

Pat Matheny-White
Interviewed by Stephen Beck
The Evergreen State College oral history project
September 10, 2018

Beck: Hello. This is Stephen Beck. I'm interviewing Pat Matheny-White on September 10, 2018. We're back at her kitchen table. You just mentioned that you wanted to talk about some other things that we really didn't get a chance to flesh out fully. One of them was hiring women faculty in the early days. Do you want to talk a little bit about that?

Matheny-White: Yes, I think that's an important issue about not having women on the planning faculty. There was a letter that was written by, I think, a faculty member from the University of Washington—a female faculty member—raising that issue. As Nancy Taylor has presented, she was the first woman hired at Evergreen, and she was doing all this recruiting of students, etc., and she and I and Monica Caulfield, who was actually my supervisor, but she was focused on reference and planning for the teaching and the reference and outreach to the faculty, etc., and then also would be responsible for acquisitions, but I came on as the non-print collection developed. So we worked together, though she was officially my supervisor. And she and some of the women faculty—Gail Martin, and there may have been some new hires in other areas—women—and so we were involved with the interviews. I remember interviewing Carolyn Dobbs and Betty Estes, and going up to Seattle to interview Llyn Patterson at that time, then De Danaan. And that was a major effort and, I think, a real important effort in the founding of Evergreen to fill that gap. And these women have been very strong leaders and teachers at the institution for years, so it was kind of a pride for me to have been involved with that.

Beck: Do you remember, who was the faculty at the UW who wrote the letter?

Matheny-White: I don't at this time remember her name, and I don't know whether there's a record some where, maybe in the archives?

Beck: But the substance of the letter was "You folks down in Olympia need to get some women on the faculty"?

Matheny-White: Yes, a very strong feminist voice. And so I think that was an impetus for there being a major effort, though it would have been probably an effort that would have been made but maybe not so much as it was.

Beck: I've seen that book of early faculty, the class of '72, and I remember that Carolyn Dobbs is in that book.

Matheny-White: Right.

Beck: Also, I think Llyn Patterson was in there. Maxine Mimms was another. I think there weren't that many women faculty on the first teaching year, maybe a handful of others.

Matheny-White: Well, here's the women. Nancy Allen—this is the first year of teaching. Esther Barclay, she was Special Services. Peggy Dickinson.

Beck: Oh, I remember Peggy, yes.

Matheny-White: Yes, I have been seeing her once a year for the past six years because I drive down the Pacific Coast and then over to Tucson for where I stay during the winter. Peggy is back in Arcada, and she has had a whole huge career of being a ceramicist, doing lots of teaching and very involved in politics. She's her usual vibrant self in the inner-eighties. [laughter] So we stop and have an intense visit, catch up on Evergreen and the world.

Beck: She might be somebody worth talking to about the early years.

Matheny-White: Yes. I remember that she wrote something for the 25th Anniversary Project exhibit.

Beck: Right.

Matheny-White: And then Carolyn Dobbs and Betty Estes and Linda Kahan.

Beck: Jeanne Hahn was in the first year, too, wasn't she? She was in the class of '72 I recall.

Matheny-White: Right, but she may have been the next year.

Beck: Oh, okay. Could be.

Matheny-White: Carol Olexa. Llyn Patterson. Nancy Taylor then became faculty.

Beck: And she was on the faculty on the first teaching year is my guess?

Matheny-White: Yes. Yeah, that's it.

Beck: Is there anything else that you were thinking about with respect to the hiring of women faculty? One of the questions, I guess, that occurs to me is whether there was any resistance to the letter that came from the professor at the UW, and resistance to those of you who thought it was important to hire more women faculty? Or, was it more like, well, of course we should? What was your sense of it?

Matheny-White: I would not have been directly involved with a lot of those discussions, but I just remember the concern of the women on the staff, Gail and Nancy and Monica and I, and I think some of

the other male faculty were very concerned. So I think we went to a meeting or something, and I'm not sure . . . so I don't remember all the politics of it, but I just remember that it was an effort that was stimulated by this letter, and the effort was made.

Beck: You also mentioned that you wanted to say a little bit more about Dave Carnahan, who was pretty important in the early days.

Matheny-White: Yes. He was the Associate Librarian.

Beck: Was he a Library Dean?

Matheny-White: Yes. He and Jim Holley, the Dean, worked very closely together on the development of the multimedia library. And their writing that appeared as the issue of *Library Trends*, April 1971, was co-authored. Because it was the Library not only having non-print and a broad scope of a generic library, but it was to be meshed with media production. And often services that would be in media services or with media production—the collection being there—they're all being integrated.

For instance, Connie Hubbard was a graphic designer for the college, and she was in the Library trailers and she was part of the Library group, as well as Woody Herzel who was the campus photographer. And so when I arrived in the trailers, there was Dave Carnahan's office and Joanne Jerovic, his secretary; Al Sarri, the man who did all of the development of the media production facilities. And then then there was Malcolm Stilson in the back, and Kay Yutesonomia, who later became Sullivan. We were previewing films regularly and she ordered films.

Beck: Who was that again?

Matheny-White: Kay Yutesonomia, who became Kay Sullivan. She continued to be the film contact for either renting or purchasing. We used to have these community gatherings of previewing films, and other staff people. And Nancy's office was there, so when I arrived my desk was outside of Malcolm's little cubicle. Then I went into Nancy's office when she got on the road and started recruiting, and Monica Caulfield also had her office. And then Jim [Holley?] was in the Probst Building, which was a separate blue building that had once been a slaughterhouse.

Beck: It's an old building that was on college property?

Matheny-White: No, it was a metal building, and then we had all these other trailers. The faculty was in one and the Library was in one and I think other staff. And the Probst Building was the administrative. Anyway, those are some of the images of them. But I did want to talk about Dave Carnahan as a very

key person and a great support for me in developing the collection, and how it would be distributed, and contacts with all of the college media services organizations.

Beck: He was a big support in that he was a very strong advocate for building the non-print and the media collection?

Matheny-White: Correct. Also, as a person to advise about what would work and what we could do differently. He was interested in that. So he was fully committed, and has spoken—and has continued to speak—very highly of our having the best college library in the country. Anyway, that’s an important thing for me to—also, we had a resident real student that was employed in the Library who did meet and give and provided a student perspective during the planning year.

Beck: This student was involved in planning the development of the non-print collection and the Library generally?

Matheny-White: Yeah, he was in the Library. He wasn’t directly with the non-print, but he was in the trailer. He had one of the other desks in the room. [chuckle] He was a poet, so one of the first publications that came out of Evergreen about the curriculum, designed by Connie, is like the first statement of what Evergreen was all about, and he was the author of it.

Beck: Do you want to read any of that?

Matheny-White: Yeah, that’d be kind of fun. [chuckles] And it’s a beautifully graphic design.

Beck: Very simple.

Matheny-White: Yeah.

Beck: Got the original Evergreen lettering.

Matheny-White: Yeah, Connie developed that, as she did develop, with consultation with Sid, the logo for Evergreen. It’s still survived, though it’s done in a more—

Beck: It’s been stylized a little bit differently.

Matheny-White: Yeah.

Beck: Connie and Sid collaborated on that original design?

Matheny-White: Right, we were all working together all the time. It says:

Where the best ideas of students and teachers are combined to form a program unlike others, emphasizing cooperative studies centered around the practical problems all of face, seeking to understand them through the coordinated efforts of many disciplines working together. You won’t be sitting back and listening while someone else

does the talking and the thinking. You will be expected to participate, because that's how you learn. And that's how answers emerge to the complex questions you and your group will face.

While there will be no standard vocational tracks, such as schools or nursing or engineering, you will have the opportunity to pursue your special interests through contracted study, working with an instructor to design a program suiting your needs exactly.

Through independent projects, you will contribute to your groups through internship programs where you work in the field you plan to enter. Through . . . who knows? At Evergreen, you will be expected to take part in the planning of your future. The only limit is your imagination.

- Tim Moffitt, Student

Beck: Oh, Tim Moffitt wrote that. Okay. I've heard that name. I'm not directly familiar with him.

Matheny-White: Yeah, he became a librarian and various other pursuits. I think he's working for a non-profit somewhere. I haven't seen him for a while. He made a statement in the 25th Anniversary publications.

Beck: So Tim was working at Evergreen before the first teaching year?

Matheny-White: It was during the planning year. He was a library assistant or something. I don't know what his title was exactly. I guess I could find out somewhere.

Beck: But he was a student elsewhere and then became a student at Evergreen?

Matheny-White: Actually, I think I have—yes, I do have his resume here. Timothy L. Moffitt, Library Reference Assistant. At that time, in 1970, he worked for the Census Bureau. Attended Foothill College, California, '66 to '69 and San Francisco State in '70. He'd just come driving up the coast, or came to the Northwest, drove into the parking lot and probably had a conversation with Monica. [laughter]

Beck: All of a sudden, he was working in the Library.

Matheny-White: Right. And also we had another—Zimmerman was his last name. But then there was another important group of people that were working in the Library, and that was because of an assistant to the Deans, Ken Paull. He had worked a long time in State government. He was to be sort of Operations Manager. He brought people in under a program called New Careers. Lucy Enriquez was hired through that program, and a woman named Alice Douglas. I don't remember some of the others. Both Lucy and Alice stayed on after, Alice only for a few years, but Lucy retired from Evergreen. She became the documents person working with the U.S. Government documents in the Library.

But some of them had various careers, or they needed a career, so it was an opportunity for them to learn technical skills or whatever. They were working as assistants with us. So I remember, we

ordered all of this microfilm for Special Collections and for Periodicals. They all arrived and we had this big party. I saw this image of Jack Webb, from the faculty, Monica, Tim, Alice and I smoking cigars for our first arrival. [laughter]

Beck: May I see that by any chance? Thank you. Oh, that's wonderful. Celebratory cigars.

Matheny-White: Yeah. I mean, it was really a group effort and a lot of camaraderie. Also, this is a photo of all of us at Millersylvania State Park at the first retreat. We used to meet a lot, having workshops etc. And an important learning process for me was going to workshops on racism. It really opened my eyes. All of us—staff, faculty—everybody was involved with this effort and this new college.

Beck: You mentioned workshops on racism. Were there workshops during the planning year and the first year of the college, or was that something that was organized within the college?

Matheny-White: I think it was in the first years of teaching. Because another major effort was to hire minorities on the faculty that first year of teaching. To focus that effort, Rudy developed the program on minorities. I forget the name of it.

Beck: I think there was a program called something like Contemporary American Minorities or something like that.

Matheny-White: Yes, that's it. Along with that—and just efforts to kind of combat that—there was also, along with not hiring women in the first planning faculty—Rudy was the one minority, as they called it then. But also just the times, as staff expanded and as needs were met.

First of all, these retreats and so forth was a lot of community building. Willi Unsoeld was there, and there also was a retreat at a camp near Mount Rainier. I can't recall the name of it now.

Beck: We've had retreats at Pack Forest.

Matheny-White: Yes, Pack Forest. I remember the first one happened. Unfortunately I had to go to a family reunion, but there were all these stories and photos and lore from that first retreat. [laughing] Anyway, it was a learning experience on so many levels because of being involved with the planning of the curriculum, the planning of the Library, and doing it as a team effort. It was quite overwhelming at times. [laughing]

Of course, Malcolm Stilson was a wonderful first person that I met. They became like my family here.

Beck: And he wrote all those musicals about Wintergreen College, wasn't it?

Matheny-White: Yes, yes. [laughter] That's quite a record for Evergreen, his wonderful humor and satire. It relieved a lot of the tenseness of the place. [laughter]

Beck: And the tenseness around just differing opinions about how the college should be developed and all of those kinds of issues.

Matheny-White: Yes. We could almost like see the smoke billowing out of the planning faculty [laughter] trailer.

Beck: From what you were just saying, it sounded as though there was a general attitude of "Let's all just pitch in and do what needs to be done." Right?

Matheny-White: Mm-hm.

Beck: Without a lot of distinctions among staff and admin and faculty and students and so forth. But some of those differences started to really creep in and become more important, or were treated as more important.

Matheny-White: I think it was an agenda of the time, and it did get generated out of the intense discussions, and then the intensity of each of the areas—the Library and Student Services and so forth—of how to support that sense of the interdisciplinary coordinated studies effort. So it had to all be coordinated and everybody be involved in some way or other. And it was small. You had lunch together and you played touch football. It was an amazing time.

Beck: Did you want to say any more about some of the differences between staff and faculty, and [how] librarians are treated sometimes as one and sometimes the other?

Matheny-White: The organizational chart for Evergreen Library was a bit different than in most places because primarily, I think, Jim's vision of the librarians being faculty and totally integrated into the academic part of the college. He envisioned, for instance, having these vendors take care of the cataloging processing and so forth, which, from our experience, didn't work as well as one would want, especially with the non-print. Xerox Bibliographics, the vendor for that, did produce the first card catalog and a microfilm copy of it that was available to people in the public. But it was mostly the books, if not all, because they were not able to accomplish all the processing and cataloging of the non-print.

There was an intention for that operation [to not] be that large in the Library. So I had to take what was a reality and develop Technical Services staff, as would normally happen. But all of the people

were what we called paraprofessionals and they were under the Civil Service, which didn't really match the level of their responsibility in many ways. So then we worked within the administrative positions.

Beck: When you say they don't match, are you saying that they were doing work that was above the grade that they were classified?

Matheny-White: Yes, they didn't fit into the classifications. So then there would be administrative exempt. That's what I was before becoming faculty. And then catalogers, there would be a professional, but that changed also as people came in with experience, like your mother. So we were breaking the mold. The rigidity of a classified system didn't fit with the way we wanted. So the librarians would be faculty, and so all of the other would not be librarians, but would be functioning at a high technical level or at an administrative level. So, we were blurring the lines, and there would be conflicts through that process, because we had faculty privileges—and they were seen as privileges—and the other staff did not, and whether there was an equal voice in all of that.

So that's why I, through all of this kind of group development and ways to function, I developed this . . . way of governing where . . . what's the word I want? . . . where everyone has a voice.

Beck: Is it kind of a community consensus?

Matheny-White: There's a word for it. [laughing] Consensus. Consensus building. So that everyone was heard, everyone was in the room. But it also takes a lot of prep work of being in contact with a lot of people for them all to understand the issues, and then come and listen to other people's point of view and come to a decision. So I think that we were trying to flatten the organization, but people would end up still with their positions. But it was a way to work with conflict to come to a united decision. And that hasn't always been happening. I was kind of unique in doing that.

Beck: My experience is limited in this, but it's enough to tell me that making decisions by that kind of consensus process takes a lot of time. It takes the preparation time, but it also takes kind of some going back and forth from, where is the difference of opinion? What really underlies it?

Matheny-White: Right.

Beck: And that takes a lot of time.

Matheny-White: Yeah, it is a conflict resolution process. But you make the best decisions, and you have the best working conditions for people. It's a very humane way to function.

Beck: Right. Even if people don't get their way, they at least get the sense that they were heard. They understand why the decision might have gone a way that was different from what they wanted in particular.

Matheny-White: And they knew what my decisions were based on, that kind of consultative process.

Beck: Right. So the rationale of the decision was really transparent in that kind of process. That's a real value I think a lot of people hold.

Matheny-White: Yes, and that doesn't happen, or as much as it should.

Beck: Right.

Matheny-White: Because there continues to be that kind of tension of where you're a State institution and you have to fit into a kind of authoritarian organization, when that isn't how we want to function.

Beck: The official structures are quite hierarchical. Some people are vested by the State with decision-making authority. Other people need to work there but don't have that authority.

Matheny-White: Right. I mean, it is a reality that's how it has to be, but within that framework, you can still practice humane ways of functioning together.

Beck: Yes, yes! But you have to be wily about it. You have to find ways to, well, as you said, blur the lines. That is, make the substantive decisions—

Matheny-White: I feel that a leader of such an organization has to be consultative and have a lot of the information, so you're pervasively consulting at whatever level, but clearly the decisions are made in a consultative process.

Beck: Right, and you need to be listening carefully to what people are saying, keeping in mind all of the various constraints that you have to work within and the values that you're trying to promote.

Matheny-White: Yes. And that was an important thing for me that had a core with the planning year and how we functioned. And it was extremely important to me.

Beck: Yes. But it also seems that you have to keep in the forefront the value of making decisions in this consensus-building model. Because there's always going to be a demand to make a decision quickly, and efficiency is kind of a standing value within institutions, so there's always going to be, as it were, a prevailing wind towards quicker decision-making.

Matheny-White: But if you also have processes of communication and open communication at all levels and promote that, then you can make a decision. You can justify or think about the decision in that context, so you know what the issue is.

Beck: Right. So, if there's an open flow of communication in all directions, then it will smooth the way for that kind of consensus building, it sounds like.

Matheny-White: Right.

Beck: That makes a lot of sense to me. Then it becomes more difficult if the communication lines are shut down, or people no longer feel as though they are as free to speak their minds, because then the information isn't available.

Matheny-White: And there will be conflict, and as a result of conflict, there will be people not feeling they can express themselves, as you say.

Beck: You can't get a group of people together and not have conflict. [laughter] Right? It's just in the nature of human beings.

Matheny-White: That's right. And that, for me, was an important issue throughout, because I had to be an arbiter between staff, and then be between staff and the public. And I got into some very tough situations. I learned who I was in the midst of that.

Beck: Yes. [laughter]

Matheny-White: And how to resolve and work through some of those issues, because they were there. Media loan, when people wouldn't return things. [sighs]

Beck: You think they know how to work something and then it turns out they don't. Damage the equipment perhaps.

Matheny-White: Or, you have to pull the plug when something is or isn't happening. Right.

Beck: Yeah.

Matheny-White: Okay, so we ought to proceed with the rest of my life at Evergreen.

Beck: There's a fair bit to talk about. One of the things that we talked about last time is your project work and your teaching. We could talk about one or the other, but you indicated that they really were pretty well meshed together.

Matheny-White: Yes. Yeah, I'd like to talk about my transition into teaching. I had to apply to be faculty. I remember I was interviewed by Rudy Martin and Dave Marr. The change for me was from

being Technical Services—I was always oriented in collection development toward what was in the curriculum. I had the time then to be at the Reference Desk, and I drew a lot on what I knew as a cataloger and knowing the collection.

Over time, it was to develop a program or decide to go into a program to do full-time teaching. I had an idea for a program and I got a sabbatical for six months, did some research, and then that resulted in my planning a program called Form and Content with Hiro [Kawasaki]. It was an interdisciplinary program within the arts.

My sabbatical was on late 19th, early 20th century art. This was the key for that. It was an exhibit called Color and Form. It included Kandinsky and Paul Klee and all these people, [the] beginnings of abstract art. My main thesis that I was thinking about was that one aspect of this was that painters, artists, were trying to attain to music, which is the more abstract, non-material form of art. I discovered that I really needed to know French and German to pursue that, but from it, developed the program.

But it changed, as happens at Evergreen [laughing] because of student demand. I don't remember whether it was a . . . what did they call the entry level?

Beck: Core?

Matheny-White: Core. Yes, it was a core program. There was a demand, so then Chuck Pailthorp—now Charles Pailthorp—and David Powell were added to the program. I was part-time in fall teaching a music module.

Beck: This was fall of what year?

Matheny-White: It was fall of 1980. I taught the music module in the fall, and then in the winter, I went in full-time. David and Chuck were to move out and I was to move in. I did do seminars with them, but I was under a huge amount of stress that fall because I was trying to be half-time and half-time, which never works. Anyway, they wanted to stay in the program, and questioned whether I should come on.

Beck: Ah. So Chuck and David wanted to stay in. I see.

Matheny-White: So there was a bit of a conflict there, but we worked it out. [laughter] And it was a real success for me. I got to work pretty closely with Hiro, and I learned a lot. It was very difficult, first-time teaching, going into a conflict situation. But it worked. It worked. I continued the music, but also contributed a lot of the lectures or visual material as well.

Beck: Was it a full-year program?

Matheny-White: Yes, it was.

Beck: You were in it through winter and spring?

Matheny-White: No, just winter. Then Chuck wished I was staying through spring because he picked up on the music module. He almost begged me to come teach. [laughter] Anyway, we gained our trust as a team and we did a really good program. Very successful.

The next time I taught, which was in spring if 1983, was Experiments with Sound and Image: Roots of Modern Art and History again, and this time with Bill Winden and Will Humphreys. Bill did the music and I did the visual art in terms of content presentations and Will, with his philosophy cultural background. That was an amazing program. One of the highlights for me was a student that I had who had come into the program—this was in spring—from taking science classes and she . . . I'm going to blank out . . . anyway, she saw all the connections of what she was studying in science and what I was presenting artistically because it was all this abstract art. She had an exhibit and also was able to—so those kinds of wonderful interdisciplinary changes in ways of thinking based on what was happening at that time period in the arts.

Beck: Was this student an artist as well a science student?

Matheny-White: Yeah, yeah. It also fed into her creativity in her artwork, which she hadn't been doing for a while. So she made all of these interesting connections. Those kinds of things are rather exciting in my teaching, because I'm presenting often content that the students in the arts haven't seen before and so it stimulates them in their artistic production.

The next time I taught, which was in winter of '86, it was Perspectives in American Culture, a multicultural arts-humanities program. I taught with Gail Tremblay, Craig Carlson, a woman who was a filmmaker who is no longer here—can't remember her name.

Beck: Not Sally Cloninger?

Matheny-White: No, no, no, no.

Beck: But just somebody who was here for . . .

Matheny-White: . . . a few years. I think that was it. I learned a lot from Gail and Craig. Gail was intending to teach this with Stone Thomas, and then he had to be pulled out of teaching, so she was in a position of disappointment. [laughing] But we really developed a wonderful program. I did an ethnomusicology of American music within the program, and it was a learning experience for me. Also at this time I had done the Chicano/Latino Project, and I was interested in culture and music and so forth. I remember the times I spent with Gail listening to Native American music, because she was very

open to—and she brought over her LPs and we sat and talked, and I listened to all this wonderful music. It gave me a whole other level of understanding. Then I taught jazz and blues and the whole gamut of American music, and had students doing a research project. And I gave a presentation on Chicano/Latino culture. I learned a lot about teaching from Craig, and about honoring elders, just kind of in ways of knowing.

Beck: You mentioned that you'd finished your Chicano Project at this point. Do you want to say something about that project now?

Matheny-White: Sure. Can we backtrack once more if we're returning to projects? And also this is the first collaboration with Sid, which happened in the planning year and the first year of the college. Sid worked with Jim Holley in developing a collection of prints from local printmakers. What they developed was that they would purchase a print from some of the master printmaker teachers and a print of one of their students. It was this wonderful, wonderful project.

So Sid and I spent time going and visiting artists, and I assisted with the—I think there was a jury that then selected the work. Then one of my assistants, Paul Asman, was involved with the preparation of the collection for exhibit. And there was a nice catalog in which Jim paid tribute to this being a collaboration with Sid and me, and ended up in our marriage, which would have been in '71. [laughing] So, that was the first collaborative project.

Beck: May I see this? So this is a kind of a guide to the prints?

Matheny-White: Yes, and these prints are in the Library collection. I think they're in the Evergreen art collection, they're not in the Library proper now. But we acquired those prints, and then Jim selected a few additional. They were the core of the art collection at Evergreen.

Beck: How wonderful. And this was '71?

Matheny-White: Mm-hm. The Chicano/Latino Project began in the '80s. Sid had been getting disillusioned with the current artwork being produced—abstract, etc.—and was interested in art and culture. He had contacts from his having taught at Oregon State University and the University of Oregon, and in particular, Jack Irely, who was like a person who knew everybody up and down the West Coast.

Through him, when Sid became the Gallery Director, he decided he wanted to do art of the people, and Jack suggested Isaac Shamsudin, who was an African-American artist in Portland who did murals, so his artwork reflected positive images of his culture, of his community. Sid met with him in his

basement with many, many paintings rolled up and prepared for presentation. As a result, he did an exhibit of Isaac's work.

From there, he was interested in doing more multicultural artists as cultural interpreters. That was kind of the core of a whole decade plus of developing that kind of exhibit. As part of that, he wrote a grant to the Humanities Commission. The consultant was a Chicano art scholar, and Sid then spent time—we did—going and visiting not only artists to be included in this inclusive, multicultural Northwest exhibit, but also to interpreters—art historians and people in the cultures. We visited with . . . I can't remember them all, but anyway, it was a pervasive mass visitation and writing of a grant.

Then, as it was reviewed by the Humanities Commission, they said it was too broad and it should be narrowed. For some reason, Sid was sitting in Mike Hall's office, who was then working with Student Services, and there was an image—a poster—by Daniel DeSiga. Sid inquired of who he was, and as a result of that, the Chicano/Latino Project happened.

Beck: Let me ask about the original project. You were surveying and talking to artists really from all walks in the Pacific Northwest, not just limited to Washington State but really outside of Washington as well, would you say?

Matheny-White: Yes, I think it included at least Washington and Oregon.

Beck: Then you narrowed it down to Chicano/Latino artists within roughly the same area?

Matheny-White: Mm-hm. Actually, we expanded that, so we were visiting artists in Idaho.

Beck: But it was focused on living artists presumably?

Matheny-White: Mm-hm. Daniel DeSiga knew a lot of these people, so he was the first rich resource. How Mike Hall knew him is that he was teaching at . . . oh gosh . . . Cesar Chavez College, which was just south of Portland. He was working with students in the art department, but he also was making murals. Then we connected with Alfredo Arreguin in Seattle and many of the other artists. And we did a whole survey of all of the murals. We got funding from the Humanities Commission to do this then. We got slides of their work, and documented it.

This was published in an article in the *Metamorfosis Northwest Chicano Magazine of Art and Literature* at the University of Washington. This was like a first. People sort of knew each other, but there really wasn't any concerted effort to acknowledge that this community of artists existed in the Northwest. It was original research. But we also found folk art and went into community centers and looked at the walls and talked with people.

Beck: A lot of it was art in the community.

Matheny-White: Yes.

Beck: It wasn't just art that was sitting in studios somewhere.

Matheny-White: Right. Alfredo was one of the most successful. He came from Mexico to the University of Washington as a student. He had had a one-person exhibit at the Bellevue Art Museum. I think he was with a gallery in Seattle, too.

So we had many of these interesting meetings [with these artists? 00:59:09]. Did what we called field research, and then we documented and collected, so there are directories of murals, there are a whole slide collection. Then we acquired posters, and so there now is a repository of Chicano/Latino posters in the Evergreen archives, and many of them now are on the walls in the Library and elsewhere.

The most recent activity with this project was I worked with Paul Gallegos in doing a one-day exhibit from the collection, and he also provided money to frame more of them. We had this one-day exhibit in a gymnasium for a Latino youth conference.

Beck: When was that?

Matheny-White: 2013-14, something like that.

Beck: Just a few years ago.

Matheny-White: Yes. So, it's alive and well. The collection has been videotaped as a promotion for another Latino conference. We also received a collection of prints for the national traveling exhibit of Chicano art that was planned in LA. We received some prints from there, so those are also on display.

Through all that community effort of all these artists and scholars, we were able to enter into those communities. Sid and I would go places and some people would talk to me, sometimes to him, so we developed a lot of skill in talking with people.

That had started when I taught the Experiments with Sound and Image, and I remember that spring of '83 that Russ Fox and Jacinta McCoy appeared at my door and asked if I would have time to talk to some of their community studies students about how we did that. Sort of this spontaneous thing.

I talked about remembering the first interview—I think before the Chicano/Latino—where we met with the leader of the El Centro de la Raza. We went to lunch and he wanted to know who we were. So we told our stories and he told his, and that was the basis for his deciding to cooperate. That's

what I talked about is you have to know who you are in terms of your culture to then have cross-cultural discussions.

Beck: When you said you told your story, you told your own story, not the story of the college.

Matheny-White: Yes. I said I was from Blackduck, Minnesota, and I lived just south of Red Lake Reservation, and I had an extended family. You know, kind of what my values were, what the core of them were.

Beck: When was this published, the *Metamorfosis* [article]?

Matheny-White: 1983.

Beck: That's presumably also in the collection at Evergreen in the Library.

Matheny-White: Yes. This is co-authored with Sid and I, and we continued then with this collaboration of doing whatever print research there was available. Because I was collecting things as we were going around as well as collecting artworks. Sid then got funding to do a traveling exhibit of Chicano and Latino artists in the Pacific Northwest. There's a catalog for that, and I did a little bit of bibliographic work, and I was the research person for this.

We met with all of these artists. Again, a wonderful collaboration with Lauro Flores who's been the head of the Spanish language and culture or whatever it is department at the University of Washington. We met Erasmo Gamboa, who is in Chicano studies. Tomás Ybarra-Frausto, who used to teach at the University of Washington. He was at Stanford, and then he worked for the Rockefeller Foundation. He was a dear mentor for us in all of these projects. Then all of the artists. Cecelia Alvarez, Alfredo Arreguin, Arturo Artorez. All of them became close friends. They're all here in the exhibit catalog. So that's what I contributed, my experience with all of that in that program, Perspectives in American Culture.

Beck: I'm interested in this because right now there's a movement in the faculty to have Latinx studies, so this is some history in the college that that group might be able to draw upon.

Matheny-White: Alice Nelson knows the collection, and she's used it. The other new faculty member—not the newest but the one that [came before]?

Beck: There's Catalina Ocampo.

Matheny-White: Yes, Catalina I've met. They did that wonderful tribute to Sid and I when they had their students do artwork after looking at the Chicano/Latino collection.

Beck: Wonderful! So the history is being remembered and put to use.

Matheny-White: Yes, there is a legacy going on there.

Beck: Good.

Matheny-White: After the Chicano/Latino Project, the Washington Centennial is happening. So we decided we ought to have that history expanded. It wasn't all white folks coming on stagecoaches. [laughing] That opened a big new project, where Sid worked with a proposal to the Centennial Commission. It was to gather materials and have an exhibit, one that toured and went on the walls. And then we had a discussion with . . . the Asian American Governor of the State.

Beck: Was that Gary Locke?

Matheny-White: Gary Locke. He wanted an exhibit that could go into the malls. It was semi-successful because of the development of how it would be displayed. But it was still out there.

Beck: When you say semi-successful . . . ?

Matheny-White: Well, to design the exhibit and the structure to be able to be freestanding. You couldn't original photographs or any artwork or whatever, so a lot was involved with reproducing and enlarging images. So, within the timeframe, we did very well, but then we worked with other people after that, particularly the Northwest Folklife Festival people, who had exhibits at the festival. There were more companies that were developing exhibit structures and ways to do that.

Beck: This was the Peoples of Washington Project?

Matheny-White: Yes.

Beck: So the exhibits went to the Northwest Folklife Festival, or series of festivals. Right?

Matheny-White: It went one year, but Sid became a consultant with them for a lot of other exhibits. Also he was a consultant to an organization that put on the Fiestas Patrias in Seattle, which is a Chicano/Latino festival. We also did a book. Made a proposal to the Centennial Commission for a book. That was published by the Washington State University Press. It's essays and images.

Beck: I'm going to kind of leaf through it. So there are essays, photographs.

Matheny-White: This meant that Sid was going into homes and into the closets and pulling out photo albums, going to museums, all looking for multicultural images. The image that's on the cover is one of the most multicultural images. It has men, it has women . . .

Beck: It looks like it's a camp of logging or a mill?

Matheny-White: Yes. It is millworkers, Bay City Lumber Company. There's a whole story about how that was acquired.

Beck: Do you want to tell that story?

Matheny-White: I don't know whether I can remember it all. I won't remember names. This is something with my fibromyalgia chemical sensitivity brain. We went to the museum in Hoquiam. We'd have to keep probing and trying to find these images, and she suggested we go over to this Liberty Tavern because there was a man there who did a lot of historical work. So went into this tavern [laughing] and started looking at the walls, and here were all these wonderful historical photographs. So Sid is looking, and all these guys at the bar are wondering what's going on. Then we get to talk with the owner, whose name I can't recall. But it is true that he was very interested in the history and so forth, and we ended up walking out with this photograph.

Beck: Wonderful! So he shared the photograph with you and gave permission for you to reproduce it?

Matheny-White: Yes. It's been on posters. There's women, children, a whole diversity of Filipino and Slovakian . . .

Beck: Did you mention the date that that photograph was taken?

Matheny-White: Well, shame on us. We might have talked about it. No, I don't think he did. I may have the credits elsewhere here. Here we go. Here's our full credits. Millworkers, Bay City Lumber Company, South Aberdeen, circa 1919. Bronco's Liberty Tavern Historical Museum. [laughter] Elevated the name. But it is Bronco is who we talked to.

Beck: Good. Tavern and Historical Museum. That's a good combination.

Matheny-White: I understand he also had a museum of the red light district in a warehouse or something like that.

Beck: It's a history that's often forgotten.

Matheny-White: Anyway, so this was a publication, and a very first in educating people about the peoples of Washington. It's been in demand in schools, etc. There were all of these people that we met with regularly. [sighs]

Beck: I can tell that it was a project that you had a lot invested in; that you learned a lot from.

Matheny-White: Yeah, because the exhibit toured, as all of Sid's exhibits, to libraries and schools and museums. It toured beyond the Centennial. Then we had a big celebratory Peoples of Washington

weekend at Evergreen in 1988 to celebrate the Centennial. It brought in local people to perform and talk. Larry Stenberg was a big organizer of that.

Beck: In this project, did you also look at some of the darker sides of our multicultural past?

Matheny-White: Yes.

Beck: It's easy sometimes to treat multiculturalism as though it's all one big, happy family, but we know, of course, that it wasn't.

Matheny-White: Right. I hope that we—I think that we met a balance there. A lot of it was the specifics of the struggles and the issues, injustices, etc. of the various groups. But also, there are immigrant stories that are pervasive. They are unique, and yet there is some things that are. We wanted the people to tell their story. This is a peoples' history. So that's why we had scholars who wrote essays, but we also had the voices of the people. That's what this was about. This was to be quotes from people, giving maps. It's a really powerful educational tool.

Beck: So they told their stories.

Matheny-White: Mm-hm. And also, the scholars were community historians. Esther Hall [Mumford], who is a black historian in Seattle. And Dorothy Cordova who worked on the Demonstration Project for Asian Americans, Filipino. Doug Chin, historian, Seattle Chinese community. Vivian Adams, Curator at the Yakama Nation Museum. Bettie Sing Luke, Program Director, Project Reach. [Unintelligible 01:18:38], folklorist, Washington State Folklife Council. They were sources for finding peoples' voices, but also we would go to museums, and then somebody would suggest that Sid go see Mrs. Barbara Love, and that's where he ended up in her attic and interviewed. So we tried to keep it the peoples' voice, and through these people who had access to organizations, but who also were involved in their communities.

Beck: So it was really close to the original sources, as close as you could get.

Matheny-White: Mm-hm. This was the first history of the state from that perspective. And I know that it influenced one of the major authors of histories of Washington and his bibliography changed and his narrative changed when he made new editions after this. Anyway, it was widely distributed and widely critiqued. Volumes of all that documentation is in Sid's archive at Evergreen. Then this is a guide that I did, with Sid's assistance, for the archive that's at Evergreen.

Beck: It's a Guide to the Peoples of Washington.

Matheny-White: Mm-hm. I don't know whether it's still on the wall, but there's a wall up in the third floor of the Library to the right of the stained glass, a little exhibit space. In a year or two or so, there was an exhibit of the Peoples of Washington on the wall—selected—thanks to [Steve Davies? 01:21:04].

Beck: I'll have to go up and see if it's still there. You were working on that around the Centennial, so presumably late '80s, early '90s.

Matheny-White: Mm-hm.

Beck: You said you retired in '95?

Matheny-White: Correct.

Beck: Were there other projects that you were doing after the Peoples of Washington but before you retired?

Matheny-White: There's something that happened in '92. But I'd like to switch back to my teaching, because this all meshes with that. My next teaching was Washington Centennial Future/Past Connections, an academic program that I taught with . . . oh, darn . . . he was a political scientist. No longer here, but alive.

Beck: Not Beryl Crowe?

Matheny-White: No.

Beck: Somebody from a later period in the college's history.

Matheny-White: Yes.

Beck: Larry Mosqueda?

Matheny-White: No. Political scientist, historian. Knows his Washington history. He used to give the analysis of the results of the elections to the community. If I keep talking, I'll remember his name maybe.

Anyway, we taught this program. His perspective, of course, was history, politics. We brought in people to do geography. We brought in an archeologist. Trying to look at the state from all these various [perspectives]—political economy and culture, including multicultural history. So I drew on the Peoples of Washington material. The next year I started drawing on my art history of the Northwest. Because we taught again, but this was a Pacific Northwest program. It was Pacific Northwest History. So, the Washington Centennial was in spring of '89 and Pacific Northwest History in 1991. And that was

an academic program on Pacific Northwest history and culture, political economy, art history, including multicultural history. Ken?

Beck: Ken Dolbeare?

Matheny-White: Ken Dolbeare. Oh, thank you! Oy! Well, this has been a while. [laughter] Yeah, a political economist. He was learning a lot and I was learning a lot. Erasmo Gamboa couldn't come down for a lecture. I used to bring people in to give lectures, some of the people involved in the Peoples of Washington Project. So Ken said, "Why don't we give a presentation on what multiculturalism really means?" So, there I was.

But fortunately, there's these wonderful people that work with this REACH Center [for Multicultural and Global Education]—Bettie Sing Luke I was mentioning—that have done this wonderful prospective on—and this was something that was important to Sid and I is learning about the diversity within a culture. So I was able to show this spectrum of identity within a culture of someone who immigrates, and then how they acculturate, or whether they become totally American, and a person can be anywhere in that prospective. And then, of course, there are unique qualities within those cultures. So it was a kind of inspired, semi-successful presentation, which was inherent in what we were reading and teaching, but I was able to pull it together.

Then in the Pacific Northwest program I had a seminar that was quite wonderful. There were three Filipino people in the program. One was barely speaking English, one was totally Americanized in the sense of not identifying to his specific culture that much, and then a woman who was white whose father was Filipino. Her mother was the person who worked outside of the home and her father took on the domestic and the child raising. So she would turn us all on our heads with gender issues [laughing] because it's a change of roles in her home. So we had this whole spectrum. Then an African-American student injecting, "What is culture?" From more of an injustice point of view, which was very good for us all to hear his story. So I was trying to get stories from people and to think about what their culture was. I said, "Well, you are a student in an academic college. That's one way you've chosen to be in how you're defined." So, to try again to think about who one is within the context of interacting with others.

Beck: Right, whether it's multiple overlapping cultural groups.

Matheny-White: Mm-hm. Then my last teaching—because this little resume I have here ends before I left—was Pacific Northwest History Art History, and I taught it with Joe Feddersen and . . . it'll come to me.

Beck: What did they teach?

Matheny-White: She's an artist, but came back to her art through coming into the program to teach. She was an MPA, but she studied art at WSU.

Beck: I do this all the time myself and I have to talk my way back to it.

Matheny-White: It'll come to me.

Beck: For some reason Sandie Nisbet keeps coming to mind.

Matheny-White: No. It was a wonderful collaboration. I designed most of it from having done a lot of research then focused on artists, and worked a lot with the curator at the Tacoma Art Museum who had done an exhibit for the Washington Centennial. Then I connected with historians and people at the Portland Art Museum, the Oregon Historical Society. So, pervasively gathered this huge slide collection of artists. We also had a lecture series of artists to talk about if there were specific aspects of being in the Northwest in their art or, again, who they were as artists within a cultural context. I think it was quite successful. It was just one quarter in the spring of . . . I left in '95, so '93 probably. And I had a wonderful time with Joe and with—see, I thought I could get it there. [laughing] Oh, it's terrible! And I had a pneumonic but I've lost it, too. I'll let you know. I'll let the world know in the transcript.

Beck: Was it Lucia Harrison?

Matheny-White: Yes! Lucia Harrison. Thank you! She was great, and I felt good about Ken having recommended to her to come into the program. She had her last years at Evergreen was as an art teacher. She was able to be an artist within a social, cultural context, because she had been doing this abstract work at WSU that didn't have that much meaning to her as much as being in public administration did. After Evergreen, these projects continued. I left and retired in '95 because of the chemical sensitivity. Plus, there was another whole career continuing to collaborate with Sid.

So, projects. These are Sid White/Pat Matheny-White productions. The first, in 1992—Sid had it as '95—was *Founding Visions*. Sid had done a television program and they'd done some closed-circuit programs interviewing various people on campus. Most of the sources for producing *Founding Visions*—which is a video production—were this *Dreams and Goals* series that he did in 1974. He was asking people, how was Evergreen progressing? In that series, there's one, "Dean Clabaugh is the beginnings of Evergreen." He was here before Charles McCann. And then there's a 15-minute one of Charles McCann; a discussion amongst Merv Cadwallader, Don Humphrey and Charles Teske.

Then the *Dreams and Realities*, 18-member planning faculty, and this one he filmed—it was incredible—where he had them speak on audio of what were their dreams and goals for Evergreen, and

then what was the status of them? He filmed them sitting around drinking wine, and then meshed the audio and the video. Uh! It was quite a production, but an important one. It was checking in on how people were doing and getting it recorded.

Then there were other planning agendas—William Aldridge, Richard Alexander, Richard Jones and Rudy Martin discussion. Another one, Winnie Ingram, Tina Petersen and Pearl Vincent. Pearl is an important staff person.

Beck: What did Pearl do?

Matheny-White: She the secretary for the Provost or the Dean. Academic deans, I think. Dick Nichols, who was the first spokesperson for Evergreen.

Beck: Later County Commissioner.

Matheny-White: David Carnahan on planning the Library. Tom Rainey and Willi Unsoeld, two very different perspectives on the world. [laughing]

Beck: I've seen that one. That's a discussion about—I think it's surrounding the first faculty meeting. That's in the background of the discussion.

Matheny-White: Then they had a panel discussion, Evergreen Then and Now, in 1975. We excerpted from all of those sources and others, and gave a little thumbnail portrait at the time of the Evergreen planning community—the academic planners, the planning staff. And who was still at Evergreen, and who were emeritus retired and who were deceased? I just went through it and William Aldridge and Larry Eickstaedt are the only ones alive from the planning faculty.

Beck: But in '92 or so, there was some excerpting from those videos from the '70s.

Matheny-White: Right. It was called Founding Visions. It's somewhere, in archives or . . . I have copies.

Beck: But it's a video production, so it might be on the online visual archives, which is a wonderful resource that we have.

Matheny-White: Yes.

Beck: Were there interviews of people reflecting back? Did they go and speak to, say, Bill Aldridge?

Matheny-White: No, this was strictly trying to get the message out about the real beginnings of Evergreen.

Beck: Right.

Matheny-White: Sid continued to consult with people in the Northwest on various exhibit projects, so we used to collaborate on that. We decided to do our family histories. We'd been doing other people's histories. Sid was very interested when he went to my parents' 50th wedding anniversary. He was amazed at all of the people and the gathering of them, because his family rarely got together as a family. The only time all of his siblings had been together was when his father died. So he started doing family history because he also had all the photos. There were some wonderful photos from the time that his parents and he and the family were in Russia during the Stalin period.

He did slide tape on his father, and he and his brother organized a family reunion on the 100th anniversary of their father's birth—that was kind of the focus—and to present this to the family. We worked on that slide tape video production together. I did a lot of research on music to accompany it, and a lot of it Romanian because his father and mother were both Romanian Jews who immigrated to the U.S. in the late 19th century. That was an intense presentation that he did in 1984.

We continued to do those kinds of projects. Also, he was doing writing. He wrote something called *Russian Memories*, and then documented the White family reunion, which was in '94. He continued that. He did a whole archive of the White family in 2001. Did other desktop publications.

Then we went on a trip to Romania and to Paris, where his mother immigrated before coming to the U.S., and to London where his father immigrated before coming to Chicago, and their meeting in Chicago because that's where the Romanian Jewish blechers [Yiddish] came, which were tinsmiths. They all lived on the same street in Chicago, and that's how me met Jenny. They were lansmen .

We went to those places and videotaped, and then gave a presentation. And Sid did this amazing history that accompanied it, a publication where he placed their history within the Romanian and Romanian Jewish history, talking about the contemporary time that we observed and so forth. I mean, it was an incredibly beautiful production. So, it was this book and the video. Then we showed the video at the temple and he shared his genealogical work. A couple of times we showed it at the temple. Somebody just approached me about doing it again.

Then I did family histories. I got all of the family photos when my mother died. This was instigated by my oldest brother. We were visiting him in Detroit Lakes, Minnesota—wherever he was living—and he had spent that winter writing stories from before I was born when my parents were living in a little town called [Averill? 01:43:34], out on the prairie in northwest Minnesota during the Depression, in poverty. Yet, he was writing this from a child's point of view because he lived there. He was the oldest but he had the most memories. And he was taking a creative writing class as well.

Sid started reading that and he was just gone. He said, “Pat, we’ve got to publish this.” So that got us started—we always worked collaboratively—on doing a series of family history publications. I’ve got them right over there. This was *Remembering the Averill Years*. That was done in 1998. Then I did my mother’s life stories. She wrote them down for a niece of mine. She was a great storyteller, so I have the history from pioneering days and so forth. I continued then. I wanted to honor my siblings, so I did a book on each sibling of their life stories. I would have the photos and would interview them and then transcribe their stories with the photos in a book.

Beck: How many siblings do you have?

Matheny-White: I’m the youngest of six.

Beck: Okay, so five books, one each.

Matheny-White: Right. One of them was a tribute to my brother, who had died when he was 17. I pulled out all of the photos and the materials from his funeral and did that. Then I presented a video on my aunt Ethel for her 80th birthday, and I did a slide tape video on my father.

So, we were always doing these publications or video productions. We videotaped friends’ 50th birthday celebration in San Francisco and various things. We would also travel. The first video was on our trip to Costa Rica in 1995, which I retired. Indonesia in 1998. We showed that at Traditions. We took a trip to Florida, and then the Romanian odyssey, and did a little nice publication of photos from Oregon Coast.

Beck: You’ve also been very active in assembling Sid’s archives. You mentioned that before.

Matheny-White: Yes. He became an archivist and I became a media producer. We reversed roles, in a way. But, of course, working together collaboratively. I was the technical producer, but we really collaborated on ideas. I found that I was using a lot of my musical talent as editor—rhythm and working word and image and music together. Did research for the one on his father, all the Romanian music and so forth. Then I made a separate tape of all this Romanian music and a whole essay about Romanian music for the family.

Indonesia—the purpose, we were front row center at every performance. We did this through a company in Berkeley. We were part of a tour, but it was only three of us. Then we went on a separate tour to Sulawesi. We went to Bali, Lombok, Sulawesi and Java. We videotaped performances, front row center, and some, I don’t know whether they’ve been videotaped. We were there with the people in the rice fields and in their homes. Just a phenomenal trip.

Beck: What kind of performances were these?

Matheny-White: Puppetry, dance, music, Balinese dance, people in trance.

Beck: These were performances that were mainly, would you call them entertainment? Would you call them spiritual?

Matheny-White: Some of them were, but mostly they were community.

Beck: Storytelling?

Matheny-White: We went to a temple and we were right there with all the people dressed for a death ceremony. They were just wonderful. We had a local guide as well as the guide who went on the whole trip with us. We just were totally immersed.

The reason we went to Indonesia, Sid had been—in World War II was in India, and he wanted to go back to a Hindu culture. He was interested in also some readings from people about the interconnection of art and culture, of art being part of people's lives and their culture. That's why we went to Indonesia, because we were searching for Hindu culture.

Beck: This was certainly seeing art in daily life, part of the community life.

Matheny-White: Yes, and able to be in the community, in a sense. We were in and out certainly, but we were having conversations. The guide was quite impressed with our . . . whatever the Indonesian language is. There's multiple languages, but there's a trade language and we learned that from our ethnomusicologist at Evergreen; sat in on her classes, and having had Spanish, it was easy to bring back because the language is based on Portuguese. Now, again, I'm trying to remember her name.

Beck: Was it Sean Williams?

Matheny-White: Yeah. She was our consultant on our video, too. So I was using my music and my visual, artistic, all of that coming together in these productions. Doing research.

Then, coming back to the Chicano/Latino, there was an exhibit in Yakima where they honored us and had a new exhibit of Chicano art.

Beck: When was this?

Matheny-White: In 2004. They had now old-timers, like Daniel and Cecelia and Alfredo. Lauro Flores came and lectured. Then, they had new.

Beck: The next generation.

Matheny-White: Next generation. Jorhensio Lasso, I've got one of his prints in the kitchen. That was a nice tribute.

Beck: Wonderful.

Matheny-White: Then I guess my next production was doing Sid's life at his memorial. I had this wonderful collaboration with Alley Hinkle. We'd known each other all this time, working in the Library and media, and we got to collaborate. She was my technical support. It was images, it was his life and art. It goes from childhood to when he died, set to music.

Beck: When did he pass?

Matheny-White: He passed in 2008. That was streamed. I don't know whether that's still accessible on—but it was shown at the beginning of the memorial. But it's also a separate, it's an Evergreen production. I did music and images. Didn't do a narrative.

Beck: Were there other projects that we didn't mention, or anything else that you can think of?

Matheny-White: Well, Sid had documented here. I think I've covered most of it. Since then, it took me like three years to downsize from this huge—getting Sid's archive to Evergreen, and then boxes of stuff. Then I moved here to this condo.

I had this image—and we were working on it when Sid was alive—of having a condo in Olympia and a condo in Tucson. Decided on Tucson. Sid had lived in New Mexico for his graduate work. So I had to figure out a place. He loved our Phelps Lane, but I was having health issues where I really needed to get away in the dark of winter and all the rain, and affected me for many years. So we took our first trip to Tucson and I rented a house through HomeAway. It was a little casa a sul, right near the University of Arizona campus. Because I was thinking Tucson is warmer than New Mexico is in winter in Albuquerque or Santa Fe, and it was a little like bungalow that he would have lived in of the era of when he was in Albuquerque. And it worked. [laughing] "Gee, this reminds me of when I lived in New Mexico." Because I knew I had to work on this possibility of being away from his haven. We had a wonderful trip. We did kind of the borderlands, looking at Bisbee, Arizona as a possibility. But really, I wanted to be near the University. So we took, over a couple of years before he died, to go there.

Here he is after his stroke, wanting to go to Mexico. He wanted to go to another foreign country before, you know. So here we are driving into the border town, and parking and then walking across the border. We wanted to go to this particular restaurant and we discovered it was upstairs. And he's walking through these streets with his walker, and then we get there and it's upstairs. No, he's going to

walk up the stairs. It was phenomenal that he could do all that after having had a stroke. He had his stroke five years before he died and it was just producing and living fully through all that time.

Since he has passed, in 2011 I moved here, and that winter, I went to Tucson. And there's more there than I expected. I have rented in various places within the city. The University is all that I'd hoped it be, but what's incredible is the music—the Friends of Chamber Music, and the Tucson Symphony, and Early Music and the classical guitar program at the University. So, there have been some very special moments there. And I met a woman who is the mother of a former student at Evergreen, [Blaine Snow 01:59:06]. She's been a good friend who introduced me to all of this.

I went to the University of Arizona Art Museum to an exhibit that was just phenomenal. There's a young curator, and the exhibit was curated with the science department and then with the art department and the curator in looking at the collection—primarily late 19th century, early 20th century—art from a scientist's perspective, so that shapes and forms and so forth. They have one of the best Jackson Pollack's, and I have a whole new perspective on his art because it was from the perspective of looking at fractals. So he was really working with the space in between all of those gestures. He was laying it. He was doing it with a gesture, but there was also these fractals in between.

Beck: So the scientist was looking at the works of art—

Matheny-White: The visual phenomenon from a scientific visual perspective.

Beck: And it was about looking at the designs in terms of mimicking certain things.

Matheny-White: I couldn't find the catalog. I wanted to read to you an example. But one of them is the golden mean.

Beck: Yes, the golden ratio, is it?

Matheny-White: Yeah. Then there was some work of an artist, one of Sid's faculty members at the University of New Mexico, Raymond Jonson, which were all these amorphous shapes. Anyway, one of the most important people in my life are curators. [laughing] And for them to collaboratively do this kind of work and think in that way, it's just so wonderful to see that.

Beck: The creative process.

Matheny-White: Mm-hm. And then listening to classical music with the students. It's one of the best programs in the country. Plus, there's a Classical Guitar Society that brings people in. But they're playing in like the 17th century Spanish room—it's just wonderful—in the museum.

Beck: An old mission kind of place?

Matheny-White: No, it's a particular room. Then there's the Ansel Adams Center for Photography. The State Historical Society. I've gone to art history lectures and chatted with the people, art historians sitting with me. It's just been a wealth—I've taken a class. There's a humanities scholars for people like me who come and visit educators. It was on the history of tango, which she was doing a whole critique of in the media or whatever. In our culture it's sexualized. It started in a brothel, but it became this gathering place of the milongas, where people can gather.

There's a whole phenomenon worldwide of people gathering to go to milongas. They travel with their shoes, and they find on the Internet where there is going to be a place to dance tango and they get together. It's also used as a political statement. If there's some issue or whatever, they'll show up and do the tango.

She also had a prospective of . . . anyway, it was a whole new way of looking at it. Also, gender-wise, the change of gender, where there's a woman in Japan who will take either role, she'll dress as a man or as a woman, and the best performer of this one instrument is Japanese. They sort of associate some of the movement with the dance with their culture.

Beck: Japanese culture?

Beck: So, you're in touch through the whole dance?

Matheny-White: Yes. I saw a video of these dances where someone will give them clues as to what the space is like, and then they're free to move. And they're helping people with Alzheimer's who also have touch. It's two people in contact, but it can be just as simple as walking and gaining from that contact.

Beck: It's very much symmetric, right?

Matheny-White: Yeah, it's very formalized, but you can only do it if you're really connecting with the person.

Beck: That sounds amazing.

Matheny-White: That's just an example of what one can do.

Beck: I'm wondering if we could move on and talk a little bit about just final thoughts about your time at Evergreen. I'm interested particularly in what words of wisdom or what advice you would give to the next generation of people at Evergreen, across the board—faculty, staff, students, admin. What do you want to pass along?

Matheny-White: My hope is that the core of Evergreen and its philosophy remains. I know there's struggle with liberal arts all over. I was just looking on a shelf and found the *Alumni Bulletin* from

Macalester, and its message from the President is as dire as any. But also, I know from the core of me, from just starting out in academic life that I succeeded because of the liberal arts college, now Macalester, and having small classes, and having the attention and having faculty who were fomenting a rich intellectual life; and that my sister who went there and myself succeeded in our academic careers as my brothers and sisters who went to the large universities.

Somehow being able to foster that message of Tim Moffitt's of people can do independent study but within a collaborative environment, and having faculty seminars and so forth. Also the core of my being interested in conflict resolution and in consensus, that you learn how to work with groups and with people, and gain leadership skills in that way. That's my hope. I know what the struggles are. It was an incredible, amazing life. But just the need for fostering that kind of collaboration intimately in that environment to then carry them through life is, I think, one of the most important things.

Beck: Well, there are a lot of us who are really working to keep that spirit alive. What I'm taking away from our discussions—well, I'm taking a lot away from these discussions—but apart from the ideal of the generic library, which I think is one that is still worth furthering and doing what we can to preserve and extend. Also the values of consensus decision-making, and working broadly across all of the different people of Evergreen, regardless of employment status or student status or what have you. Those seem to be really central values that informed your career.

Matheny-White: Yes, exactly. With the Library, I'm discouraged. I know a lot of it is because of the state of the economy and the contraction. This recent layoff has been very devastating, and there may be more. But I don't want people to contract into . . . what's the phrase? The quote that I gave of the planner at Evergreen—"hardening the categories."

Beck: Right.

Matheny-White: I know the struggles of the Library, but I'm concerned.

Beck: Right. Well, yes.

Matheny-White: The Sound and Image position was cut.

Beck: Yes.

Matheny-White: The collection is there, but . . .

Beck: . . . who's going to oversee it?

Matheny-White: Right. And the years of the archives being tended by the Stilsons—Malcolm collecting and organizing and Randy organizing [Transcriber question: Are there two Stilsons, Randy and Malcolm,

and being there as our resident access to our history. I'm pleased that there is an archivist that was hired.

I think there needs to be more creativity amongst the Library faculty, more, I don't know, more creative ways to extend the Library or enmesh the Library experience into the curriculum. I know they're doing very excellent teaching, but there's issues within the Library that they need to pay attention to.

Beck: Right. It's easy to become very conservative and to move towards hardening of categories in times of crisis.

Matheny-White: And I think it's very hard. We've been successful with rotations of faculty into the deanery who have, in most cases, been familiar with the way that the Library faculty have worked. But if they go outside the Library, it's hard to find people to hire that understand these concepts. They're out there because there are many places where librarians are on a tenure track faculty position. But money-wise, I think probably the biggest issue is we can't offer them enough, so they get younger people or whatever. Anyway, it's a dilemma. [laughing]

Beck: Yes. Is there anything else that you wanted to reflect on with respect to your time at Evergreen, your hopes, your fears, your concerns for the future?

Matheny-White: Well, I hope that there's some way that Evergreen continues to resolve these issues in creative ways. But also, with conflict resolution, my concern about what has happened since last spring; that people pay attention to covenants or they work on ways that will help with the community within. Conflict resolution.

But also I think there needs to be a message, a renewed message out in the world. I think . . . the right voices weren't out there. I know that the media wants to find the issues and are quick to judge and so forth. But there was one lone voice of a journalist from Tacoma who was an Evergreen graduate in the *Tribune*, so we got it. See, I get this through *The Olympian* online or other regional newspapers. But there needs to be—get ahead, to somehow get the message. Because I received the *Alumni Bulletin* after that happened and I sat and cried in my chair. Because of all of these students who are doing this tremendous work out there, and that message is not getting out in the public.

Beck: Yeah.

Matheny-White: Or, we've got enough of them around, but we're obviously needing to recruit beyond that. There really does need to be a stronger message out there of what we're doing and what our effect is.

Beck: Yes.

Matheny-White: It's almost like a disservice to all we've done so well. It's hard for me to engage. I want to, and I'm ready to go there and try to figure out or help, or I want to go help with archives. But I don't have the energy to do that. My life is contracting because of my health. I'm having to do a very rigid health routine at this point, so that's always a conflict for me because I care.

I'm living an incredible life. I've been going through my music collection and discovering, and going to concerts as I can. There's the richness of education just surrounding me here. Anyway, I care a lot. An important part of my life.

Beck: In the end, we all do what we can. Right?

Matheny-White: Mm-hm.

Beck: And you've done a lot.

Matheny-White: Yes. I appreciate this opportunity. I can't turn my mind off in remembering, but I'm a typical librarian here with all these publications. [laughing]

Beck: Yeah, you've got stacks and stacks of various publications.

Matheny-White: But it triggers things that are important. It was an incredible time and continues to be a great connection.

Beck: Yes. I want to thank you once again for being willing to be interviewed and to share the stories that you've told about your time at Evergreen and your time elsewhere. It's been just incredibly enriching for me personally to hear so much about Evergreen's history and about the work that you've done. It's going to affect my teaching and the way I continue to work at Evergreen, so I'm personally very thankful.

Matheny-White: Good.

Beck: And I also trust that this interview will be a useful record for other people in the future. Thank you.

Matheny-White: Good. Well, I appreciate being appreciated [laughing] because there hasn't been a lot of connection. It's a story to be told.

Beck: Yes. Thanks once again.

Matheny-White: Yes, thank you very much, Stephen.