroquois Indian Museum, Howes Cave, New York	1995
Presenter and Panelist	Grant writing workshop and Haudenosaunee Environmental Task Force panel	Amer. Indian Science and Eng. Society, Native American regional conference, Rochester, New York	1998
Presenter & Program organizer	Haudenosaunee Social Dance program, Smithsonian Inst. 150th Anniv. Celebration	National Museum of the American Indian, Smithsonian Institution, Washington, DC	1998
Facilitator	Iroquois Language Conference	SUNY Western Consortium, State Univ. at Fredonia, New York	1997
Moderator	Gender in Iroquois Art - Male and Female artistic expression	Iroquois Indian Museum, Howes Cave, New York	1997
Emcee	Pathways of Tradition Public program presentations - 12 week and programs of Native American, First Nations, and Indigenous South American Dance program presentations.	National Museum of the American Indian, Smithsonian Institution, George Gustave Heye Center, New York City.	1991
Moderator	"New and Emerging Artists - artists panel presentation", Shared Visions Exhibition Public Program presentation	National Museum of the American Indian, Smithsonian Institution, Washington, DC	1992
Moderator	Native American Film and Video program, Shared Visions Exhibition Public Program presentation	National Museum of the American Indian, Smithsonian Institution, Washington, DC	1992
Presenter & Program organizer	Iroquois Social Dance program Social Dance in the Americas	Festival of American Folklife Center for Folklife Prog. and Cultural Studies Office, S.I., Wash., DC	1992
Peer Review Committee	All Roads Film Seed Grant program	National Geographic Society, Washington, DC	2005 & 2008
Committee Reviewer	Community Spirit Award - An achievement award for Native American Artists.	First Peoples Fund, Rapid City, South Dakota	2001-present

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National Native Creative Development grant award \$2,000.00



#### Linley B. L o g a n, Printmaking Press Purchase

I bought a previously owned Dick Blick Master Etch II printmaking press from a local artist for \$1,700.00. The press came with a table stand with rollers, blankets, a couple of plates, and I did not pay for shipping (a savings of \$2,543.00). I made two Daniel Smith on-line purchases of paper, three press blankets, and linoleum for \$463.75 (a 20% saving). And, a paper sampler, and brayers for \$110.40 w/ free shipping. My grand total purchases are \$2,264.15.

The images presented here are printmaking images I created in 2011 at home and while teaching at HOEA (but not using my press). The top left image is the Dick Blick Master Etch II press I purchased. The top right image - Skewing Song; middle left image - Ahkicad's Strawberry Dreaming; middle right image - Screwed Felish; left image - Skywoman and the Earth Grasper.

# ADVICE



# Strategically Plan your yearly artistic intent and interest

- Establish your potential opportunities
- Make a calendar timeline/file of your interested Grant, Fellowship, Residency, and Art Market opportunities that is easily accessible for you to find on your computer.

Opportunity	Where	Description	application deadline	Grant Award
<b>School for American Research - Indian Arts Research Center</b> <a href="http://www.sarweb.org/iarc/king/king.htm">http://www.sarweb.org/iarc/king/king.htm</a>	Santa Fe  <b>King</b> Sept - Dec.	Dubin Fellowship - is oriented toward Southwest artists.	1/09	
		<b>King Fellowship</b> - promotes commitment by engaging SOUTHWEST artists in a project in which the spirit of discovery and personal growth are realized thus providing a greater motivation for self-direction, freedom of expression, and leadership in the arts	1/15/09	
INDIGENOUS CONTEMPORARY ARTS PROGRAM 2009-2010 <b>Expressive Arts</b> <a href="http://www.americanindian.si.edu/icap/leadership.html">http://www.americanindian.si.edu/icap/leadership.html</a>	NMAI	promotes the creation and presentation of new works through the collaboration of two or more Native artists.	1/15/09	10K
<b>Eiteljorg Art Market</b>	1/9	Fellowship & Art Market		
<b>SWAIA deadline</b>	1/15	Fellowship, Residency, & Art Market		
<b>Harpo Foundation</b> Native American Fellowship	Vermont Studio School	Residency	2/15	\$500 travel stipend
<b>Longhouse grants</b> National Native Master Artists Initiative: Artists Teaching Artists National Native Creative Dev Program	National	NNMAI:ATA - 5K NNCD - 2K	6/1	5K 2K
<b>The Heard Museum</b> Art Market & Juried Competition	Phoenix, AZ	Art Market	6/31	
<b>NMAI Art Market</b>	NY NY / DC	Market is the 12/1 & 2, 2012 - \$200 fee	Sept	
<b>First Peoples Fund</b>	Regional	Grant, Fellowship, CSA		
<b>Native Arts &amp; Cultures Foundation</b>	National	Contemporary Art Grant		

You are an  
Ambassador  
for the Arts