



This screenshot of a video posted on the YouTube channel PoliceActivity shows a police dog attacking inmate Christopher Bartlett at Columbia County Jail.

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calling on the Oregon Legislature to institute a statewide ban on the practice.

"We would like not a single county in the state to use canines to forcibly control or intimidate inmates," Cooper said. "It's partly because of the harm the dogs can inflict, and also lack of control of that harm. There are other proven techniques."

Cooper said law enforcement is trained to treat someone who fails to follow a command as a threat, but that can lead to tragic outcomes when that failure is due to a disability. She referenced the Seattle case in 2010 when police shot and killed John Williams, who was walking across a street with a woodblock and a carving knife when he didn't respond to calls to put the knife down. The man was deaf in one ear. The city of Seattle eventually settled with Williams' family for \$1.5 million.

"Many police and law enforcement have policies that if a felon doesn't respond to a

command, that means they are at risk or at danger," Cooper said. "But that disconnect when inability to follow command is related to disability is something that experts have been looking at for a long time. This is not the first time we've seen disproportionate use of force against a person with a disability with horrible results because of that inability to understand that nexus between behavior and disability."

Cooper said K-9 units have many uses in the field, for searches and apprehending suspects, for example, but they should never be used as force against prisoners in a jail setting.

"I think using canines to control people in a small confined, controlled involvement has no place in a civilized society," Cooper said.

DRO said it will also seek proper protocols for training K-9 units for use-of-force incidents and training corrections staff on appropriate ways to respond to inmates with disabilities.

PICA, from page 7

Declaration of Independence.

The pyramid is topped with a flickering black and white montage of the once-thriving African-American neighborhood where PICA resides. The area continues to see a steady forced attrition of the black families who once built a deep community here.

DeVille's art works powerfully on an intuitive level. We can stand beside her massive cardboard columns and sense how this neo-classical architecture was designed to add an immortal aura of power to government buildings by America's forefathers. We can look down at the disembodied black feet huddled beneath a twisting black plastic tornado and sense the lives sucked into anonymity. And as we pass through a tunnel lined with shattered mirrors through the center of the pyramid, we can catch a glimpse of our broken image and become silent witnesses to our own mysterious accident of ancestry, of privilege or lack thereof. Meanwhile, the soundtrack of Lawrence Welk's "200 years of American Music" plays stealthily in the background.

There is an open pentagon in the center of the exhibit. It is built of benches, like an amphitheater that seems to invite people to gather, learn and share. Suspended above it, however, is an oppressive, tilted edifice representing the roof of Pioneer Courthouse, the center of downtown Portland and the oldest federal building in the Pacific Northwest.

The architecture is swathed in black plastic and riddled with small tears. It feels like an ominous storm cloud overhead, one that could bring life-giving rain or destruction. This black roof creates an uneasy feeling inside the gathering place. Who can really assemble here? Who is welcome? It seems safer to move to the corners, where chain-link fences festooned with discarded, shabby stuffed toys wall off a separate area for observers and those who aren't quite welcome in the center. Here there are old couches and flickering films that loop the history of Portland's civil rights movement. DeVille in her short time here was able to mine the Oregon Historical



PHOTO BY HELEN HILL

Abigail DeVille's installation at PICA features back issues of Street Roots placed amid copies of the Declaration of Independence.

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Abigail DeVille

Society's archives for these seldom-seen gems.

Along the only wall flooded with light – the rest of the installation is lit with muted color – is a collection of artwork framed and presented in traditional gallery style. These are pieces by Street Roots vendors, artwork completed during open art sessions at the vendor office, as well as borrowed from the private collections of vendors. Artists

include Aileen McPherson, P. Oaks, C.W. Witt and Eric Stayer. There are no name tags or explanations, only the exhibition guide explains the presence of these works of art.

DeVille's desire to include the voices and art of the houseless was originally sparked by Street Roots vendor Michone Nettles.

"I was there in the Pioneer Courthouse Square," DeVille said. "I encountered someone who told me he was homeless, and he was selling his poetry, so I bought his poetry. Later, I saw his face on the cover of one of the Street Roots zines. That's what sparked it for me. I knew I wanted to feature homeless artists."

Roya Amirsoleymani is artistic director and curator of public engagement for PICA. She has been collaborating with the visual art team around community engagement and partnerships over the two-month span of this exhibition.

Amirsoleymani said DeVille's exhibition is a platform for historically marginalized artists, "specifically the black community and houseless community."

"We have a mandate to share the space

with artists and community groups who don't usually have access," said Kristan Kennedy, PICA's artistic director and curator. "We want to share the space with populations experiencing displacement in a number of ways. The show is a good way to put those values together."

To that end, PICA is planning a series of events, free and open to all:

Street Roots will kick off the events with the 2018 zine launch party and vendor poetry reading from noon to 4 p.m. Dec. 9. The zine – which features original poetry, essays and artwork by Street Roots vendors – will be sold at vendors' usual sales turfs after Thanksgiving.

A screening of "Arresting Power, Resisting Police Violence in Portland" will be held Jan. 10. Filmmakers Julie Perini, Erin Yanke and Jodi Darby will be on hand for a conversation.

Finally, at 6:30 p.m. Jan. 12, Outside the Frame will screen the films of youths who have experienced homelessness, followed by an interview with the filmmakers.