



# AAYC QUARTERLY

SPRING 2010 | ISSUE #79



BROUGHT TO YOU BY THE  
ARTS ALLIANCE OF YAMHILL COUNTY

GWEN LEONARD

## A NOTE FROM THE EDITOR

STEVE LONG

Sometimes the stars align, all the lights are green on your way to work, and the Powerball numbers actually match your pets' birthdays. That's how I feel about this issue of our publication. You've no doubt noticed (and will read about inside) a striking new logo designed by Janelle Olivarez. You've also seen our name change from AAYC Newsletter to AAYC Quarterly, reflecting the expanded and elevated content. It was therefore by fortunate coincidence we received a stunning essay from Brian Winkenweder, Ph.D., Associate Professor and Chair, Department of Art and Visual Culture at Linfield College. How appropriate to kick off this inaugural issue of the Quarterly.

This Quarterly is also somewhat different in that the emphasis is music. In place of the usual "Artist Spotlight" and "Emerging Artist," we have the privilege of acknowledging two outstanding music teachers: Gwen Leonard and Liz Crockett. Talk about someone making a lasting difference! These women are heroes.

Please pay special attention to the notice of the Terroir Creative Writing Festival, the first of what we hope becomes an annual affair. The event will be of interest to working writers, aspiring writers, and certainly to any reader. How does an author put all those words together? Where do ideas come from? Come find out.



We also have some practical tax advice for artists, some observations, new board members to welcome, a wonderful poem first read at the William Stafford appreciation and then aired on MCM's channel 11, and of course a full calendar of events. I hope you enjoy it all.

As you may have come to expect in A Note From The Editor (at least a note from this editor) I seem unable to close without an apology to someone. This time it's an apology to Kris Bledsoe. Ms. Bledsoe hoped to place an advertisement in the Quarterly, and was led by me to believe she could. Unfortunately, unresolved issues relating to AAYC's non-profit status prevented our acceptance of the ad. I personally apologize for the inconvenience.

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**Board Members:** Susan Day, Ken Myers, Ed Gans,

Cindy Stinson-Chennell, Sally Dallas, and Brian Steffel.

AAYC

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# A NEW LOGO FOR ARTS ALLIANCE

LISA WEIDMAN

When you opened this issue of the newsletter, you may have noticed a new name and a new logo. Indeed, the Arts Alliance has acquired both since the last issue.

The board of directors voted to change the name of the newsletter from AAYC News to the AAYC Quarterly because the publication contains so much more than news briefs and calendar listings. And, well, it is issued four times a year.

As for the new logo, the organization held a logo-design contest last fall, and the board of directors selected a winner in December. Janelle Olivarez, an AAYC member from Newberg, designed the winning logo. She was awarded \$100 and a one-year membership extension.



sophisticated and would remain so for several years. The committee sought a design that would be easily recognized and easy to read when reproduced at various sizes. When the promotion committee presented Olivarez' submission for approval by the full board, everyone agreed that her design met all of these criteria.

Because the Arts Alliance supports all forms of the arts, the promotion committee had also specified that entries should not include iconography that represents only one art form, such as a paintbrush or musical note.

Olivarez said she appreciated this requirement, as many designers' first instinct is to use graphics to represent

Olivarez is a graphic designer in the Marketing Communications department at George Fox University. She is also a fine artist who has worked in a variety of media, including clay and oil paints. As a mother of three with a full-time job, she has little time or space for making art these days, so she sketches and designs on her computer whenever she has an opportunity. "I take my sketchbook with me every chance I get," she says.

"Winning this contest was very affirming for me, to be able to contribute something significant by doing what I love, even if I can't donate lots of money or make it to lots of meetings," said Olivarez. "I always get excited when my art makes a difference."

Last September, the AAYC promotion committee issued the call for a new logo design, one that looked current and

something literally. "The biggest challenge was to not be representative, to think about the design in terms of not being symbolic and not representing any particular art form," she said.

"That led me to think it had to be typographic. I started playing with the two As in Arts Alliance and then hit on turning one of the As around backwards. Of all the type styles I tried, I thought this one was the most lyrical—both musical and visual—like a stained-glass window." She played with the type further to interlock the two As and make one of them gray, creating visual depth and more complexity.

"Janelle's design is exactly what we were looking for. We hope the membership will embrace it as enthusiastically as we did," said Barbara Drake, AAYC board president.

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# DEAR ARTS ALLIANCE OF YAMHILL COUNTY

KENDRA VAAGE

Because of your grant, the new design class at McMinnville High School was able to explore wire as a medium in creating sculptures. The project's inspiration came from California artist Corrine Okada, whose focus is on recycling very colorful and patterned Japanese candy wrappers. With emphasis on "reuse and recycle" in today's society this project seemed to fit right in.

We talked about line, shape and how the two work together to create mass and unity. Most of the shapes created were to be left exposed to accentuate the wire structure. Multiple wire gauges and a variety of colors were used for accenting certain chosen areas.

Bugs were the subject of interest. We had several problems to solve from figuring out how to create the art with a limited amount of wire (20') to wire-connecting issues that needed to be aesthetic and consistent. Then, there was finding the best way to attach the wrappers, etc. to the wire.

The students produced a huge variety of bugs, where creativity was at its best. The outcome was overwhelming and this event was extreme. So, thank you for giving us the opportunity to tap into our creative selves and express through the wire medium.



## CALL FOR ARTIST MEMBERS

PRINT ARTS NORTHWEST

Print Arts Northwest is holding a current Call For Artist Members.

Application information, forms, submission standards, and complete guidelines available at <http://www.printartsnw.org>

## 5TH GRADE QUILT RAFFLE

AMITY ELEMENTARY

The Arts Alliance of Yamhill County granted \$100 toward a specific art project to be completed by elementary students in Amity. The 5th-graders created an abstract wall-hanging/lap quilt to meet the criteria of the project in hopes that proceeds from raffling it could support programs in the elementary school. Fifty percent of the profits will go to Outdoor School and the remaining profits will go to Family Art/Lit Night. The quilt is displayed to the right of the trophy case just inside the foyer and across from the Amity Elementary School office. Raffle tickets are \$1.00 each or \$5.00 for six and can be purchased in the library before or after school until May 1. Thank you for supporting our children's programs.



# ART, COFFEE AND WINE BARS

MIKE SANTONE

I was sipping coffee in Cornerstone Coffee the other day. A young woman looked up from her laptop and gazed for a long time at one of Kim Hamblin's wonderfully thought provoking paper cut artworks hanging on the wall. She got up and took a closer look, stood for a moment, then returned to her table and once again bent her head to her computer, maybe entering a thought on her blog or sending a comment to her friends on one of the social networks.

“...art in coffee shops educates people about art...”

I thought about an article about art and coffee houses I read recently, written by Ilana Stranger-Ross, the author of “Sima's Undergarments for Women. She was in a Philadelphia coffee shop talking coffee and art with photographer Chamyang “Wojo” Uknow. “I prefer my work to hang in cafes rather than galleries.” Wojo tells her. “I put my stuff in galleries, but I'd rather everyone see my photographs every day than have those closed doors. Galleries have strange hours, some are by appointment only. With coffee shops there is a wider variety of people, from many different social levels. Maybe they're interested in art, and maybe not.”

Coffee houses and wine bars in our area can have an important role in the careers of many artists. They can be one of the first public venues of an artist's work and provide a validation of seeing work hanging on walls. But the artist isn't the only one to benefit. The coffee houses and wine bars get free artwork for their decor while providing free exposure for the artist to hundreds of diverse customers each day. It is not unheard of for a newspaper reporter to come for coffee, notice the art work and follow-up with a feature story on the artist. And like the young woman at Cornerstone, they can take a closer look at the art work because it is interesting.

Stranger-Ross talked with Pat Lyons, founder of the Kailo Mantua Art Center, which provides art education for the homeless, mentally ill and mentally challenged. Lyons acts as

an informal coffee shop-artist liaison in the Philadelphia area. She realized how difficult it is to get a gallery to show, and how crucial showing work is to the artistic process. “Artists need to show their work in order to continue producing it,” Lyons tells Stranger-Ross, “without supportive people saying ‘what you're doing is important’, you can lose sight of it.” Lyons tries to keep artist's work out and showing. Why the focus on showing? “It serves two purposes.” Lyons says, “One, it gets your work out of the studio. Two, it changes the perception of the city. Having art in coffee shops educates people about art, and that's important for developing an audience. You need to expand people's definition of what art is. If you don't do that, then your art won't sell.”

How do you get a coffee house or wine bar show? I know of several people and a few local organizations that have dreamed of a Pat Lyons type coffee or wine bar - artist liaison to assist with locating and setting up shows here in Yamhill County. But at present a liaison is a dream. We have Do It Yourself. You should ask the coffee or wine bar manager, show them some of your work, and be willing to hang and take down your work when they ask. Some places will not sell work, some places will sell your work and take no commission, others will want a percentage. The percent a coffee or wine bar requests is usually far below the 50 percent that galleries expect. Whether the show arrangement is formal or informal you need to be clear what is expected of you and what you expect from the coffee or wine bar.

Stranger-Ross notes that when Wojo displays his photographs in a coffee house, he is not only bringing his art to the people, he is bringing the people to himself. Every morning he goes to the coffee shop and watches customers observe his work. He also sums up one of the things I like about having work in public places like coffee houses and wine bars, when he says “This is a community room. It's a living room, with work hung on the walls”

Get out there and put your work into our community living rooms.

\*The Ilana Stranger-Ross article Art and Coffee Shops was written for TheArtBiz. It appears in NYFA courtesy of Abigail Rebecca Cohen Library.

## WORTMAN PARK ART GALLERY

Located within the McMinnville Senior Center, 2250 NE McDaniel Lane, McMinnville, the Wortman Park Art Gallery is a space created to showcase the work of local artists, to encourage local artists with recognition and community support, and to provide an aesthetically pleasing and artistic environment for Center users and the general public. Every two months a new artist is featured and each show will open with an Artist's reception featuring local wine by Oregon Wine Club and hors d'oeuvres.

Feb-Mar Maxxine Kurtzbein Current Artist

April-May Patricia Heimerl  
Reception: April 7th at 5pm

June-July Daryl Nelson  
Reception: June 2nd at 5pm

He will also be teaching a watercolor class for us during the time his work is on display

August-September Dale Gunter  
Reception: August 4th at 5pm

October-November Shari Tedrick  
Reception: October 6th at 5pm

Interested artists should contact **Anne Lane** at the McMinnville Senior Center (503) 435-0407

# AMITY DAFFODIL FESTIVAL ART SHOW

APRIL 10&11, 2010

All work must contain one or more daffodils, although that does not have to be the main subject of the work. Any medium is acceptable.

All entries are to be delivered to Amity Elementary School, 300 Rice Lane, between 3:30 PM and 6:30 PM Wednesday, April 7, 2010. Entries should be picked up on Sunday, April 11th, between 4 PM and 6 PM at Amity Elementary School library. Artwork not picked up on April 11th may be picked up at the office at Amity High School, 503 Oak Street, weekdays from 9 AM to 2:30 PM. To make other arrangements for art delivery and pick-up, call 503-502-8012.

## ART AND TECHNOLOGY

STEVE LONG

Years ago a customer owed our company some money. When we pressed him for payment he asked if, in lieu of cash, we'd consider taking a product he'd begun importing. We were hesitant because the bill was several hundred dollars and his gadget looked like an accessory you'd find in a hamster's Habitrail® kit. An orange, translucent tube made the cover, under which sat an opaque gray plastic base. Inside, one end of a rubbery cylinder rested in an idler bushing, and the other end was driven by a gear. Off to the side of the mechanism was a cradle for a phone receiver.

"What does it do?" we wondered.

He answered, "With this thing you can send letters or documents over the phone and at the other end someone will read an actual piece of paper. Think about it. No more misunderstandings about verbal purchase orders, and no invoice will be lost in the mail. You're looking at the future here, my friend."

Written words over a phone line? Instant communication with a hard copy? Oh, please ....

I'll admit that after a demonstration his device did seem entertaining, but we concluded the machine (he called it a facsimile machine) was ultimately useless. After all, no one we knew had such an apparatus. So even if it worked as promised, there was no one we could send a message to, or receive one from.

That was then.

Now a new sort of fax machine is being developed. Tests have been successfully conducted wherein an adjustable wrench was scanned at one location and reproduced at another. The original tool had moving parts - a rack and worm gear, a movable jaw - and so did the doppelganger. The recreated product was strong, solid, and functional.

How might this or some other emerging technology shape art in its production, marketing, sale, and distribution? Are we, in fact, already in the midst of an art / technology revolution? I believe we are. Consider the following:

There's [www.etsy.com](http://www.etsy.com), a website dedicated to artists and craftsmen selling their work on line.

Digital photography, both stills and motion picture, have supplanted film photography.

Photos are electronically manipulated.

"Paintings" are produced on computer.

Old movies and music are "digitally remastered."

This past Christmas Amazon sold more e-books than traditional printed books. A first.

Amazon has its electronic "book", the Kindle.

Sony offers three versions of its digital reader.

Barnes and Noble has the "Nook."

Apple, the iPad.

Simon and Schuster's Atria Books, partnering with Bradley Inman's company, offers the Vook, a video / book hybrid. Imagine the wizard's newspaper in Harry Potter; text plus moving pictures. Now add text with hyperlinks instead

of footnotes. Add mysteries with clues to follow. Add games based on the story content. Add a variety of endings, including your own. And all of this with leaving the same screen.

But it isn't just the delivery hardware that's new, it's also the content shaped by the hardware. As novelist Rick Moody stated on NPR's Morning Edition (12/30/09) (....because of technology, e.g. reading on Kindle, your cell phone, etc....) "You're going to want blood on the wall by the second paragraph."

Another example of changing content is the cell phone novel, popular in Japan and China. It takes the short-attention-span-concept a step further. Chapters of seventy to one hundred words are sent by text message. Stories are meant to be consumed during the bus ride to work.

Marshall McLuhan, are you getting this?

“In the future will we simply download a file to the flat screen on the wall instead of buying a print in a frame?”

But enough of changing technology and the written word. How about fine art? In the future will we simply download a file to the flat screen on the wall instead of buying a print in a frame? Will anyone with a credit card be able to "rent" a Chagall for thirty days, then trade it for the Cezanne next in her queue? Netpex instead of Netflix? Will we be satisfied with a hologram of a sculpture in our public spaces in place of the real thing? Or, will we be able to purchase the "real thing" via three-dimensional fax?

Amazon plus UPS offered an alternative to brick-and-mortar shopping. Will the internet plus some as yet undeveloped technology replace traditional delivery services?

Musicians already circumvent established avenues to sell their music. Fine artists already promote their work on line. It isn't much of a leap to imagine high quality printers making art available instantly to anyone, anywhere.

Beyond that, will we experience art in a different way in the future? Will there be a desire to visit the museum or symphony in person, once virtual reality paraphernalia is improved and ubiquitous?

Faced with those questions an artist friend said, "Even if you could reproduce every brush stroke, every nuance, the original painting holds the dust that was in the air that day. It holds the artist's breath. There is no substitute for the original."

Maybe not. I'm old fashioned enough to believe an original painting or sculpture, or a paper and ink book, will always occupy the highest place in art. But I'm also reminded of an exchange between Henry Ford and Charles Kettering, inventor of the electric starter for automobiles. Of the electric starter Ford said, "There will never be one of those things on any of my cars." To which Kettering answered, "It isn't up to you, Henry. The public will have what it wants."

# ANN WEBER EXHIBIT

CHEHALEM CULTURAL CENTER



Large sculptures made from woven strips of cardboard combine ancient

and modern, craft and high art in the inaugural gallery exhibition at the Chehalem Cultural

Center in Newberg, Oregon. "Infinite Possibilities" features the work of Bay Area contemporary sculpture artist Ann Weber. The exhibit opens Monday, March 22nd and runs through July 2, 2010.

Weber's sculptures are reminiscent of spires or giant chess pieces that could come from a

game taking place in the Alice in Wonderland novel. The main body of the installation will be of numerous organic forms reminiscent of pods, gourds or even figurative shapes woven

together using recycled cardboard harvested from dumpsters. The tallest of these works tops 16 feet tall.

Trained as a ceramicist, Weber spent fifteen years creating functional pottery she sold to

galleries and specialties stores in New York State. She returned to school at California College of the Arts and studied with Viola Frey, an icon of large figurative ceramic sculptures. As her work developed, Weber sought a more flexible material that allowed freedom or randomness while developing forms. Cardboard became her material of choice to weave her unique original sculptures.

Weber will lead an informal discussion of her artwork at the opening reception of "Infinite

Possibilities" on Friday, March 26, from 5:30 to 7:30 p.m. at the Chehalem Cultural Center. The reception is free and open to the public. Weber will be on hand at the Center's Grand Opening on Saturday, March 27, with a presentation of her artwork at 12:30 p.m. For more information about Ann Weber visit her website at: <http://annwebersculpture.com>.

The Chehalem Cultural Center is located at 410 E. Sheridan St. in Newberg. Visit [www.chehalemcenter.org](http://www.chehalemcenter.org) or call 503-487-6883 for a schedule of classes, calendar of events and details on the week-long opening celebration March 22-27th.

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# ELIZABETH CROCKETT

STEVE LONG

Meeting music specialist Liz Crockett brings to mind the kinds of phrases you hear at the close of Nightly News: phrases like, Every Day Hero, or How One Person Makes a Difference. But what sets apart the clichés on television from being in the presence of such a person is the almost tangible dedication Liz has for her students. As Eleanor Bessonette, former principal at Carlton Elementary said, “Music is more than a job for Liz; it is her way of sharing joy and life. Liz is able to develop self-esteem and sense of worth in each of her students. Liz has done more to positively affect the lives of children than anyone I have known in education.”

With that sort of dedication, the students respond in kind.

“...a strings program is always the first thing cut. So how is it that her program continues to grow and thrive?”

Orchestra practice at Yamhill-Carlton Intermediate School starts at 7:15. This is an extra-curricular activity, but every school day the fifty-two seats are filled. The kids are there because they want to be. And because the program is extra-curricular, it draws on more than just the Intermediate School. High School students participate as well.

It's no secret that educational institutions everywhere face budget challenges. And according to Liz, a strings program is always the first thing cut. So how is it that her program continues to grow and thrive? The answer seems obvious: She has a love for and belief in the work itself. Liz pursues the passion first and lets the rewards follow.

Eight years prior to her “official” strings program, Liz began teaching stringed instruments at the school, but on her own time. The sustained popularity of the classes showed how viable a formal program could be, and eventually its inclusion in the curriculum led to the all-district orchestra.

If you get the feeling Liz's approach to teaching is inclusive rather than competitive, you're right. Her beginning band



students aren't graded. She believes all kids have the potential to play an instrument, and she doesn't want that potential thwarted by a ranking system. Not surprisingly, she starts the beginning band students with the Suzuki method of watching, listening, and mimicking, rather than reading music. The idea is to learn mastery of a musical instrument the same way a child learns mastery of a language, something Liz knows firsthand.

She began playing piano at four, at twelve learned violin, and in high school she took up the flute. Of course if your goal is to teach band, you have to know all the instruments involved, so that was her focus throughout college. And the learning has never stopped. In her twenties she studied cello, in her thirties, violin, and her forties were dedicated to the oboe. Now in her fifties, Liz has taken up the harp.

“Learning a new instrument or new language is the best way to keep your mind sharp,” she says.

No worries there. Even though she's retiring from teaching at the end of the school year, it's just the start of new challenges and new adventures for Liz Crockett. She plans to travel, and, oh yes, learn Chinese.

## 2ND ANNUAL NEWBERG CAMELLIA FESTIVAL

APRIL 10TH, 10AM-4PM



Chehalem Cultural Center  
415 E. Sheridan Street Newberg, OR 97132  
(Across from the Newberg Public Library)

Live Music provided by Newberg High School Strings  
Yamhill County Master Gardeners Clinic  
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Camellia Tea Tasting  
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(While they last)

# COMMUNITY INVITATION

## CHEHALEM CULTURAL CENTER

The Chehalem Cultural Center is opening its doors at the end of March and the public is invited to the celebration. A weeklong series of free events, exhibits and activities will highlight the long-awaited opening of the first phase of the cultural center. The initial renovation transforms the former Central Elementary School into glass and clay studios, kiln areas, classrooms, a technology room, a recording studio, an art gallery, and meeting space. The Chehalem Cultural Center is located at 415 E. Sheridan Street, Newberg, Oregon. Ribbon cutting ceremonies will kick off festivities on March 18th at 3:30pm. Self-guided tours of the newly renovated 10,000 square foot space will follow until 5pm. An open house week from March 22-26 at the Chehalem Cultural Center will provide an opportunity for visitors to drop in to explore what the new center has to offer. Daily afternoon mini-classes will preview the variety of workshops and classes offered at the Center this spring. These free mini-classes will provide opportunities to meet instructors and take part in hands-on projects. Each evening guest lecturers will present a variety of talks on different cultural subjects, including arts, history and literature. A display of artwork from the Chehalem Cultural Center teaching staff will be exhibited. An opening reception on Friday, March 26th caps the open house week with a focus on the Center's opening exhibition, "Infinite Possibilities." Ann

Weber, a national renowned artist who weaves ordinary recycled cardboard into towering shapes, will be on hand to discuss her work. The Grand Opening Celebration highlights the Chehalem Cultural Center's open house week on Saturday, March 27. This event is a community party that runs from 10 a.m. to 3 p.m. and features live musical performances, guest presentations by Barbara Doyle a local historian, Alden Kasiewicz, the architect for CCC, Ann Weber, exhibiting artist, Gil Reynolds, glass artist, and Oregon writer and poet, Barbara Drake. Weber and education coordinator Karen White will help participants take part in weaving a large community sculpture made of cardboard. Food is provided by NW Natural.

"We want the community to be a part of this fabulous facility," said Rick Lee, Chehalem Cultural Center board president. "It's a place to come and meet your friends, bring your family to experience opportunities that inspire and enrich lives."

Opening festivities for the Chehalem Cultural Center are free and open to the public. The Chehalem Cultural Center is located at 410 E. Sheridan St. in Newberg. Visit [www.chehalemculturalcenter.org](http://www.chehalemculturalcenter.org) or call 503-487-6883 for a schedule of classes, calendar of events and details on the week-long opening celebration March 22-27th.

Contact: Robin Anderson  
503-487-6883

[robin@chehalemculturalcenter.org](mailto:robin@chehalemculturalcenter.org)

### Chehalem Cultural Center Open House Week Event Schedule

Thursday, March 18-	Community Ribbon Cutting – 3:30 p.m. to 5:00 p.m.
Monday, March 22 through Friday, March 26, 2010	
1 pm to 4pm	Meet the instructors and enjoy free class demonstration in the Glass Studio, Clay Studio, Painting Studio, Music Practices Rooms and more!
5:30 pm	Special Guest Presentation
Monday:	Mark Terry – Art Department Chair, George Fox University
Tuesday:	Karen White – Education Coordinator for Chehalem Cultural Center and artist
Wednesday:	Shannon Ray – Artist and Curator –Community and Creativity
Thursday:	Historian Barbara Doyle – The History of the Central Elementary
Friday:	Exhibiting Artist Ann Weber – Reception and gallery tour Chehalem Cultural Center
Saturday, March 27	
10 am to 3 pm	Enjoy our Grand Opening with live music and reception, then help to create a giant community sculpture with help from artists Karen White and Ann Weber.
Connecting Community with Cultural Lecture Series	
10:30	Barbara Doyle – Transitioning of the Central Elementary School to the Chehalem Cultural Center
11:30	Alden Kasiewicz – The architect for the Chehalem Cultural Center
12:30	Ann Weber – National known artist and featured exhibitor at CCC
1:30	Gil Reynolds – Contemporary glass artist
2:30	Barbara Drake – Published poet and talented writer

# LAVENDER FESTIVAL

JULY 10 & 11, 2010

Calling all artists to participate in the 5th annual Lavender Festival Plein Air Paint Out. The festival will be held July 10 and 11 at Beulah Park in Yamhill. Two weeks prior to that the artists are invited to paint the lavender fields at designated farms. The work will be displayed and judged at the festival and prizes awarded to 1st, 2nd, and 3rd places. Any paintings not sold during the festival will be on exhibit at Currents Gallery in McMinnville and Cusick Picture Frame in Newberg for the remainder of July.

Entry fee is \$25.00, and the artist may submit up to five paintings. For the first time there will also be a Plein Air workshop at the beginning of the Paint Out. Artist Elio Camacho ([info@eliocamacho.com](mailto:info@eliocamacho.com)) is the instructor for this three day event Friday, Saturday and Sunday, June 25th, 26th and 27th. Cost of the workshop is \$265.00. To register, or for further information on the Paint Out and / or workshop, contact Susan Day at 503-662-3339, or Cathy Long at 503-857-0145. You may also email Cathy at [stevewlong@comcast.net](mailto:stevewlong@comcast.net).

# GWEN LEONARD

STEVE LONG

It is entirely fitting to spotlight Gwen Leonard in this music-oriented issue of AAYC Quarterly. Dr. Leonard, a professor at Linfield College, is after all a teacher of what she calls the highest expression of musical art – singing. She explains that a trained singer offers not only the beauty of the music, but must also display a knowledge of literature and language. Opera is story, and that story might be told in French, German, Italian, English, or any other language.

It is also appropriate to feature Dr. Leonard in this issue (or truthfully in any issue) because she is a founding member of AAYC. But to get to that part of the story we have to back up a bit.

Gwen was born into a musical family. Her father was both an academic and a professional musician, and her mother a piano teacher. From such a background, Gwen knew she wanted to be a performer and teacher. To that end she studied first at the prestigious Oberlin Conservatory of Music in Ohio, where she received a Bachelor of Music degree. Her desire, grades, and talent then won her a full fellowship to the University of Illinois, resulting in a Masters in Music. Gwen received her Doctor of Musical Arts from the University of Oregon.



When the family moved to Chicago after a stint in New York, it was for a teaching position but also because the area offered greater opportunity to perform both opera and oratorio – a sacred genre of music. As a performer, Gwen has appeared on stage and television. Considering this and her diverse history of involvement in the arts, Doctor Leonard's move to McMinnville was something of a letdown.

“It was a cultural desert, if you want the truth...  
That’s why we started AAYC.”

“It was a cultural desert, if you want the truth,” she said. “That’s why we started AAYC. The organization’s name came about because we felt there needed to be an alliance of all art forms, so that along with the patrons we could support one another.”

Twenty-six years later we’re still going strong.

But Gwen’s contribution didn’t stop there. Along with several other music faculty members, she founded the Linfield Chamber Orchestra and served as president of the board for ten years.

Thanks to Dr. Leonard and her co-founders of both AAYC and Linfield Chamber Orchestra, plus numerous local artists and other teachers and patrons, our area is a cultural desert no more. Artists’ Mecca is now a better description.



Photograph by Karen Willard

Along the way she taught at SUNY (State University of New York) at Fredonia, a school that has produced numerous acclaimed musicians. While in New York, Dr. Leonard confesses that on one or two occasions she was stopped by the State Police for what she terms were “work-related” infractions.

“I was concentrating so hard on memorizing new music, I didn’t realize the gas pedal had gotten a little ... heavy.” Her far-reaching résumé also includes Illinois State University, The University of Illinois, the American Conservatory of Music in Chicago, Oregon State University, and finally Linfield College.

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# “HUMANNESS”

## AND THE NECESSITY OF ART IN TROUBLING TIMES

Brian Winkenweder, Ph.D.  
Associate Professor and Chair, Department of Art and Visual Culture  
Linfield College

In 1908, Henri Matisse wrote “[w]hat I dream of is an art of balance, of purity and serenity...something like a good armchair in which to rest from physical fatigue.” Conversely, in 1945, Theodore Adorno claimed “[t]o write poetry after Auschwitz is barbaric.” In a few paragraphs, I’d like to reconcile these seemingly irreconcilable positions because I believe both are simultaneously correct in their assessment of the role and value of the arts in our culture.

Indeed, during our excruciatingly slow economic recovery, many might side with Adorno’s suggestion that the arts are expendable given today’s cultural and fiscal climate. Not to trivialize Adorno’s point, but many suggest that to spend money on the arts is barbaric when our civic coffers are empty. This mindset insists the arts have no place in the budgets of our local, state and federal governments—be it for public spaces, public schools, or publicly supported cultural institutions. I could not disagree more. We need the arts precisely because of the agonizing realities of daily life. Brand me a hopeless Romantic, but I believe the arts redeem us as human beings. They give us an opportunity to explore what it truly means to be human: to discover our ethics and values; to declare our concerns and needs; to divine the spiritual, the sublime, and the profound.

Workers need an armchair to temporarily transport them from the dehumanizing, alienating ennui of the “rat race.” The arts, in all their forms, offer us an opportunity to transcend this mortal coil by indulging in sensory release, be it by listening to a symphony orchestra or rock album; looking at abstract painting or an intriguing installation; watching a play, dance or movie (in 3D nonetheless); or reading a poem, novel or comic book. These moments enable us to forget the oppressive and repressive realities of avaricious commerce whereby profit is the only altar to which our hyper-mediated society is willing to prostrate itself. Access to the arts must be free (or relatively cheap) and readily available—be it through our public libraries, public concerts, or public museums. Why? Because we are a healthier, happier and more empathetic society when these so-called “frills” are readily available. These modern features of human culture strengthen us for combat against the atrocities of moral depravity—be it at Auschwitz, Abu Ghraib or even the local mall where the friendly fascism of hyper-Capitalism tyrannizes our desire to express ourselves freely.

“ Yes, your child could do that  
and so should you. ”

We need Matisse’s armchair to help us combat the brutality of hyper-rationalism which leads to over-investment in the military-industrial complex and under-investment in our cultural institutions. We need to reconnect with our innate capacity for altruistic empathy and contest the pernicious logic of buying cheap plastic objects to make us (temporarily) feel better. The art museum is a lifeline that provokes and confounds—contemporary, avant-garde art (in all its forms) is necessary because it asks us to think critically about the culture we inhabit. Many still scoff at Jackson Pollock’s sixty year old notion of flinging paint onto oversized canvases. Such work inevitably results in proclamations of “my child could do that.” My reply is always: “Yes, your child could do that and so should you.” Talk is cheap, do it and stop claiming that you could—there is a gulf between actions and words that few care to examine. To enter the arena of creative action (to paint, sculpt, draw, write, dance, etc.), to be on the precipice of an aesthetic unknown, to sit in Matisse’s armchair is not an idle and foolish activity. It only seems that way when we are culturally conditioned for efficiency whereby every action must be valuable as based on the only metrics that count—the almighty dollar. In contrast, to engage in an activity that

## ELECTED BOARD OF DIRECTORS

Sally Dallas 2010 – 2012 (new)

Brian Steffel 2010 – 2012 (new)

Edwina Castle 2010 – 2012 (new)

Lisa Weidman 2010 – 2012 (returning)

Ed Gans 2010 – 2012 (new)

Susan Day 2009 - 2011 (returning, replaced Yan Ardianto mid-term)

Continuing board members:

Rona Aspholm

Ken Myers

Mike Santone

Cindy Stinson-Chennell

may not result in a marketable object (indeed, the end result may not even be that “good”) is the very moment where one simultaneously can become lost in the absolute present and, by doing so, find oneself—to discover a truth about one’s existence free from the oppressive, goal-oriented, critical judgments of quality...and quantity. Try this liberating experiment: turn off the television, put on music you like and write a poem about a painting you do not understand for no one to read. When you do this, you discover a new social reality where, for once, no one is hawking something to make a quick buck (the television is a pitchman’s paradise but an artist’s wasteland). We might share what we wrote, but we don’t have to—that’s the profound beauty of making art. Pundits and politicians preach about liberty and freedom as the American way of life yet there is nothing as free as the art you create. It is your gift to yourself. That is why there must be art after Auschwitz (or Abu Ghraib), because it frees us from our worst manufactured insecurities. We must not allow ourselves to be carried by rapacious vultures promoting the new, improved brand of auto-techno-beauty-fitness-cleanser. Let your art be your heart.

Adorno’s position is not as simple as Plato’s in *The Republic* in which artists are banished from his utopia since they suggest a potential threat to the efficiency and authority of the government. Rather, Adorno’s point is that the arts have a responsibility to offer a counter to the repressive logic of cultural hegemony: “Art, however, is social not only because of its mode of production...art becomes social by its opposition to society, and it occupies this position only as autonomous art.” That is, if there is to be art after Auschwitz, it must contest the dehumanizing and alienating features of capitalism, denigrating each of us to the role of consumer whereby the most life-affirming moment in our lives happens at the cash register—the exchange of cash or the swipe of our credit cards becomes that moment when we feel most alive. Or, as George W. Bush famously suggested, we can do our part against terrorism by shopping at the mall. What Adorno and Matisse emphasize (albeit through very different rhetorical tropes) is that the arts are a social sphere whereby we transcend the limitations of consumer society. To spend time looking at a painting at the local museum is to remove oneself from the easy convenience of commercial exchange. Even better, make your own painting with the left-over house paint in your garage on that extra plank of fencing you’ve yet to return to Lowe’s for a refund.

That’s right, if you wish to escape the bonds of the alienated, lonely crowd, make art or, at the very least, go to the Portland Art Museum and spend time in front of a perplexing image in the current exhibition “Disquieted” (February 20-May 16, 2010) or a painting in the Jubitz Center for Modern and Contemporary Art. What happens? You leave the hyper-rational logic of consumer reality and enter the irrational pataphysics of aesthetic reality. In this moment, hopefully, you encounter your ‘humanness’ whereby you find yourself by becoming lost in the atemporal space of the visual arts in which the artist’s gesture and comment operates as a heroic venture in its own right. Most importantly, through contemplative looking, the viewer becomes equally as heroic as the artist—for to look is to create. And creating something from nothing (*ex nihilo*) is the very essence of being human. Art is necessary because it is the prime feature of human experience whereby we can openly interrogate our values and beliefs (without the semantic and syntactic limitations of language) in order to understand why we behave as we do.

One doesn’t need Matisse to create the armchair; one should create it him or herself. We must reclaim and rediscover our “humanness”—a quality and capacity that can be communicated to the viewer through phenomenological means. The gift of art enables us to encounter, confront and contemplate our “humanness” in a context that, potentially at least, is free from the pressures of “hyper-modernity”, namely the alienating trauma of repression so critical for the efficient promulgation of dehumanizing capitalism. Here emerges one of the most persistent metaphors in psychoanalytical art criticism, the therapeutic capacity of art to serve as a salve healing humans from the horrors of daily existence. By “humanness,” I mean something more precise than either *humanitas* or *humanity*, both of which connote a common, collective experience and sense of community and social belonging. Rather, “humanness,” connotes an exclusively individual experience, and confrontation of our own, unique sense of self—our subjectivity as distinct from another persons. Most importantly, it is the arts—literary, musical and visual—that triggers, if only momentarily, this confrontation with the self, this opportunity to transcend the trauma of daily life (that realm occupied by opposites and oppositions within humanity), a transfiguration that accords with the Nietzschean “will to power” (or therapeutic will) whereby opposites coalesce into a deification of experience. Make art for no one to see and realize the potential for being human by doing so. This is why we must continue to publicly encourage and fund the arts.

Henri Matisse, “Notes of a Painter” (1908) in Herschell Chipp, ed., *Theories of Modern Art*, Berkeley: U California Press, 1968, 135.  
 Theodore Adorno, “Cultural Criticism and Society,” *Prisms*, Samuel and Sherry Weber, trans., Cambridge, MA: The MIT Press, 1981 (1967).  
 Theodore Adorno, *Aesthetic Theory*, Robert Hollot-Kentor, trans., Minneapolis: U Minnesota Press, 1997 (1970), 225.

## NEW BOARDMEMBER BIOS

### BRIAN STEFFEL

Brian Steffel lives in McMinnville with his wife, Susie, and two High school exchange students. He works at Oregon Mutual as a Vice-President of Marketing and Underwriting, serves as President on his Homeowner Association, participates in Sunrise Rotary service projects, and has recently joined the McMinnville Downtown Association. Brian and Susie are live music hounds (of every genre) and hit the museums on their travels

### SALLY DALLAS

Sally Dallas has over 25 years experience in custom framing and can design and frame almost anything. That’s handy because she has owned and operated Newberg Gallery since 1996. She is a Certified Picture Framer (CPF), Treasurer of the Cascades Chapter Professional Picture Framers Association, and has served as both President and Vice-President. Sally serves on the board of the Newberg Downtown Association, is a past board member of the Chehalem Valley Chamber of Commerce. In 2005 she was awarded the Business Person of the Year by the Chamber. She currently serves on the Newberg Urban Area Management Commission (NU-MAC), is the coordinator and organizer for Newberg’s highly successful First Friday ARTwalk, and is a member of the promotions committee of the Newberg Downtown Coalition (Mainstreet program).

### ED GANS

Ed Gans is a former professor in the Mass Communication department at Linfield College. He is currently on the board of the Friends of Nicholson Library, a sponsor and producer of many of the literary events at the library. Before moving to Oregon, Ed worked at advertising and public relations agencies in New York City. He has extensive experience in community relations, arts management and events promotion.

### EDWINA CASTLE

Edwina Castle has been providing classical ballet classes at Gallery Theater in McMinnville since July 1992. Under her directorship Gallery Ballet has performed “The Steadfast Tin Soldier”, “Hansel and Gretel”, “Cinderella”, “Don Quixote”, “Raymonda”, “Sleeping Beauty”, “Coppelia”, “Giselle”, “Swan Lake” and “La Bayadere”. Edwina loves her time in the studio choreographing her upcoming spring production of “Giselle” and motivating her students to strive for personal excellence from preschool baby ballerinas through adult dancers. When she is not in the studio, she is working with McMinnville Downtown Association’s design and public art committees; McMinnville Chamber of Commerce’s Business-Education Partnership; McMinnville High School’s performing arts career pathway committee; Rotary Club of McMinnville’s art and wine auction “Uncorked”; and acting vice-president for the Arts Alliance of Yamhill County.

*If you were still in my life...*

I'd call you while making dinner  
and tell you about my day  
how I waited too long to water the plants  
and they wilted in the hot sun  
how it made me feel like a bad plant mother  
how their vitality depended on me  
how I let them down.  
I'd tell you about the vegetables sautéing  
in the pan on the stove  
how they were what's left of the produce  
purchased at the final farmers market  
how the aroma of sweet onion was filling my kitchen  
how satisfying it was to snap the ends off  
the crisp green beans  
and how they looked next to the  
brightly colored peppers.  
I'd tell you how I used to hate bell peppers  
growing up  
before my mind and palate  
started seeing eye to eye  
before I could differentiate the taste  
between the red  
and the yellow  
and the green  
and how my three year old cousin,  
a pepper lover,  
used to fervently pray  
-as only three-year-olds can-  
that I would like them someday  
and how my dinner reminds me of answered prayers  
until I remember that you aren't here.

TAYLER A. BRISBIN

*Elizabeth Berg*



# POSTHUMOUSLY

KATHY BECKWITH

I don't want to die. I push the thought away, deny my mortality, and carry on. There's too much I want to love and do and get done. So why would a word I'm not sure I even know how to pronounce, bring me comfort, especially a word as gloomy as "posthumously"?

I write. My genre is picture books unless I'm working on a young adult novel, or happen to be revising a manuscript for adults. But picture books are what I most believe in. They are an amazing synthesis of words and illustration, each one a precious gallery of art to hold in my hands while the story sings to me from the pages. Anything I observe that is wondrous or mysterious or funny or hopeful is potential material for a picture book. So of course I have followed that passion, and have written the texts for several picture books. Two have been published; ten more are ready for discovery.

“...how the artist who must work the trade for sustenance keeps passionate about the objects of creation.”

A friend inquired about my motivation. About why I set aside time to write when there are things to do that could end up with results rather than rejection letters. (I had whined about two rejections coming that week.) I had no difficulty answering her: A story comes along, and if I am the one who notices it, and if it won't let me go, I have to turn it into words.

Playing War came because a young boy told me he wished they had a war for kids, a real one, because he would win it. Shanthi's Ribbon (one of those ready for discovery) came when I saw what happened when the fastest little runner in all of India lost the big race. When Mama's stroke mixed up most of her words into puzzles and she had the courage to keep talking anyway, I knew Granny's Bathtub had to be told. With these and others, it is my task to do the telling and do it powerfully. It is also my task to work and wait, and maybe hope for some luck, to earn the attention of an editor who will like the story too.

Regardless. I simply cannot not write.

I have wondered how the artist who must work the trade for sustenance keeps passionate about the objects of creation. In my case, I have at times written

because I'm asked to. When that happens, more often than not, I worry that I will not inspire. It is hard work. I much prefer to let the story come to me and perch on my doorstep until I am ready to go walking with it. But for those who must create to live, I suspect that as they go walking they learn to love each new creation and find it compelling to carry on. As for me, I am content to keep my eyes and ears open and let my heart send me to my notebook or the computer to capture the thought and begin a new book.

I shop second hand for most things. I have found favorite picture books in the Goodwill store and nabbed them up instantly to add to the treasure box of childhood books that I'm saving for each of my kids. Yet the thought creeps in - somebody gave even this treasure away. They didn't want it. It wasn't that important after all. Given that, am I sure it is so doggone important I write another book, one that might

end up in the Goodwill? If it gets published in the first place, that is.

The answer comes simply. Yes. I must. A story awaits me.

I keep my unpublished manuscripts carefully organized in the notebook on the shelf above the computer. I revisit them from time to time, bring them to my critique partners, revise, then research the best publisher match and send them out again. But if I do die sometime and some have still not been made into beautiful books, I know deep down that the best of them very well might be discovered and published, how do you say it, posthumously.

I simply see no reason to give up hope when you have to do what you have to do.

Kathy is a Yamhill County author. *Playing War* (Tilbury House Publishers) is her most recently published picture book. She is currently working on *Redefining War*, a book for adults about America's history and habit of war. Kathy is a mediation trainer for schools and volunteers as a mediation coach at Dayton Grade School where her children attended. She also volunteers with Your Community Mediators of Yamhill County. Kathy loves summertime blackberry picking and pie making, and walking on the country road near her home outside of Lafayette. You can reach her at [kathybeckwith@yahoo.com](mailto:kathybeckwith@yahoo.com)

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# TERROIR CREATIVE WRITING FESTIVAL

EMILY CHADWICK

**T**erroir Creative Writing Festival will take place May 1, 2010, from 8:00-6:30 at the community center, 600 N.E. Evans in McMinnville. Registration is open to anyone, including students seventh grade and up, who would like to spend a day engaged in literary thought, discussion and work. The festival schedule includes speakers, workshops, readings and more.

Why Terroir? Terroir (terr whah) is a winemaking term that refers to the site- and region-specific characteristics of a wine. Wine becomes what it is because of the climate, soil and landscape that influence the composition of its grapes. The subtleties of place give way to character. Like the vines that dot the hillsides of the Willamette Valley and beyond, our words, too, take on the qualities of place, growing rich in the soils of our experience.

So come root yourself in the company of others for a day of writing. Experience Terroir and see what grows in you. Pre-register by April 19 for the early bird discount. Registration information can be found on the AAYC website.

**Ursula Le Guin** - Making Up Stories Ursula will discuss using imagination in fiction writing. Following her talk, audience members will have the opportunity to ask questions.

**Molly Gloss** - Boots on the Ground Molly will speak about the depth of research that goes into making a fictional world, and the small, essential details of time and place that make that world whole and convincing.

**Lex Runciman** - A Habit of Poetry This workshop considers poetry – i.e. the reading and the writing of poems – as one element of an interesting life. You'll finish the workshop with new understandings of ways to proceed as a writer and with a list of contemporary poems that might encourage you to further reading.

**Laura Whitcomb** - Speed Depth in Fiction Laura is the author of two young adult novels, *A Certain Slant of Light* and *The Fetch*. She has also penned two how-to books for writers: *Novel Shortcuts: Ten Techniques that Ensure a Great First Draft* and *Your First Novel: An Author Agent Team Share the Keys to Achieving Your Dream*.

**Ellien Gunn** - The Path to Self Publishing Ellie will discuss publishing her novel, *One Handful of Earth*, and provide information about the process of self publishing.

**Larry Colton** - How to Write a Book Proposal and Make Big Bucks Larry will share strategies and tips on how to market your ideas - fiction and non-fiction to an agent.

**Carlos Reyes** - My Poetry and Life in Translation-Carlos will discuss his life as a translator and the effect this work has had on his writing. Participants will finish up by doing a translation exercise into English from a language no one present will know.

**Barbarra Drake** - Stories We Need to Tell: Writing Memoir Barbara will present a workshop in using personal experience to write short literary works that speak to others. Using memories, family stories, and day-to-day events as starting points, we will learn about writing techniques such as description, scenes, dialogue, figurative language, setting, and incidental research to develop lively personal essays.

**Marilyn Worrrix** - Book Arts For more than a decade, Marilyn has been creating and crafting handmade books. She is the founder and director of Books Arts Center of McMinnville where she teaches classes.

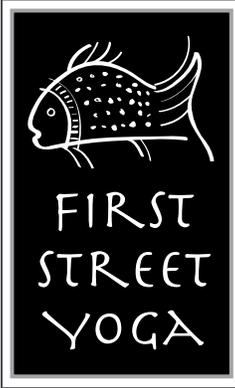
**Bill Silvery** - Lunch with an Editor Bill holds a Master of Arts degree from San Francisco State University, and he taught literature, composition, and creative writing at Portland Community College for twenty-five years. He has published four books of poems: *Parzival* (1981), *Phoenix Fire* (1987), *The Turn* (2000), and *Clearwater Way* (Traprock Books, 2009). Since 2002 he has been co-editor with Michael McDowell of *Windfall: A Journal of Poetry of Place*, which features poetry of the Pacific Northwest and appears twice yearly on the equinoxes.

*Edwina Castle's*  
*Classical Futures*



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# 2009 INCOME TAXES: CHANGES FOR ARTISTS

JULIE HERWITT, CPA

For many artists, performers, and writers, income taxes are especially loathsome, and in recent years, the Internal Revenue Service (IRS) seems to be making the process even scarier. The IRS has announced that it is starting a special initiative to audit individual income tax returns with Schedule C's that show a loss. (The Schedule C is the tax form most artists use to report their business income and related expenses). Additionally, the IRS has stated it plans to focus on certain industries in these audits, including craft sales, photography, art, and writing. Therefore, artists, performers, and writers need to be extra diligent in their record keeping.

## **Thorough Documentation is Key**

Let's start with the basic issue from the standpoint of the IRS. In order to file a Schedule C—or other business income tax return—you must have a profit motive for conducting the trade or business. If the IRS deems that there is no profit motive then what you have is a hobby. The reason this distinction is so important is that if you have a trade or business you can deduct your art-related expenses from your art income, and if you have a net loss you can net the loss against other income earned by either yourself or your spouse (if married), thereby reducing the amount of income subject to taxation. But if you are deemed to have a hobby then you must include any income in your taxable income, but the related expenses are not deductible unless they exceed 2% of your Adjusted Gross Income and you are able to itemize your deductions. Most people will not be able to deduct their hobby-related expenses.

In general, if your business has a profit in three out of five years, the IRS will allow you to deduct the losses incurred in the other years. But as many of you already know, it can take many years of losses before an arts business shows a regular profit. Therefore, artists are subject to a higher level of documentation than most other businesses. I strongly recommend you keep an annual journal documenting your attempts at making a profit from your art, performance, or writing business. You should note the date and then list all activities you performed that day for your business, along with how much time the activities took. For example, it is not enough to note that you spent eight hours painting or practicing dance. You must also note when you

research exhibition, performance and publication opportunities, grant opportunities, and artists-in-residence opportunities. You must also note meetings with potential customers. You should keep copies of all applications, attaching the resulting acceptance or rejection notices. You should keep business cards of agents, gallery owners, museum curators, musical directors, etc. Note on them, and in your journal, where you meet, when, and a summary of the meeting. Make notes in your journal even when your research time does not produce any applicable opportunities. Document any other activities you engage in to ensure a profit in your arts-related business, including marketing, direct sales, and actual exhibitions, performances, and publications. Keeping this level of documentation will also assist you in running your business more effectively.

In addition to keeping a journal and records, you must conduct your arts-related business in a professional manner. You should have business cards printed, promote your business, maintain a website, invoice your clients (this is especially important for those of you who freelance, such as graphic artists and musicians), carry the appropriate insurance, and maintain current accounting and legal records. Like non-arts-related businesses you must review your sales strategies and make changes as needed.

## **Business vs. Hobby: Classifying Your Work**

The IRS has nine factors for determining if an activity is a trade or business or hobby, so no one factor will determine how your business will be treated. If you are painting one day a week, only submitting work to the same one or two shows a year, and never selling any work, the IRS will view your activity as a hobby. On the other hand, if you are painting several days a week, constantly applying to shows and for grants, re-evaluating your exhibition venues regularly to determine where your work sells, insuring your studio and your work, and performing a monthly accounting of your income and expenses, the IRS will be more likely to view your activity as a business, even if it shows a loss.

Another area of taxation that is under both federal and state scrutiny is worker classification. The federal government has announced that they will be performing 6,000 employment tax audits over the next three years. In general, they will be looking to reclassify independent contractors as employees. This initiative will impact creative workers in two possible ways. First, if you are someone who works as an independent contractor you will want to review your situation to ensure your independent contractor status is appropriate and documented. If you have worked for someone as an independent contractor and the IRS reclassifies you as an employee, you could lose the benefit of the expense deductions you took on your Schedule C (or related business tax return). This could result in you owing significant back taxes, and possibly interest and penalties.

Second, if you hire independent contractors to assist you in your creative business you must be very sure they qualify as independent contractors. If the IRS determines they were actually employees you could be required to pay all withholding and payroll taxes personally, even if you operate your business as a corporation or a Limited Liability Company. Additionally, you could be subject to penalties of 100% or more of the taxes due.

The IRS relies on 20 common-law factors established in 1987 to determine if someone is an employee or an independent contractor. These factors fall into three main categories: behavioral control, financial control, and relationship of the parties involved. The burden will be on the taxpayer to show that they are in fact an independent contractor. Whether you are the person hiring the contractor or you are the contractor, you should document your arrangement with a contract. It does not need to be complicated but it should outline the rights and responsibilities of the parties involved. An independent contractor controls where, when, and how they do their work. They may have the right to hire others to do the work or assist in the work. They purchase their own supplies, provide their own tools, and are responsible for their own training. An independent contractor has some financial investment in their business and bears some risk of financial loss. Additionally, an independent contractor works with several clients. If someone works only for one person or company for the entire year they will likely be classified as an employee.

SUBMITTED BY MIKE SANTONE

## RECURRING EVENTS

**Currents Gallery** is Offering Spring and Summer Classes at 532 NE 3rd St., Mac. (503) 435-1316. [www.currentsgallery.com](http://www.currentsgallery.com)

**First Friday Artwalk.** Newberg. For details, see [www.newbergartwalk.com](http://www.newbergartwalk.com)

**Literary Arts.** For info on Oregon Book Awards, Literary Fellowships, Speakers and more, see [www.literaryarts.org](http://www.literaryarts.org) (503) 227-2583.

**Third Saturday Art & Wine Walk.** 3rd St. Mac. [www.downtownmcminnville.com](http://www.downtownmcminnville.com)

## MARCH

**March 22- July 2.** Until April 5: Mon.-Fri. 9am-6:30pm ; after that M-Th9am-9pm, Fri.9am-6pm, Sat. 10am-3pm. **Infinite Possibilities.** Recycled cardboard from dumpsters made into shapes, some 16 ft. tall, by Bay Area sculptor Ann Weber. Chehalem Cultural Center, 410 E. Sheridan St., Newberg. (503) 487-6883. [www.ChehalemCulturalCenter.org](http://www.ChehalemCulturalCenter.org)

**March 26 & 28, matinée, April 1 & 3.** Trouble in Tahiti. one-act opera by Leonard Bernstein about problems in a 1950s suburban marriage. Portland Opera at Newmark Theatre, 1111 Broadway, Portland. 866-739-6751. [www.portlandopera.org](http://www.portlandopera.org)

## APRIL

Broadway Rose Theatre Company. Because these performances in Tigard, at various venues, often sell out, here is the known schedule: **Romance, Romance: April 15-May 9; The King and I: July 1-25; A Chorus Line: Aug. 4-22; Honky Tonk Angels: Sept. 23-Oct. 17; G.I. Holiday Juke Box: Nov.24-Dec. 19** & two children's shows: **Aladdin: July 14-17; & Cinderella: Aug. 18-21.** [www.broadwayrose.com/season.asp](http://www.broadwayrose.com/season.asp) (503) 620-5262.

**through April 18.** Various dates and times. Lettice and Lovage. A tour guide seeks to liven up her dull spiel.. chaos ensues. Lakewood Theater. 368 S. State St., Lake Oswego. [www.lakewood-center.org](http://www.lakewood-center.org) (503) 635-3901.

**April 6th-May 13.** Othello. Artists Rep Theatre. Alder & Morrison Sts., Portland. [boxoffice@artistsrep.org](mailto:boxoffice@artistsrep.org) Also [www.artistsrep.org](http://www.artistsrep.org)

**April 6-10, April 15-17** at 7:30pm and **April 18** at 2pm. Eurydice by Sarah Ruhl, a modern telling of the Orpheus myth. Wood-Mar Auditorium. George Fox U., 414 N. Meridian St. Newberg. 538-8383. [www.georgefox.edu](http://www.georgefox.edu)

**April 10.** Farm Fest. 10am-3pm. Preparation with mules & vintage equipment for planting wheat crop to be harvested Aug. 7 & 8. Kids' area with hands-on activities. Tractor parade at 10:15am. [www.yamhillcountyhistory.org](http://www.yamhillcountyhistory.org)

**April 10-11.** Amity Daffodil Festival. Amity Elementary School. 503 Oak St. [www.amity.k12.or.us.daffodil.htm](http://www.amity.k12.or.us.daffodil.htm)

**April 13th.** 7:30pm. Chehalem Symphony Orchestra Concert. Baumann Auditorium. George Fox U. (503) 554-3844.

**April 13th,** 7pm, Book Discussion Group Suite Française by Irene Nemirovsky. Pick up your book upstairs. [www.maclibrary.org](http://www.maclibrary.org).

**April 16th,** 8pm (7pm Lecture). Linfield Chamber Orchestra with William Howard, pianist. Ice Auditorium.

**April 17th,** 5pm DEADLINE, Children's Poetry Contest. Open to children 5-11 years old. Celebration part will be May 1st. [www.maclibrary.org](http://www.maclibrary.org).

**April 18th,** 5pm, DEADLINE. Bookmark Design Contest. Open to children 12 and younger. [www.maclibrary.org](http://www.maclibrary.org).

**April 20th,** 7pm. Adult Book Club. Newberg Library. 503 E. Hancock. (503) 538-7323. Discussion of Guernsey Literary & Potato Pie Society by Mary Ann Shaffer.

**April 20th,** 7:30pm Linfield Spring Band Concert. Ted Wilson Gymnasium.

**April 20th,** 7pm. Proust reading group. Mac Library.

**April 22nd,** 7pm, Cheahmill Native Plant Society Programs: Pine Trees. [www.maclibrary.org](http://www.maclibrary.org)

**April 23-May 9.** Carousel. Joint project of Linfield Music Dept and Gallery Theater. 2nd and Ford, Mac. (503) 472-2227.

**April 23rd,** postal deadline. Willamette Writers 2010 Kay Snow Writing contest. Adults & children grades 1-12. [www.willamettewriters.com](http://www.willamettewriters.com)

**April 27-May 30th,** Gracie and the Atom. Artists Repertory Theatre (Alder & Morrison Sts., Portland). [www.artistsrep.org](http://www.artistsrep.org)

**April 30th,** 8pm (7pm Lecture). Linfield Chamber Orchestra, Hayden, Copland, Tchaikovsky's Symphony No. 5. Ice Auditorium.

## MAY

**May 1st,** 8am-6:30pm. Terroir Creative Writing Festival. Mac community Center, 600 NE Evans. [www.artsallianceyamhillco.org](http://www.artsallianceyamhillco.org).

**May 1st,** 7:30pm. Portland Youth Philharmonic & Pacific Youth Choir. Arlene Schnitzer Concert Hall, Broadway, Portland. Poulenc's Gloria; & Dankner's Apocalypse of St. John. (503) 223-5003. [www.portlandyouthphil.org](http://www.portlandyouthphil.org).

**May 1st,** 9:30-1:30pm, Cheahmill Native Plant Sale. [www.maclibrary.org](http://www.maclibrary.org)

**May 1-30.** Pioneer Days. [www.yamhillcountyhistory.org](http://www.yamhillcountyhistory.org)

**May 6-15th,** Various times, Thurs.-Sun. Comedy of Errors. Linfield College. Marshall Theatre. [www.linfield.edu](http://www.linfield.edu)

**May 7th – June 13,** Curtains. Portland Premiere of a NY hit mystery. Lakewood Theater. (503) 635-3901

**May 7th,** 8pm. Dance concert. Ice Auditorium.

**May 7-9th,** All day. OSAA State choir Championships. Baumann Auditorium. George Fox U. Newberg. (503)554-3844.

**May 8th,** 10:00am – 2:00pm on Saturdays. Doors open at 9:00am for members. Friends of the Library Book Sales. [www.maclibrary.org](http://www.maclibrary.org)

**May 9-15,** Children's Book Week

**May 11th,** 7pm, Book Discussion Group Nicholas Nickleby by Charles Dickens. Pick up your book upstairs. [www.maclibrary.org](http://www.maclibrary.org).

**May 12th,** Author Visit! Mac Reads 2010 In The Wilderness By Kim Barnes. Held at the Linfield Library. [www.maclibrary.org](http://www.maclibrary.org).

**May 14th,** 8pm. Jazz Night. Ice Auditorium.

**May 16th,** 4pm. Spring Choral Concert. Ice Auditorium.

**May 18th,** 4pm. Chamber Music Recital. Delkin Recital Hall.

**May 18th,** 6pm. Paper Gardens Award Celebration. The Oregon Olive Mill at Red Ridge Farms 5700 NE Breyman Orchards Rd. Dayton

**May 18th,** 7pm. Adult Book Club. Newberg Library. 503 E. Hancock. (503) 538-7323. Discussion of Moloka'I by Alan Brennert.

**May 20-22nd,** Newberg Library Book Sale. 503 E. Hancock. (503) 538-7323.

**May 27th,** 7pm, Cheahmill Native Plant Society Programs: Twenty Years of Botanizing in the Malheur Area. [www.maclibrary.org](http://www.maclibrary.org)

# JUNE

**June 2-20,** Noel Coward's Hay Fever. Bag & Baggage Productions. Venetian Theatre, 253 E. Main St., Hillsboro. (503) 345-9590. [www.bagnbaggage.org](http://www.bagnbaggage.org)

**June 2nd,** 10:30am, Little Listeners Splish Splash Ball. Open to children 5 and younger. Held at the McMinnville Community Center. [www.maclibrary.org](http://www.maclibrary.org).

**June 4, 5, & 6.** Giselle. Gallery Ballet. 2nd & Ford Sts. Mac. (503) 472-2227

**June 8th,** 7pm, Book Discussion Group: 1491: New Revelations of the America before Columbus by Charles Mann. Pick up your book upstairs. [www.maclibrary.org](http://www.maclibrary.org).

**June 12th.** Salute to U.S.O. by Gallery Players. (503) 472-2227.

**June 22nd,** Summer Reading Begins for Kids and Adults. [www.maclibrary.org](http://www.maclibrary.org).

**June 25-July 11,** Oregon Bach Festival. Pink Martini, Bobbie McFerrin & the triumphant return of bass-baritone Thomas Quasthoff Various times, dates, and venues in Eugene, OR. [www.oregonbachfestival.com](http://www.oregonbachfestival.com)

**June 26th,** Oregon Literary Fellowships. Deadline for applications. [www.literary-arts.org](http://www.literary-arts.org) [susan@literary-arts.org](mailto:susan@literary-arts.org)

# JULY

**July 10-11th,** Lavender Festival. Beulah Park, Yamhill. Susan Day, 662-3339 or Cathy Long 857-0145. [www.oregonlavenderfestival.com](http://www.oregonlavenderfestival.com)

**July 12-16th,** Kids Summer Camps. Gallery Theater. (503) 472-2227

**July 28th & 29,** 9am-4pm. Luminous, Lustrous Colored Pencil. Kristy Kutch, Instructor. [www.currentsgallery.com](http://www.currentsgallery.com)

**July 30-Aug. 14,** Not Waving. Gallery Theater. (503) 472-2227

# AUGUST

**August 27th,** Oregon Book Awards. Deadline for submissions. [www.literary-arts.org](http://www.literary-arts.org) [susan@literary-arts.org](mailto:susan@literary-arts.org)

## Artists Rep. 2010-2011 Season

Hottest ticket will be **August 13-29** at the Newmark Theatre on Broadway, when William Hurt and an Australian company join ART's Todd Van Voris to present Eugene O'Neill's Long Day's Journey Into Night. This will be followed by Ah, Wilderness!, Mars on Life, Superior Donuts, The Lieutenant of Inishmore, Jack Goes Boating, The Cherry Orchard, & The Hillsboro Story (Ohio, not Oregon).

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## SAVE THE DATE

APR  
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### 2nd Annual Newberg Camellia Fest

Saturday April 10th, 2010 10am-4pm  
Live Music provided by Newberg High School Strings  
Chehalem Cultural Center  
415 E. Sheridan Street, OR 97132

### Art & Wine Notes

"It's a naïve Willamette Valley Burgundy, uh Pinot Noir, with New World breeding, and I think you'll be amused by its pretension."

*—with apologies to James Thurber*



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