



*Data Crystal: Portland (detail), Refik Anadol*

# *Portland Building* Public Art

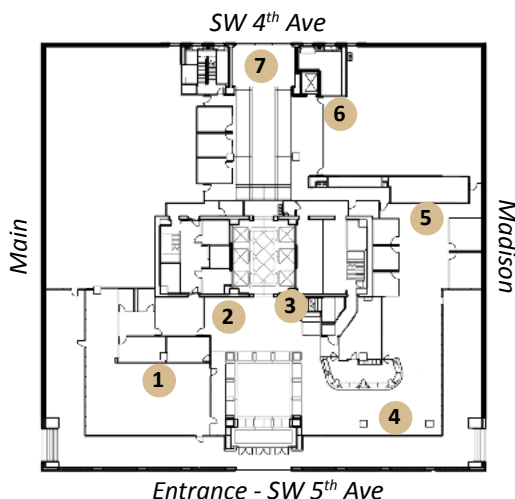


Regional Arts &  
Culture Council





**7 Data Crystal: Portland, Refik Anadol**  
This 3D printed sculpture was created using artificial intelligence (AI) which analyzed data drawn from 9-million publicly available photographs representing Portland's civic, institutional, and daily memories. The photos and data drawn from them are projected onto the sculpture and the audience is invited to interact with the photos through a monitor. The crystallization of data into sculpture asks us: how does what is invisible connect us to each other and our larger society?



# First Floor Artwork



**1 We've Been Here, Kayin Talton Davis**  
The primary focus of this piece is activist and organizer Lizzie Weeks, along with other important, but overlooked, Black women living in Portland in the early 1900s. The primary focus of this piece is activist and organizer Lizzie Koontz Weeks, along with other important Black women living in Portland in the early 1900s. These include: Lola Undine Graham Chandler, Frances Josephine Harlow Chandler, Althea Rosetta Rand Harden, Beatrice Morrow Cannady, and Thelma Beatrice Johnson Street.



**2 Indigenous Excellence, Kunu Dittmer-Bearchum** NORTHERN CHEYENNE/HO-CHUNK NATION & **Tim Keenan-Burgess** PAIUTE/SHOSHONE (Left)

Too many times the awe-inspiring art that is created by Native people is purchased (or stolen) and placed behind glass as prized possessions, but little is told about the people who created them. This series of 6 images depict some of the Native artists who created the art that is exhibited in the Portland Building.

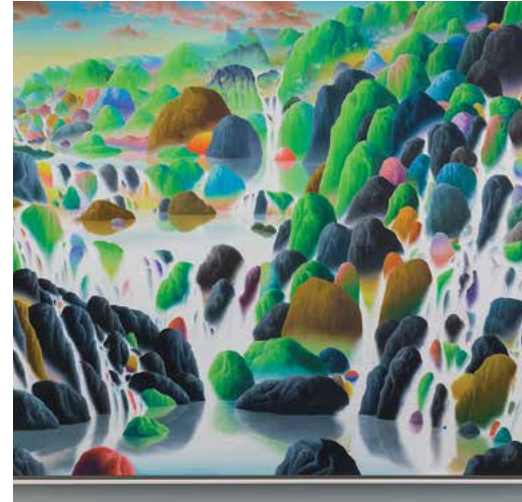
**Predecessor Bundle, Ka'ila Farrell-Smith** KLAMATH MODOC (Right)

This piece honors Indigenous artists as our visual predecessors, highlighting the fluidity Native artists bring between tradition and contemporary cultures.



#### 6 *Leah Hing Mural*, Lynn Yarne

The piece commemorates Leah Hing, the first U.S. born Chinese American woman to earn a pilot's license. Fourth generation Chinese and Japanese American artist and educator Lynn Yarne has created an art installation that combines collage, sculpture, photography, community storytelling, and augmented reality.



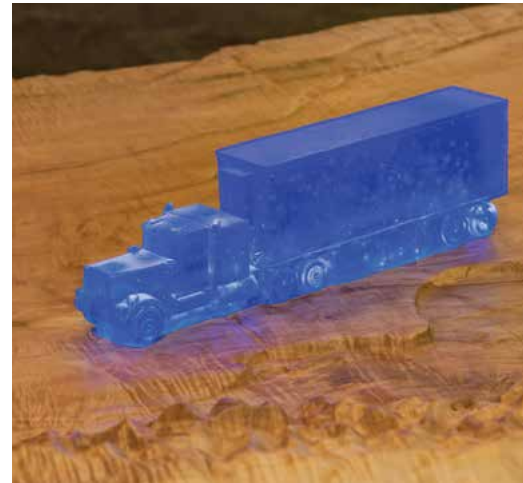
#### 5 *Confluence*, Adam Sorensen

The artist's unique perspective paired with inspiration from physical and cultural landscapes creates an imagined terrain made of the convergence of tributaries.



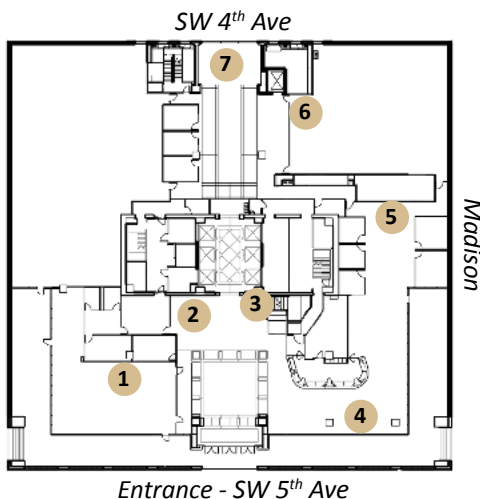
#### 3 *Carver*, Bobby Mercier CONFEDERATED TRIBES OF THE GRAND RONDE

This Chinookan-style carving is a marker for a headman, or tribal leader. It identifies the Portland Building as place of importance and leadership, and it also serves as a connection to the Willamette River and former villages in the area.



#### 4 *Neither Here Nor There*, Crystal Schenk & Shelby Davis

History and memory create connections to the place we live in. These benches and sculptures, carved from a local silver maple tree, invite visitors to explore the places of significance in their lives.



## First Floor Artwork



**8 Cityscapes** (selected works) *CURATORIAL FOCUS: ARTWORKS THAT CENTER ON THE BUILT ENVIRONMENT AND SPATIAL RELATIONSHIPS.*

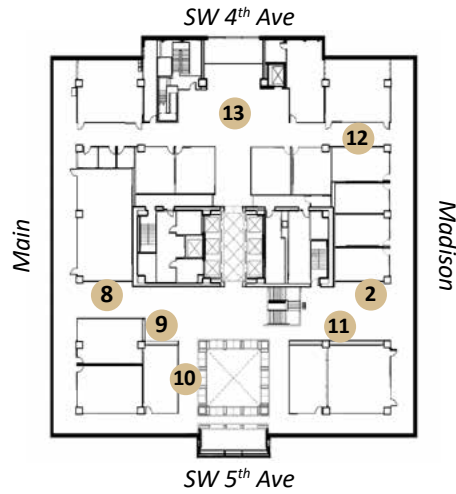
**ARTISTS:** James Allen, Avantika Bawa, Gabe Fernandez, Ruth Lantz, Akihiko Miyoshi, Michelle Muldrow, Loren Nelson, Rory O'Neal, Ivonne Saed, Elena Thomas, Marie Watt

*Audi and 356 Cover, Gabe Fernandez (Left)*

This piece explores our sense of home, in both inside and outside spaces. In the this world the air is clear, the lines are clean, and the decade is ambiguous. Unpeopled and uncluttered, it is meant to offer a break from the noise of contemporary life.

*From the Bridge, Elena Thomas (Right)*

This photograph provides a glimpse of Portland that is familiar to many, and it brings the focus to an ordinary concrete pillar. My work encourages people to reclaim their sense of wonder in that which has become commonplace.



# Second Floor Artwork

**9 Installation Space**

The Installation Space is an art gallery with a legacy of presenting experimental and immersive, nontraditional art installations within this renowned municipal building. It supports a wide breadth of creative projects that encourage the public to examine their expectations of art and expand what is possible in a gallery space. Because this gallery is situated within a government building, the goal is to inspire a dialogue about the role of art in public spaces.

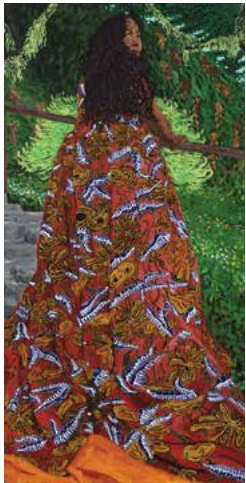


**10 Journey to Peace, Haruka Ashida Ostley**  
*GIFT OF THE ARTIST*

These panels are part of a 6 panel mural commissioned for a project focused on supporting youth impacted by the juvenile justice system. Ostley drew on the strength and unity symbolized by Japanese koi fish, each of which were designed by youth in detention.

**13 Social Landscape** (selected works) *CURATORIAL FOCUS: ARTWORKS THAT PORTRAY THE PEOPLE, CULTURES, AND UNIQUENESS OF OUR RESIDENTS.*

**ARTISTS:** Katherine Ace, Sadé DuBoise, Emma Gerigscott, Jo Hamilton, Sabina Haque, Hsin-Yi Huang, Stuart Allen Levy, Ralph Pugay, Rebecca Rodela, Deb Stoner, Orquidia Violeta, Samantha Wall



*Ruwarashe Zanele Mutepefa Rhone, Sadé DuBoise (Left)*

"I thought about Zanele when reflecting on the prompt 'social diversity of Portland.' This piece is part of a series of 50 portraits entitled "The Black Muses Project," and is inspired by black women, Oregon landscapes, and traditional dress with African prints."

*Abuelito y yo reunidos, Rebecca Rodela (Right)*

This painting is part of a series entitled "Migración" (Migration) that encapsulates the cultural experiences that occur for immigrants and people of color as they move into a new community and place.

**12 Curatorial Focus (selected works)**

*INDIGENEOUS ARTISTS*

*White Window- NATIVE COHORT 2D HIGHLIGHT*

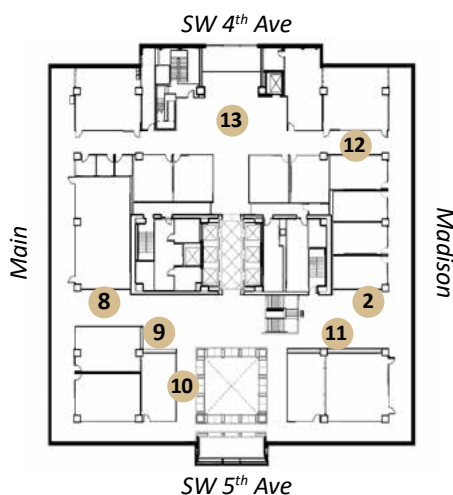
**Greg A. Robinson, CHINOOK (Below)**

This painting depicts the modern period in Chinook history. A period of renewal, adaptation, and survival. It shows a Chinook in supernatural form wearing a tie in a modern room with a white window frame. He is preparing for a job interview.

**ARTISTS:** Greg Archuleta, Odo Ishkiin, R. Toby Linwood, Greg Robinson



# Second Floor Artwork



**11 Untitled, Natalie Ball** KLAMATH MODOC, **Toma Villa** YAKAMA NATION, **Shirod Younger** COQUILLE/ COOS

*Artwork in progress*  
This sculpture is a collaboration between three artists, each using different media to create a cohesive artwork. The foundation of the piece is by Shirod Younger, the mural

by Toma Villa, and a sculptural textile that is to come by Natalie Ball. Of the piece Shirod Younger writes, "We had different visions of what could be done and what is important... and by overlaying these three concepts it gives a more accurate idea of what it is like to be a Native American today. There is always a struggle or tension on the threads that connect us: spirituality, kinship, natural resources, and history. Our ability to weave these together is what informs and gives strength and purpose to our art."





## Regional Arts & Culture Council

The iconic Portland Building, designed by the late architect Michael Graves, is an internationally recognized example of the Postmodernist movement in architecture. Perched atop the entrance to the building, Portlandia by artist Raymond Kaskey, is a hammered copper sculpture that took three years to complete and is one-third the size of the Statue of Liberty, the only larger statue of this kind in the nation. The sculpture was funded through the city's percent-for-art requirement related to the construction of the Portland Building.

New public art installed in the Portland Building adds a glow to the renovated architectural icon and joins the buildings' original public art, *Portlandia* by Raymond Kaskey. The building has always doubled as a venue to showcase public art and that role has grown with the renovation, which includes new pieces commissioned and purchased through the Regional Arts & Culture Council to meet the City's 2% for Art requirement. A local panel of artists, curators, community members, and city staff worked to select artworks that represent qualities summarized by a key list of concepts: resonant with Portland's many communities, complex and multi-faceted, integrative, confluent, flexible, regenerative, and educational. Presenting artworks of Indigenous artists who have multigenerational ties to Portland including the work of elders and youth is a prioritization of this collection to express the story of Indigenous people in the Portland region past to present and into the future.

### **SELECTION PANEL:**

Grace Kook Anderson, Yoonhee Choi, Nan Curtis, Ivy Dunlap, Michelle Ladd, Linda McGeady, Michael Reed, Dawn Uchiyama, Lisa Watt, Carla Weinheimer, Kristin Wells

### **INDIGENEOUS ARTIST SELECTION PANEL:**

Aja Blair, Laura John, Michelle Ladd, Lillian Pitt, Loretta Seaman, Lisa Watt

Regional Arts & Culture Council acquires and cares for the public art collections owned by Multnomah County and the City of Portland.

An independent nonprofit organization, RACC supports the creative economy in greater Portland by equitably providing funding and services to artists and art organizations; managing and growing a diverse, nationally acclaimed, public art program; and developing enduring public and private partnerships. RACC team members Kristin Calhoun, Salvador Mayoral IV, William Rihel and Morgan Ritter led the process of acquiring this collection for the Portland Building.

**Upper Floors**  
Created through the environmental design program for the building, artist **Alex Hirsch** created ten site-specific, wall-mounted glass panels on floors 4–13. These are located in each floor's Gathering Space that functions as a living room/kitchen and are based on the design themes for each floor.



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