

on view

These galleries hold artist receptions, usually from 6 to 9 p.m., once a month.

FT First Thursday

LT Last Thursday FF First Friday

Air Studio presents installation artist Bill Will's 20 x 20 July 19-29. (3623 SW River Parkway.)

Beaverton City Hall presents Adrian Kalil's photographs through July 30. (4655 SW Griffith Drive.)

FT **Beet Gallery** presents Todd Shanafelt's ceramics with mixed media through Aug. 5. (1720 NW Lovejoy St. #120.)

Gay-owned **Brian Marki Fine Art** exhibits painter Jeni Lee's *Suggestive Magic* Aug. 1-30. Artist reception 5-8 pm Aug. 2. (2236 NE Broadway.)

FT **Broderick Gallery** presents *Floor to Ceiling*, a salon exhibition of 132 works by 22 artists, through Aug. 2. (814 SW First Ave.)

FF Gay-owned **B Rogers Gallery** presents encaustic painter Charmaine Shively's *Love Bite* through July 27. (734 NE 19th Ave.)

FT **Bullseye Gallery** presents Clifford Rainey: *Retrospective* through Aug. 16. (300 NW 13th Ave.)

Camerawork Gallery presents Douglas Ethridge's *The Concerns of Metropolis* through July 18. Next up is Ray Bidegain's *Portraits + Still Life* July 19-Aug. 15. Artist reception 3-6 pm July 20. (2255 NW Northrup St.)

FT **Chambers Gallery** presents Wid Chambers' sculpture and video installation *Urban Forest* through July 25. (207 SW Pine St. #102.)

FT **Charles A. Hartman Fine Art** presents photographer Emi Anrakuiji's *IPY* through Aug. 2. (134 NW Eighth Ave.)

FT **Elizabeth Leach Gallery** presents painter Jaq Chartier's *Full Spectrum* and mixed-media artist Melody Owen's *Alexandria, I'm Waiting* through Aug. 2. (417 NW Ninth Ave.)

FT **Emanon Cafe** presents Adrian Kalil's photography Aug. 1-30. (1000 NW 17th Ave.)

FT Gay-owned **Froelick Gallery** presents Victor Maldonado's *Social Studies* (paintings) and Bo Joseph's *Become from Someplace Else* (drawings, paintings and small bronze cast sculptures) through Aug. 2. (714 NW Davis St.)

FT **Gallery 114** presents Linda Tross' *Unweaving*, a series of jute assemblages paired with pit-fired, figurative clay sculptures, through Aug. 2. (1100 NW Glisan St.)

FF **Gallery Homeland** presents Thin Ice Collective's multimedia group show *Universal Grammar* through Aug. 8. (2505 SE 11th Ave.)

Glenn and Viola Walters Cultural Arts Center in Hillsboro presents Theresa Andreas O'Leary's paintings, Christine Pendergrass' ceramic sculptures and Eve Kenyon's pastels through July 30. (527 E Main St.)

LT **Goodfoot Lounge** presents Keith Rosson's paintings, Jacob Wooton's giant bird wing sculptures and Larry Cyr's stencils through July 28. Next up is a group show to coincide with the release of the book *Invision 2: A Collection of Visual Art from Portland* July 31-Aug. 25. (2845 SE Stark St.)

LT **Guardino Gallery** exhibits Hsin-Yi Huang's ceramic sculptures and Erik Korhel's paintings through July 29. Next up are Alison Brown's drawings and Rick Gregg's metal/concrete sculptures July 31-Aug. 26. (2939 NE Alberta St.)

Guestroom Gallery presents mixed-media artist Rob Mars' *Beauty in Hindsight* through Aug. 30. (4114 N Vancouver Ave.)

FF **History Image Gallery** presents beautiful, historic woodcut prints from the Japanese Ukiyo-e artistic tradition through July 31. (1730 SE Holgate Blvd.)

LT **Interstate Firehouse Cultural Center** presents painter F.X. Rosica's *Still Lives: A Community in Motion* through July 26. (5340 N Interstate Ave.)

Kingstad Gallery in Beaverton presents the group show *Icons & Iconoclasts: The Art & the Artist* through Sept. 5. (15450 SW Millikan Way.)

FT **Lawrence Gallery** presents Tom Anderson's mixed media and Fred Holcomb's paintings through July 31. (903 NW Davis St.)

FT **Mark Woolley Gallery** presents painter Tamara English's *Imaginal/Manifest* and Phyllis Trowbridge's paintings through Aug. 2. (817 SW Second Ave.)

Mt. Hood Community College in Gresham presents metalsmith Shawn Daughton, sculptor Elyse James and ceramist John McLaughlin through Aug. 1. (26000 SE Stark St.)

Museum of Contemporary Craft presents *The Ceramics of Gertrud and Otto Natzler* Aug. 2-Jan. 25, 2009; *Generations: Ken Shores* through July 23; and queer artist Melissa Dyne's site-specific installation *Glass* through Aug. 10. (724 NW Davis St.)

New American Art Union presents Jacqueline Ellis' *Serenade* through Aug. 10. (922 SE Ankeny St.)

Newspace Center for Photography presents 2008 Juried Exhibition curated by queer artist TJ Norris through July 27. (1632 SE 10th Ave.)

LT **Office** presents printing guru Pete McCracken's *Clip Art* through July 26. (2204 NE Alberta St.)

LT **Onda Arte Latina (Alberta)** presents *Quantum Physical*, paintings by Mauricio Arcesio and sculptures by Tom Yody, through July 29. Next up is *Driven to Extremes*, mixed media by lesbian artist Serena Barton and Bonnie Meltzer, July 31-Aug. 26. Gallery talk 3 pm Aug. 16. (2215 NE Alberta St.)

Onda Arte Latina (Lake Oswego) celebrates its grand opening with a group show of paintings and sculptures through Aug. 3. (220 A St. #104.)



Masks Unmasked, silkscreen prints by Wuon-Geon Ho, closes July 31 at Vorpall Space.

FF **100th Monkey Studio** presents the group show *Nationality* through July 27. (110 SE 16th Ave.)

Oregon College of Art & Craft presents the group show *High Tech/Low Tech* through Aug. 24 and OCAC St. Mary's Art Program through Aug. 3. (8245 SW Barnes Road.)

Oregon Jewish Museum presents *Return to the Land...*, Paul Goldman's photographs of the birth of Israel, through Sept. 7. (310 NW Davis St.)

FT **Pop Gallery** presents gay photographer Horace Long's whimsical dog portraits and Mary Dixon's mixed media through July 27. (900 NW Lovejoy St.)

Portland Art Museum presents *Every Picture Tells a Story: Persian Narrative Painting* through July 27; *Klaus Moje* through Sept. 7; *Inaugural Contemporary Northwest Art Awards* through Sept. 14; *Ed Ruscha* through Sept. 21; *Celebrating Prints: Recent Acquisitions* through Oct. 5; and *Apex: Marc Dombrosky* through Oct. 26. (1219 SW Park Ave.)

FT **Portland City Hall** presents the Northwest Down Syndrome Association's *All Born "In"* traveling photo gallery through July 31. (1221 SW Fourth Ave.)

FT **Print Arts Northwest** presents *The Magic 8: PAN New Artists Show* through Aug. 3. (416 NW 12th Ave.)

FT **Pulliam Deffenbaugh Gallery** exhibits mixed-media artist Brian Borrello's *Ars Longa, Vita Brevis* through Aug. 1. (929 NW Flanders St.)

FF **Pushdot Studio** presents photographer Daniel Barron's *A Numb Hinge* through July 25. Next up is photographer Daniel Sharp's *The Freedom Wheels* Aug. 1-29. (1021 SE Caruthers St.)

Q Center presents *Just Out Amateur Photo Contest* entries through July 31. (69 SE Taylor St.)

FT Gay-owned **Quality Pictures** presents photographer Holly Andres' *Sparrow Lane* through Aug. 2 and the group show *Urbania* through Aug. 30. (916 NW Hoyt St.)

FT **Quintana Galleries** presents the group show *Glass Arts of Native America* through July 31. (120 NW Ninth Ave.)

Reed College's Cooley Gallery presents Burgess Collins' *Jess: To and from the Printed Page* through July 20. (3203 SE Woodstock Blvd.)

FT **Tender Loving Empire** presents *Rock Star*, Chris Haberman's profiles of musicians both living and dead, through Aug. 2. (1720 NW Lovejoy St. #109.)

Thirst Wine Bar & Bistro presents gay painter Charles Schweigert and gay photographer Horace Long through Aug. 18. (8315 SW Montgomery St.)

FT **3D Center of Art & Photography** presents photographer George King's *Window Shopping* and filmmaker John Hart's *Liquid Magic* through Sept. 6. (1928 NW Lovejoy St.)

FF **12x16 Gallery** presents painter Shauneen Field's *Theory of Evolution* and Lee Day Robbins' paintings through July 27. (8235 SE 13th Ave.)

FF **23 Sandy Gallery** presents photographer Nicole Dextras' *Palimpsest* through July 31. (623 NE 23rd Ave.)

FT **Vorpall Space** exhibits *Masks Unmasked*, silkscreen prints by Wuon-Geon Ho, through July 31. (625 NW Flanders St. #117.)

FT **Vault Martini Lounge** presents painter Scott Rohlf's *Big Eye Beauties* through July 27. (226 NW 12th Ave.)

FT **Waterstone Gallery** presents *Travelogue*, mixed-media sculpture and screenprints by queer artist R. Keaney Rathbun, through Aug. 3. (424 NW 12th Ave.)

Jess Collins + Robert Duncan = Choral Fantasy?

"We were all fucked-up teenagers."

That's the irrepressibly talented Sarah Dougher stating the painfully obvious, from her perch on a couch at Chinatown's Backspace Café. The peer music mentor and guitar-slung songwriter-about-town has a massive musical commission on her hands, and she's using her platform to attack an often unbearably weighty topic: queer adolescence.

But the words she's using to carry her songs, which debut 7 p.m. July 19 at Reed College Chapel, 3203 S.E. Woodstock Blvd., won't be hers: They belong to celebrated queer beat poet Robert Duncan. As performed by Dougher's motley choral crew known as the **Flash Choir**, about 20 to 30 hearty amateur singers who rehearse weekly with Dougher and co-director Pat Janowski, the new choral fantasia will expose "everything that's miserable and victorious about adolescent identity."

That the new work came as an art gallery commission is unusual. Dougher says she was approached by Stephanie Snyder, curator of the college's Cooley Gallery, to compose something that "reflected on themes and issues" in its exhibition of works by queer painter Jess Collins. (*Jess: To and from the Printed Page* runs through July 20.) Collins and Duncan enjoyed a 20-year relationship in life and in work, resulting in one of their queerest collaborations: the 1955 illustrated lyric poem "Caesar's Gate" (illustrative collages by Collins, poetry by Duncan).

"Gate" took up a metaphor of passage that reflects on the sort of identity formation of a gay man through the revolting and awkward time of late adolescence," Dougher says unabashedly, adding quickly that the poems are "really, really complicated" and "somewhat knotted. It comes from a wonked-out perspective, and things are not right-sized."

The "ultimately sonorous" music Dougher has set to Duncan's texts might be a nod to the harmony of the men's long-term relationship, in an era when living openly as a same-sex couple was not only rare, but dangerous. Dougher says reconciling Duncan's mid-20th-century queer angst with today's new types of struggles was a central challenge to her while composing. She gives an example: "Cruising in 1949," she notes, "is different than cruising today."

—Stephen Marc Beaudoin

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