



For Immediate Release

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**Jess Perlitz named 2018 Joan Shipley Fellow,  
one of 19 2018 Individual Artist Fellows in the Visual Arts**

Salem, Oregon— Jess Perlitz, a Portland-based artist working in sculpture, performance and drawing, is the 2018 recipient of the Oregon Arts Commission's honorary Joan Shipley Award. Perlitz leads a group of 19 Oregon artists selected from a pool of more than 120 applicants from 23 Oregon cities for the Arts Commission's Individual Artist Fellowships. The 2018 fellowships, awarded to artists from Portland, Beaverton, Eugene and Glide, support artists working in visual arts and design and include small financial stipends.

The Joan Shipley Award is named for Oregon arts leader Joan Shipley. Shipley was a collector, philanthropist and supporter of arts and humanities organizations. Many in the arts community counted her as a mentor and friend. In 2005, she and her husband John received an Oregon Governor's Arts Award.

The Arts Commission's Fellowship program is available to more than 20,000 artists who call Oregon home. Fellows are recommended by a review panel of arts professionals from Oregon and beyond who consider artists of outstanding talent, demonstrated ability and commitment to the creation of new work(s). This year visual and design arts were reviewed. The 2018 review panel included former Shipley Fellow Mike Bray of Eugene; artist and advocate Agnes Field of Astoria; Io Palmer, artist and associate professor at Washington State University, Pullman; and curator Ashley Stull Meyers of Portland, with Portland-based Arts Commissioner Avantika Bawa (also a former Shipley Fellow) serving as a non-voting chair. The panel's recommendations were approved by the full Arts Commission. Six of the Artist Fellowships are generously supported by The Oregon Community Foundation.

2018 Individual Artist Fellowships were awarded to:

Mona Lisa Ali Alzghoul, Beaverton  
Pat Boas, Portland  
Ben Buswell, Portland  
Penelope Caldwell, Portland

Srijon Chowdhury, Portland  
Renee Couture, Glide  
Jeremy Okai Davis, Portland  
Jack Featherly, Portland

Damien Gilley, Portland  
Stephen Hayes, Portland  
Cynthia Lahti, Portland  
maximiliano, Portland  
Akihiko Miyoshi, Portland  
Jess Perlitz, Portland (Joan Shipley Fellow)

Ethan Rose, Portland  
Heidi Schwegler, Portland  
Naomi Shigeta, Portland  
Lou Watson, Portland  
Amanda Wojick, Eugene

### Artist bios and quotes:

#### Jess Perlitz (Joan Shipley Fellow)

(b. 1978, Toronto, Canada. Lives and works in Portland)



*That Which is Set Before the Eyes*, 2015. Concrete, foam, office furniture, paint

*"I am equally interested in how artwork can be used and occupied as I am in the pageantry of participation."* -Jess Perlitz

Jess Perlitz makes work that considers landscape and the ways in which we define it and seek to recognize ourselves within it. Her projects take the form of performance, sculpture and drawing, and have appeared in a variety of sites, from playgrounds and fields to galleries and museums, including the Institute of Contemporary Art in Philadelphia, PA; Socrates Sculpture Park in Long Island City, NY; Cambridge Galleries in Ontario, Canada; De Fabriek in the Netherlands; and a boat that serves as the home of the Arctic Circle Residency. She was recently an artist in residence at the Bemis Center for Contemporary Art and at the Vermont Studio Center. Her project *Chorus* is currently installed at Eastern State Penitentiary in Philadelphia, as part of the historical site's ongoing artist installation series.

Perlitz is a graduate of Bard College. She received her MFA from Tyler School of Art and clown training from the Manitoulin Conservatory for Creation and Performance. Perlitz is an assistant professor of art and studio head of sculpture at Lewis & Clark College.

**Mona Lisa Ali Alzghoul** (b. 1990, Corona, CA. Lives and works in Beaverton)



*steady echo*, 2017. Sculptural installation

*"I attempt to reconcile the notion of belonging in a third space, not that of my ancestors or current place of being, but a mobile center that has no physical space." -Mona Lisa Ali*

Mona Lisa Ali Alzghoul is an Arab-American artist working in virtual and physical 3D media. Using CGI and sculpture, she navigates ideas of personal, collective, and national belonging, inherited memory and displacement. Her work has been shown in various international film festivals including Karama Human Rights Film Festival in Gaza, Palestine; AVIFF Cannes Art Film Festival, Cannes, France; and ALFilm, Berlin, Germany. Ali received her Bachelor of Media Arts from Emily Carr University in 2014. In 2016, she was awarded the Contemporary Art Society of Vancouver's Emerging Artist Award. She recently completed a residency at YYZ in Toronto, Canada, and at Spring Sessions, a communal residency in Amman, Jordan, where she created a series of sculptures exhibited at the National Gallery of Fine Arts. Previous exhibitions in Oregon include *Sculptor's Showcase*, Portland Community College and *Art in the Airports*, Portland International Airport.

**Pat Boas** (b. Chicago, IL. Lives and works in Portland)



*Untitled (SW3)*, 2016. Acrylic, flashe and gouache on panel.

*"It was not until 2012 that I began to use writing itself as image.... I became interested in the connections between reading, drawing and writing because they reveal so well the performative, bodily dimension of what we usually regard as an act of consciousness alone." -Pat Boas*

Pat Boas' work has been shown broadly in the region and beyond, including the Portland Art Museum, the Art Gym, Marylhurst University and Disjecta Contemporary Art Center, in Portland; the Hallie Ford Museum in Salem, Oregon; the Boise Art Museum, Boise, Idaho; the Nicolaysen Museum in Casper, Wyoming; the Center on Contemporary Art in Seattle; and the Cleveland Museum of Art. She is a 2017 Hallie Ford Fellow in the Visual Arts, 2012 Bonnie Bronson Fellow and 2012 Pollock-Krasner Foundation Fellow. Reviews of Boas' work have appeared in *Art in America* and *Art Papers*. She is represented by Elizabeth Leach Gallery, Portland, and is an associate professor in the School of Art + Design at Portland State University.

**Ben Buswell** (b. 1974, Dallas, OR. Lives and works in Portland)



*All at Once*, 2017. Embellished photograph and frame (76 total). Installation detail

*"I am always experimenting, touching the world, in an effort to build an intuitive sense of how materials can communicate through their presence. In the same way that the Self is realized through the body, the image is apprehended through tactile presence - this is the space of making." -Ben Buswell*

Ben Buswell's sculptural work is realized with ceramics, metals, resins, incised photographs and more. He subjects these materials to physical processes (such as scratching, piercing, melting and tearing) wherein the accumulation of small, repetitive gestures builds into a complex whole. Buswell is a 2015 Hallie Ford Fellow in the Visual Arts. Notable solo exhibitions include Samuel Freeman, Los Angeles, CA; CoCA, Seattle, WA; The Art Gym at Marylhurst University; and TILT Gallery and Project Space in Portland. His work was included in *Portland2012: A Biennial of Contemporary Art*, presented by Disjecta Contemporary Art Center, and the 2006 Oregon Biennial at the Portland Art Museum. Collections that house his work include Portland Community College, Rock Creek and the State of Oregon, Collaborative Life Sciences Building at Oregon Health & Science University. Buswell received his MFA from the University of

Wisconsin at Madison and BFA from Oregon State University. He is represented by Upfor, Portland.

**Penelope Caldwell** (b. 1954, Nyack, NY. Lives and works in Portland)



*Lynn*, 2010. Oil on paper

Penelope Caldwell is an artist and midwife. She grew up in Ghana, Argentina and Brazil with roots in New York City. In 2005, Caldwell received her MFA from the San Francisco Art Institute. Her work has since been exhibited throughout the West, including Verum Ultimatum and Gallery 114 in Portland; Space Gallery, Denver, CO; Art Association of Jackson Hole, Jackson, WY and Diego Rivera Gallery, San Francisco, CA. Says the artist, “In my portraits I attempt to capture a state that quivers between what ‘exists’ and what is ‘illusion’; the thing that separates and defines us. It may be a slump in the shoulders, a blank banal stare, a hint of fear, pleasure, or a subtle ‘flaw’.”

**Srijon Chowdhury** (b. 1987, Bangladesh. Lives and works in Portland)



*Since the Garden*, Installation View, 2016. Klowden Mann Gallery, Los Angeles

*“I make paintings and installations that present ideology, history, and mythology as feelings, as a means of acknowledging the subjectivity and changeability of history.”*



*-Srijon Chowdhury*

Srijon Chowdhury received his MFA from Otis College of Art and Design in 2013. His dream-like oil paintings are intended to act in the space between knowledge and emotion. They consider the present moment as part of a larger, intuited history. He has exhibited in Los Angeles at Klowden Mann, The Torrance Art Museum, Jaus, Launch Gallery, and Helen Bolsky Gallery; at Vox Populi in Philadelphia; in Chicago at Sector 2337; in Miami at Fredric Snitzer Gallery, and at The Gallery in Dhaka, Bangladesh. He runs an alternative exhibition space in Portland called Chicken Coop Contemporary. Chowdhury is part of *Endings*, a two-artist exhibition at The Art Gym at Marylhurst University, through March 4, 2018. He is represented by Upfor, Portland.

**Renee Couture** (b. 1976, Madison, WI. Lives and works in Glide)



*I am my own acreage*, 2017. Gold leaf on paper, artist designed wallpaper

Renee Couture received her MFA in Visual Arts from Vermont College of Fine Arts in Montpelier, VT and BA in Studio Art from Buena Vista University, Storm Lake, IA. She has travelled extensively, working as a camp counselor, wild land fire fighter, gourmet goat cheese maker, international backpacker and bank employee. She moved to Oregon in 2004 after completing Peace Corps service in Bolivia.

Couture's work has been exhibited nationally. Recent venues include Coos Art Museum, Coos Bay, OR; Disjecta Contemporary Art Center, Portland; Tiger Strikes Asteroid Gallery, Philadelphia, PA; University of Nebraska, Omaha; and Umpqua Valley Arts Association, Roseburg, OR. She is the recipient of two Career Opportunity Grants from the Oregon Arts Commission and two Project Grants from the Douglas Country Cultural Coalition. Couture has been featured on OPB's "Oregon Art Beat," and has completed recent artist residencies at the Vermont Studio Center and Djerassi Resident Artist Program, among others.

Couture lives on seven acres in rural southern Oregon and teaches art at Umpqua Community College. "Using my own rural community as a starting point,' she says, "I articulate the complexity and range of the public's relationships with the nearby landscape and how these relationships reshape over time."

**Jeremy Okai Davis** (b. 1979, Charlotte, NC. Lives and works in Portland)



*Untitled (White), 2017. Acrylic on panel*

The work of Jeremy Okai Davis exploits a tension between bright painterly gesture, pop-culture references and an underlying anxiety the artist describes as "the inner, self-conscious, status obsessed, mind." In his newest paintings, the substrates are built up at a slightly angled structure, which further dis-locates and invites the viewer. Davis' work has been exhibited at Worksound, Duplex Gallery, P:EAR Gallery, and the White Gallery in Portland, and was included in the exhibition *Speaking of People: Ebony, Jet and Contemporary Art* at the Studio Museum of Harlem, 2014. Davis received a BFA in Painting from the University of North Carolina, Charlotte in 2002. His work is in the public collections of the State of Oregon and Randall Children's Hospital.

Says the artist, "My work focuses primarily on me as an African-American, Artist, Son, Brother and Friend. Thematically these paintings touch on my personal history as it relates to popular culture, from art, sports to literature."

**Jack Featherly** (b. 1966, Rolla, MO. Lives and works in Portland)



*Sunbathing Animals*, 2016. Oil and enamel on canvas

As critical as he is playful, Jack Featherly is as concerned with the relationship of reality contained in a painting as he is with reality itself. By challenging what could be considered the “safe space” of abstract forms, his use of narrative allows for a structure dealing with difficult cultural issues that cross gender and racial boundaries. Therefore, any of the artist's paintings can send you coursing down a network of ideas and associations. They are promiscuous, trenchant, unceasingly inventive and sometimes even funny by referencing cartoonish drawings.

Featherly completed his BFA at the Pacific Northwest College of Art. Recent solo exhibitions were presented at Envoy Enterprises in New York, NY; Upfor in Portland and Mesler/Feuer in New York, NY. Featherly's works have appeared in exhibitions throughout the United States and in France, Germany, South Korea and Japan. The corporate collections of Progressive and Chase Bank, as well as various private collections include his work. Featherly was part of *Portland 2016: A Biennial of Contemporary Art*, curated by Michelle Grabner and presented by Disjecta Contemporary Art Center. He is represented by Upfor, Portland.

**Damien Gilley** (b. 1977, Los Angeles, CA. Lives and works in Portland)



*Perpetual Dawn*, 2016. Metallic vinyl, airbrush acrylic



*"Through research of specific locations and sites, my work depicts hidden architectures that reflect and deconstruct the historic, current and potential landscape. Designed in the computer yet executed by hand on site, the images offer a visceral experience that places the viewer into a critical, experiential context that juxtaposes real and perceived spaces."* - Damien Gilley

Damien Gilley is a multi-disciplinary artist whose work has been exhibited nationally and internationally at venues including Tetem Kunstruimte, Enschede, Netherlands; EastWestProject, Berlin, Germany; Sharjah Art Museum, United Arab Emirates; MARC, Kivik, Sweden; Suyama Space, Seattle, WA; Las Vegas Art Museum, Las Vegas, NV; Bemis Center for Contemporary Art, Omaha, NE; and in Portland at Rocksbox, Linfield College, Wieden+Kennedy, Pacific Northwest College of Art and the *Portland2010* Biennial, among others. His work has been reviewed by *Artforum* (online), *The Oregonian*, *Las Vegas Review Journal*, the *Austin Chronicle*, *Frame* magazine (Amsterdam), *IdN* magazine (Hong Kong) and *New American Paintings*.

**Stephen Hayes** (b. 1955, Washington, D.C. Lives and works in Portland)



*Roseburg, OR, 2016. Oil on canvas*

Stephen Hayes' ongoing series "In the Hour Before" presents sites of recent public tragedies that have altered how we view our world. Using Google Maps to chart the space just before the event, Hayes' paintings, with impressionistic coloring and gesture, carry opposing intimacy and distance. Says the artist: "A painting can pay poetic homage to the lives and places at the heart of each story. In fact, we are ALL at the heart of each of these stories. I believe that real solutions to this will only come from contemplation, reflection, deliberation and conscious action."

Hayes' recent solo exhibitions include *New Paintings* at David Richard Gallery, Santa Fe, NM; *In the Hour Before* at Elizabeth Leach Gallery, Portland and *Figure/Ground Stephen Hayes: A Thirty-Year Retrospective* at Hoffman Gallery of Contemporary Art, Lewis and Clark College, Portland. His work has also been shown in group exhibitions including Convergence 45 *YOU IN MIND* curated by Kristy Edmunds, *We Tell Ourselves Stories in Order to Live* (touring, Pendleton Center for the Arts, Pendleton, OR; Shepard Contemporary, University of Nevada, Reno, NV, among others) and *More Than a Pretty*

*Face: 150 Years of the Portrait Print* at the Portland Art Museum. Hayes received a Hallie Ford Fellowship in the Visual Arts in 2011, and is represented by Elizabeth Leach Gallery, Portland.

**Cynthia Lahti** (b.1963, Portland, OR. Lives and works in Portland)



*Pink Box*, 2016. Wood, ceramic and plastic

*"My approach to making art thrives on being challenged, and I have tried for some thirty years to nurture a space for exploration and growth, and time for reflection. Every time I have exposed my process to new settings, techniques, and parameters, the result has been to push my work in powerful new directions." -Cynthia Lahti*

Cynthia Lahti received her Bachelor of Fine Arts degree from the Rhode Island School of Design in 1985. Ten years later, she conducted post-graduate work at the Pilchuck Glass School. Lahti has exhibited actively within the US and internationally for more than 20 years. Her 2017 exhibitions include solo presentations *Stuffed* at Ditch Projects, Springfield, OR and *Haunt* at Imogen Gallery, Astoria, OR and group exhibitions *Doom Town* at PICA and *Conspire* at Littman Gallery, Portland State University.

Lahti's work is held in the public collections of the Boise Art Museum, Reed College, the King County Public Art Collection and Oregon Health & Science University. She was a 2013 Hallie Ford Fellow in the Visual Arts, a 2015 Bonnie Bronson Fellow and received a 2017 Support Grant from the Adolph and Esther Gottlieb Foundation, NY.

**maximiliano** (b. 1989, Dayton, OH. Lives and works in Portland)



*LvTINOiRx*, 2017. Video, performance, audio (still)

maximiliano is a performance, video, audio, installation artist, poet and curator who has presented work at s1, Disjecta, Gallery 114, c3 initiative, PICA, Pacific Northwest College of Art and The Cooley Gallery, Reed College, in Portland. The product of the black latinx diaspora, Maximiliano uses their mixed (black x mexican) body and experiences to explore themes and concepts of identity and hybridity. Says the artist, "the body also functions as temple, as site of power, authorship and agency, confounding the history of exotification and exhibitionism."

maximiliano collaborates as CVLLEJERX, a two-person performance x fashion group with Angelica Milan, and with Melanie Stevens as the radical art space Nat Turner Project. maximiliano's work has been supported by a Precipice Grant from the Andy Warhol Foundation and C3 Initiative. They received a Master of Fine Arts from Pacific Northwest College of Art in 2017 and a Bachelor of Fine Arts from University of North Texas, Denton, TX, in 2013.

**Akihiko Miyoshi** (b. 1974, Japan. Lives and works in Portland)



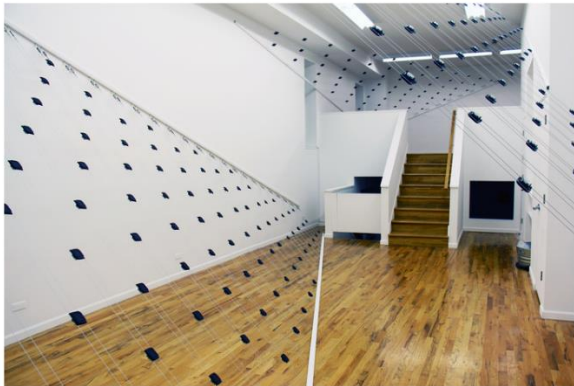
*Process Structure*, 2014, Archival inkjet print

Akihiko Miyoshi's large-scale, abstract photographs and installation examine the intersection of art and technology, exploring issues surrounding perception, representation and digital production. "We live in a moment when the digital and the

analog collide, creating a unique contemporary aesthetic." Says Miyoshi. "My works ultimately strive to lay the groundwork for representing through aesthetics and form the abstract totality of living in a networked society."

The artist received his Bachelor of Arts degree from Tokyo-based Keio University, and earned two master's degrees, a Master of Science in Electrical and Computer Engineering from Carnegie Mellon University and a Master in Fine Arts in Photography from Rochester Institute of Technology. Miyoshi's work has exhibited in Portland, including the *Portland2012 Biennial of Contemporary Art*, Los Angeles, CA; New York City, Rochester, NY; Pittsburgh, PA and Toronto, Canada. Accolades include the Fellowship 12 International Award from The Silver Eye Center for Photography (2012), a 2012 Hallie Ford Fellowship in the Visual Arts, and recognition as a finalist for the Betty Bowen Award from the Seattle Art Museum (2012) and the Aperture Portfolio Prize (2013). He is an Associate Professor of photography and digital media at Reed College in Portland. He has been researching and developing prototypes for a new body of work in preparation for a 2018 sabbatical.

**Ethan Rose** (b. 1978, Lake Forest, IL. Lives and works in Portland)



*Slant*, 2016. Speakers, wire, electronics

*"I am an artist who works at the intersection of sound and visual art. I am strongly influenced by architecture, place-making, and embodiment, and these themes are reflected in my sensitivity to site-specific work." -Ethan Rose*

In works that manifest across a range of media, Ethan Rose's consideration of sound reaches out from the formal mechanics of studio composition to investigate revealed gestures of sonic transformation. Over the past ten years, Rose has created sound installations, released recordings, scored films, constructed performances and worked with a variety of collaborators. His practice is often in direct dialogue with a specificity of materials, architectures and technologies which are invited into the formative nature of his finished pieces. Rose's works have exhibited, screened and been performed internationally in a diverse selection of locales including PICA's Time-Based Art Festival, Cannes Film Festival, Cannes, France; Experimental Sound Studio, Chicago, IL; Houston Center for Contemporary Craft, Houston, TX; Milan Design Week, Milan,

Italy; and the SXSW Music Festival, Austin, TX, as well as many other venues, galleries and spaces throughout the world.

**Heidi Schwegler** (b. 1967, San Antonio, TX. Lives and works in Portland)



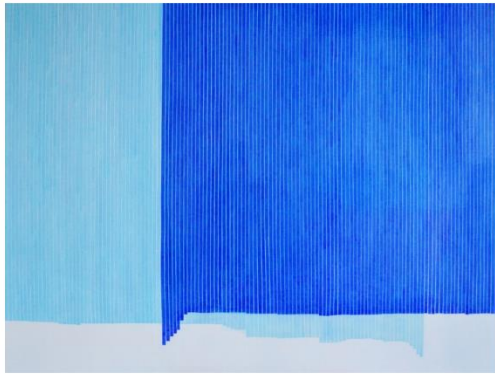
*Extinction Anxiety*, 2017. 24K gold

*"I reverse industrial production by abstracting and transforming durable, mass produced 'stuff' into fragile, unique works...When carefully reconstructed with valuable and worthless materials alike, then placed within the exhibition space, the forms both retain the aura of their original context and implicitly evoke the actions of the careless hands that discard them." -Heidi Schwegler*

Heidi Schwegler explores a wide range of materials in the service of her subject matter. She is drawn to the peripheral ruin, modifying discarded objects in order to give them a new sense of purpose. There is an equilibrium inherent in such things - they float between endurance and decay, a living death. She has participated in numerous shows, including exhibitions at the Co/Lab Art Fair, Los Angeles, CA; the Portland Art Museum, Platform China, Beijing; Scope Art 2004, New York, NY; and the Sheldon Museum, Lincoln, NE. Schwegler is a Hallie Ford Fellow in the Visual Arts, a MacDowell Colony Fellow and has been an artist in residence at Yaddo and the 18th Street Art Center. Reviews of Schwegler's work have been published in *Art in America*, *Daily Serving*, *ArtNews* and the *Huffington Post*. She earned her MFA from the University of Oregon and is Chair of the MFA in Applied Craft + Design, a joint OCAC and PNCA program. She is represented by Upfor, Portland.



**Naomi Shigeta** (b. 1968, Gunma, Japan. Lives and works in Portland)

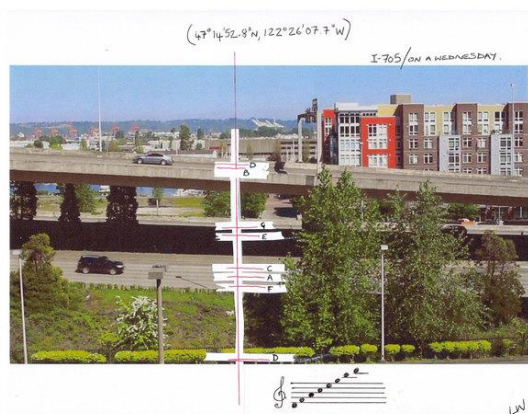


*Sky meets Sea*, 2016. Oil on panel

*"My work develops in small increments, layer by layer, often taking months to complete. This slower, methodical process provides the opportunity to unify my thoughts in creating a piece." -Naomi Shigeta.*

Naomi Shigeta received her BFA in Fine Arts from the University of Oregon in 1997 and has been an active working artist in Portland for 20 years. Her recent exhibitions include Augen Gallery, Portland; Seattle Municipal Gallery, Seattle, WA; and Archer Gallery, Clark College, Vancouver, WA. Her work is in the collections of Fidelity Investments Corporate Art Collection, Boston, MA; Multnomah County Portable Works Collection, City of Seattle Portable Works Collection, Regional Arts & Culture Council, The Drawing Center, Viewing Program, New York, NY and Oregon Health & Science University, Portland. She is represented by Augen Gallery, Portland.

**Lou Watson** (b. 1971, United Kingdom. Lives and works in Portland)



*Score Instructions for Section of I-705, on a Wednesday*, 2016. Printer paper, white-out and ink

Lou Watson has recently presented work at the Henry Gallery, University of Washington, Seattle, WA and Jubitz Truck & Travel Center, Portland. The dichotomy of

this pairing is mirrored in the artist's biography, where she notes, "I was born and raised in rural Britain, beside a Roman road called Pye Road. Now I live amidst a grid of Eisenhower-driven Interstates in the USA." Watson's recent projects use digital imagery, musical scoring and performance to consider both the systems of our contemporary transit and the characteristics of the communities and landscape we traverse. Other recent exhibitions, screenings and performances have taken Watson from the Schneider Museum of Art, Ashland, OR; to Czong Institute for Contemporary Art, Gyeonggi-do, Korea; and the Transmission Art Festival in Warsaw, Poland. Her work was included in *Northwest Art Now*, at the Tacoma Art Museum, which later acquired the piece. Watson received a BFA in Intermedia from Pacific Northwest College of Art in 2015.

**Amanda Wojick** (b. 1974, Rochester, NY. Lives and works in Eugene)



*Small Black Painting*, 2017. Acrylic, fabric, linen

*"I locate my creative work at intersections of abstract sculpture and drawing, the hand and the machine, and public and private spaces. ...My process reflects my interest in the everyday world of routine and repetition, and the potential for simple and cumulative actions to transform matter and space." -Amanda Wojick*

Using everyday materials such as paper, glue and tape, Amanda Wojick creates brightly colored dimensional fields of irregular lines, circles, and rectangles. Her projects have engaged subjects including landscape, routine, history, and the cultural space of the home. Wojick's work has been supported by awards, grants, and residencies from the Portland Art Museum, the Oregon Arts Commission and The Ford Family Foundation, the Ucross Foundation, Sculpture Space, the University of Oregon, the MacDowell Colony and Mass MoCA, among others. She has exhibited her work at Stene Projects, Stockholm, Sweden; Nina Freudenheim, Buffalo, NY; Susan Hobbs, Toronto, Canada; Gridspace, Brooklyn, NY and SPACES, Cleveland, OH. She is represented by Elizabeth Leach Gallery, Portland. Wojick holds two MFA degrees: from

the Milton Avery School of the Arts, Bard College, and the New York State College of Ceramics at Alfred University. Wojick is an Associate Professor and co-chair of the Sculpture program at the University of Oregon.

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The Oregon Arts Commission provides leadership, funding and arts programs through its grants, special initiatives and services. Nine commissioners, appointed by the Governor, determine arts needs and establish policies for public support of the arts. The Arts Commission became part of Business Oregon (formerly Oregon Economic and Community Development Department) in 1993, in recognition of the expanding role the arts play in the broader social, economic and educational arenas of Oregon communities. In 2003, the Oregon legislature moved the operations of the Oregon Cultural Trust to the Arts Commission, streamlining operations and making use of the Commission's expertise in grantmaking, arts and cultural information and community cultural development.

The Arts Commission is supported with general funds appropriated by the Oregon legislature and with federal funds from the National Endowment for the Arts as well as funds from the Oregon Cultural Trust. More information about the Oregon Arts Commission is available online at: [www.oregonartscommission.org](http://www.oregonartscommission.org).