

The Metropolitan Arts Commission has a small but growing collection of art that is unique in the country: the Visual Chronicle. Now in its seventh year, the Visual Chronicle documents Portland's changing urban environment by inviting local artists each year to submit works on paper that portray some aspect of the city's life. The chronicle is both a vivid historical record and an archivally protected collection that is intended to continue and to grow indefinitely. The works that you see here represent only a fifth of the total collection.

The idea for the Visual Chronicle of Portland was first suggested to the Metropolitan Arts Commission by Henk Pander, a Portland artist whose native city of Amsterdam initiated such a collection in the 1930s. The Topographical Atlas of Amsterdam initiated such a collection in the 1930s. The Topographical Atlas of Amsterdam is a city-administered collection of prints, drawings, and watercolors that depicts four centuries of the city's history, and new works are commissioned for it annually. The Arts Commission, enthusiastic about Pander's suggestion, secured a National Endowment for the Arts test grant to fund the project for three years at \$5000 a year. The Commission also brought together a volunteer committee of artists, historians, and journalists to help decide how the work would be selected and to begin the task of building the collection. Since the expiration of the test grant, the Arts Commission has continued to fund the Visual Chronicle's acquisitions, and has come to regard the collection as one of its outstanding successes. Measure 5 forced the budget this year to be reduced to \$3,500.

Each year a prospectus is sent out to local artists, describing the purpose of the collection and explaining the criteria for selection. Artists are invited to submit either existing works for direct purchase, or proposals for the creation of new works. In either case there are two main criteria for selection: quality of execution, and "Portlandness" -- subject matter that is recognizable as pertaining specifically to the people, topography, or civic or cultural events of the city.

In addition to adding new works to the collection, the committee also continually reevaluates its aims and methods: considering what aspects of city life the collection lacks, for example, or how the collection can best be archivally protected, or when and how the collection shall be shown.

This year's selection committee members are Richard Brown, artist and Metropolitan Arts Commissioner, Doris Carlsen, patron; Dennis Cunningham, artist and teacher; Candice Goucher, history professor; Marion Wood Kolisch, artist; Mike McKeel, Arts Commissioner; Megan McMorrان, journalist; Joel Weinstein, publisher. Kristin Law Calhoun is the project manager.

The Metropolitan Arts Commission thanks Property Systems Management, Inc. for the donation of this space.

PORTLAND'S
CELEBRATION
OF THE ARTS

Post Office Box 9100
Portland, OR 97207
503/227/2787



ORG: Metropolitan Arts Comm.
BOOTH #: 20
LOAD-IN: 8:30 - 9 AM

August 14, 1992

Dear Arts Organization Participant,

Artquake is almost here! Enclosed is a map showing your booth site. Locations were assigned in the order received based on preference and seniority.

Load-in for Artquake will take place Saturday, September 5th. Enclosed is a vehicle pass which will allow you access to the site for half an hour Saturday to unload materials and merchandise at your booth site. Your vehicle will need to enter on Salmon Street turning right onto S.W. Broadway Street. You may pick up merchandise on Monday after 6pm via the same route.

ANSWERS TO COMMONLY ASKED QUESTIONS

* ARTQUAKE ARTS ORGANIZATIONS HOURS:	FESTIVAL HOURS
Saturday: 11am to 8pm	11am to 11pm
Sunday: 11am to 8pm	11am to 11:30pm
Monday: 11am to 6pm	11am to 6pm

To ensure continuity your booth must be staffed during these hours. We will provide Artquake volunteers to relieve your staff for short necessary breaks.

*** DO NOT LOSE YOUR VEHICLE PASS** - You will not be admitted to the site without it.

*** YOU WILL NOT BE ADMITTED FOR LOAD-IN AT TIMES OTHER THAN ON YOUR PARKING PERMIT.** If you arrive early you will be asked to leave and return at the designated time. Thank you for your cooperation.

*** ARTQUAKE HAS NO PARKING FACILITIES** (except for performers on a

limited basis). Parking meters downtown are free Sunday and Monday, but not on Saturday. The best way for your booth staffers to reach the site is by public transportation. MAX runs through the middle of Artquake, and the festival is only one block off the 6th Street bus mall. If your volunteers must drive encourage carpooling. Free parking is available at Portland State University only a few blocks south on Broadway.

*** ONLY ONE VEHICLE CAN ENTER THE SITE PER BOOTH SPACE.** If you are sharing a booth, please work out the logistics of having all items in one vehicle.

*** ARTQUAKE DOES NOT PROVIDE TABLES AND CHAIRS.** Booths will be wired for 110V electricity (bring an extension cord) and will be lit at night. Resources for rentals:

Portland Rent-All

Eastside, 10101 SE Stark, 252-3466
Westside, 8904 SW Canyon Rd, 292-0749

Special Events Co.
79 SW Oak, 222-1682

Interstate Rentals
5240 N Interstate, 285-6683

*** ARTQUAKE DOES HAVE 24 HOUR ON-SITE SECURITY.** We have arranged to have limited overnight storage nearby for electronic equipment and merchandise, if you so desire. Please limit the amount to be stored to the equivalent of 4 medium sized boxes. **Remember** - your volunteers have to carry this stuff to storage at night and back in the morning. Be kind to them and limit the amount! Artquake cannot guarantee security of items left in the booth. **Access to storage will be at 8:10pm and 9:30am only!**

*** IF YOU WILL BE PLAYING MUSIC, BROADCASTING, OR PLAYING TV AND VCR's** please be aware of the volume. Booths are situated very close, respect your neighbors.

*** BOOTH DISPLAY:** Your 10x10 booth is covered and lit at night. This year we are covering only the back wall of your booth. If you wish to use the side walls for display you are welcome to bring a standard 10x10 plastic tarp to hang on your side wall. Because Artquake is a celebration of the arts, we encourage all participants to give attention to the aesthetic quality of their presentation, in other words, good design. Artquake is the perfect setting to promote your organization's creative endeavors in an equally creative way.

*** THE HALF HOUR MARKED ON YOUR PASS IS THE ONLY TIME AVAILABLE FOR**

DRIVING ON-SITE. Please respect the 30 minute limit and move your vehicle as soon as you have unloaded your merchandise. There are 34 organizations unloading in one block; load-in will be a hassle anyway and will only be made worse if we do not work together to get in and out promptly. If you are able to carry things to your space, you may do so at any time that morning as long as your booth is ready to meet the public at 11:00 am.

REMINDER: PLEASE BRING THE FOLLOWING ITEMS FOR SET-UP:

* **AN EXTENSION CORD:** If you need electrical power in your booth - there will be an electrical outlet within 15 feet of your booth space, but we cannot guarantee one closer than that.

* **TABLES AND CHAIRS** - Artquake does not provide tables and chairs. Preferred size of table(s) is 6 feet long.

* **BANNERS for your organization** - Artquake will be providing small identification signs for each booth, but these are not intended to replace professional signage and banners.

* **SCISSORS, WIRE, STRING, TAPE & STUFF** - Don't forget to bring the special "stuff" that you need to create your booth.

If you have any last minute questions or needs, please call me via my pager at 323-4099, at home at 234-1522 or leave a message at the Artquake Office at 227-2787. I look forward to seeing you at Artquake!

Sincerely,



Pat Ewalt
Arts Organization Coordinator

Encls.



Arts Organizations 1992 Policies

Artquake provides an opportunity for arts organizations to increase public awareness of arts experiences available throughout the year. To this end, Artquake has established the following criteria for arts organizations to participate in the festival.

* The Arts Organization section of the festival is reserved for non-profit organizations and educational institutions whose primary mission is to produce art for public viewing or listening, or organizing opportunities for public participation in the Arts.

* Non-profit media organizations will be allowed to apply provided the focus of their display and materials relates directly to the arts.

* No political canvassing or promotion is allowed.

* No issue or cause-related displays or materials will be allowed.

* We will require that the following be included with your application form:

Proof of non-profit status

Mission statement for organization

Detailed description of intended use of booth space

* Fees structure: \$200 if you are not selling anything and \$235 if you are. Arts organizations may not sell food, drink or original artwork. Artquake reserves the right to reject merchandise considered inappropriate to an arts festival.

If you have any questions, please call Jim Gilsdorf, Producing Director 227-2787.

f i r s t
THURSDAY

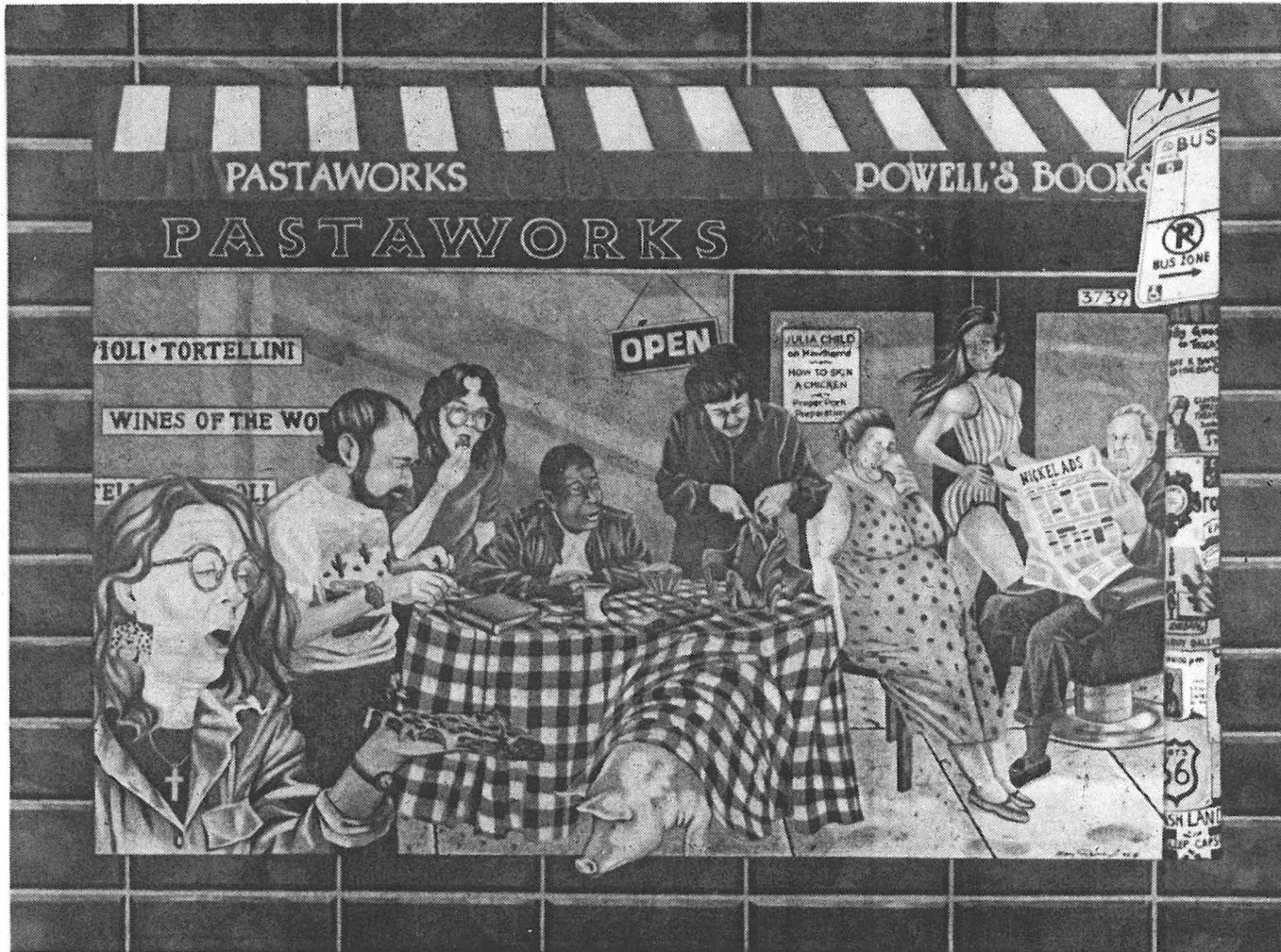
EXHIBITIONS OF *Note*

By Kelly Reardon-Tagore

MARY REINARD'S
'Hawthorne at Noon'
is part of the Visual
Chronicle of
Portland

THE VISUAL CHRONICLE OF PORTLAND

The Metropolitan Arts Commission, which has been collecting visual arts that document Portland's changing urban environment for the past six years, will be showing this year's acquisitions along with work from past years at a donated storefront at 860 S.W. Broadway during Artquake. The theme of this year's acquisitions, selected by a committee of artists and other community members, was formal and informal gatherings of people. The concept for this public collection of paintings, drawings, prints and photographs was first suggested by artist Henk Pander whose home town of Amsterdam began such a collection in the '30s.



IFCC GALLERY

The Interstate Firehouse Cultural Center is celebrating its 10th anniversary.

SHER DAVIDSON'S
'Isolation I' at Indiao



M E T R O P O L I T A N A R T S C O M M I S S I O N

MEMORANDUM 8/31/92

To: Commissioners
Visual Chronicle Committee
Volunteers and friends

From: Kristin Law Calhoun

Subject: Artquake 1992

Artquake is nearly upon us ! As you all know, there will be a MAC booth and the Visual Chronicle will be shown. The Chronicle will be shown at 860 SW Broadway, it opens on First Thursday and runs through the Labor Day. I hope to see you at the opening! The MAC booth will be located on Broadyway between Salmon and Main on the East side of the street.

Thanks to the many of you who have signed up to sit in the booth or with the Chronicle. I still need more help, please call me if you can possibly give 2-3 hours to the arts this week-end, 823-5401.

A couple items of note:

Attire- To increase our visibility, you will be asked to wear a MAC T-shirt. It is all cotton, light-grey with the MAC logo, etc. You will also be asked to buy said T-shirt for \$6.00- Heckuva Deal! If that does't work for you, you can give it back at the end of your shift.

Parking- Basically, there won't be any, you are encouraged to use public transportation or you can park free at PSU.

I have you down for the following time(s)-

Metropolitan Arts Commission
1120 SW Fifth Avenue, Room 1023
Portland, Oregon 97204-1983
(503) 796-5111

Member of the National
Assembly of Local Arts Agencies

Commissioners
Virginia Willard
Chairperson
Clark Worth
Vice Chairperson
Jeffrey Alden
Richard J. Brown

Judy Bryant
Isabella Chappell
Nancy Chernoff
Robert Frasca
Patrick Harrington
Michihiro Kosuge
Michael McKeel, DMD

Annie Painter
Joan Shipley
Ramona Soto-Rank
Patricia Wong

Dorothy Piacentini
Ed Carpenter
ex-officio

An agency of the
City of Portland
and Multnomah County

Executive Director
William D. Bulick

City Liaison
Commissioner Mike Lindberg

County Liaison
Commissioner Pauline Anderson

The city of Portland has a small but growing collection of art that is unique in the country: the Visual Chronicle. Now in its fifth year, the Visual Chronicle documents Portland's changing urban environment by inviting local artists each year to submit works on paper that portray some aspect of the city's life. The chronicle is both a vivid historical record and an archivally protected collection that is intended to continue and to grow indefinitely.

The idea for the Visual Chronicle of Portland was first suggested to the Metropolitan Arts Commission by Henk Pander, a Portland artist whose native city of Amsterdam initiated such a collection in the 1930s. The Topographical Atlas of Amsterdam initiated such a collection in the 1930s. The Topographical Atlas of Amsterdam is a city-administered collection of prints, drawings, and watercolors that depicts four centuries of the city's history, and new works are commissioned for it annually. The Arts Commission, enthusiastic about Pander's suggestion, secured a National Endowment for the Arts test grant to fund the project for three years at \$5000 a year. The Commission also brought together a volunteer committee of artists, historians, and journalists to help decide how the work would be selected and to begin the task of building the collection. Since the expiration of the test grant, the Arts Commission has continued to fund the Visual Chronicle's acquisitions, and has come to regard the collection as one of its outstanding successes.

Each year a prospectus is sent out to local artists, describing the purpose of the collection and explaining the criteria for selection. Artists are invited to submit either existing works for direct purchase, or proposals for the creation of new works. In either case there are two main criteria for selection: quality of execution, and "Portlandness" -- subject matter that is recognizable as pertaining specifically to the people, topography, or civic or cultural events of the city.

Once the Arts Commission receives slides of artists' work and their proposals, the committee convenes to evaluate them and to choose new work. Artists are consulted about their proposals, and sometimes additional artists may be approached by the committee to create commissions of the committee's choosing. Through this process, eight to a dozen new works are brought into the collection every year.

In addition to adding new works to the collection, the committee also continually reevaluates its aims and methods: considering what aspects of city life the collection lacks, for example, or how the collection can best be archivally protected, or when and how the collection shall be shown. (This year's selection committee members are Doris Carlsen, Arts Commissioner; Dennis Cunningham, artist and teacher; Candace Goucher, history professor; John Laursen, book designer; Kristin Law, project coordinator for the Arts Commission; Megan McMorrin, journalist; Henk Pander, painter; Joel Weinstein, publisher; and Sherrie Wolf, artist. Committee members serve terms of three years.)

Presently, the Visual Chronicle comprises fifty-five pieces which illuminate different facets of the city and which also represent the great variety of artistic styles that are current in our arts community. Some of the works portray landmarks that may soon disappear forever, such as the storefront in one of Kirk Lybecker's watercolors. Some depict the most pressing social problems the city faces, as does Suellen Johnson's charcoal rendering of Baloney Joe's. Some capture a momentary view of a Portland Institution, as in Claudia Cave's portrait of the denizens of Pioneer Courthouse Square.

While new and selected works from the Chronicle are shown each year, Portland will get its first look at the entire collection in the spring of 1990, when a special fifth anniversary exhibition will open at the Oregon Historical Society's new gallery for Pacific Northwest art. It is a measure of the stature that the Visual Chronicle has achieved that this will be the gallery's premiere exhibition.

The Friends of the Visual Chronicle of Portland
Spring, 1989

Artquake 1992

Metropolitan Arts Commission Booth

Set up

Duct tape
String
Cash box
Donation box (check around for one)
6' table from conference room
2 chairs
brochure rack
AP2+ display board
Pens
video monitor (confirm with Dee)
list of information available
t-shirts ?
hand-truck (borrow from Planning?)

MAC Information Available

Public Art Walking Tour
SOS! Program materials
Arts Plan
Minority Artist Directory
Fact sheet
Mailing list questionnaires
Artists Resource Center
Arts in Education (Vicki will produce something)
Fall Newsletter
~~Staff business cards~~
Visual Chronicle catalogs?

Videos

Arts Plan
NEA
2 other ones that Bill mentioned
James Depriest?

MAC#	last name	title	discipline	date of work	purchas
1028	Beckett	Cafe Lunch (Sisters of the Road Cafe)	painting	1992	\$500.00
938	BIBLER	Lost in Reflection: The Performance	drawing	1989	650
802	CAVE	Be There Or Be Square	painting	1987	650
917	CHENEY	Untitled (Man with Straw Hat)	photograph	1985	500 (for 6 p
918	CHENEY	Untitled (Man with Straw Hat)	photograph	1985	500 (for 6 p
919	CHENEY	Untitled (Estate Sign)	photograph	1985	85
920	CHENEY	Untitled (Old Man at Window)	photograph	1985	85
921	CHENEY	Untitled (Vietnamese Woman and Baby)	photograph	1985	85
922	CHENEY	Untitled (Man Smoking)	photograph	1985	85
982	CHIBA	Papa Haydn and Quality Pie: Same Street,	painting	1989	500
1007	CHIPMAN	Quayle Rally, Portland, OR 1990	print	1990	\$200.00
981	CLEVELAND	An Evening at Darcelle XV	painting	1989	550
801	GUSTAVSON	Grand Floral Parade Float	painting	1987	400
822	HANSEN	Metro on Broadway	painting	1987	400
1031	Harvey	The Winning Putt, Fred Meyer Challenge	Photograph	1989	\$325.00
702	JOHANSON	Broadway #2	drawing	1984	400
821	JOHNSON	Baloney Joe's	drawing	1987	300
1029	Lellman	The Junior Parade	Photograph	1991	\$150.00
1010	LEVY	Mayor Bud Clark in his Office, Portland,	contact print	1990	\$625.00
935	LINDENMEYER	White Eagle Blues	drawing	1987	500
1011	LITTLE	Despondent	painting	1991	\$850.00
1030	Lopez Vega	El Hombre y Sus Culturas	Painting	1992	\$400.00
924	MILLER	Downtown Portland - Man in White Suit	photograph	1986	250
1012	O'REILLY	The Night Shift	painting	1991	\$575.00
1013	PENNINGTON	You're My Tenth Customer	painting	1991	\$600.00
1032	Reinard	Hawthorne at Noon	drawing	1992	\$800.00
803	RICKABAUGH	A View of Portland	painting	1987	1000
929	RYAN	First Thursday	print	1988	150
819	SHAMSUD-DIN	Bilalian Cascades	painting	1987	1000
1014	WYSONG	Dry Dock, 4 a.m. - Port of Portland	drawing	1990	\$500.00

~~1028~~

~~917~~

Cafe Lunch (Sisters of the Road Cafe)

Untitled (Man with Straw Hat)

Manda Beckett

Cathy CHENEY

30" x 40" 1992

8" x 10" 1985

painting

photograph

Oil on gessoed paper, newspaper collage

~~938~~

~~918~~

Lost in Reflection: The Performance
between Shows at the Performing Arts
Center

Untitled (Man with Straw Hat)

Cathy CHENEY

Robert BIBLER

8" x 10" 1985

22 1/2" x 1989

photograph

drawing
graphite

~~802~~

~~919~~

Be There Or Be Square

Untitled (Estate Sign)

Claudia CAVE

Cathy CHENEY

30" x 22" 1987

8" x 10" 1985

painting
gouache, watercolor

photograph

~~920~~

Untitled (Old Man at Window)

Cathy CHENEY

8" x 10" 1985

photograph

~~982~~

Papa Haydn and Quality Pie: Same Stre
Different

Lisa CHIBA

13" x 20" 1989

painting
acrylic/pencil

~~921~~

Untitled (Vietnamese Woman and Baby)

Cathy CHENEY

8" x 10" 1985

photograph

~~1007~~

Quayle Rally, Portland, OR 1990

Pamela CHIPMAN

30" x 40" 1990

print
black and white silver

~~922~~

Untitled (Man Smoking)

Cathy CHENEY

8" x 10" 1985

photograph

~~981~~

An Evening at Darcelle XV

Sally CLEVELAND

22 1/2 x 30" 1989

painting
watercolor, gra

~~801~~

~~702~~

Grand Floral Parade Float

Broadway #2

Susan GUSTAVSON

George JOHANSON

30" x 22" 1987

27"x 23" 1984

painting
watercolor

drawing
charcoal

~~822~~

~~821~~

Metro on Broadway

Baloney Joe's

Robert HANSEN

Suellen JOHNSON

19" x 22" 1987

28" x 40" 1987

painting
caran d'arche on rag

drawing
charcoal on rag paper

~~1031~~

~~1029~~

The Winning Putt, Fred Meyer Challenge

The Junior Parade

Stewart Harvey

Bruce Lellman

20 " x 1989

11" x 14" 1991

Photograph
Black and White, selenium toned

Photograph
Cibachrome

~~1010~~

~~1030~~

Mayor Bud Clark in his Office, Portland,
OR

or RE-Expose Yourself to Art

Stu LEVY

16" x 20" 1990

contact print
selenium toned silver gelatin

El Hombre y Sus Culturas

Jesus Victoriano Lopez Vega

40" x 30" 1992

Painting
acrylic

~~935~~

~~924~~

White Eagle Blues

M. W. LINDENMEYER

20" x 25" 1987

drawing
pastel

Downtown Portland - Man in White Sui

Robert MILLER

11" x 14" 1986

photograph

~~1011~~

~~1012~~

Despondent

Mark LITTLE

30" x 40" 1991

painting
oil on paper

The Night Shift

Julia O'REILLY

30" x 40" 1991

painting
acrylic and gouache on paper

~~1013~~

~~929~~

You're My Tenth Customer

Katherine PENNINGTON

40" x 30" 1991

**painting
acrylic on museum board**

First Thursday

Arletha RYAN

9" x 14" 1988

**print
woodcut**

~~1032~~

~~819~~

Hawthorne at Noon

Mary Reinard

30" x 38" 1992

**drawing
colored pencil**

Bilalian Cascades

Isaac SHAMSUD-DIN

59" x 30" 1987

**painting
oil/mixed media**

~~803~~

~~1014~~

A View of Portland

Rene RICKABAUGH

22" x 22" 1987

**painting
watercolor**

Dry Dock, 4 a.m. - Port of Portland

Linda WYSONG

22" x 30" 1990

**drawing
charcoal and pastel on paper**

Room for 9. walls - perm.

FAX - Don Vallister

Questions for Jim Gilsdorf

cash box

Visual Chronicle

Why is there no mention of the show in the program or on the gallery opening announcement? Timing, lack of confirmation on the space

What will the wall configuration be?

Lighting? 4' x 20'
Jim will ✓ light bulbs

Signage? Sandwich board since not in program?
Info signage at entrance - verbage by 8/18

Wall ID Tags- who does them?

Table to sell the books?
Jim will provide

Timeline? Open Friday?
Walls - 3rd - Hang 1st - 3rd

T. Shirts
Oregon Screen Impressions
Oregon Blueprint

1st Thursday - Opening 5-9
Friday - 11:30 - 1:30
Sat & Sun 11-8
Mon 11-6
Tues - load out

Press Release - 1st Thursday announcements - 8/18

Flyer at Gallery Opening - Jim will proof



M E T R O P O L I T A N A R T S C O M M I S S I O N

For Immediate Release:

August 19, 1992

Contact- Kristin Law Calhoun

823-5401 or 823-5111

Recent Acquisitions to the Visual Chronicle of Portland to be exhibited at Artquake in the storefront at 860 SW Broadway.

The showing of recent acquisitions of the Visual Chronicle of Portland, a collection of the Metropolitan Arts Commission, will open on First Thursday, September 3, 5:00 - 9:00 and run through the festival, closing at 6:00p.m. on Monday, September 7. The exhibit will be open on Friday, 11:30a.m. - 1:30p.m., Saturday and Sunday, 11:00a.m. - 8:00p.m. and Monday, 11:00a.m. - 6:00p.m.

Now in its seventh year, the Visual Chronicle of Portland is a collection of works on paper that document our changing urban environment as we move into the twenty-first century. Each year new works are acquired for the collection. This unique portrait of Portland is a vivid historical record; it is also an archivally protected art collection, intended to continue and grow indefinitely.

For the first six years of the collection, the annual budget for the collection \$5,000 for purchases and framing. This year's budget was reduced to \$3500 due to Measure 5.

The Visual Chronicle Committee decided to emphasize a single subject area for this year's acquisitions, works of art that capture gatherings of people, formal or informal in the Portland area. Last year the work focused on Portlanders at work and their workplaces. Prior to that time, no subject area had been specified.

This year's acquisitions :

Direct Purchases include work by: Stewart Harvey, "The Winning Putt, Fred Meyer Challenge, 1989." B&W photograph, August 1989, 20x30. **Bruce Lellman**, "The Junior Rose Parade", color photograph, 1991, 11x14.

Commissions include work by: Mary Reinard, "Hawthorne at Noon", colored pencil drawing of the street activity on SE Hawthorne St. focusing on Pastaworks and including several people who live in the area, 30" x 38". **Jesus Victoriano Lopez Vega**, "El Hombre y Sus Culturas", acrylic on paper painting of the melding of cultures in Portland from his point of view as a recent Mexican immigrant, 30" x 40". **Manda Beckett**, "Cafe Lunch" (Sisters of the Road), oil and newspaper collage on gessoed paper, chosen from a group of figure studies of Sisters of the Road Cafe, 30" x 40".

The exhibit will also include selected works from prior years. In 1990, for the Fifth anniversary of the collection, the Metropolitan Arts Commission publishes a book of the first 5 years of acquisitions with full color reproductions of all the works in the collection. This book will be on sale at the exhibit for \$20.00.

Visual Chronicle Committee includes: Richard Brown, Arts Commissioner and artist, Doris Carlsen, patron; Dennis Cunningham, artist and teacher; Candice Goucher, history professor; Marion Wood Kolisch, artist; Mike Mckeel, Arts Commissioner; Megan McMorrان, journalist and Joel Weinstein, publisher.

The exhibition space was donated to Artquake by Property Systems Management, Inc. Contact Kristin Law Calhoun at 823-5401 for more information.



6-12

Kristin -

A reminder regarding the potential for panel discussions or presentations in conjunction with the M.A.C. Booth at Artquake Artists' Trust or APAT could have an opportunity to address the public and clarify positions & plans.

Also - I will have a definitive answer re: the Visual Chronicle by Jan 30.

Talk to you soon

Jim Gilsdorf

PORTLAND'S
CELEBRATION
OF THE ARTS

Post Office Box 9100
Portland, OR 97207
503/227/2787



May 27, 1992

Dear Arts Organization,

Artquake 1992 is now well into the final planning stages. We have made improvements in the site layout and have an exciting artistic program planned as well. We anticipate another highly successful Artquake over Labor Day Weekend, September 5, 6, and 7 and look forward to your joining us.

The underlying theme of this year's festival is "The Artist In Us All." We intend to encourage the public to participate as well as spectate. A special area will be dedicated to workshops and demonstrations where our visitors can explore their own creative side... gain a better understanding of the artistic process and of the professional artists they will see at Artquake and in the coming cultural season.

To assist arts organizations in increasing visibility and promotion at the festival, we are offering the opportunity to showcase your performances or workshops at Artquake. At Artquake you can present your organization's programs to an already interested arts audience of nearly 200,000, show them what you offer and how they can learn more about your upcoming season.

In exchange for your participation as part of the Artquake showcase we will waive all or a portion of the booth fee for the weekend. Because of our increased costs we must raise the booth fee this year to \$200 with an additional \$35 charge for merchandise sales. We regret this increase, but even at these rates the actual costs of the booth, electricity, security, signage and staffing, not to mention administrative costs, are not covered.

If your organization presents your artists on our stages (Cabaret Stage at Broadway and Madison or on the Main Stage at Pioneer Courthouse Square) for one 45 minute set or if you provide an instructor and materials for a one hour workshop for the public, your booth fee will be totally waived. If you can present only a single fifteen minute set or a 1/2 hour workshop, your booth fee will be pro-rated accordingly.

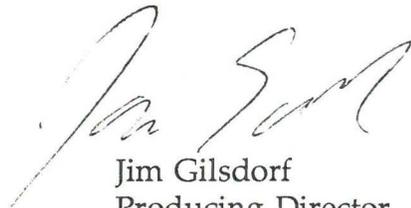
Please return the enclosed application by June 17, 1992. Be sure to include a description of your proposed performance/workshop. Organizations which participation this new program will be given precedence in the booth assignments. Remember - booth spaces are limited. One dozen organizations have been guaranteed booth space for this year's festival based on our criteria of long-term participation with Artquake and import to the cultural health of the Region.

Please contact our office (227-2787) if you have any questions. We look forward to hearing from you.

Best regards,



Mirra Meyer
Executive Director



Jim Gilsdorf
Producing Director