Season of Sleeping the Land

Ya Nuunukne
"They Tell A Story" In Chochenyo

As we continue our work of Rematriation, we invite our community and supporters to listen to our stories from the land and our growing programs and projects, through our seasonal newsletter.

Sogorea Te' calls on Native and non-Native peoples to heal and transform the legacies of colonization, genocide, and patriarchy and to do the work our ancestors and future generations are calling us to do.
We are happy to announce plans to return land in the Oakland hills to Indigenous stewardship, in collaboration with the City of Oakland!

The land, previously known as Sequoia Point, will be returned to Indigenous stewardship through a cultural conservation easement. This will be the first agreement to restore access to City-maintained, "public" land of this kind, and will return land to the Sogorea Te' Land Trust, and the Confederated Villages of Lisjan Nation.

On this land, we plan to lead environmental restoration and plant gathering, and have plans to create a ceremonial space. And, as said by Corrina Gould, STLT Co-Founder and Lisjan Tribal Chairwoman, "This agreement will restore our access to this important area, allowing a return of our sacred relationship with our ancestral lands in the Oakland hills. The easement allows us to begin to heal the land and heal the scars that have been created by colonization for the next seven generations."

"Above the Red Ochre" in Chochoeny
TULE GET INTO IT!

Cali Native Plants: Get Into It

Check out our newest social media series, "Get Into It," designed by the Mitiini Numma Youth Program!

Featuring info about Cali Native plants and their many uses. Most recent posts include: tule, soaproot, chia, and borage!

Learn more about our new youth program at sogoreate-landtrust.org/mitiini-numma/
Sogorea Te Land Trust is excited to announce the collaboration with Berkeley Repertory Theater and Bay Area artist Cece Carpio on a gorgeous 7 story mural in the heart of downtown Berkeley.

Over the last years Berkeley Repertory Theater has been planning this project and beginning to engage with the history of the land they are on, participate in Shuumi land Tax and move to create an opportunity for deeper collaboration with Sogorea Te’ Land Trust. They reached out to learn more, create a land acknowledgement and invited us to work together.

After sharing workshops and conversation, the mural project was dreamt. Several STLT members made up the planning committee, creating the ideas and design, meeting with artists and tribal members, and learning about the process.

We are delighted to have had the opportunity to work with Cece Carpio. Cece is a well known and engaged community artist and muralist who has worked across the world. She tells stories of immigration, ancestry, resistance, and resilience through bright and bold compositions, documenting evolving traditions combining folkloric forms, portraits and natural elements with urban art techniques. Additionally, Sogorea Te hosted a youth mural apprentice, Kahalla Bandy-Pasibe, to work with Cece and learn some of these skills!

Stop by and view the mural on Addison St., next to the Theater, featuring representations of a multigenerational Indigenous future. Allow yourself a moment of reflection and consideration, of what does it mean to live on stolen Indigenous land, and what does an Indigenous future look like?
Sogorea Te’ Fellowships!

Media!
The media fellowships this year included filmmaking, photography, art related skill sharing, and more!

Land!
The land fellows this year learned about stewardship responsibilities, such as seed saving, harvesting, and tending, and participated in our Food Distribution program!

Admin!
The admin fellows this year supported with office tasks and developed research projects based on history of Indigenous lands and stewardship.

History of the land
By and telling Mills college was originally a Luján Ohlone village site; it is now “several miles” away from the land that has been used before. Now and Carnes Mills bought it as a Black community home. Upon becoming Mills college only White, White Kanaka, and some Asian students were allowed to attend until around the 1960s when Mills opened up to Black and presumably Ohlone and other states Natives as well.

Mills in the Present
Today Mills is performing, scant inclusivity and a social justice focus however, the institution’s Native population is only 7% and they do not pay StuWars. Furthermore, though the Native population is small they still receive money as a “Native serving” Institution, Where is that money going, and where should it end up going?
Thank you to those that attended & supported our most recent panel!

Featuring stories of land return and rematriation from the Ohlone, Pit River, Wiyot, and Tongva territories of California.

Keep an eye out for the recording on our website, seeds of land return toolkit, and more!
This summer and fall I have been fortunate enough to develop and nurture a relationship with amaranth. As a Chickasaw language learner I like to call the plants by their native names in my language, but I quickly realized that the Chickasaw did not have a word for amaranth.

In fact when it was mentioned to one of my language teachers she had never even seen one. I wondered why I felt so close to this plant if my people (I was assuming) never had a relationship with it. I was so fascinated by how such a little seed could move itself to spread across fields and grow into these stalks of hanging grain. Incidentally this fascination was how it got its name in Chikashanompa with the help of my language teachers Fani iskunnosi and Nita’ishki we came up with onush takali homma (the red hanging grain).

Amaranth or onush takali homma seeds can be used as grain for porridge, the leaves can be consumed like spinach, and can be used along with the tops to dye and there are more than 70 species. This is just a few of the ways this relative shares its abundance with us. I often struggle to understand why plant relatives continue to give in spite of capitalism's exploitation of them and perhaps I will never know but I can share what I do.

The history of Amaranth at the point of contact is very much one of exploitation and even erasure, and as a Black Native I can relate to that experience of simultaneously being exploited due to the enslavement of my Black ancestors and also the attempted erasure of my Native ones.

When the Spanish invaded so-called South America the growing of amaranth was outlawed in order to cut off the vital crop to the Indigenous peoples of those lands. They burned the fields and punished those who grew it. The Spanish took the seeds with them as they continued to colonize and spread it in Africa where it quickly became a staple crop among Indigenous Africans due to its seed stock, quick growth, and nourishing qualities.

From Africa many kidnapped Africans braided seeds into their hair for the journey along the transatlantic slave route most notably was collard greens, but some amaranth seeds have been said to be included as well. On the transatlantic slave route the little seeds made their way to the Caribbean where they took root in a popular dish named Callaloo. As kidnapped Africans continued to make their way along the transatlantic slave route the seeds in their hair eventually made it back to the so-called Americas; they made it back home.

This story of forced seed migration, and the adoption of seeds into a culture has shown me how alive seeds are and have always been, they share our histories, and have been braided into our survival and for that I am very grateful.

Chokma’ški Onush Takali Homma
CREATIVE COLLABORATIONS

Images are: collage collab with Chantal Jung for the OMCA “Hella Feminist” show, mural collab with Cece Carpio and Berkeley Repertory Theater, graphic collab with Jackie Fawn, and Masayuki Nagase stone works at Ookwe Park.
This summer, our crew gathered tule with traditional knowledge keeper Diana Almendariz. After allowing them time to dry, we transformed those bundles of tule into a tule boat, and took it onto the open waters in Lisjan territory. In these moments, we envision the next 7 generations of our communities to come, and the future ties re-interwoven with these lands and waterways.
Indigenous cultural items, sacred objects, artifacts and ancestors are held in galleries, museums, private collections, and even decorate non-Indigenous homes and businesses.

Are there stolen Indigenous cultural items in your attic? Have you hoarded or missappropriated something sacred?

The plunders of settler colonialism are still being passed around in wills, deeds, and trusts. Relatives on both sides of these thefts are still here.

As understanding and knowledge of participation in histories and structures of colonial inequality grows, these legacies are being transformed.

Generations of Indigenous struggle and self determination are bringing some of these relatives home.

Participate in Rematriation. Return The Sacred.
Our Himmetka program develops community resiliency centers to prepare for natural and human-made emergencies and mitigate the impacts of climate change.

Including ceremonial space, food and medicine gardens, water catchment, and storage, tools, seed saving, and emergency supplies, these hubs will provide essential, culturally relevant, resilience and survival support in some of the most marginalized parts of our city.

One way to support our Himmetkas is to sponsor something from REI Wishlist: bit.ly/reiwishlist
Our efforts rematriating Rammay have allowed us to share with community the fruits of healing and hope for those seeking to defend their sacred lands.

Rammay has been a place to deepen our relationship with community. In October, our staff and youth hosted land defender Rocio Moreno from the Coca Pueblo in Mexico. The struggles and victories of Coca Indigenous people in Mezcala Jalisco against a major land developer are a reminder of supporting Indigenous land relationships and ways of life.

Rammay is the Chocheño word for "West" and it was given this name as it is located in what is now known as West Oakland.
UPCOMING EVENTS

Returns 11/18-11/20

Rethinking Thanksgiving 11/20

Shellmound 2 Shellmound Prayer Walk 11/25

WISH LIST

Macbooks For Youth

Electric or Hybrid Car

Ocean Kayaks & Paddles

Work Truck

Houses for Indigenous People

Land in Huchiuin

Ya Nuunukne Fall 2022 Photos By: Ines Ixierda, Viola LeBeau, Victoria Montano, Sunnie Ishthimonabi', Windz Taro

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THANK YOU FOR YOUR SUPPORT!
WE LOOK FORWARD TO EVERY SEASON OF REMATRIATION WITH YOU.