Take a Left at the Taco Bell
HOW CURATORS MAPPED THE LAND, LIFE, AND ART OF TODAY’S WEST COAST
SANDS LISA CORVIN TAKES COOLEY GALLERY’S STEPHANIE SODERBY BEHIND THE SCENES

Stephanie Soderby, in print and on the Web site. Above, Lisa Corvin doesn’t have much time for a typical survey show. What can the organizers possibly accomplish in two weeks?
Liza Crandall The objective of the exhibition was to look at how artists up and down the West Coast are exploring in their work what it means to live here now.
Many Regionalists were not about to try to specify a particular regionalist aesthetic. With artists operating in a global context and sharing access to a vast network of ideas, a global art community has formed and it is no longer meaningful to search for such regionalism.
The curatorial philosophy of the five RV-curators was to go forth with a totally open mind without knowing what we would end up with to create an exhibition with a conscious and cogent theme.

The Beaver Has Landed
WHITNEY CURATOR SAYS PORTLAND DOESN’T SWEAT, IT GLOWS

Lawrence Rinder
At a survey of contemporary art of the Whitney Museum of American Art, Lawrence Rinder pointed out that the 33 artists whose work will be on display at the Portland Art Museum are best characterized as a group of image makers.

Race Is the New Pop
REPORT FROM THE VENICE BIENNALE

Domenico Avallone The biennale has run from May 16 to November 22, with the opening of the American Pavilion at the end of the month. A large black sculpture of a man and woman by the Swiss artist Paul Winkler, with a large red flag in the background, is seen as a representation of the theme of the biennale: the role of race in contemporary art. The sculpture is placed in the center of the courtyard of the American pavilion, which is surrounded by a large white wall with the words “Race is the New Pop” written on it.

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Michael Patterson, white-on-white linen, 2000
Michael Patterson is well known for his use of the subject of the human body, often depicted in a minimalistic and abstract style. His work is included in the collection of the Portland Art Museum and is currently on view at the International Contemporary Art Fair in Los Angeles.

NATURAL HISTORY

www.pullimadeffenbaugh.com
PULLIAM DEFFENBAUGH GALLERY
In my July 1, a few days before the start of the Tin House Summer Writers Workshop, I learned that Matthew Stadler had resigned as editor of the Tin House. Stadler had just completed 10 years with the magazine. He stepped down from his role as editor in chief of Tin House in order to pursue other opportunities. Stadler was the third editor of Tin House, following founders Phil Brophy and Robert Reed. He was also the literary editor of the Oregonian before becoming Tin House's editor in chief in 2007. Stadler said he was excited about the future and wished Tin House and its readers well. The news was met with sadness and disappointment by many who had followed Stadler's tenure at Tin House. Stadler's departure marks the end of an era for Tin House and the Oregon literary scene. Stadler was a well-respected figure in the literary community and will be missed by many. This is a photograph of Stadler. 

Illustrated by Cynthia Stow

The Tin House House Responds: Evidence in Writers Workshop Manufactured A Great Success

By Rob Spillman

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Inventing in the Object

ART MALL JENSEN TALKS ON ART V. CRAFT

One of the perennial controversies in the world of visual art is the one about the difference between "art" and "craft." "What is art?" "What is craft?" - in one Better than the other. Over the past century this ancient debate has been taken up by everyone from the Bauhaus to Los Angeles "craft" artists and architects currently informing the decisions of almost everyone practicing art on the West Coast today.

This summer, Open contributor Jon Raymond set down with artist Mall Jansen to discuss the.jpg

Raymond: I'm curious, in realistic terms, about the "crisis of the problem of being a craft-influenced artist? Why might an artist want an object made "that looks like" a craft? What materials are most generally "craft"-endowed in a fine arts context?

Jansen: The idea of a craft is that it's a way to think about the objects of the world and to engage with them in a consumer culture by producing on object. That's where, for the creative multitasker, that's what craft is.

"Art" and "craft" have been seen as polar opposites, and to some extent they are. But they're also two very different traditions that have a lot in common. They both involve a lot of skill and a lot of effort. And they both involve a lot of creativity and a lot of imagination.

Jansen: In the 1960s and '70s - the craft revival's rediscovery of woodworking and glass blowing and weaving on some level came out of an environmental impulse itself. It was a political repudiation of industrialism and consumer society. It was an intellectual movement.

This was a radical idea that came out of an intellectual position. The "Why moment in Oregon and Western California, there was an intellectual moment in it, was a political position. I grew up in my parents' house up the hill in Williams. We called it "The Rock Crystal Experimentation." That's what I think of when I think of the 1960s and '70s. I think of a generation of people who were interested in craft. They were interested in the idea of making something beautiful, something that's not just something made for the sake of being made, something that's made with a lot of care and a lot of effort.

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BILL SHANNON (AKA CRUNCHMASTER)

I picked up a book called The Organ a week or so ago and I’m nearly through it. I’ve really enjoyed it, and it’s changed the way I think about music. I’m still trying to put into words what I’m feeling, but I think I finally get it. Shannon is a master musician and thinker, and his ideas are both profound and accessible. I’m grateful to have found his work, and I highly recommend it to anyone interested in music, philosophy, or the human condition.

MATT LADD

I followed up my weekend reading with a visit to the Brooklyn Organ Society’s annual organ recital at the First Reformed Church. It was a beautiful performance, with a wide range of styles and periods represented. The organ itself is a marvel, with its pipes and keys and pedals. It was a pleasure to hear the musicians play, and to be surrounded by the sounds of the organ. Overall, it was a wonderful evening of music.

DONNA UCHIZONO

It was a beautiful day in San Francisco, with the sun shining and the air crisp. I went to the San Francisco Museum of Modern Art to see the exhibition of artwork by Haim Steinbach. His work is so minimalistic and simple, yet it has a profound impact on the viewer. I spent a lot of time looking at his pieces and thinking about their meaning. It was a very rewarding experience.

SILT

I went to the recent San Francisco Art Institute’s Silo Project, which was a collection of new works by students and faculty. The art was diverse and thought-provoking, with a mix of media and styles. I particularly enjoyed a piece by a student who used found materials to create a piece that was both beautiful and meaningful. Overall, it was a wonderful experience to see the work of such talented artists.
Teaching with Your Mouth Closed

A WRITING TEACHER TAKES A LESSON FROM PRINTMAKER TOM PROCHASKA

by Steven Alired

As a writer, I've studied with many great teachers, like Natalie Goldberg, John Updike, and Jonathan Lethem. But Tom Prochaska is unique in his ability to dissect a sentence. His ability to see the world through a writer's eyes is unparalleled. He has a way of breaking down the components of a sentence, revealing the underlying structure of language. His influence on my work has been significant, and I'll always be grateful to him for showing me how to write with intention and precision.

Prochaska is a printmaker, a teacher, and a writer. He has been teaching workshops and taking notice. His ability to dissect a sentence was a couple of decades now, and he is a charismatic madman whose intensity and passion for his work is entirely new. His night classes, which are open to anyone looking to improve their writing, are popular and filled to capacity. His students include professional writers, artists, and even some who are just starting out. He has a way of inspiring his students to push beyond their limits, and his teaching style is both rigorous and immediately approachable. He encourages every interaction with a smile as a badge, one that he intended to wear. He didn't always have it.

Local writing teacher Tom Spanbauer studied with Prochaska at Columbia. Prochaska's work is a testament to the idea that teaching can be a powerful tool for personal and artistic growth. Writing workshops are maturedfrom by the human potential movement. They are interested in having students around a table and asking them what's new in their world. The inks they use are lithography. The colors on the paper are always more vibrant than the color on the print, and the viscosity of the ink has everything to do with how the paper will take the ink under the pressure of the press.

Prochaska says, "It's not going to be what you thought it was going to be." As the class progresses, a line forms at the press. Stewm's Montessori classroom, where the older students are doing the impressionist work, is by showing off their prints. There's a toilet in one of the rooms that you're looking at work in.

Prochaska's night classes are open for four-and-a-half years. His night classes, which are open to anyone looking to improve their writing, are popular and filled to capacity. His students include professional writers, artists, and even some who are just starting out. He has a way of inspiring his students to push beyond their limits, and his teaching style is both rigorous and immediately approachable. He encourages every interaction with a smile as a badge, one that he intended to wear. He didn't always have it.

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Northwest Passage

INTRODUCING A CRITIC'S 1976 DIARY OF HER TRIP THROUGH ASCAIDA

by Lucy L. Lippard

Back in 1976, Carter was President, the economy was stabilizing its bimetallic, and restarted art critic and feminist scholar Lucy Lippard made a trip through the Northwest. Assembling a survey exhibit of contemporary art for the Portland Center for the Visual Arts, she solicited dozens of artists in Oregon and Washington to see their art in person and finally her last hat.

Here, we reprint Lippard's travelogue, which was originally published in Art in America in July of that year. As you will see, Northwest art has changed since then, but many of the same facing artists who work in "the province" remain remarkably the same.

Lippard, working closely with the staff of the Portland Center for the Visual Arts, selected fifty artists to participate in the exhibition. Each artist was given a space of about 150 square feet to work with. As Lippard explained, "the idea was to create a kind of rowboat where each artist would take a boat and fill it with a new body of work."

The exhibition was divided into six sections, each featuring a different theme or idea. The first section, "The Northwest Passage," featured work by artists from the Pacific Northwest. The second section, "The Northwest Coast," focused on artists from the Pacific Northwest Coast. The third section, "The Northwest Plains," included work by artists from the Northwest Plains. The fourth section, "The Northwest Mountains," featured work by artists from the Northwest Mountains.

The fifth section, "The Northwest Rivers," included work by artists from the Northwest Rivers. The sixth section, "The Northwest Forest," featured work by artists from the Northwest Forest.

Lippard's travelogue is a rich and varied account of her trip through the Northwest, and it provides a valuable resource for anyone interested in contemporary art from the region.

Lippard's travelogue is available online at the Portland Center for the Visual Arts website.
founded and directed by Anne Focke, is another find in a deteriorating industrial neighborhood on Pioneer Hill, out by the waterways, bridges, hills and wide-open spaces.


The neighborhood is full of taxidermists.


On a recent Monday afternoon, the trolley car was empty when it slowed to a stop at the corner of W. First St. and Grand Ave. The day was clear and bright, with a few white clouds scattered in the sky. The street was quiet, save for the sound of the trolley car's wheels on the tracks and the occasional hum of a distant engine.

As the trolley car came to a stop, a man in a gray suit stepped out, his hair neatly combed and his tie neatly tied. He walked down the street, his steps measured and deliberate. Suddenly, he turned to look back at the trolley car, his expression unreadable.

The trolley car began to move again, its wheels creaking as it pulled away from the corner. The man watched it go, his gaze following it until it was out of sight.

He then turned to walk down the street, his hands in his pockets as he talked to himself. Suddenly, he stopped and turned to look back at the trolley car, his face set in a determined expression.

He then continued walking down the street, his steps firm and purposeful. He was going to somewhere, and he knew exactly where he was going. He was on a mission, and nothing was going to stop him.
temporarily suspended: he then refuged to his coat and the others tug him towards the window. "I'm not leaving until that man is safely on the other side of the glass!"

The man he is referring to is a notorious criminal, renowned for his cunning and elusiveness. He is currently on the run from the authorities, and the man in the coat is determined to capture him. The group is divided in their opinions, with some thinking it's too dangerous to confront the man directly while others believe they have a moral obligation to stop him. As the tension mounts, the group must decide how they will proceed, knowing that their actions could have far-reaching consequences.

As they wait, the group begins to discuss the man's past and his motivations. They exchange stories and theories, trying to piece together the puzzle of his identity and his reasons for running. The atmosphere is charged with anticipation, and the group is aware that the fate of the man in the coat could determine the future of their small community.

In the background, the sounds of the bustling city continue, a stark contrast to the tense situation at hand. The group is determined to see this through, knowing that their actions will have consequences for all that live within the city's walls.
Thank you, Todd!

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