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From left to right: James Buckley, venerable chair in Historic Preservation (UO); Willie Richardson, president of the Oregon Black Pioneers; and Chris Bell, instructor of Historic Preservation (UO).

Black Pioneers Receive Award

Oregon Black Pioneers first to receive McMath Preservation Award

By *Melanie Sevckenko*
Of *The Skanner News*

On May 17, the Oregon Black Pioneers were awarded the annual George McMath Historic Preservation Award. The distinction is presented by the University of Oregon's Historic Preservation Program, an interdisciplinary curriculum within the School of Architecture and Allied Arts.

The award celebrates leaders who promote excellence in preservation practice and have made significant contributions to historic preservation in
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U.S. President Donald Trump, left, meets Pope Francis, May 24 at the Vatican.

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HONORING BLACK HISTORY ON WILLIAMS AVENUE



PHOTO BY CHRISTEN MCCURDY

Artists Cleo Davis and Kayin Talton Davis pose with daughter Olowafemi in front of a few of the signs they created to honor Black history on Williams Avenue at a community preview May 20 at Billy Webb Elks Lodge in North Portland.

New Public Art Project Pays Tribute to Black Community in Albina

By *Christen McCurdy*
Of *The Skanner News*

Cleo Davis and Kayin Talton Davis grew up in Northeast Portland.

Both visual artists and designers, together they run two businesses — Soapbox Theory and Screw Loose Studios — that promote positive images of Black community and also provide design and printing services for events like funerals, receptions and weddings.

So when they heard there was an opportunity to hon-

or the history of Portland's African American community through art, Davis knew they had to take it on. "When I first heard about it, I said, 'I'd do it for free,'" Davis told a crowd of about 100 people at Billy Webb Elks Lodge Saturday afternoon.

The lodge is situated at the corner of North Tillamook and Williams, in the heart of what was once a thriving Black business district, and most in the crowd were longtime or former residents of the neighborhood, there by invitation from the Portland

Bureau of Transportation to preview Davis and Talton Davis' art project before the work is installed along Williams Avenue.

The couple responded to a request for proposals from the Regional Arts and Culture Commission for a public art project honoring the history of Black Portland. Davis initially envisioned sidewalk tiles — like the stars on the Hollywood Walk of Fame in Los Angeles. Talton Davis, his wife, suggested signs in the style of event posters.

The end project incorporates both ideas: it will con-

sist of murals embedded into the sidewalk as well as signs with art and text describing events, prominent citizens and institutions central to the lives of Black Portlanders in the Albina neighborhood, particularly North Williams Avenue between Broadway and Killingsworth. PBOT organized Saturday's event, inviting community members to preview the art — and stakeholders to discuss the history of the neighborhood and the project — before it is

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SIFF Screens Police Documentaries

Both 'The Force' and 'Whose Streets?' examine community mistrust in law enforcement

By *Melanie Sevckenko*
Of *The Skanner News*

Each year — among celebrity-riddled mainstream cinema and quirky indie selections — the Seattle International Film Festival (May 18-June 11) brings a wide-ranging showcase of documentary films from across the globe.

This edition, two docs from African American directors tackle the topical and complex issues of police

accountability and the Black Lives Matter movement during the period between 2014 and 2016.

"The Force," from Emmy Award-winning filmmaker Peter Nicks, provides an in-depth, verite look into the Oakland Police Department, as it grapples to reform and redeem itself after a decade-plus rap sheet in misconduct; while first-time director Sabaah Folyan hashes out racial tensions between the cops and community activists in "Whose



PHOTO COURTESY OF SIFF

'Whose Streets?' director Sabaah Folyan

Streets?" "This year, in particular, every documentary has seemed more relevant

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