

# ORCHARDS OF 82ND ART PLAN

LIVING CULTURE:  
PAST, PRESENT, AND FUTURE



history

let's grow  
our future  
together

WELCOME!

This plan was created to dream up a **living, integrated art & community space** with ideas and values reflecting the people tied to the Orchards of 82nd building (O82) at SE Division and 82nd in Portland, Oregon.

place

identity

relationships

# WHAT YOU'LL FIND IN THIS ART PLAN:

This plan pulls from the diverse cultures and histories of East Portland and its people to inform and envision an art and community space together with room for agreements, disagreements, possibilities and more using the creative power of art as an anchor.

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**BACK: THANK YOU!**

Many people and groups took part in bringing this Art Plan into being and into making O82 a place where diverse cultural life grows and is celebrated. Some of these people include staff and community members of the Asian Pacific American Network of Oregon (APANO), the Jade District, and ROSE Community Development Corporation; the residents who call this place home; and the neighbors living and working in the area. By reading this, you are taking part in the continuing process of manifesting this ongoing vision.

**THIS PLAN IS INSPIRED BY THE JADE-MIDWAY DISTRICTS ART PLAN BY LINDA WYSONG AND HORATIO HUNG-YAN LAW.**

# LAND ACKNOWLEDGMENT OF THE GRAND RONDE PEOPLE

Our past includes acknowledging the land on which this building exists, and that means learning and acknowledging the history, present, and future of this place's first people: Portland, Oregon lies within the traditional homelands of the Multnomah, Oregon City Tumwater, Watlala, and Clackamas Chinooks and the Tualatin Kalapuya Peoples who were relocated to the Grand Ronde Reservation under the Kalapuya etc., 1855, ratified treaty (also known as the Willamette Valley Treaty, 1855). Today, these Tribes are a part of the Confederated Tribes of Grand Ronde. The Grand Ronde people continue to maintain a connection to their ancestral homelands and maintain their traditional cultural practices.



# SPATIAL JUSTICE

This plan aims for **spatial justice:** centering the experiences and social capital of the people that have been living in an intentionally and historically disenfranchised part of Portland and amplifying the knowledge and resources available in areas of resilience, linguistic and ethnic diversity, and resourcefulness. There is so much knowledge and wisdom present. As continued planning and investment occurs, these characteristics should be integrated instead of invisibilized.



The Clackamas and Chinook Indigenous tribes were the original people on this land.

Since their land was stolen in the mid-19th century, the land has been occupied by farmers, suburbanites, immigrants and refugees, social justice advocates, and African Americans displaced from other areas of Portland.

To learn more about integrating the art and culture in a living and dignified way for Indigenous communities and artists living in Portland, artist Roshani Thakore and APANO sought consultation and guidance from local Indigenous artists. They learned that this process takes time and received some recommendations on actions to take. One included installing the preferred land acknowledgment of the Confederated Tribes of the Grand Ronde (found on page 3).

## DECOLONIZATION + RESTORATION

Uncovering the complex layers of history is still an ongoing process. Some notable cultural moments include:

## THE SHIOGI FAMILY

Born in the Japanese Alps, Sadaji Shioji came to America and purchased ten acres of farmland just east of Portland in Montavilla, growing produce that he took by wagon to the early morning Italian market in Portland. During World War I, Shioji leased a thousand acres in Troutdale to grow potatoes for the war effort. He believed in the United States, even naming his eldest son Woodrow after President Wilson. On the evening of December 7, Shioji was arrested, causing his wife Chiyo great worry due to his ill health. Before her marriage, when Chiyo was living at a Mormon mission in Tokyo, she became friends with Elbert Duncan Thomas, who later became a U.S. Senator representing the state of Utah. She telegraphed him the news of her husband's arrest, and it was through his influence that Sadaji was eventually released to join his family in Minidoka.



"SADAJI SHIOGI, UNCLE KIKUO, MOTHER & BABY PICKING BERRIES."

MORE INFO AT [HTTP://WWW.DISCOVERNIKKEI.ORG](http://www.discovernikkei.org)

082

# HISTORY

The Orchards of 82nd was named to honor the history of the site where fruit orchards thrived. Many Asian and Asian American families owned orchards in the area during the early 20th century. But many lost their land and assets because of the Japanese incarceration during WWII.

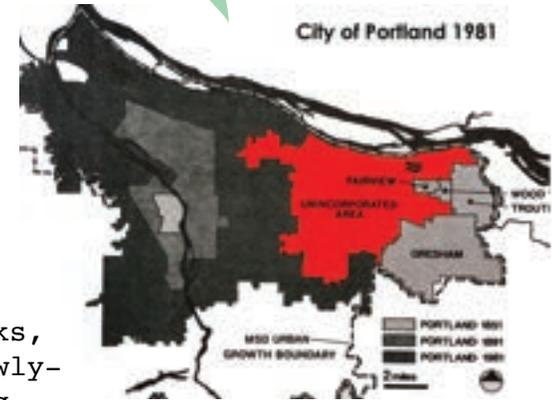
Because of city planning and gentrification in North and Northeast Portland, African-Americans were displaced to more affordable East Portland. The Chinese population that thrived in downtown Portland was also discriminated against and moved to East Portland. Immigrants and refugees displaced from their home country too moved to East Portland, making the area the most diverse area in Portland. In 2011, East Portland was home to 28% of the city's population with a disproportionate share of the city's young families. It was home to almost 40% of the city's school-age children, according to a report by the Portland Bureau of Transportation called East Portland in Motion.



## DISPLACEMENT

## ANNEXATION

Artist Sabina Haque explains the historical origins of Portland's "uneven development." In the 1980s, Portland expanded the city's boundaries roughly to 182nd Avenue, annexing approximately 140,000 people in the process. Many city amenities - like parks and sidewalks, weren't provided to newly-annexed residents. Long-time residents, neighborhood activists, and an influx of Southeast Asian immigrants came together in this evolving geographical space in a decade marked by economic and political turmoil.



More info at <https://vimeo.com/182800895>

## SOCIAL JUSTICE

East Portland has a robust history of organizing and social justice. Victories include:  
**APANO** - Helped pass a statewide bill establishing Ethnic Studies standards in state-wide K-12 schools in 2017

**Organizing People/ Activating Leaders (OPAL)** - Led numerous transportation victories including low-income fare  
**Community Alliance of Tenants (CAT)** - Helped pass no-cause eviction housing law in 2019



**KNOWING THE HISTORICAL DIVESTMENT IN EAST PORTLAND, LET'S ENVISION NEW MODELS OF INCLUSIVE INVESTMENT TO MAKE EAST PORTLAND LIVABLE FOR ALL.**



## CULTURAL ORGANIZING

# WHY INTEGRATE



Art and activism can overlap in a variety of ways. APANO uses cultural organizing – strategically elevating members’ stories and connecting them to issues to impact beliefs, actions, and policies through centering the voices of those most impacted and

silenced. O82 is located in the most diverse area in Portland in terms of race and socioeconomic status. To help combat displacement and keep cultural memories in the neighborhood intact, building and sustaining relationships at O82 with residents and community members is our highest priority.



living culture



CLOCKWISE FROM TOP LEFT: MORAL BY LYNN YARNE AT O82, MICHELLE FUJII AND ARTWORK BY CAROLYN CHU, EPALF, OPAL YOUTH, AND ALEX CHIU + ASIAN LEADERS FOR THE LIBERATION OF YOUTH (ALLY).

# ART + COMMUNITY?

Maintain social relationships

Maintain cultural memories



## ACTIVISM

Activating O82 with art is part of a long tradition of artists and cultural workers working with social movements in the U.S. and around the world. Immigrant Movement International in the Corona neighborhood of Queens in New York City is one example. Created by artist Tania Bruguera in 2011, it is a community space, a think tank, a lab, and an educational platform shaped by community members at no cost.

Another example is Dorchester Projects, led by artist Theaster Gates on the South Side of Chicago. According to its website, Dorchester Projects is “a platform for art, cultural development, and neighborhood transformation.” Its work is informed by three core values: black people matter, black spaces matter, and black objects matter. The projects support artists and strengthen communities by providing free arts programming, creating new cultural amenities, and developing affordable housing, studio, and live-work space.



CLOCKWISE FROM TOP: IMMIGRANT MOVEMENT INTERNATIONAL IN QUEENS, NY, THEASTER GATES, FOUNDER OF REBUILD FOUNDATION IN CHICAGO, IL PORTLAND ARTIST SABINA HAQUE HAS BEEN WORKING WITH COMMUNITY MEMBERS TO BRING AWARENESS TO THE WANTS AND DESIRES OF YOUTH IN EAST PORTLAND THROUGH HER PROJECT *OUR CITY, OUR VOICE*.

# COMMUNITY DESIRES FOR 082!

Part of the values we instilled in this process was to foster inclusive direct engagement with the community members connected to 082. For example, Roshani held forums and workshops with different member groups and interviewed individuals to get a better idea of everyone's interests. Considering the different cultural histories and voices in a new space, community members' valuable input helps understand how to share and make place together in a meaningful way.

EVERYONE EXPRESSED WANTING DIVERSE VOICES AND LANGUAGES TO BE REPRESENTED IN ANY ARTWORK PRESENTED IN THE BUILDING, ACCESSIBLE OPPORTUNITIES FOR PEOPLE TO CONTRIBUTE TO EXHIBITIONS AND EVENTS, EXHIBITIONS HIGHLIGHTING THE COMPLEX HISTORY OF THE AREA, AND ART ACTIVITIES ONSITE, ESPECIALLY ACTIVITIES FOR YOUTH.

ISMAIL

"I want to see performances of African songs and architecture from Africa." -Ismail

"We want languages reflected, cultural appreciation, and social justice history at 082."  
-APANO and Jade District staff

"We want youth involvement, oral histories, tenant profiles, and curated community meals."  
-APANO's Art + Media Project Members

WHAT TYPES OF ART AND ACTIVITIES WOULD YOU WANT AT 082?



DANIEL, IMANI, NOAH, AND TRAYSOR VIEWING DANIEL'S JADE AIR QUALITY PIECE

"I want all kinds of art for children."  
-Ismail and Andrea



GRACE

Roshani and AMP members interviewed residents at 082 about the kinds of art and activities they are interested in seeing and participating in.

PAINTINGS: 🍷🍷🍷🍷🍷

COOKING: 🍃🍃🍃🍃

PHOTOGRAPHY: 🍷🍷🍷🍷

MURALS: 🍃🍃🍃🍃

DANCE: 🍷🍷🍷

BOOKS: 🍃🍃🍃

SCULPTURE: 🍷🍷



ALEX CHIU AT 082 IN FRONT OF HIS MURAL "LEGACY" //



10 LEFT TO RIGHT: ELIZABETH, NOAH, TRAYSOR, GRACE, DANIEL, JAKE, ROSHANI, CARY, ALAIN, AND OMARI

# RECOMMENDATIONS EAST PORTLAND'S ART+

The **Art + Justice Lab** at 082 East Portland would be a transformative space cultivating engagement, leadership, and change agents by hosting programming, art-making activities, festivals, discussions, and events integrating the values, knowledge, and experiences of ROSE CDC, APANO, and 082 tenants. This would require partnerships and collaborations between these organizations and community members led initially by Roshani Thakore. The three initial priorities for the lab include the **Orchards Curatorial Committee**, the **082 Artist-in-Residence**, and **Monthly Curated Community Dinners**.



## 1. ORCHARDS CURATORIAL COMMITTEE

*\*LEADERSHIP DEVELOPMENT\**

THE CURATORIAL RESEARCH GROUP AT NEW WEST ARTS MIDLANDS IN BIRMINGHAM, ENGLAND

Create a group with a mix of tenants and community members from APANO, Jade District, and ROSE CDC to learn about curation and create exhibitions, events, and commissions for 082. Since APANO is leading with cultural work, this could be initially led by APANO's Art and Media Project or cultural organizers with nominations from community members. Sites at 082 for curatorial projects include the building lobby, laundry rooms, ground floor restrooms, the front plaza, the back courtyard, and the kitchen.

# JUSTICE LAB

## 2. 082 ARTIST-IN- RESIDENCE

*\*CULTIVATING  
CONNECTIONS\**

To connect with the site and the people in the building, dedicate a studio apartment for an artist to live and work with the community and produce a collaborative project. A minimum one year residency would allow the artist to build relationships and develop a project with community members while allowing the artist to experiment and build upon their practice.

Additional long-term recommendations:

- \*Cooking Demos
- \*Open Community Hours
- \*Community Generated Archive
- \*Exhibitions of Neighborhood History
- \*Mobile Printing Station



SHARED CONVERSATIONS: A DINNER FOR STORIES NEAR AND FAR, PART OF THE PROJECT "LOCALS ONLY", SASKATCHEWAN, CANADA

## 3. MONTHLY CURATED COMMUNITY DINNERS

Activate the kitchen in the APANO community space, creating monthly community dinners for moments of dialogue and cultural exchange.

*\*NEIGHBORHOOD  
NOURISHMENT\**

# FUNDING THE ART+JUSTICE LAB

What does it take to invest in the East Portland Art+Justice Lab? APANO spends approximately \$35,000 on artists, childcare, interpretation services, and workshop supplies annually for their public programming. At O82, APANO and ROSE CDC have resources such as space, tech, a kitchen, and relationships with community members. Additional social and financial capital beyond the economic priorities will be needed to help manifest this vision. Estimates to fulfill the three recommended priorities follow.

## ECONOMIC PRIORITIES

**Artist fees** - always pay your talent!

**Workshop supplies** - Art making supplies and materials, etc.

**Childcare and language services** - prioritizing families and people whose first language is not English

**Personnel** - A person dedicating some time weekly to coordinate and collaborate with the artist in residence, the curatorial committee, along with APANO's Cultural Work team and organizing group - AMP - and ROSE CDC.

OPPOSITE PAGE TOP: KSMOCA STUDENT CURATORIAL COMMITTEE, BOTTOM: SOUL FOOD DINNERS BY THEASTER GATES,

### ORCHARDS CURATORIAL COMMITTEE:

Temporary or permanent commissions guided by APANO's experienced cultural organizers.

### O82 ARTIST-IN-RESIDENCE:

Working with APANO, PCC, and ROSE CDC, this residency would provide an opportunity for a housing fellowship for a student or graduating student. The artist would be able to find community through AMP and the cultural organizers and collaborate with community members for a new project for APANO's annual cultural festival, EPALF. As a pilot program, a past Jade-Midway Creative Placemaking artist could do a shorter-term residency building upon the relationships they already developed.

### \$50K AND \$100K BUDGETS

Orchards Curatorial Committee	\$4,000 2 exhibitions 2 artist commissions	\$7,000 4 exhibitions 4 artist commissions
O82 Artist-in-Residence	\$10,000 A one-year fellowship to advance a community desire	\$25,000 A one-year fellowship + stipend + project expenses
Monthly Curated Community Dinners	\$1,000 5-6 dinners with 10 guests	\$3,000 10-12 dinners with 10 guests
AMP Summer Series + EPALF	\$35,000	\$35,000
Personnel	Expenses included APANO's Cultural Work team	\$15,000 2 part-time Cultural Organizer internships
	<b>\$50,000 TOTAL</b>	<b>\$100,000 TOTAL</b>

### MONTHLY CURATED COMMUNITY DINNERS:

Hosted in the APANO community space, the monthly curated community dinners could be organized by the Curatorial Group.

### AMP SUMMER SERIES AND EPALF PUBLIC PROGRAMMING:

Led by members of AMP, a summer event series ending with a 2-day festival in East Portland.

### PERSONNEL

Staff to implement the recommendations.



DR. LISA K.  
BATES

## FUTURE

Lisa K. Bates is an associate professor at the Toulon School of Urban Studies & Planning of Portland State University. She does research related to housing policy and planning. Her work is particularly focused on social justice issues, including understanding how inequitable outcomes may arise from institutionalized racism in policy design and implementation.

You have a background in urban planning and have also collaborated on a number of socially-engaged art projects. What are your thoughts on how art and activism together can be effective in anti-displacement and neighborhood preservation?

Roshani wanted to get her perspective on the intersection of art and activism in thinking about shaping a neighborhood, a city, and place.

I have two thoughts:

Art as an expression of a community's culture and presence can have a physical place in a neighborhood in a way that marks preservation. The challenge of that, however, is the tendency of that work to be apolitical and decorative, without an ideological bite. The work may not speak for a particular place. Anyone can live by a mural and have feel-good-diversity feelings, but the people depicted in the mural still keep getting pushed out. It becomes an element that is commodifying and purely decorative. That element doesn't necessarily speak to a claim that is real and tangible, a claim to be in a place and to see yourself represented in a place. I think placing art in context of gentrifying communities is very important because part of what is diminishing about gentrification is the feeling invisible in your own neighborhood, but it has to be art that insists on that

## AND PLACE

What's more powerful with the potential of art is the idea of art as a verb: an act of imagination, an act of creation. It's the way I think we will envision and imagine the present and the future of what we actually want to see in the world. How could we ever do that without the imaginary? How could we depict what that world would look like and sound like? There's a potential to express different things about our human experience and relate to people on a different level. There's also the potential to motivate and to excite people and spark their imagination and engage on a very human level.

**More and more low-income housing units are being built in Portland. Are there any improvements that you would advise on how it's being done? (e.g., should there be another metric used, should buildings have more 2-3 bedroom units...)**

To me, one of the highest priorities is not about adjusting this model, but more about creating very different models that are much more about community ownership. Whether that is tenant co-op housing, a community land trust that is community controlled, or other alternatives, we need to have more diverse voices in talking about what those models can be. Not to essentialize culture, but there are differences in how people think about ownership of property, intergenerational living, sharing spaces, or what is public and what is private. Those ideas can all be models that we carry. For example, Indigenous cultures of ownership can be very different from the ways of white, American

colonial,  
nuclear  
family, me-and-mine  
ownership. We have to have  
more lifting up and drawing out  
of the questions of how did we live  
together, how have we lived together,  
and how do we like to live together.

**Are there things that you're seeing that are going in the right direction for anti-gentrification? (e.g. Community Benefit Agreements?)**

Mainly, ideas emerging from a grassroots-oriented community. It makes me think of how much movement we can build, how much solidarity we can build across the communities.

I think the city is very adept in creating wedges spatially and racially in communities. It is critical that we learn about each others unique and yet not-so-unique struggles and experience with white supremacy, capitalism, etc. so that we avoid those traps and not be fighting. We need to be transforming.

Joy Alise from Portland African American Leadership Forum (PAALF) says that their goal is to create transformational leaders, not transactional leaders. We do have to do policy advocacy work, but on the inside, we have to transform our relationships to one another and our understanding of relationships in the city we live in, because it's not going to be led by anyone else.



### **COME AND TALK WITH US!**

Our address is 8188 SE  
Division St., Portland, OR  
97206

- \*Participate in the Lab!
- \*Pitch a neighborhood project!
- \*Share your migration story.
- \*Share recipes and cooking tips for and join us for a meal in the community space.
- \*Tell us what you would like to preserve in East Portland.
- \*Come to a workshop hosted by the Jade District or a resource fair.

### **WHEN YOU SEE US OUT IN THE NEIGHBORHOOD, YOU CAN:**

\*Talk to civic engagement leaders about issues with elected officials and candidates

**\*APANO also hosts FREE art events!**

\*Make art! You and your family will be able to participate in making your own art projects, too.

You can also get in touch with Roshani Thakore directly at [roshani@apano.org](mailto:roshani@apano.org).

THERE ARE MANY  
WAYS TO GET INVOLVED TO HELP  
SHAPE THE FUTURE OF EAST PORTLAND.  
THESE IDEAS ARE BUILT UPON ALL OF THE WORK  
THAT HAS ALREADY HAPPENED TO BUILD A MORE  
DIGNIFIED AND LIVABLE CITY FOR ALL IN  
PORTLAND.

# THANK YOU

Ariana Jacob,  
Candace Kita, Dr. Lisa K.

Bates, Residents of O82, especially Andrea and Amarii, Ismail, Omari, Elizabeth, Alain, Noah, Traysor, Imani, and Grace, Mina Mahdian, Neil Aitken, Linda Wysong, Horatio Hung-Yan Law, APANO Arts & Media Project, APANO Staff, Alex Chiu, Lynn Yarne, Cindy Louis, Fred Louis, Jon at Mojo Crepes, Aroon and Vong at Thai Fresh, Stefan of Al Birdbath, ROSE CDC Staff, Justin Langlois, Harrell Fletcher, Sarah Farahat, Michelle Illuminato, Jordan Rosenblum, Nola Hanson, Brianna Ortega, Carlos Reynoso, Tia Kramer, Eric J. Olson, Artist Michael Bernard Stevenson, Jr., Zeph Fishlyn, Xi Jie Ng (Salty), Spencer Byrne-Seres, Shoshana Gugenheim Kedem, Anupam Singh, Roz Crews, and Renee Sills.

MADE  
BY ROSHANI  
THAKORE IN  
COLLABORATION WITH  
APANO CULTURAL  
STRATEGY DIRECTOR,  
CANDACE KITA

APANO  
learn more at [apano.org](http://apano.org)