

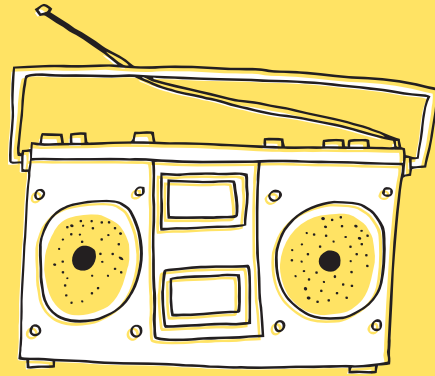
PORTLAND ART MUSEUM

SPONSORED BY  Portland State UNIVERSITY

M.F.A. CONCENTRATION IN ART AND SOCIAL PRACTICE

SHINE A LIGHT

FRIDAY, OCTOBER 15
6 P.M.-MIDNIGHT



RETHINK WHAT CAN
HAPPEN IN A MUSEUM



SHINE A LIGHT

For the second year in a row, the one-night-only event *Shine A Light* illuminates the Portland Art Museum with a wide, bright beam of possibility: artists inviting visitors to do things in a museum they may never have done before, to look at a museum in a whole new way. Late this summer, these artists and members of the Museum's education department were invited to consider with one another what *Shine A Light* means for the artists, and what it might mean for the visitors, and the Museum.

New Yorker magazine Art Critic Adam Gopnik asked his 7-year-old daughter which she prefers, the theater or the museum. She answered: "Well, I prefer the museum—at least they let you talk." Talking in museums is one of the things that makes them matter because museums, as much as they are places to go and see things, are also places to go and talk about things including things beyond art. Yet most people still approach the museum with quiet reverence ("silence in the face of art"). How do you see your *Shine A Light* project as encouraging conversation?

Jen Delos Reyes: I think that many of the projects included in *Shine a Light (SAL)* not only permit or encourage dialogue, but that they necessitate it. For example, "Keeping it Light" is a collaboration with Portland State University's (PSU) Friends of Graphic Design group. I invited them to engage with me in a discussion about the museum, visual culture, and graphic design; how information is conveyed in an institution; and how, through design elements in the museum, we are given cues to relate to the space and to each other. In the end what will be created is a series of graphic design interventions that will encourage viewers to interact with each other and the collection in new ways using the language of graphic design. This will involve the printed materials one takes away from the exhibition as well as museum title cards and signage.

Jillian Punska: When the education department invites "social practice" artists to participate in creating art programming for the Museum, we are essentially asking the artists to bring work to the Museum space that in its very nature requires the viewer/Museum visitor to shift from the expected posture. This active participation naturally leads to conversations and to thinking about things that are "beyond" art.

Sandy Sampson: As it happens, part of my project is touring the Museum with strangers. On one recent visit my guest became really excited about the possibilities of objects in the Grand Ronde collection as objects for speculation, and we were shushed (it would be really helpful if Sandy specified whether she was shushed by another visitor, or by staff. If there's time, I'd like her to clarify this), told to be quiet! Maybe events like SAL can get people talking again!

LR: Is it your perception that people aren't talking? Do you take the shushing as a metaphor for some larger force at work, some more widespread condition?

SS: Yes I do. I think that whether it be learning about art museums and/or the physical space, people tend to behave more, or seem to feel like they are in church.

JDR: I see the widespread condition as people feeling that they don't think they know how to talk about "art." I think that this feeling is countered by the approaches in SAL. It gives people multiple entry points, as well as often shows multiple connections to life and everyday meaning.

Ariana Jacob: I have been wondering why talking with people is so important right now. I don't think that a museum has always been thought of as a place for talking, but I feel very aligned with this more recent tendency. I also agree that we are coming out of a time when there was a strong sense of only certain experts having the right to have a voice about art. But we are also in a time where everybody is getting to have their say.

SS: It seems to me that conversation is hugely important everywhere, and the museum offers a place to explore together on a kind of neutral territory perhaps even because so many of us lack an understanding or official knowledge of the objects we are looking at. We can also learn a lot by how things are contextualized in a museum.

LR: Do you mean how works are contextualized among others and within the institution? Or do you mean how "things," being things as they are or issues, are contextualized by works of art in a museum?

SS: I mean both. It has been wonderful for me to think about where things are placed in the Museum through questions asked by my participants. For instance, the Navajo rug woven into an American flag; it is contemporary and it is hanging in the Native American gallery. There is a contemporary ceramicist who is exhibited in both the Asian and the contemporary collections. Questions about why things are where they are help to make clear that individuals are making these decisions, and individuals come with their own biases and proclivities. Once this is clear, it reveals a lot about the nature of a museum in general, and perhaps gives a visitor more confidence to decide the value of an object personally, as well as notice the tendency to assume an object in a museum is of more value than an object outside the institution. This way of interacting, paradoxically, can make the museum a more valuable asset; it then is a dynamic multi-layered experience to be engaged with, not intimidated by.

Tina Olsen: Conversation is important in large part because it is so accessible, and open-ended. If the Museum can reposition itself, through *Shine A Light*, and through other programs, exhibitions, and behaviors, as a natural environment for conversation then it has always seemed to me that many other things would fall into place—visitors might feel more at home, might feel the museum is a social, evolving place where they have an active role to play.

LR: Artists responding to museum collections is a time-honored practice, e.g. setting up easels in the Louvre and copying the Masters. But the SAL artists are not making paintings. Generally speaking, what kinds of work do you make? (Which is to say, how do you define or think about social practice art?)

JDR: I think a lot about how to discuss art and social practice. Lately I have been thinking about how art critic Stephen Wright has described this way of working as a double ontology. Meaning that this work needs to be evaluated by two sets of standards: its value as an artwork and its social value.

For me artwork that claims to be social practice should consider human relationships and the larger society. Now it is easy to make the argument that all art can be considered socially engaged, but for me art and social practice emphasizes this throughout the process of the creation of the work.

AJ: I think a reason why social practice art appeals to me is that I conceive of culture as a sort of collectively produced artwork in itself and I want to dig my mind and my hands into that work.

JDR: I think that is part of the social value that I am referring to. The value in a culture produced together, or to be more specific to this, artwork produced out of dialogue. I also think that that might be one of the reasons that ideas of participation are so at the fore right now, not only in museum culture, but socially as a whole.

AJ: I do see what we are doing within social practice art as contending with the larger cultural phenomena of increased responsiveness combined with decreased social bonds. I mean that people have fewer strong and enduring social ties and social roles which increase our need for experiences of engagement and connection—and then we live in a world where we have more and more opportunities for responsiveness and participation, but sometimes in a very limited spectrum.

LR: Why are you making this kind of art rather than something meant to one day hang in a museum or be placed on a pedestal?

JDR: With more traditional object-based work I find that people tend to focus on the value as monetary. For me, art has more cultural value when it focuses on the social dimension.

I'm not exactly sure how it happened, but out of my studio practice I was intrigued by histories, both imagined and real, which led me to become a pseudo historian, anthropologist, archivist, journalist, all these roles that are not "the artist" but taking on relationship-building by using accessible role-playing ... and then one thing leads to another.

Lexa Walsh: I actually took a year off from making objects after a studio visit with Mel Ziegler, who told me all of the "stuff" in my installations was just accessorizing the real heart of the work. I decided to explore my work on a purely conceptual and performance basis. It was hard, and I look forward to making objects again, however I'm not sure what their role will be.

SS: Object art has become viewed more often as a commodity than a point of departure or engagement. I feel that people have always done what we are calling social practice works, but socially there is a need to do these sort of works a little "louder" and in a way that puts viewers in a stronger position to shape what happens.

IN CONVERSATION
WITH LISA RADON
Portland based arts writer

PARTICIPANTS

ARIANA JACOB (AJ)
MFA in Art and Social Practice MFA at Portland State University, 2010.

CHRISTINA OLSEN, PH.D. (TO)
Director of Education & Public Programs at the Portland Art Museum.

JILLIAN PUNSKA (JP)
Artist and Family Programs Specialist at the Portland Art Museum.

JEN DELOS REYES (JDR)
Assistant Professor in the Art and Social Practice MFA at Portland State University.

SANDY SAMPSON (SS)
MFA in Art and Social Practice MFA at Portland State University, 2009.

LEXA WALSH (LW)
MFA candidate in Art and Social Practice at Portland State University.

LR: Can we talk a bit about related projects at other museums around the country?

JDR: One of the first projects that comes to mind is the Machine Project Field Guide at LACMA. Machine Project was invited to create workshops, projects, interventions, and performances that dealt with LACMA's massive collection, to see how those could be accessed or thought about in other ways.

TO: At the Walker Art Center, Open Field, also initiated by the education director, Sarah Schultz, (this is really important to me, that she be named. Education projects and programs are almost always uncredited) is really inspired by the idea of a commons, that wonderful notion of open, public space as an essential locus of exchange and democracy.

LR: I was interested to note that not only did the Walker invite artists to make work but regular old everyday citizens were invited thus: "Open Field is a place to express your talents and interests—and to share them with others by posting your plans on the calendar ... outdoor spaces can be reserved for small groups during public hours." That is radical.

TO: Yes, AND people—anyone—could sign up to use part of the space, or resources within it, i.e. their tool shed, art making materials. Now you really begin to see the shared, but buried history, between libraries and museums. Imagine, the museum is a machine to be USED.

LR: What is the question you are raising or the proposal you are making with your project about visitor activity in a museum or about the museum itself?

LW: I am interested in the behind-the-scenes view of the museum. I am interested in engaging the staff of the museum to create a platform for their opinions, an education for the visitors about what it takes to make the museum work, and how music, which is usually not part of a museum (why?) can be used as a social and educational tool. Think of "School House Rock."

SS: I am asking several questions: Who decides what is valuable? What role does context play in value? What role does a personal (or knowledge of a personal) relationship play in value? What can we learn from objects (both in and outside the museum)? What can we learn from each other?

JDR: To talk a little about one of the questions I am raising with my project, "Background Music Audio Guide," I want to share a story.

In an essay by Bruce Ferguson titled "Art and Education," he writes about a professor at Cooper Union who teaches Advanced Drawing in the undergraduate art program. At the beginning of the class he gives the students the following scenario and asks them to make a choice. You are stranded on a desert island and you can only bring with you one of the following: images of all of the artworks ever made or music. Keep in mind that these are all art students, people who have made a serious commitment to art. They all pick music. Why is that?

In our lives we live with music. It is not as socially disconnected as sometimes a museum or archive of images might feel. This is not to say that making objects, images, or art is any less a pursuit than making music. But maybe that the archive of images is too disconnected from the original social intent and placement of the work to hold meaningful value.

AJ: In both the project I did last year for SAL, "The Serenades," and the one I am working on for this year, I am working with how people develop the kind of relationship with works of art, relationships that make them want to think about it for a while, that make them want to talk about it with someone. And for me that means taking the art personally, seeing yourself as being in an intense relationship with the artworks. Last year I worked with that idea through music by having musicians write songs for artworks as if they were in direct conversation with works.

This year with "Art/Life Partners" I am exploring the ideas of making an enduring commitment to developing a relationship with a work of art in the way that marriage is making an enduring commitment to developing a relationship with another person. I am asking people to choose artworks within the Museum's collection that they would be want to get married to or become life partners with. I will then perform a commitment ceremony between the person and the artwork. Participants will commit to continuing to develop a relationship with that work of art, and in exchange, the Museum will provide them with a membership to facilitate that relationship.

LR: Why is *Shine A Light* happening in this Museum now? What are the conditions that make it possible/desirable? What does SAL as a whole want to make happen? Why is it important for visitors, for museums, and for artists?

TO: Well, I think SAL wants to suggest, and excite people with, the idea that art is inherently an invitation to engage, and that engagement can happen in a great many ways. And that in turn points to the great creative potential of the museum.

The Museum gets to be a kind of laboratory for a night—both for people who come (what would it look like if THIS happened here?) but also for the Museum itself—for learning about our own role, our relationship with people who come, what they want. It allows everyone—visitors, staff, the institution—to play and explore in as open a way as possible what the museum is for, and what happens inside it.

I think of the SAL projects as awakening new muscles, or modeling for people new ways they might act, talk, laugh, and make things in the museum, as well as suggesting broader ways they might imagine the collection, or relate to it, or make use of it in their life. And I think the modeling—showing people new ways—is very, very important. Because you only know, or know to want, what you can imagine.

But I also think we could mull a bit about why this museum, and this place. The Portland Art Museum was for much of its history a place where art was made, in the Museum School, and the lines between art school and museum, artist and curator, student and visitor, were messy. SAL speaks to that history. And its context is also Portland—it would look

very different in another city. Portland is a place where people feel and act on a deep impulse to make art and seize opportunities to express themselves. They seek and embrace accessible ways to do that. It seems very easy here to propose that Portlanders think with us, have fun with us, as we explore what can happen in a museum and what a museum makes possible.

LR: In many ways our ideas of how to be in a museum or our ideas of what is possible in a museum, have become limited. Opening the doors in new and different ways will at the very least permit/enable expansion of possibility in the ways that visitors conceive of being with art.

JDR: I like, "opening the doors in new and different ways". It reminded me of a project that was proposed last year. Harrell [Fletcher] proposed that he would be stationed at a back entrance of the Museum that faces out on to a sidewalk, and then periodically throughout the course of the evening he would open the door and invite in passersby. For understandable reasons linked to tracking attendance and various other regulations, this was not able to happen.

I still think about it though, as I think it is this small gesture that really embodied the spirit of what I feel we are trying to capture with SAL. This opening up of the museum in an unexpected way. An invitation in through a door you never thought you could get in through.

LR: What are some larger implications of an event like *Shine A Light* for the Museum, for education, and programs?

TO: I'd like to think about the question in terms of how the project shakes up the way museums think about education. Artists, as usual, have been playing with and unfolding the museum's distinctions between exhibition, program, educator, and curator. SAL similarly makes obvious that if the goal of education in a museum is to deepen and open up people's learning, we should seize all opportunities to do that, including exploring what can be learned from the museum beyond what the museum sets out to teach. SAL brings home the great many places and activities in which learning happens.

LR: What are the implications of that? Well, education (or curating) in a museum could be a set of practices rather than roles and spaces, or be peopled by artists interested in working around changing ideas about how people learn.

JDR: What I think that projects like SAL point to in relation to museum education is the idea of an integrated approach that is based on dialogue between artist and institution, departments within the museum, audience and artist, and amongst the audience.

What I really appreciate about the approach the Portland Art Museum has taken with SAL is that as much as it allows for the audience to see the Museum in an unexpected way, it has also made people within the institution reevaluate how they function. I think that is one of the greatest impacts that a project like this can have; allowing space for an institution to re-evaluate itself, its goals, and how it makes a space for multiple publics.

ART AND BEER



ERIC STEEN

Art & Beer combines beer, one of Portland's most well known crafts, with experiencing art. For one night only, you can sample three new beers from Coalition Brewing, Hopworks Urban Brewery, and Rock Bottom Brewery at the Portland Art Museum. Each brewery received a tour of the Museum's collections, selected a work of art, and created a beer that is inspired by and complements the artwork. The selected works and the beer styles will remain a surprise until the night of the event.

ART/LIFE PARTNERS

ARIANA JACOB

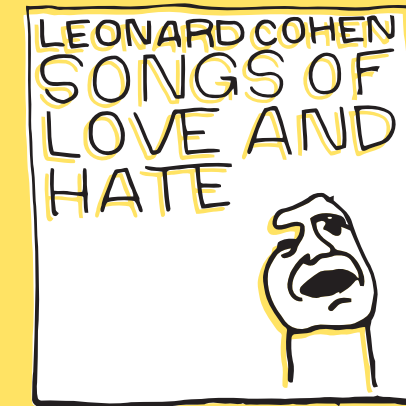
Let's make love tonight... or maybe we should just get married and see if love follows. *Art/Life Partners* is a personal and formal way to build intimate and lasting relationships with works of art within the Museum.

Visitors are invited to choose a work of art with which they would like to become more intimate. The Officiates at the Art/Life Chapel will then guide participants through a ceremony and contract committing each person to a long, dedicated, and communicative relationship with their chosen art. To help nurture these growing relationships, the Portland Art Museum will provide complimentary one year memberships to the first 50 visitors who complete Art/Life Partner commitment ceremonies.

As these new relationships evolve through ongoing visits over the next year, participants will be asked to share what they are learning about love as a way of consummating commitment. Come find the Art/Life Chapel to begin your own self-directed arranged marriage with art.



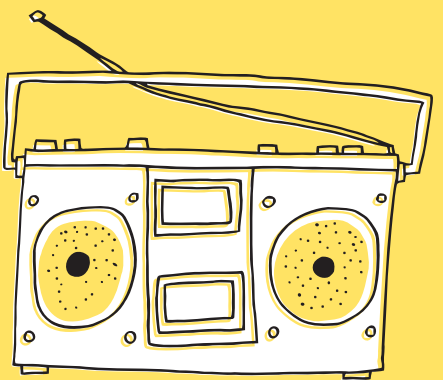
BACKGROUND MUSIC AUDIO TOUR



JEN DELOS REYES

In this original audio guide created for the Portland Art Museum, artist Jen Delos Reyes and musician Daniel Osborne pair musical selections with a sampling of work from the Museum's permanent collection. The songs not only operate as background music for the pieces, but were also chosen because of the additional information they add to the artwork. Pick up one of the Museum's iPod Touches to take this tour and receive the accompanying zine describing the musical pairings.

B·BOY IS FOR BREAK DANCE



VARINTHORN CHRISTOPHER
WITH BRIAN BAKER, SYDNEY SINGHARATH & SPECIAL GUEST

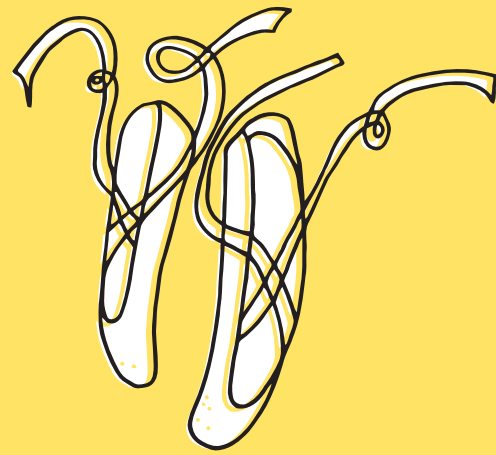
Bringing you free-form break dancing right smack at the Portland Art Museum, dancers will rip old school styles just like your (cool) uncle remembers them. This dance project will transform the Museum into Boston's Harvard Square where onlookers can watch the mad funky stylings of free-form break dance groups. For those who remember the dance from last year's *Shine A Light* event, be prepared to sizzle with a longer sequence and a live DJ.



CHANCE DANCE

VARINTHORN CHRISTOPHER
WITH LINDA AUSTIN & RICHARD DECKER

A project by Varinthorn Christopher with a super special collaborator Linda Austin from Performance Works NorthWest. Chance dance offers the audience the beauty of happenstance. At sometime and someplace within the museum two dancers will perform an improvisational dance. Therefore, location and time are unknown. Watch the dance by chance if you happen to be "there"! The project was inspired by Varinthorn's friend Michael McGlynn who would always dance with excitement while waiting in line to buy movie tickets at movie theaters in Bangkok, Thailand. The idea is to create an unknown encounter, an anticipation, and a feeling of being "lucky" (or "unlucky" if dancing is not your thing).



KEEPING IT LIGHT

JEN DELOS REYES

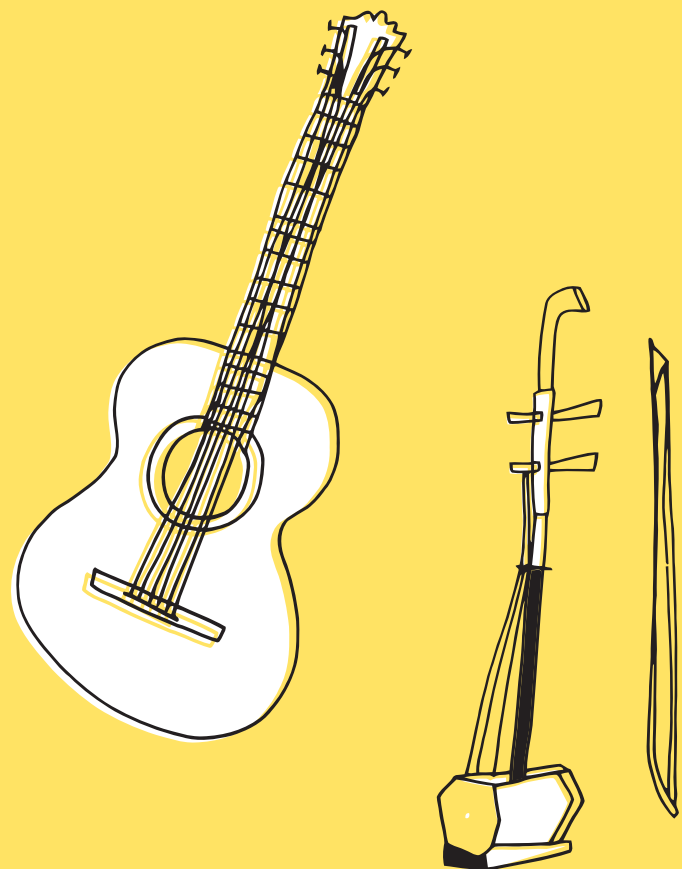
Invited by Jen Delos Reyes to explore the idea of "social design," Friends of Graphic Design has created graphic interventions that encourage visitors to interact with and experience the Museum in a different light.



INCIDENTAL AURAL REINFORCEMENT

JOSH MONG

This work will consist of common portable CD players with custom recorded discs installed in the Northwest art collection. The recordings will feature long periods of silence punctuated with sonic elements that directly relate to the visual works in close physical proximity. The sounds will run the gamut from musical sources, animal recordings, impressionistic sound washes, power tools, neighborhood ambience, and other sound effects. Most sounds, pertaining to subject matter depicted in the artwork, will be immediately identifiable, while other sounds will be imaginative extrapolations of what more abstract and fantastical visual works might sound like if they were alive. The work will reveal itself slowly as subtle interjections and occasionally build to brief cacophonous arrays of aural events.



MOLE FLANDERS

HELEN REED
A PROJECT BY JEN KOVACH & CORAL SHORT

Canadian artists Coral Short and Jen Kovach will present their performance piece Mole Flanders, a beauty mark distribution system. Throughout the evening hundreds of hairy and non-hairy moles will be applied to the faces and bodies of Museum visitors.





MUSIC FROM THE MILIEU

KATHERINE BALL & JOSH MONG

Music from the Milieu invites Portland musicians to play in the Museum galleries that correlate culturally to their music. This experiment engages multiple senses to attempt to shine a light on the motive and meaning behind the unique products of diverse cultures.

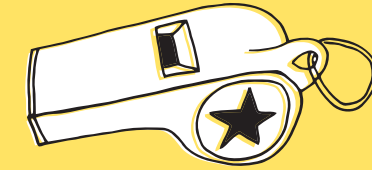
PAM JINGLE ORCHESTRA

LEXA WALSH

Lexa Walsh has collaborated with various Portland Art Museum staff members to write, record, and perform jingles about their respective jobs. Walsh has brought her background as both artist and musician to make snappy work songs with the staff, offering a voice to the often behind-the-scenes workers who make the Museum function. Performances, both live and projected on video with the help of the Portland Jingle Orchestra (Lexa Walsh, Garth Steel Klippert, and Dan Nelson), will take place throughout the evening in the passageway (Lower Level) connecting the two buildings.

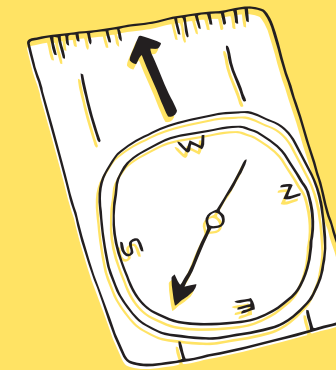


PORTLAND ORIENTEERING MUSEUM



HANNAH JICKLING

The Portland Orienteering Museum institutes the Portland Art Museum as a site for sport. In collaboration with the Columbia River Orienteering Club, this project will offer a new approach to navigating the Museum's "terrain," while simultaneously offering a unique art-viewing opportunity to the back-woods competitor.



Typically, the sport of orienteering involves navigating between specified points of woodland terrain with the aid of a topographical map and compass. The sport combines visual literacy with creative decision-making, physical endurance, and navigational skills in some of the world's most scenic wilderness areas (and museum collections).

Interpretive maps, visual symbols, and markers are equally common to the landscape of a museum. Using the conventions of an orienteering map, Portland Orienteering Museum will mark museum features in distinctive topographical terms. Come navigate through the Museum's curious collection of water features, distinctive trees, boulder clusters, and more.

REFLECTING ON SILVER

JOSH MONG

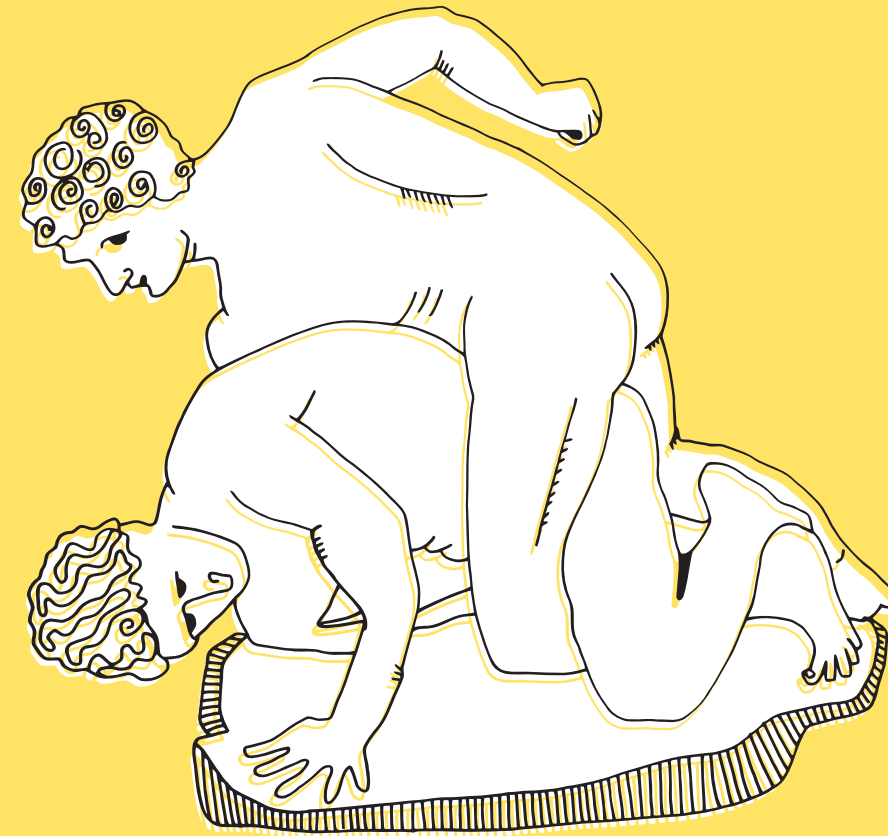
The silver collection gallery will be bathed in dynamically changing colored lights, slowly shifting from cool blues to purple/violet to magenta, and finally culminating in red. The sequence will then reverse, slowly returning to blue. The nature of reflected light will be experienced from the curved surfaces of the many silver vessels, the glass display cases, the walls, and the mirrors to provide a temporary but complete re-coloring of this vital collection.



SEE ME... HEAR ME...AN AUDIO TOUR

MICHELLE SWINEHEART

Listen in as security guards—the eyes and ears of museums—share stories about the things they have observed while on duty at the Portland Art Museum. Guards walk through the Museum's collections on a daily basis, giving them the opportunity to observe the same artworks on numerous occasions. What do they see? What do they hear? Do the works grow more beautiful over time? This audio tour offers personal insights gleaned from security personnel with years of experience.

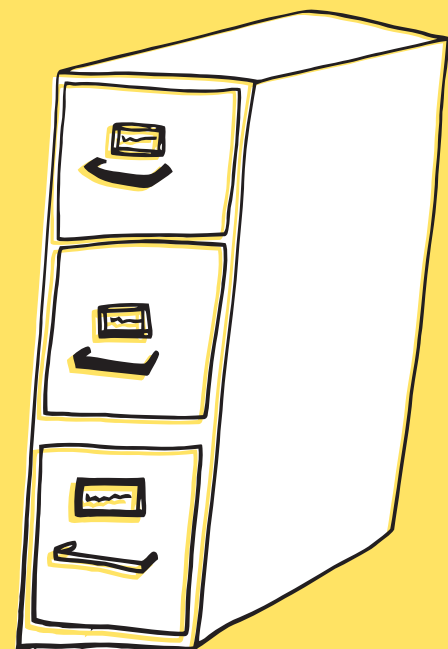


TWO BOYS, WRESTLING

JASON ZIMMERMAN

Shortly after its founding in 1892, the Portland Art Museum purchased 100 plaster casts of Greek and Roman sculpture, the first acquisitions to the permanent and European collections. Paying homage to those modest roots, periodic "wrestling performances" will be staged in a traditional Greco-Roman style adjacent to the portion of the collection that has inspired this project.

A TEACHING COLLECTION.



SANDY SAMPSON

Ten local people who met through Craig's List, Facebook, or referral donated their time and lent their objects to create A Teaching Collection. After exploring the Museum and discussing what they saw, participants chose objects from their own lives to include in the Collection, indicating where it should be displayed within the Museum. Participants acting as docents will offer Guided tours of the Collection will be offered at scheduled times throughout the night, and a map will be available for visitors who prefer to explore the objects on their own. A catalogue of the Collection, including the extended text for each object, is available for perusal or purchase.

YOU CAN TOUCH THIS

MICHELLE SWINEHEART

Have you ever had the desire to touch something at a museum? This student-curated exhibition allows visitors to see and touch re-created pieces from the Museum's modern and contemporary art collection. Students from the International School of Beaverton selected works with inherent interactive qualities, and in remaking these pieces, considered what it means to interact with art. The project examines peoples' shared impulse to touch as a means of understanding.



KATHERINE BALL

Katherine Ball is the past co-curator of SEA Change, a space for social, environmental art. Currently, she is biking across the country and filming a documentary called the Solutions Revolution, which explores local communities' solutions to climate change.

VARINTHORN CHRISTOPHER

Varinthorn Christopher is of Thai-Mon descent and was born in Bangkok during the middle of a Coup d'état. Her work is generated from her personal experience, which derives from her interest in politics, cultural diversity, community engagement, and environmental activism. Varinthorn is an adjunct faculty at PSU and PCC.

HARRELL FLETCHER

Associate Professor, Founder of the Art and Social Practice MFA Concentration
Harrell Fletcher has worked collaboratively and individually on a variety of socially engaged, interdisciplinary projects for over fifteen years. His work has been shown at museums around the world including SF MoMA, the de Young Museum, The Berkeley Art Museum, and The Royal College of Art in London. Fletcher is a Professor of Art and Social Practice at Portland State University in Portland, Oregon. www.harrellfletcher.com

FRIENDS OF GRAPHIC DESIGN

Friends of Graphic Design is a Portland State student group that seeks educational opportunities outside of the classroom. Students work to establish better connections between PSU's design students and Portland's community of creative professionals.

ARIANA JACOB

Ariana Jacob creates art that explores experiences of interdependence and disconnection, questions her own idealistic beliefs, and investigates how people make culture and culture makes people. Jacob holds an MFA from the Art & Social Practice concentration at Portland State University. She has exhibited work and organized events nationally and internationally.

HANNAH JICKLING

Hannah Jickling grew up in Canada's far north. She received her BFA from the Nova Scotia College of Art and Design in Halifax and completed her MFA (with a focus on social practices), at Portland State University. She has been collaborating with the Columbia River Orienteering Club since 2009.

JOSH MONG

Josh Mong is an interdisciplinary artist born in California. Mong has worked in sculpture, music, video, photography, puppetry, and spectacle. He has experience creating educational exhibits as well as developing and implementing museum outreach programs. Mong is influenced by seminal DIY culture, systems theory, bioacoustics, astronomy, and sensory re-education methods.

DANIEL OSBORN

Daniel Osborne is a musician who lives and works in Portland, Oregon. His projects have included Hustler White, MeCon, and Sub Arachnoid Space. Osborne currently plays solo as Bird Costumes.

LISA RADON

Lisa Radon writes about contemporary art and design for publications like Drain Journal, Oregon Humanities, Hyperallergic, Surface Design Journal, FLAUNT, The Willamette Week, Portland Monthly, and art ltd. She is the founding editor of ultra (ultrapdx.com) where she's been writing about design, art, dance, and performance in Portland since 2005.

HELEN REED

Helen Reed is an artist based in Portland, Ore. Over the past five years, Reed's art practice has involved working with specific invested communities. Her work has been exhibited nationally and internationally at The Kitchen in New York City, Prefix in Toronto, The Seattle Art Museum, and La Centrale in Montreal.

JEN DELOS REYES

Jen Delos Reyes is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, group work, band dynamics, and artists' social roles. She is currently an Assistant Professor at Portland State University where she co-directs the Art and Social Practice MFA concentration with Harrell Fletcher.

SANDY SAMPSON

Sandy Sampson is an interdisciplinary artist with a 30-year exhibition history. Based in Portland, Ore., the main focus of her current practice is framing casual pedagogy as it presents in the everyday.

ERIC STEEN

Through beer Eric Steen explores and celebrates place, history, politics, and people. Steen writes for beerandscifi.com, operates a small homebrewery called Slow Beers, and has exhibited art at Apexart, the Portland Art Museum, the Klondike Institute of Arts and Culture, and the Glasgow International Festival of Visual Art.

MICHELLE SWINEHART

Michelle Swinehart grew up in Ridgefield, Wash. She has worked for environmental and arts non-profits, an oral-history non-profit, and public schools. Swinehart developed an interest in art at Whitman College, learned to teach at Lewis & Clark College, and is currently exploring Art & Social Practice at Portland State University. www.daikons.com

LEXA WALSH

Artist, musician, and cultural producer Lexa Walsh has lived, worked, exhibited, and toured in the United States, Europe, and Asia. Walsh was a recipient of the CEC Artslink Award and the Gunk Grant, and has done several international artist residencies and projects.

JASON ZIMMERMAN

Zimmerman's work has been exhibited throughout North America and abroad at venues such as the Hammer Museum, the Portland Art Museum, the Corcoran Gallery of Art, Civilian Art Projects, Lump Projects, Bétonsalon, and Apexart. He received his MFA from PortlandState University with an emphasis in Social Practice in 2010.

ACKNOWLEDGEMENTS

SPECIAL THANKS TO

Jen Delos Reyes, Harrell Fletcher, Christina Olsen and Jillian Punska whose vision and energy made this event possible and to Jessica Lyness and Crystal Baxley for their hard work, dedication and support. We would also like to acknowledge the special contributions made by PSU President Wim Wiewel as well as Dr. Barbara Sestak Dean of Fine and Performing Art and Department Chairs Bill LePore and Lis Charman from the Department of Art, without which this event would not have been possible.

THANK YOU

Ally Drozd, Ben Love, Christian Ettinger, Van Havig, Elan Walsky, Bruce MacPhee, Amy Gray, Stacie Webb, Kirsten Wray, Jen Shumway, Shelly English, Cicely Waters, Kristy Abero, Elizabeth Thomas, Kate Bingaman-Burt, Brian Ferriso, Donald Urquhart, Noelle McClure, Matthew Juniper, Bruce Guenther, Nolan Hibbard & The Security Staff, Rob Bearden & The Operations Staff, Lisa Hoffman & The Membership Staff, J Swofford & All of the PAM Volunteers, Kirk Keen & The Events Staff, Tricia Chin, Erica Moe, Susan Hoffman, International School of Beaverton, Xavier Oberlander, Vanessa Robertson-Rojas, The Portland Orchids and Bamboo Chinese Quartet - Jiyu Yand, Bi Hai, Louis Lim, and Herry Hong, Ensemble De Organographia - Philip and Gayle Neuman, Rob Lewis, Spider Moccasin, Golddigger- Nathaniel Talbot, Katy Asher, Jillian Vento, Jessica Funaro, Michael Reinsch, Anna Gray, Ryan Wilson Paulsen, Helen Funston, Kelli Williams, Carol Yarrow, Allison Weaver, Jenny Taylor, Mary Saunders, Francesca, Frattarolli, MaryAnn Pulls, Carla Mortensen, Laurel Kurtz, Greg Henderson, Stephanie Parrish, Sara DeWaay, Greg Stuart, Kate Burns, Stephanie Drachman, Katie Gillard, Michael Christopher, Ralph Pugay, The Columbia River Orienteering Club, Vanessa Blake, Patrick Gottsacker, Virginia Church, Ann Wiselogle, Justin Flood, Chloe Womack, Julia Kirkpatrick, Susan Oretsky, Wampire, Guidance Counselor, DJ Sexy Cousin, DJ Bill Portland, and Wieden + Kennedy.

CATALOGUE CREDITS

Illustration: Kate Bingaman-Burt
Design/Layout: Tricia Chin
Editors: Jessica Lyness, Erika Moe and Jen Delos Reyes

SCHEDULE

ALL NIGHT LONG

ONGOING FROM 6 P.M.– MIDNIGHT

ART & BEER (pg. 4): Until the beer runs out
Outside, between buildings

ART/LIFE PARTNERS (pg. 4)
1st floor, Main Building, Hoffman Lobby + various locations

BACKGROUND MUSIC AUDIO TOUR (pg. 5)
Pick up at 1st floor, Main Building, Ipod Distribution Desk

CHANCE DANCE (pg. 5): Seemingly random bursts
of dance that could happen anywhere
Throughout the Museum

DJ RECKLESS
1st floor, Main Building, Schnitzer Sculpture Court

INCIDENTAL AURAL REINFORCEMENT (pg. 6)
4th floor, Main Building, Northwest Art

KEEPING IT LIGHT (pg. 7)
Print pieces—zines and signs
Throughout the Museum

MOLE FLANDERS (pg. 7)
2nd floor, Main Building European Galleries

PAM JINGLE ORCHESTRA (pg. 8)
Lower Level Link between buildings

PORTLAND ORIENTEERING MUSEUM (pg. 9)
1st floor, Main Building, Hoffman Lobby + various locations

REFLECTING IN SILVER (pg. 9)
2nd floor, Mai Building, Silver Gallery

SEE ME...HEAR ME... AN AUDIO TOUR (pg. 10)
Pick up at 1st floor, Main Building, Ipod Distribution Desk

YOU CAN TOUCH THIS (pg. 11)
2nd floor, Main Building, Inskeep Gallery

BE ON TIME

6–8 P.M. **DJ SEXY COUSIN**
1st Floor, Mark Building, Sunken Ballroom

6:30 P.M. **MUSIC FROM THE MILIEU** (pg. 8):
THE PORTLAND ORCHIDS AND BAMBOO CHINESE QUARTET
1st Floor, Main Building, Chinese Art: Goodman Gallery

7 P.M. **B-BOY IS FOR BREAK DANCE** (pg. 5)
1st Floor, Main Building, Schnitzer Sculpture Court

7:30 P.M. **MUSIC FROM THE MILIEU** (pg. 8): ROB LEWIS
2nd Floor, Main Building, American Art: Janet and Richard Geary Gallery

7:45–8:15 P.M. **A TEACHING COLLECTION** (pg. 10)
Tours and Maps - 1st floor, Main Building, Hoffman Lobby

8 P.M. **TWO BOYS, WRESTLING** (pg. 11)
1st Floor, Mark Building, Sunken Ballroom

8:15 P.M. **PERFORMANCE BY WAMPIRE**
1st Floor, Mark Building, Sunken Ballroom

8:30 P.M. **MUSIC FROM THE MILIEU** (pg. 8):
ENSEMBLE DE ORGANOGRAPHIA/PHILIP AND GAYLE NEUMAN
2nd Floor, Main Building, European Art: Meyer Family Gallery

9–9:30 P.M. **A TEACHING COLLECTION** (pg. 10)
Tours and Maps - 1st floor, Main Building, Hoffman Lobby

9:30 P.M. **MUSIC FROM THE MILIEU** (pg. 8): SPIDER MOCCASIN
2nd floor, Main Building, Native American Art: Gail M. Neely Gallery

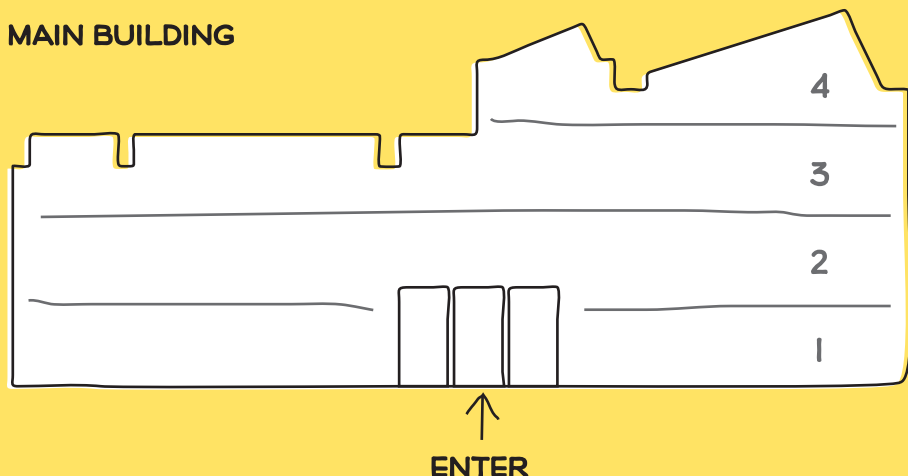
9:30 P.M. **TWO BOYS, WRESTLING** (pg. 11)
1st Floor, Mark Building, Sunken Ballroom

9:45 P.M. **PERFORMANCE BY GUIDANCE COUNSELOR**
1st Floor, Mark Building, Sunken Ballroom

10:30 P.M. **MUSIC FROM THE MILIEU** (pg. 8): GOLD DIGGER
4th floor, Main Building, Northwest Art:
Tom and Gretchen Holce Gallery

11 P.M. **PERFORMANCE BY SPECIAL GUEST**
1st Floor, Mark Building, Sunken Ballroom

MAIN BUILDING



MARK BUILDING

