

SOUTH WATERFRONT ARTIST IN RESIDENCE PROGRAM



**'07
'08**

A 13-MONTH CYCLE OF TEMPORARY PROJECTS DEVOTED TO PLACE-MAKING



PORTLAND, OREGON USA

Linda K. Johnson
Tlme DuRouche
Dana Lyn Louis
Dmae Roberts
Tahni Holt
David Oates
Christopher Rauschenberg
Adam Kuby
Maria T.D. Inocencio/Mark R. Smith
Horatio Hung-Yan Law
Linda Wysong
Bill Will
Sojourn Theatre

ACKNOWLEDGMENTS

Creating the South Waterfront Artist in Residence Program from scratch and stewarding it through its short but potent life has been an amazing and challenging journey. While seemingly alone in name and responsibility for its administration and production, I am indebted to so many individuals without whose support and encouragement I could not have succeeded in creating something of value and integrity.

My first thanks must go to the South Waterfront's lead developers, Homer Williams and Mark Edlen, for their faith in my ability to make my one page proposal to them a reality. Unsolicited, this project came to them out of the blue, and it is to their great credit that they took a leap of faith both by funding it and by never trying to control its creative voice. My proposal got to them because their alert assistants at the time—Ellen Webb, Nicole Peterson and Sharon Kitzhaber, saw that my idea had some legs and that they should try to get it and mein front of the decision-makers.

I am additionally grateful for the various individuals associated with the development of the neighborhood who assisted me in navigating the complicated day-to-day hurdles of producing art in a construction zone: Trevor Rowe, Sarah Bernhard, and Joyce Wood of Williams and Dame Devel-

opment; Paul Kising and Peggy Martin of Gerding Edlen Development; Lesley Poirier, Jeremy Solly, and Marie Westom of Realty Trust; Ashley Heichelbech of Urban Works Real Estate; James Mast, my great support at the Portland Development Commission; Patty Freeman from Portland Parks and Recreation; and finally my fantastic ally on site, Bob Jensen, who made every request a reality.

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It cannot be stated enough how deeply grateful I am for the participation of each of the 25+ artists whose work you will encounter in this catalogue, and for the clear energy and heart that they individually and collectively brought to such an odd and tenuous endeavor.

They agreed to put themselves and their work on the line with no guarantee of either audience or acknowledgment. It would have been a lonely and fruitless journey alone.

There are several residents of the new South Waterfront neighborhood who also need public thanks for their insights and encouragement: Gordon and Sidonie Caron, Michelle Walsh, Toby and Jim Farzan, Mike Jones, Heidi McBride and Caryl Gertenrich. There were some very challenging days early on and they were always there with appreciation. When it came time to move forward on this catalogue, Mike Jones went beyond neighborly support by offering the assistance and expertise of his company, CDForge. His stewardship of the process made this catalogue possible.

Finally, I am forever grateful for the unwavering support of my husband, the artist Stephen Hayes, and our four year-old daughter, Augden. At significant sacrifice to his own studio practice, Stephen spent hours hauling, building and assisting me with the seemingly endless needs of the program. He was utterly selfless on behalf of my commitment to see this project through.

With the greatest of appreciation to all -

Linda K. Johnson
*South Waterfront Artist in Residence
Program Curator and Director*

SOUTH WATERFRONT NEIGHBORHOOD'S ARTIST IN RESIDENCE PROGRAM

A 13-MONTH CYCLE OF TEMPORARY PROJECTS DEVOTED TO PLACE-MAKING

PORTLAND, OREGON USA



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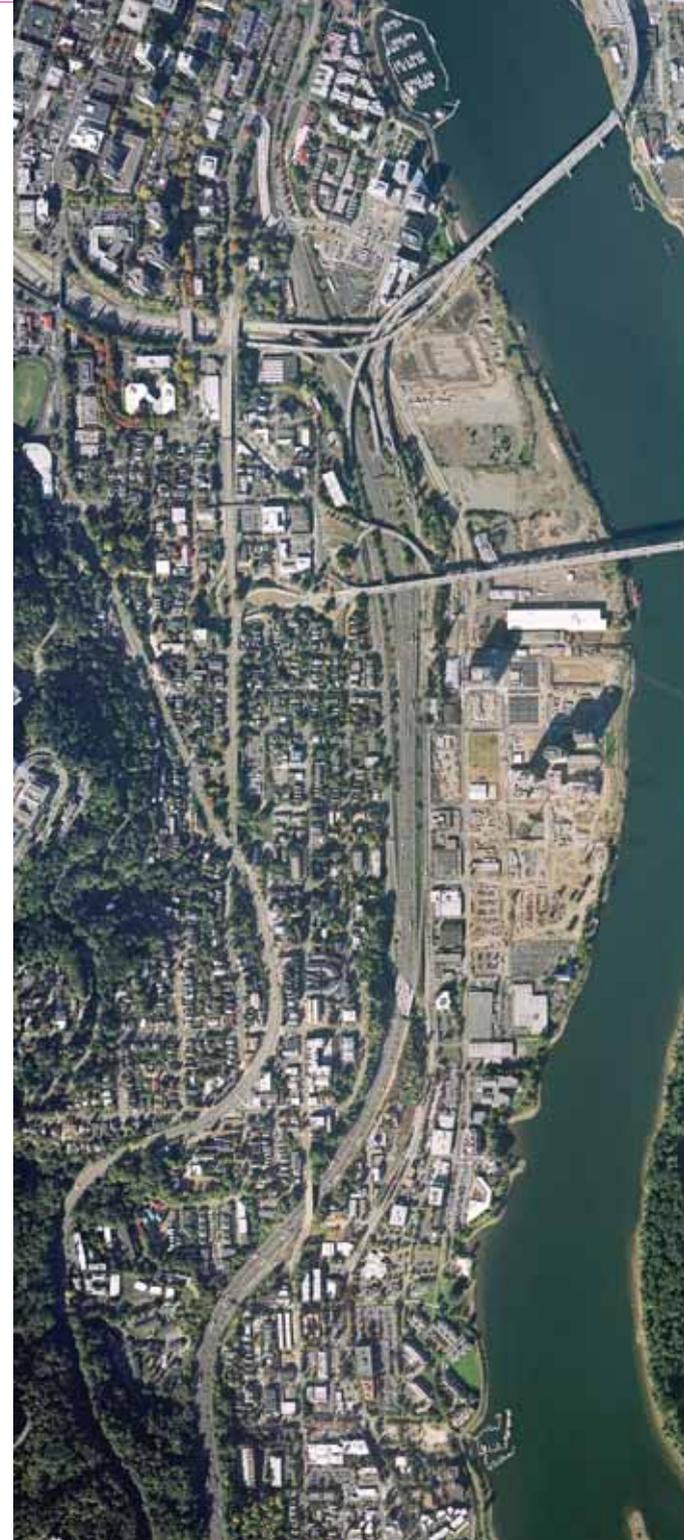
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ALL CATALOGUE PHOTOGRAPHY BY YALCIN ERHAN,
EXCEPT WHERE INDICATED.

photo: monks in studio
studio as gathering place



INTRODUCTION

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DAILY MOVEMENT JOURNAL: DAY 1, SEPTEMBER 1ST, 2007

I have always wanted to create a movement journal as a record of my experience of a place over a sustained period of time, and the South Waterfront has provided me with the perfect opportunity. I know I will need some kind of daily public practice to anchor my time here – to keep

me connected to the neighborhood, the people and the changes in the actual hardscape. It would be too easy to hole up in the studio. So, I have committed to walking the property everyday – rain, wind, snow or shine, as a means to be present and part of this place. But, where and

how to begin? There is no context for me here, in my orange cover-alls made into a dress. I am absolutely vulnerable. My body remembers that beginning is always the hardest. One must just start; experience tells me that the rest will spool from that moment of opening. -Linda K. Johnson

MONTHLY GUEST ARTIST SERIES: SEPTEMBER 2007: TIM DU ROCHE



Tim DuRoche

“Sitting and listening, looking, and being quiet do not come natural to me. My partner, Tom, is an expert listener, looker, observer. With little success, for the past five years, he’d attempted to articulate his experience of the world to me, as a quiet observer...what the Pearl District sounds like at Sunday brunch; the chug of trains along the river...overheard cell phone conversations on the number 4 bus. But it wasn’t until we shared these moments, while gazing into a grassy lot that would some day become a park, that I got it.

Connected by the cord of the headphones, by the sounds of Portland’s thriving public spaces, and by the sounds and lack of sounds of the South Waterfront, I suddenly understood Tom, who turned to me as we watched the clouds break up and then come together again, and said, ‘This is how I experience the world every day.’ I said, ‘I know.’” – Laleña Dolby on taking the “Whyte Spaces” tour



DAILY MOVEMENT JOURNAL: SEPTEMBER

I convince myself to walk to the river – the Willamette, as it is the great and ancient force here. I remind myself to breathe, smell, relax, and to feel my feet on the ground. I face the river for long look and feel the familiar. I have grown up next to this river. I know it and it knows me in some sense, as all places know their inhabitants. Mustering my courage, I decide

to turn and face the towers, clutching my right arm nervously to my back with my left. Who is my audience and where are they – 16 stories up or adrift on the river? Do I even have an audience and does this matter? The vulnerability of standing out in the open in this immense place is overwhelming. I ask myself what I see and feel and then notice that I am already dancing...



South Waterfront Sound Commission: Whyte Spaces and 23 Anthems

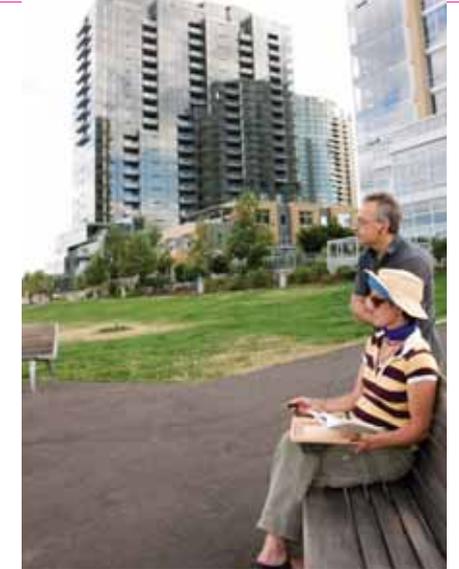


“Such a curious and thought-provoking experience! You both manage to coax the listener to see differently and to see more.”
– Kelly Cooper Kordylewski, *Multi-Arts Production Fund*

ARTIST STATEMENT

SO. WATERFRONT SOUND COMMISSION was a two-part project that gave me the opportunity to unite the disparate threads of my life—sound, site, space, flow and found-melody—and delve into at the conceptual corridors of placemaking. I’ve always been intrigued by the blur between music as art, entertainment, and utility (soundtrack for your supper, elevator music)—this was a perfect platform for projects that might both invite participation and also explore a reorientation of sound, expectation and cityscape. Whyte Spaces, a self-guided audio-tour for two, immersed listeners in a “juxtaportational” relationship with the sounds of neighborhood (auditory samples from Portland’s array of vital public spaces) and the potential terra incognitae of a community in development. 23 Anthems asked residents, business people and construction-workers, “What is the music of your life?”—triggering 23 micro-soundtracks for a neighborhood under development.

Twenty-some years ago, disenchanted by art school, I quit drawing or making traditional visual art and found myself lured by humanistic hook and crook into studying planning, architecture and cultural geography—specifically ideas around “place” and public space. I particularly enjoyed the work of broad urbanist thinkers like Lewis Mumford, Jane Jacobs, and William H. Whyte. Whyte’s *The Social Life of Small Urban Spaces*, a pioneering study of pedestrian behavior and city orchestration, emphasized the primacy and vitality of the street, as well as the complex interplay of self-sustaining energy in successful public spaces. I was fascinated by Whyte’s places rich in mental and mnemonic imagery: plazas that contain sunlight, trees, water, and wind, food/market sites, parks with fountains and adequate seating for interaction, and small urban spaces that encourage quietude, reflection. And while endlessly interesting, I couldn’t figure out how to wrap this type



of study around anything, so I shelved it, immersed myself in jazz and went about my merry way—never a second thought.

Not until I lived in Portland and began raising a family in and around such exemplary public parks, plazas, human scale, urban forest, and civic hearths, did ideas around urban space and placemaking reignite my conceptual interest— I discovered this time, recalling Jean Cocteau’s comment, that “. . . what we need is. . . everyday music . . . music one can live in like a house.”

PARTICIPANTS

Whyte Spaces: The auditory vitality of Portland—Laurelhurst Park (Duck Pond), OBT dance class in the South Park Blocks, Jamison Square Park, East Bank Esplanade, Pioneer Courthouse Square, O’Bryant Square Park, Food Carts on SW 5th Avenue.

23 Anthems: Reed Wallsmith (alto saxophone), Joe Cunningham (tenor saxophone), Bob Jones (contrabass), Tim DuRoche (composition; drums); and the survey responses of 23 engaging residents, South Waterfront visitors, construction workers, OHSU employees.



“I just want to sit in the middle of that and meditate for hours”

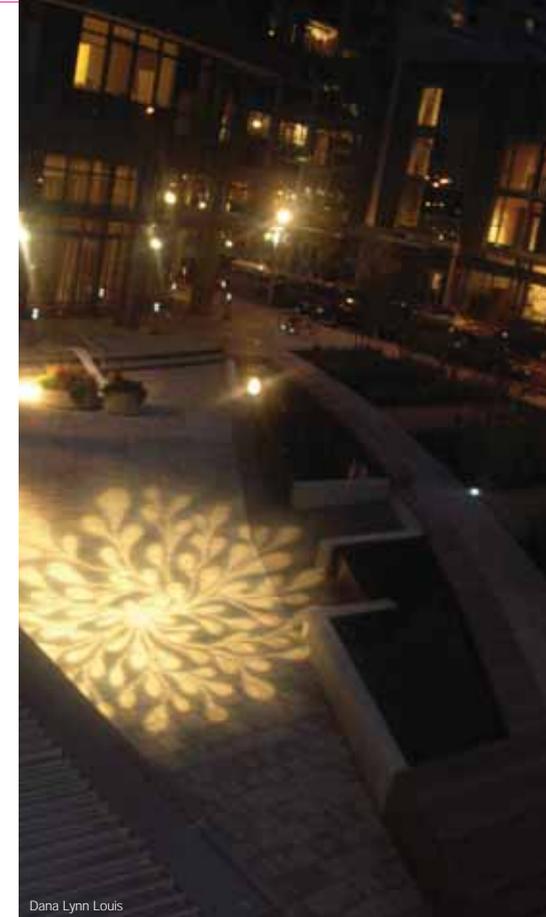
DAILY MOVEMENT JOURNAL: OCTOBER

Trace the Meriwether East in a long rectangle with my eyes; look over left shoulder to a voice coming from the river; dive hand to grasp a clump of clover; hear the creek spooling down the hill; machine part drops suddenly from an Atwater balcony; river smells of warm blackberries...



Nocturnal Notations

“Organic Molecular structures in industrial space.”



Dana Lynn Louis

ARTIST STATEMENT

Conceptually, my work has long been inspired by the timeless and fascinating systems of the body, the natural and constructed world, and their interconnections. In the past few years, my work has also been profoundly affected by my experiences traveling through West Africa. Those travels changed me deeply. The juxtaposition of these two very different places—both of which I feel are my home—creates an existential state of wonder and query that is made palpable through my work.

The work I did while in residence at South Waterfront was entitled *Nocturnal Notations* - a series of visual notes about the evening there. I was interested in exploring and activating the site at night through outdoor light projections that stemmed from a series of drawings that I did and mounted in the studio that came from dreams. I also asked the community to participate by collecting their dreams during that month and using them in the work. While the community at South Waterfront is growing, it is also largely

pending. There are buildings in various states of completion and people and storefronts gradually being inhabited. I explored this notion further by creating an installation and an evening event that highlighted who is there now, and their thoughts and dreams of what will be.

PARTICIPANTS

Amina Diakite, Fiona Will, Tami Dean, Hossein Rojhantalab, Ibrahim Kelly, Elizabeth Holloway, Jeanette D'Antonio, Joyce Lozito

MONTHLY GUEST ARTIST SERIES: NOVEMBER 2007: DMAE ROBERTS



Richard Jensen

ARTIST STATEMENT

The work of the artist, the journalist, the writer, the actor, is to seek emotional truth. The bulk of my work is about unraveling secrets from within myself and from those around me. That entails peeling off layers that make up our daily lives (past, and present) and the goals we set for ourselves in the future as part of the identities those layers provide for us. Getting to emotional truth is no easy task in a public setting.

When Linda K. approached me to do a site-specific art project at the South Waterfront, I was at first a bit intimidated. My work is grounded in intimacy, revelations and often brutal honesty. How would I ask strangers to participate in a public setting and instill enough trust to engender the type of one-to-one personal dialogue I'm used to having with people I work with? The answer was to focus on



the telling of secrets as a concept and to have writing prompts set up in a novel and interactive way in order to nibble away at the protective layers we all share. The second step was to unveil these revelations in a public setting through the use of a clothesline and pins. Participants were invited to choose a secret and hang it out to view. The whimsical symbolism wasn't lost on those who shared.

The process of gathering secrets led to recording writer's work anonymously. There were some earth-shattering secrets that I didn't feel comfortable revealing in this

DAILY MOVEMENT JOURNAL: NOVEMBER

the 15th floor; crane is at perfect 45 degree angle; generator overwhelms the sonic environment; voice calls from the Zidell barge; follow the streetcar tracks to the tram...



Secrets Salon



“Even the secrets we can admit to are buried under a layer of loam and need the right time, place and tools to be re-discovered. That’s what I found at the Secrets Writing Salons. Being able to explore and examine



Richard Jensen

long-buried secrets allowed me a fuller & more compassionate picture of myself. Later, hearing my voice in the project made me both cringe and shine at the same time, like cracking a shell with a golden light inside.”

– Gretchen Lair, *Scarlet Star Studios*

setting yet the process of putting voice to words was yet another step to intimacy. The voices were given imagery through the talents of Visual Artist Ping Khaw and presented in a movie using flash technology.

The same time I was asking participants to tell me their secrets, I delved into my own revelations about my Mixed Race identity. This process led me to an investigation with a former high school friend who helped me revisit our childhood and unbury painful memories of isolation and intolerance in our rural community. This investigation inspired me to create “Secret Asian Woman” a short movie about my search for identity and kinship in a bicultural landscape. The film has since been shown in film festivals in Los

Angeles and Austin, TX and has had more than 1500 views on Youtube.com.

The movie along with the Secrets movie were shown as a double feature at the final event of the Secrets salon where an estimated 100 people attended through the evening to partake of soup, secrets and short cinema. The turnout and the comments from attendees further invigorated me to keep pursuing the topic I began to touch upon with this project.

Working on the Secrets Salon was a motivating factor months later when I created the *Secret Asian Woman*, half-hour radio piece that has since aired on about 20 stations on the West Coast. With the

success of the other *Secret Asian Woman* incarnations, I am now in the process of writing a book, a memoir of the same title.

Though a finished project was not required, the Secrets Salon experience inspired a rethinking what goes into my productions. This experience created a new kind of fruit and different approach to making my work more transparent and interactive to the public. It also recharged my creativity and challenged me to rethink how I might present my work in the future.

PARTICIPANTS

Joanne Oleksiak, Gretchen Lair, Sandra de Helen, Ruby Murray, Heidi McBride, Jan Baross, Bethany Sutherland, Kit (Edwina) Summer, Ellen West, Mark Alter, Stephanie Irving, Joan Young, Claire, Kelly, Cynthia, Annette



“In the cold, wet and dreary days of Winter, surrounded by concrete and glass, Tahni Holt had the ability and vision to summon us all to be bright with great warmth and inspiration to play music, dance and sing. A visionary with her ideas and as always her execution is flawless.”

-Corrina Repp (*musician*)

ARTIST STATEMENT

The Party Project ruminates on our voyeuristic tendencies in our everyday lives and how these tendencies manifest in modes of technology and architecture. Upon my first visit to the South Waterfront I was struck by how everyday events like banking, cooking and watching TV become mini performances simply by being framed by windows. Through the use

of home computers, digital cameras and video most of us experience the documentation of time through a screen of some sort or another.

Through The Party Project I wanted to reclaim real time experience, yet through the lens of modern architecture: transparency. Along with real time I wanted to create

community, where the delineation of inside and outside were distinctly made so that through the course of the performance they could be broken down for the creation of a togetherness.

The most challenging part of the party project was the timeline. I had over 25 people, including but not limited to South Waterfront

DAILY MOVEMENT JOURNAL: DECEMBER

Hike the hidden staircase; man is ranting up there about development and government and wildlife (try to commit some of this to memory); release onto my back in the middle of the park to look at sky; trace the path of two birds... Go here to see accumulated journal: www.youtube.com/SWFAIR



The Party Project



residents, performers, friends, friends of friends and musicians who wanted to participate and I had less than three weeks to make participation possible. I sent out an email asking for party scenes in movies. The seed was planted; the ripple of exchanging ideas began. I watched movies during the day and rehearsed at night: Restructuring, re-envisioning, deconstructing and exposing the mechanics of party scenes.

Through this process I learned that building and creating a performance is like building a neighborhood: you create a structure and define this structure as best as possible, then you invite people to reside in these ideas. These ideas take shape through the willing participation of these people, creating an authentic experience, one in which creates history, redefined for the present moment with potential for the future.

THE PERFORMANCE

The audience gathers and watches a group of people perform a series of social interactions, taking place in a yet to be retail space. The audience is on the outside look-

ing through large glass windows. Much like a computer screen or a movie screen the window becomes the instrument that frames and highlights the event. The lights glow on the movie set, reminiscent of a film noir, yet this isn't the filming of the movie, this is the movie, in real time. Like the wooden dolls that fit one into another, it is many movies collected within a movie and many performances within a performance.

Eventually the performers on the inside come out with the audience, to be led by a singing carol from the musicians to the new site. What was thought of as a performance becomes a caroling party becomes a dance of walking and negotiating space through the square.

The next site is on the second floor, a Condominium balcony. A private space made public simply by defining it as such. There is a toast, there is a dance, and there is a said "timber" as people fall off their chairs. There are shadows bouncing on the ceiling of the covered balcony, making exaggerated strokes of movement. In as much as



the performance references the architecture the architecture begins to reference the performance.

Eventually the musicians lead everyone to the final site: the party. Cake is passed out and champagne is drunk. The audience becomes apart of the performance and performers become apart of the audience.

PERFORMERS:

Sumi Wu, Jerry Tischleder, Sarah Carl, Tom Thorson, Sean Barrett, Theda Catalano, Alan Silver, Matt Munson, Mathew King, Teresa Lundy, Nate Query, Toby Query, Vanessa Vogel, Dale Nicholls, Sarah Ferrell, Fawn Williams, Hannah Treuhft, Noelle Stiles, Gordon Caron, Gabriel Darling, Lucie Bonvalet, Eric Nordstrom, Lilly Chamberlain, Julie Hammond, John Johnson

MUSICIANS:

Corrina Repp, Joe Haege, Kate O'Brien-Clarke

LIGHTING DESIGN:

Bill Boese

VIDEOGRAPHER:

Dicky Dahl





ARTIST STATEMENT

I approached South Waterfront as a site for *critical placemaking*, in the sense of digging into the roots and hidden aspects of place, and challenging too-easy catch-phrases and clichés about real estate, community, and city-building. I stayed for two weeks in the Guest Room at the Meriwether East, providing me opportunity for lots of exploration and

writing. Observing the river, the island, the buildings; talking with residents and workers; attending interest-group meetings and committees, I got a better feel for what kind of “place” SOWA is (or is not). I wrote a brief reflection for *Oregon Humanities*. And I worked on a feature article for the nature/culture magazine *Orion*, “Finding Urban Green.”

For this residency I engaged residents and other city dwellers in several public events and workshops.

Opening Event: I introduced my project and invited several other Portland writers to do brief readings: Gail Robinson (memoirist) and Claire Nail (poet, novelist).

“Leaves”: I left clipboards around in public areas of SOWA. On each page (“leaf”) was a single, suggestive phrase, and a lot of room. The public was invited to jot down a word, a sentence, a paragraph – and “leave” them. Some representative prompts (one per page):

- We know the price. What is the cost?*
- I will feel at home when...*
- This is home because...*
- Is this a vertical suburb?*
- Is this too a wild place?*

People answered in unpredictable and often highly positive ways, often anonymously. “Yes, this is wild – look at the river!” “I feel at home when I look out and see this view.” “The cost is worth it. I love living here.”

Of Time and the River and the Big Shiny Buildings



Workshops: Three Wednesday-night public writing workshops explored techniques for discovering language that rooted us in body, place, and time. **Jan 9:** *Being present*; **Jan 16:** *Recovering the past*; **Jan 23:** *Imagining the future*. Participation was good, averaging about a dozen.

Closing Event: I asked several writers from the Workshop to co-compose a poem and perform it at the last Saturday extravaganza: Claire Nail, Peg Edera, Sara Cartmel, Jason King. “Always a River: a collaborative poem

in three movements” was assembled from the “Leaves” responses – words and phrases edited into a single kaleidoscopic “found poem.” We performed it antiphonally, while photo images projected on the walls. The audience seemed to enjoy it. We did too.

An unexpected opportunity arose when landscape artist Buster Simpson invited me to spray-paint poetry onto drift fences along the riverfront. Peg Butler assisted me in putting up these temporary poetry installations, with words/phrases written for the occasion

or lifted from already-existing work: “Flux/Fabric,” “Always a river/Always a fence” . . .

This residency helped me to deepen my perceptions about city/urban/green issues. I wrestled with finding accurate language for the difficult city-building tasks that face us. Getting truly green city development that is also democratic and effective for all citizens (not just wealthy ones) is a challenge we have not yet met. I was impressed with the quality of my Workshop participants and the work they produced.

“As a designer, I think of urbanism and community in terms of visuals – diagrams, photographs, maps, and illustrations . David’s process gave another lens in which to see the city and interpret it’s potential. By collecting words and fragments from the residents of SOWA, we gained a glimpse (site analysis maybe) of what context we were addressing. By reframing this raw material (designing with it, perhaps) we molded what was found into a structured and provocative meaning. The collaborative process allowed a true and unique expression of the unfound, the youthful, the shiny, lingering promise of this new community.” – **Jason King**

DAILY MOVEMENT JOURNAL: JANUARY

River smells rancid today; three kayaks in perfect unison; Betsy with her dog, back and forth; men water plants at river’s edge; lonely boulder in derelict lot; sad girl smoking; three faces pressed against streetcar window; 6 folks on treadmill all in black; park is soggy...





“To our surprise and delight Chris took photographs of ordinary objects in our condo and turned them into a work of art. Thank you.” **-Jim & Toby Farzan, Meriwether East**

ARTIST STATEMENT

A new neighborhood is being built in Portland, and I was happy to be asked to be the February (2008) artist. The newness of this neighborhood presented me with a challenge, though. It's hard for me to have something new to see/say in a neighborhood where everything is brand new, unfinished and/or exactly as it was intended to be. What kind of a conversation can you have with an android right after they emerge from

the vat? “Read any good books lately?” is not going to get you anywhere. This new neighborhood or my hypothetical android start out as a blank slate but will develop a personality and become more and more interesting as things happen to it - by which I mean as people happen to it, bringing their own histories, passions, prejudices, senses of humor, visions, blindnesses, habits and world views. Of course, this is the genius of

this Artist in Residence program; it provides grains of sand for the new South Waterfront residents to coat with their individual and collective pearlinesses.

I realized that all of this neighborhood personality is not yet at street level but that it could be found up above me in the residents' homes. I ended up producing a group of 72 images for this project (which can be seen on the

DAILY MOVEMENT JOURNAL: FEBRUARY

Man stands staring at the river, arms crossed tightly; monks gentle meander in the studio; bricklayers crouch in perfect concentration; trough is straightened; windy today; slow boat down the river; oppressive whirling sound coming from Zidell lot; river is very high from winter rains...



Looking at the South Waterfront



South Waterfront page of my website, www.ChristopherRauschenberg.com). A handful (seven) of them are outdoors but the bulk of these pictures were made in the apartments of South Waterfront residents who graciously allowed me to wander around and photograph whatever spoke to me. If I've done my job right, what you see in the photographs

of their apartments is a sneak peek into the hearts of the residents who are writing the South Waterfront's soul onto its blank slate. Six “Prologue” images (made during the months of previous artists in residence), two “Overture” images, ten “Intermezzo” images and one “Finale” image were made in the official Artist in Residence office/

work/exhibition space (and in the coffee shop which served as the provisional Artist in Residence headquarters). These images and this catalog in your hand are a record of the grains of sand - of the siren's call luring the residents' private wonderfulness out into the neighborhood common.

MONTHLY GUEST ARTIST SERIES: MARCH 2008: ADAM KUBY

"The Acupuncture Project is an almost perfect metaphor for one of the most significant, potentially transformative, public projects currently underway in the City of Portland. Adam Kuby's clever project envisioning the city as a human body, measuring it's Qi, in the language of acupuncture, and suggesting locations where Portland may need some help provides a perfect juncture between public art and the planning process." - Karen Bean, Former Senior Project Manager, City of Portland, Bureau of Planning



Point Name: Heart of Gravel

Meridian: Kidney

DAILY MOVEMENT JOURNAL: MARCH

Crow stands solo on lonely rock; steady rhythm of the pile driving; gnarled metal; caught a butterfly; the pace of walking; cloud of mosquitoes surrounds me; carpet of cigarette butts at river's edge - who comes here to smoke?



Acupuncture Project

ARTIST STATEMENT

This project explores the interface between art, regional planning, the environment, traditional Chinese medicine and the health of a city. I tried to think of the city as a body the way Chinese medicine does - not only as a physical entity but also as a system of energy that flows in distinct pathways called meridians. For optimal well-being, the energy, or Qi, needs to be in balance. If a person's Qi is out of balance, disease can set in. Could the same could be true for a city?

I brainstormed this idea with help from acupuncturists, city planners, ecologists, artists, writers, public art professionals and the general public. Together we envisioned Portland as a metaphorical body, explored how energy flows through the city from an acupuncture perspective, debated which parts of the city correspond to the different acupuncture organs and meridian systems

and where the city's current health problems are. After digesting all this I chose points across the region that call attention to many of those concerns and tried to see them through acupuncture's non-western lens.

The South Waterfront felt like the perfect place to give birth to this project. As a newly invented place, SOWA is addressing many of the city's health problems like transportation, housing density and storm water management. But SOWA also represents many of things people are worried about as Portland evolves - that it will become slicker, richer, less personal, less affordable - less Portland. Here I think the metaphor of balance from acupuncture is helpful. There is room in Portland for places like SOWA, but they must not eclipse the handcrafted, funky and softer parts of the city.

I've been surprised by the range of responses to the work. Some acupuncturists and alternative medicine practitioners feel that the project could actually affect the living energetics of the city. But I also received e-mails from bloggers from across the country calling me a quack for attempting this. I believe the project could improve the city's health by increasing public awareness of important issues and, more importantly, by helping people to experience the city as one interconnected, interdependent whole-- aka a body.

I also wanted my residency to engage the people whose actual job it is to maintain Portland's health - our city and regional planners. While we are all collectively responsible for our region's well-being, planners are the doctors working at it full time. It has been exciting to see them respond so positively to this work and understand the potential symbolic power an art idea can have. Their participation (past, present and hopefully in a future city-wide installation) adds a layer of richness and realness to the work that I've been hoping for.



MONTHLY GUEST ARTIST SERIES: APRIL 2008: MARK R. SMITH & MARIA T.D. INOCENCIO

ARTIST STATEMENT

We were interested in the South Waterfront project because we wanted to be part of the evolution of this neighborhood: to witness it, and to make art about it. Our previous work considered the elements of temporary and permanent communities: Mark's paintings and sculptures represented gatherings at concerts and ballparks, and Maria's installations represented the populations of existing schools and neighborhoods. In addition, public participation played an important role in the work, both as a resource for imagery and as an essential aspect of the aesthetic. This project was an opportunity to further examine these dynamics in a community that is just beginning.

Our idea was to create an experience that would be intimate, and an installation that would be human scale in the midst of this vast and (still) industrial landscape. The title, *Compass*, refers to the sculpture literally pointing north, as well as, the need in each of us to find our way and our place in this world.

Early on, we invited residents of the area and other Portland groups to take part in

our workshops. These workshops were designed to encourage people to get to know each other by engaging them in activities that would ultimately yield information to be included in the sculpture. This information – each person's height, favorite color, and an anagram of his or her name – was used to create a flag that represented that individual.

Outside, we built an oval shaped field that symbolized a map of the world, with the South Waterfront at the center of that world. Each flag was then planted within this map at the points that corresponded to the individual's place of birth. The completed installation was then a portrait of the "community" that existed around our residency.

There were challenges in producing this piece. The brief time frame limited our encounters with those who live and work in the district, and it limited our ability to bring in many other organizations to include in the workshops. Despite this, the project was more successful than we anticipated. The number of participants, their interest and their enthusiasm were greater than we

expected. It was exciting to see how the creative process took hold of people. This was particularly evident with the anagrams – participants sat down and concentrated, they struggled with content, and they helped each other; all to achieve just the right word or phrase to describe themselves.

A residency is a transparent situation that leaves an artist vulnerable to disruption, distraction, and (sometimes) opposition. Interaction with the public and other artists is risky; but, when you are open and ready, there are benefits to taking that chance. We have appreciated this glimpse at the approaches taken by other artists, and the perspectives of the people that we have met. We hope that our work has promoted a thoughtful conversation about the nature of community and the possibilities for making connections.



DAILY MOVEMENT JOURNAL: APRIL

Measuring the distance with my head of a long shadow cast by the spring sun; big wake from the sternwheeler; coxswain yells to boat, "more pressure here - use your legs"; flick a menacing bee; avoid the bee; toss a stone; hand in water; shake it dry; stand and brush off crusted moss...



Compass

"The Smith-Inocencio Art Project was bursting with creativity and uniqueness. It was fascinating to read about the birth origins of our neighbors which engendered a special feeling of community and as well as an appreciation of our diversity. In addition, the presentation was visually striking with the colorful flag and clever map displays. Participating in the project was a splendid experience." - **Bob Grover, Artist and retired OHSU faculty member**



PARTICIPANTS

Brian Alfano, Kennedy Anderson, Yulia Arakelyan, David Baris, Joseph Michael Battig, Carmelia Tronci Bell, Marcia Bell, Jo Ann Bissonnette, Pat Boas, Nancy Brunquist, Kelly M. Bryan, Dania Caron, Elayna Levie Caron, Gordon Caron, Julie Levie Caron, Miriam Levie Caron, Rachel Levie Caron, Sidonie Caron, Jordan Case, Shannon Case, Lauren Chandler, Kim Coleman, Debbie Cronk, Robert Dozono, Maria Echenique, Jacqueline Ehlis, Nancy Fenner, Peter Fenner, Eric Ferguson, Laura Fitzgibbon, Derek Franklin, Heather Franklin, Andrew Gaudreau, Meret Gaudreau, René Gaudreau, Susan Gaudreau, Caryl Gertenrich, Roger Gertenrich, Patricia Giraud, Jill Griffith, Bob Grover, Gerry Grover, Lee M. Hale, Jacob Ham, Lisa Ham, Marc Ham, Megan Ham, Cathy Hannam, Sandra Hanson, Augden Hayes, Stephen Hayes, Belinda Ann Hamilton, Lauren Helm, Rachel Hibbard, Marjorie Hirsch, Amelia Hirsch, Christine Hochstatter, Henry Hochstatter, Chloe Oneonta Huckins, Zach Hubbard, Jeanine Jablonski, Dale Jamtgaard, Ricky Jamtgaard, Deirdre Jennings, Jake Jennings, Max Jennings, Rusty Jennings, Barry Johnson, David Johnson, Linda Kay Johnson, Maximilian Jones, Mike Jones, Samson

Jones, Ibrahim Moussa Kelly, Cindee Kessler, Elizabeth Kinder, Eva Lake, Greg Landry, Horatio Law, Yiu-Hong Leung, Dana Lynn Louis, Elizabeth Macgregor, Hilarus Maeva, Julie Mainwaring, Lisa Manning, Mary McClain, Mary McVein, Annika Mellies, Jay Mellies, Andrew Martz, Wendy Miller, Cellina Monte, Laurel Thompson Morris, Terrell Morris, Ana Nicacio, Tom Noguchi, Annick Luther Oberlander, Lili Oberlander, Xavier Oberlander, Matthew O'Connor, Daniel Peabody, John Perry, Mike Piha, Jason Pollack, Allen, Lewis Pusch, Lin Rainier, Kate Reynolds, Dmae Roberts, Adriana Rojas-Echenique, Roxanne, Michael Russell, Nikole Sagnotti, Sarah, Alexandra Schaefer, Jeanine Semon, Debra Fox Shaw, Eulalia Clare Shaw, Arthur Simonds, Juliette Simonds, Kurt Simonds, Amriel Simpson, Rosa Inocencio Smith, Richard Inocencio Smith, Virginia Sprague, Max Jacobs-Swerbilov, Zusse Jacobs-Swerbilov, Dan Swerbilov, Susan Tackmier, Ayako Tamura, Rick Terrill, Katelyn R. Thiesen, Kelly Thomas, Zachary M. Thomas, Iona Truby, Seth H. Truby, Willa Truby, Carla Ueki, Terri Umali, Christopher Vazquez, J.P. Wedge, Roberta Wong, Jana Woodson, Linda Wysong



**MONTHLY GUEST ARTIST SERIES:
MAY 2008: HORATIO HUNG-YAN LAW**

“China on the Willamette” was a wonderful experience! It succeeded in extending the concept of community to other cultures and other times. The question of “what if...” became a momentary reality as Horatio brought a Chinese perspective to this new world development. He showed us traces of the Chinese presence in the region; he offered us artwork rooted in a Chinese aesthetic that asked important social and philosophical questions; and, he gave our community the astonishing experience of moving together in the shared power of the tai chi “dance”. I can only wish that the energy that moved all of us that day- that filled the park, that informed his art, that brought the Chinese to America and transformed it with their presence- would remain in our community for a thousand years.

**-Stephen Leflar,
Historian, artist and neighborhood resident**



Yiu-Hong Leung

China-on-Willamette

ARTIST STATEMENT

China-on-Willamette explored the role of history and memory in creating a sense of place. The multi-disciplinary project consisted of temporary installations and a community performance. During the month-long residency, I built modules for the two movable installations: *Bamboo Great Wall*, a 50-foot long fortress, in 10-foot sections, made of bamboo; and *Chopstick Rice Field*, a series of chopstick turf made with green plastic chopsticks on rubber mats. The modules could be assembled and arranged to create different temporary installations. Many installations lasted for only a couple of days or a few hours, inside and outside the AIR studio. I also provided weekly tai chi workshops that culminated in the *Tai Chi for 1,000* community gathering.

The installations and community performance exposed a forgotten Chinese

presence in Portland, and reimagined how Portland would have developed differently—had early Chinese immigrants not left Portland due to anti-Chinese immigration and labor legislation of the nineteenth century. The materials I used for the installations were incongruous with the functions they performed. They evoked questions about what makes a viable community. Questions that might resonate with the new South Waterfront residents: how does one defend a community, feed it and keep it healthy?

Toward the end of *Tai Chi for 1,000*, the culminating event of my residency, my feeling was a mixture of exhilaration and regret: exhilaration because for one brief moment during the tai chi exercise everyone was



Yiu-Hong Leung

moving in beautiful, quiet unison; regret, not because we weren't able to get 1,000 participants for this community performance, but rather because we couldn't do this every day. Friends and strangers, beginners and experts, grandmothers and children, neighborhood residents, tai chi groups from all over the city, the Chinese community, and families with adopted children from China all came to participate.

In reflection, a month is too short a time to try to accomplish three different, though related, art pieces. The public event alone required a tremendous amount of community outreach. But I feel satisfaction knowing I have connected with many local residents, created an experience that would challenge their idea of community, as well as bringing many Portlanders into South Waterfront who otherwise would have little reason to go there.

DAILY MOVEMENT JOURNAL:MAY

Blown left by intermittent gusts along the river; smell of paint; chocolate hands from planting; scrub boulder; tarp on the Alexan rises like a huge sail; sagging spines of exhausted construction workers; water is high in the park – my boots stick in the muck...



Yiu-Hong Leung

MONTHLY GUEST ARTIST SERIES: JUNE 2008: LINDA WYSONG



who were building the towers. The choreography of construction animated the concrete skeletons and I felt comforted by their straightforward labor. Beginning with video interviews of the

ARTIST STATEMENT

Backyard Conversations is art at the nexus of social sculpture, performance and environmental design. Embracing the vocabulary of the guided tour and the video portrait, it considers the idea of community. Can one really build the layered and complex combination of streets, buildings, spaces and activities that we call a neighborhood from scratch?

When I first walked the streets of the South Waterfront, surrounded by the gleaming towers and empty lots, this new territory seemed stark and unsettling. A community organized from the top down, I saw a monoculture with none of the grassroots street life that characterizes so much of Portland. I asked myself, what is the place and power of art? My personal connection with the neighborhood began with the craftsmen and women

workers and then expanding to the residents and the greater community, I began to know individual people and to learn their stories. Gradually, my understanding of the place became multi-dimensional and my hope that one could lean over that hypothetical backyard fence and engage in meaningful conversations became a reality.

As I had a stronger sense of place, the residency evolved to include a series of guided tours. The tour is an art form that embraces the traditions of street theatre, public spectacle and holiday sightseeing. Each tour is a real time performance in space that establishes a new conceptual map of the place. The physical grid is then layered and annotated by the route, the text and conversation. The participants help to shape each performance as they move, listen, comment and question.

During the month of June, the tours were presented weekly. Many SOWA residents returned week after week eager to follow the thread of the conversation. When the *Backyard Conversations* tours were re-presented as part of Portland Institute for Contemporary Art's (PICA) TBA:08 Festival in September, the community expanded and the conversation grew both wider and more abstract. Each of the three topics: water, history and constructing community added layers of time and more connections to the larger body of the city.

While the video interviews revealed a division between those living inside the vertical community and those working on the other side of the construction barriers or walking the streets below, the tours brought people together.

Like a neighborly chat, *Backyard Conversations* was not a dramatic event but a walk through space and time and a quiet discourse with the potential for each person to re-see a bit of the world. It is through the accumulation and layering of many small experiences that memory is shaped and a sense of place is formed.

DAILY MOVEMENT JOURNAL: JUNE

Hérons are back, as are the osprey; logs drift up river; bricks are warm to the touch; a new big whole on the property; dogs are the stoop; full moon tonight; I need to end at the river like a began...



Backyard Conversations



"The tours are full of these great tidbits of information on both the existing development, and what I found more interesting, the history of the South Waterfront. We explored the natural history of the area as well as the cultural and economic history. How each influenced the other and influenced the past developments. I began to think of the current development as a cultural marker in history and what values and ideas in our society this type of development might reflect." - Mathew Cross, TBA Blogger



BACKYARD CONVERSATION TOURS
with assistant guide Sandy Sampson

1. FOOTPRINTS ALONG THE RIVER

A history that looks at geology, native culture, immigration, industry and the shipyards.
Guests: Stephen Leflar, author of *The Pursuit of Happiness*, Harold Johnson, poet

2. WATER - THE MACHINE AND THE GARDEN

The Willamette River, bioswales Hundertwasser and the pumps that keep the towers dry.
Guest: Jamie English, landscape designer

3. CONSTRUCTING COMMUNITY

A look at building, urban planning and community.
Guests: Tissi Snelson, apprentice carpenter local 247, Mike McCulloch, architect, Portland Design Commission (1996-07), Rudy Barton, Professor of Architecture Portland State University

BACKYARD CONVERSATIONS:

Video Portraits (17 minutes) with Pamela Chipman, sound track by Peter Whitmore

Construction Voices: Brogan Adams, Phil (Hawkeye) Hawkins, JaMaine Oliver, Tissi Snelson, Jerry Titus, Remel Young
Resident Voices: Sidonie Caron, Caryl Gertenrich, Mike Jones, Sally Kenney, Michelle Walsh

Neighborhood Voices: Claire Adamsick, Shari Bailey, Brooke Fuller, Greg Landry, Rob Vincent

Thank you to: Hoffman Construction, Walsh Construction, Linda K. Johnson, Jeremy Solly, CD Forge



MONTHLY GUEST ARTIST SERIES: JULY 2008: BILL WILL

ARTIST STATEMENT

20 x 20 was a site-specific installation that also functioned as the “stage” for the collaborative performance, *Promenade*.

When I first visited the South Waterfront to choose a site for an installation and performance I was overwhelmed by the scale of the surroundings. I knew that the immense scale of the high-rise buildings would dwarf whatever I made, unless huge. In order for my work to be effective in that space I would need to use a significant amount of raw material. At the same time, I wanted my installation to have a small environmental impact since it was a temporary work that would be up for less than a month. It was, therefore, an additional goal to add as little to the waste stream as possible.

During the next few months I developed a big plan for my residency. It was going to be 60-foot tall and use a moving crane with a score of human operators articulating its movement with ropes and pulleys. Unfortunately, my plan to use a crane was not approved by the safety committee. I made several revisions but each modification was rejected.

Now less than 2 months before *Promenade*, I had to start over and find something new that could be done quickly and safely.

I chose to work with a vacant 2-block area reserved for a future city park. The site was like an immense empty canvas – almost perfectly flat and measuring over 200-feet by 400-feet. My preliminary objective was



to call attention to the site and its simple proportions by subdividing the space into a simple grid. To make the grid visible I chose to use 20-foot tall white poles of PVC plumbing pipe – a ubiquitous construction material that could be reused. In the end there were 140 poles equally spaced

at 20-foot intervals so as to create a three dimensional grid. My hope was that the poles would also emphasize the movement of the sun throughout the day as well as the changes from day to night including sunset, dusk and moonrise. Depending on one’s point of view the poles lined up in different configurations like trees in an orchard or the grid of city blocks.

While surveying the property to set out the grid points I noticed the constancy of the wind in the field. I wondered how the presence of the adjacent condominium towers affected the currents and if I could somehow show the complex variations in wind direction and velocity over this large area. As an

DAILY MOVEMENT JOURNAL: JULY

The raw material from this journal was used to create the heart of the movement material for *Promenade*. In this way - although very abstracted, the dancing in the performance was a means of recycling my year on the property so that the experience was not just mine but transferred to hundreds of other people.



20 x 20

“Bill has a way of creating atmosphere out of the simplest materials. The night of the performance I felt like I was in this surreal forest, just looking at everyone’s faces, and seeing again and again this look of wonder, of fascination. What I liked most about this project was how experimental it was. It’s always great to see an artist who learns from the work, who lets it evolve organically.” - **Cyan Bott, Artist and helper for this project**



experiment, I attached a 20-foot strand of videotape to the top of each pole hoping that the shiny black surface would reflect the sun and stand out against the sky. It turned out to be much more effective than I had expected: the endlessly varying patterns of movement were mesmerizing and a perfect counterpoint to the formality of the grid.

In many ways my residency was an exercise in flexibility and adaptation. It was not at all what I had originally hoped for but in the end it was a satisfying process and a meaningful experience.

RECYCLED MATERIALS

For this project I used 2,800-feet of 1 ¼ -inch PVC pipe. I returned it all to the supplier undamaged. The rebar used to secure the poles into the ground was returned to the contractor for further use. I also used 560-feet of ¾-inch PVC which had to be cut. I donated a portion to a children’s camp for set design materials. The remainder will be used for irrigation. The 3000-feet of videotape was from broken videocassettes donated by a local video rental store.

**MONTHLY GUEST ARTIST SERIES:
AUGUST/SEPTEMBER 2008: SOJOURN THEATRE**

PROJECT STATEMENT

In June 2007, Linda K Johnson called and described the South Waterfront Artist In Residence program. She invited Sojourn Theatre to be the program's single invited theatre ensemble.

As a company of artists, we have become, of late, more and more interested in the intersection of site-specificity, civic engagement, participatory performance and task-based media interactivity. We are in pursuit of actions and practice that make use of complex research and cultural context to move beyond documentary and civic dialogue to create compelling, engaging theatre that demands presence and actual exchange. BUILT gave us content, space and reason to push forward these interests in challenging and useful ways.

We began work on the project with a residency in Chicago at Northwestern University. We moved on to Hartford, CT where we performed with and for the state legislature at the Capitol Building. And finally, home to Portland.

Our activities at the South Waterfront ranged from one-on-one interviews, to a public series of interviews with community members, urban planners, architects, city leaders, advocates for the homeless and others. We held open participatory workshops that explored garment-as-place, and we created public interventions from performance material we were generating for the show itself. We invented a civic planning board game that came to live at the heart of our event- an activity that audiences/participants used to explore their own values in the context of where our city is today, and where it is going.

*As a space for connections to develop between strangers;
As a space for creative, dynamic public dialogue;*



*As a space for experience to act as bridge;
And as a space for metaphor to complicate perspective...
We feel we succeeded.*

For us, there is still much to learn; BUILT continues, with iterations to come in Seattle and a return to Hartford.

BUILT 
Co-presented by PICA as part of TBA:08



"During this project, I began to think about what I loved about Portland, and how that might change in the next 20 years. And, how like a marriage, would I leave because it changed or would I change and adapt with it and stay because I loved it? Or would I stay the same, watch it change, and love it for what it was at any given moment?" – Kimberly Howard, Performer/Creator BUILT



PUBLIC INTERVIEW GUESTS:

- August 5: Topaz Faulkner and Larry Conrad, Land Use Planning and Real Estate Experts
- August 7: Sue Arbuthnot & Richard Wilhelm, Hare in the Gate Productions
- August 12: Colin Rowan, Portland Family of Funds & Itzel Spehar, Portland Housing Commission
- August 14: Judith Mowry, Restorative Listening Project
- August 19: Monica Beemer, Sisters of the Road
- August 21: Robert Liberty, Metro Councillor & Rick Potesio, Architect
- August 23: Mike O'Brien, Green Design Expert; Steve Dotterer, Manager of the Portland Plan; Shane Endicott, Founder of the ReBuilding Center

PARTICIPANTS

Conceiver/Director: Michael Rohd*

GENERATIVE CREATIVE TEAM

- Performers: Courtney Davis*, Jono Eiland*, James Hart*, Kimberly Howard*, Rebecca Martinez*, Sy Parrish*, Joel Sugerman
- Lead Engagement Artist: Maureen Towey*
- Choreography: Mike Barber
- Tightrope Choreography: Sy Parrish
- Production & Media Design: Shannon Scrofano*
- Production & Stage Manager: Liam Kaas-Lentz*
- Composition & Sound Design: Daniel Corral
- Costume Design: Courtney Davis*
- Managing Director: Alisha Tonsic

COLLABORATORS

- Lighting Design: Juliet Chia
- Video Technician: Brian McKee
- Scenic Assistance: Caitlin Lainoff
- Assistant Stage Managers: Mariel Bunnage, Becca Beverage
- Choral & Engagement Assistance: Hannah Treuhaft*, Nikki Zaleski
- Graphic Assistance & Support: Virginia Nguyen*
- Photographer: Andy Batt

* Denotes Sojourn Theatre company member

SPONSORS :

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SPECIAL PROJECTS: DECEMBER 2007: PROMENADE



PROMENADE
Saturday, July 19th, 2008
South Waterfront Neighborhood Park
gathering began an hour before sunset

A collaboration –
Linda K. Johnson, *dance/performance*
Bill Will, *installation*
Seth Nehil, *sound design*
Bill Boese, *lighting design*

with dancers Daniel Addy, Katie Arrants, Tracy Broyles, Rebecca Harrison, Tahni Holt, Kathleen Keogh, Eric Nordstrom and Noelle Stiles



Involving more than 50 performers, a rising full moon and nearly six months of weekly lunches with my three collaborators, Promenade was created in response to a site – the future South Waterfront neighborhood park. From my earliest visits to the district, I was intrigued by this expansive, 200'x400' grass-speckled empty lot and its slated transformation into a community gathering space. Amidst the starkness and visual chaos of the construction, one had to really squint to imagine this as the future use. When I discovered that the site would not go into development during the tenure of the AiR Program, I became interested in creating a performance event that would serve to foreshadow the future life of this park-to-be.

Having long been interested in working with installation artist Bill Will, I approached him about collaborating. Equally as intrigued

by the space as I was, we began to meet frequently just to walk the neighborhood and muse the possibilities. The scale of the site was huge and intimidating, with the park sitting as a tremendous empty volume inside the high-rise towers that were rapidly rising around it. How to create something that had both scale and intimacy? We were both clear that we wanted to make something with soft edges – an event that would emerge out of the “ordinary” life of the park. We also wanted to balance an outsider’s critique of the location with a celebration of community in formation.

While Bill began considering materials, I assembled a group of dancers with deep technical and improvisational skills. We started to rehearse on site weekly, experimenting with dancescores as a way of exploring what was possible. A means of “sketching” with

PROMENADE

Saturday, July 19th
South Waterfront Neighborhood Park
gathering begins an hour before sunset

with dancers: Daniel Addy, Katie Arrants, Tracy Broyles, Rebecca Harrison, Tahni Holt, Kathleen Keogh, Eric Nordstrom and Noelle Stiles

a collaboration:
Linda K. Johnson, *dance/performance*
Bill Will, *installation*
Seth Nehil, *sound design*
Bill Boese, *lighting*

movement, these weekly mini-performances proved to be invaluable tools of acclimation, slowly preparing us for the sensual overload of performing in a construction zone.

Well into our conversation, Bill and I invited sound designer Seth Nehil and lighting designer Bill Boese to join our process. Their participation immediately influenced the shape of the event. Some core ideas as well as some limitations began to reveal themselves. Discovering that July 19th was a full moon, we made the decision to organize the timeline of the event around the waning of the natural light. Within the structure of the performance, which we began to call a gathering, we also wanted to give the

viewer full autonomy over his experience, allowing space for the audience to enjoy the performance as well as the weather, the twilight and each other. Seth proposed that we consider Promenade a form of “horizontal” - responding to the flatness of the park by dispersing events across both space and time, rather than coordinated moments. This idea further catalyzed our thinking about the structure of the evening. After discovering that there was no source of accessible electricity in the park, we also needed each occurrence to be self-sufficient, portable and contained. This became both a tactical and conceptual solution, forcing us to invent elegant means to bring sound

and light to distinct points within the field. Finally, we agreed that all of the elements of preparation for Promenade – the placing of solar lights, the setting of Bill’s poles, the chalking of the performance spaces – would be revealed performatively, staged as part of the work itself.

Promenade began at 6:55pm - one hour before sunset, and ended with the rising moon at 9:27pm. Part picnic, part performance, part public gathering – Promenade defies classification and can only be described as “other”, exactly as we had hoped.

-Linda K. Johnson

SPECIAL PROJECTS: TEN TINY DANCES



**TEN TINY DANCES/SOUTH WATERFRONT
A PERFORMANCE WALKABOUT
SATURDAY, AUG. 2ND, 2008**



Linda Austin
Nest



Sojourn Theatre
BUILT: Prologues 1-5



POV Dance
Wet?



Tere Mathern
De-Erector Set

10 ARTISTS/10 LOCATIONS/10 NEW SITE-RELEVANT WORKS FOR 4'X4' SPACES PERFORMED IN 15 MINUTE ROTATION

The summer is a beautiful time in Portland and an ideal time to be outside for almost everything. When curating the arc of projects for the 13-month AiR cycle, I knew that I wanted to do a big summer event that extended an invitation to the audience to walk about the entire neighborhood - river to tram, discovering and experiencing the South Waterfront development on their own terms. I began to imagine a performance that

was site-specific and cyclical, with works staged in unusual places. I turned to my dance colleague, Mike Barber - founder of the Ten Tiny Dances performance form, for assistance. Ten Tiny invites performance-based artists to create new works for 4'x4'x1' stages. Never before fully realized site-specifically, I invited Mike to curate an iteration of TTD with me that would ask artists to create work within the classic

Ten Tiny form with the additional caveat of site-relevancy. What resulted was an extraordinarily authentic, roving performance event that brought over 1000 into the South Waterfront district for an afternoon of unforgettable new works. Many thanks to Mike for allowing me to morph and extend his form.

Linda K. Johnson, Title Goes here

The South Waterfront AiR project offered an exciting and unique opportunity for Ten Tiny Dances. I'm driven by the urge to find new ways to use the ten tiny form and this opportunity fit the bill ten fold. The site-specific nature and temporal form of this performance used the usual tiny stage and game rules, but stretched the idea to a broader perspective as our dances covered

the acreage of the South Waterfront neighborhood. Each dance happening ten times, allowing the traveling audience to see all ten, gave the artists an opportunity to go deeply into their short works in a dense block of time. And each new audience, ten of them, brought the invitation to the artists to share their ideas once again. Ten Tiny Dances has always been about how

constraint affects the creative process, often leading to surprising and memorable results. Linda's AiR project gave us the opportunity to use this idea while at the same time allowing us to respond to unconventional spaces, and to perform again and again, connected to each other as we shared the audience. It was a delight.
Mike Barber, Ten Tiny Dances Founder



SW RIVER PARKWAY

SOUTH WATERFRONT GREENWAY



Rhiza A+D
Architect's Draw



Mike Barber
See Spot Run



Hand2Mouth Theatre
Project X



Katrina O'Brien
Finding Foundation



Hot Little Hands
Lack of Current



Cydney Wilkes
Flutter (manifesto)

ARTIST BIOS

SOUTH WATERFRONT ARTIST IN RESIDENCE PROGRAM DIRECTOR AND CURATOR LINDA K. JOHNSON

Linda K. Johnson is a cross-disciplinary artist based in Portland, Oregon. She has taught, performed, created and produced extensively throughout the region for over 20 years. Her concerns as an artist are social and environmental, and her 15+ large-scale projects have consistently addressed these interests in hybrid and unconventional forms, formats and venues. Her work is informed by her long-standing interest in visual art, improvisation, jazz music, architecture, horticulture and sustainable stewardship of place. An Oregon Artist Fellow in 1999, her work has been generously funded by public, private and individual sources, and has received serious critical review in many venues including Metropolitan Magazine, Living on Earth/NPR and the Core Sample catalogue. She has received residency fellowships from Yaddo, Sitka and Caldera, and is honored to be a custodian in perpetuity of Yvonne Rainer's seminal post-modern work, Trio A.

MONTHLY GUEST ARTISTS:

TIM DU ROCHE

Tim DuRoche is a composer, jazz musician and artist engaged with sound, music and the aesthetics of possibility and surprise. Over the last 20 years he's worked with an extensive array of US and European avant-garde jazz greats, as well as with Beijing Opera musicians, Russian circus clowns, auctioneers, blues legends, performance poets, and as a composer of live soundtracks for classic silent film. His recent work has included site-specific sound installation and collaborations with a number of dance/movement artists, including Tere Mathern Dance, Oslund+Co. BodyVox, Cydney Wilkes, and Linda K. Johnson.

DANA LYNN LOUIS

For two decades, Louis has maintained a rigorous studio practice that engages architectural space, glass, light and shadow, amongst numerous other materials. The results fluctuate between intimate, domestic-scale pieces, interdisciplinary performance collaborations, and large-scale public works that become integrated into their environments. Louis is conceptually inspired by the timeless and fascinating systems of the body, the natural and constructed worlds, travel and their interconnectedness. She articulates her observations primarily through drawing.

Louis' work has been exhibited and collected across the Pacific Northwest, as well as in California, Arizona, Wisconsin, New York and West Africa. Articles about her work have appeared in Sculpture Magazine, Artweek, and the German periodical Glashaus. Last year, the artist's first catalogue was published to document her solo exhibition at the Marylhurst University Art Gym. In addition to awards from the Regional Arts & Culture Council and Oregon Arts Commission, Louis is the recent recipient of a prestigious grant from the Pollock-Krasner Foundation.

DMAE ROBERTS

Dmae Roberts is a two-time Peabody award-winning independent radio artist and writer who has written and produced more than 400 audio art pieces and documentaries for NPR

and PRI programs. Her work is often autobiographical or about cross-cultural peoples and is informed by her biracial identity. Her Peabody award-winning documentary "Mei Mei, a Daughter's Song" is a harrowing account of her mother's childhood in Taiwan during WWII. Her most recent project has been Crossing East, the first Asian American history series on public radio which just garnered a Peabody award. The eight-hour series took three years to produce and ran on more than 230 stations around the country. She received the 2007 Dr. Suzanne Ahn Award for Civil Rights and Social Justice from the Asian American Journalists Association and was recently selected to be one of 50 artists around the country to be selected for the 2007 United States Artist Rockefeller Fellowship. www.dmaeroberts.com

TAHNI HOLT

In the past six years Tahni's performances have been presented by PICA's TBA Festival, On The Boards and The Fusebox Festival, to name a few. She is an Oregon Arts Commission Fellowship recipient (2007) and most recently an artist in residence (June: 2008) at PSU, commissioned through Oregon's Percent for Public Art program. Most of her work is made with collaborator and/or contributors: she is interested in the space these dialogues create. Please go to www.tahniholt.com to learn more about her work.

DAVID OATES

David Oates writes about nature and urbanity from Portland, Oregon. His books include City Limits: Walking Portland's Boundary (Oregon State 2006), and Paradise Wild: Reimagining American Nature (Oregon State 2003). His nonfiction essays and poetry have appeared in periodicals including Earth Island Journal, Creative Nonfiction, Orion, and Yellow Silk. David Oates teaches writers in the Portland area in his Wild Writers Seminars and in classes at Clark College. Contact him through his website: www.davidoates.info.

CHRISTOPHER RAUSCHENBERG

Christopher Rauschenberg has practiced photography since 1957. He has photographed in 26 countries and has had 86 solo shows in 6 countries. Available monographs of his work include three books and a deck of cards. His work can be seen at www.ChristopherRauschenberg.com, www.Portland-GridProject.com and at www.ElizabethLeach.com. He is a co-founder and co-director of Blue Sky Gallery, an excellent non-profit photography gallery (www.BlueSkyGallery.org) where he has co-curated and co-produced 613 solo exhibitions and 46 group shows over the last 32 years.

ADAM KUBY

Adam Kuby has been creating public art projects that foster a sense of connectedness in our increasingly fractured environment, and exploring how existing man-made places can be transformed to be more ecologically responsive.

MARK R. SMITH & MARIA T.D. INOCENCIO

Maria T.D. Inocencio has been awarded grants from the Pollock-Krasner Foundation, the New York Foundation for the

Arts, and the Regional Arts and Culture Council. Her work has been exhibited widely in venues across the United States including The Drawing Center, Sculpture Center, Art in General, Consolidated Works, The Art Gym and Portland Art Museum. Mark R. Smith has completed several large scale public art projects in the Portland area, including commissions for the Port of Portland, Providence Hospital, Tri-Met and Lewis and Clark College. His work has been recognized in recent publications of New American Painting, Artweek and Art in America.

HORATIO LAW

Horatio Hung-Yan Law was born and raised in Hong Kong and came to the US at age 16. He works corroboratively with communities to excavate the ambivalent topography of personal and collective identities in the contemporary global culture. He is an Assistant Professor in Photography and Intermedia at the Pacific Northwest College of Art in Portland, Oregon.

LINDA WYSONG

Linda Wysong is a cross-disciplinary artist who examines urban systems and connections between the natural and built environments. A Portland resident, Wysong's work has been shown both nationally and internationally in New York, San Francisco, Washington DC, and throughout the Pacific Northwest. Backyard Conversations was included in the Portland Institute For Contemporary Art's (PICA) TBA:08 Festival. www.lindawysong.com

BILL WILL

Bill Will is a sculptor and installation artist. In 2005 The Art Gym at Marylhurst University featured a mid-career retrospective of his work and in 2006 he was awarded the 15th Bonnie Bronson Fellowship. His work was most recently presented in the Oregon Biennial at the Portland Art Museum. In addition to sculpture and installation art, Bill has also completed more than 30 public art commissions. He is currently fabricating large outdoor sculptures for Phoenix, Arizona and Seattle, Washington. He is a professor at Oregon College of Art and Crafts.

SOJOURN THEATRE

Sojourn Theatre is an eight year-old, multi-ethnic, ensemble-based company making new performance in Portland, Oregon and around the nation. With a commitment to both adventurous theatricality and community engagement, Sojourn creates unique, often site-specific investigations of stories and themes that consistently surprise, delight and provoke diverse audiences. National touring, a body of 18 major works, and a growing international reputation for cutting-edge, high-quality arts and civic dialogue innovation allow the company to explore a variety of projects which bring our team of designers, performers and logistical wizards together on the road and at home. We match the fierce standards, risk-taking and exploration that drive our art-making with strong and innovative community engagement strategies.

YALCIN ERHAN

Photographer Yalcin Erhan is a Portland transplant of many years who is avidly involved with and has documented the city's arts and cultural scene.

"I think the value of art in an urban environment varies with the place. In the case of such a new neighborhood like the South Waterfront - if one can claim it yet as a neighborhood - everything is new. There are few traditions, if any. I thought that the South Waterfront AiR program fit the newness and experimental nature of the place and was part of the process of settlement. The place is unfamiliar, and so was the art. Good match."

*Terri M. Hopkins
Director and Curator
The Art Gym, Marylhurst*

“The South Waterfront AiR program is a brilliant example of what developers with vision and artists with essentially limitless creativity can do – in a construction zone. Designed to be part community building opportunity for the new South Waterfront residents, part destination-making vehicle, and part invitation to all kinds of Portlanders to interact with the residents and the resident artists, the AiR program provided a perfect forum for all of these endeavors.

Linda K. Johnson, program director/curator and lead AiR artist, not only committed her own vision and energies to this grand experiment, but also generously curated over 25 artists of many mediums into the mix, thus guaranteeing a range of artistic experiences for all who came during the year-long program. Williams and Dame Development and Gerding Edlen Development deserve applause, thanks, and encouragement to keep this kind of creative spirit and civic commitment alive and growing as our wonderful city grows. All the artists involved deserve the accolades and appreciation of all fortunate enough to have shared in some of their work.”

Eloise Damrosch, Executive Director, Regional Arts and Culture Council

www.southwaterfront.com/art_and_design/artist

Gerding Edlen

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