



**FREE**

Living  
Our

**GO**

# PUBLIC ART

## Self-Guided Tour

Discover and explore OCC's public art - one of the largest convention center art collections in the country.

**ROAM AROUND.** This collection is open to the public and free to explore.

**OREGON**

Oregon  
Convention  
Center



## MEET THE GWA FLOWERS

suspended at each end of  
Ginkoberry Concourse on Level 1.



### ***Ginkoberry Gwa*, 2003** **Ming Fay, New York, New York**

A signature piece by New York artist Ming Fay, *Ginkoberry Gwa* is the largest commissioned piece in the Oregon Convention Center (OCC) installed during the 2003 expansion.

Located in the light-filled 355-foot Ginkoberry Concourse, *Ginkoberry Gwa* draws inspiration from the ginkgo forests of prehistoric Oregon and red cedar trees.

Two 14-foot ginkgo berries, cast in bronze and weighing two thousand pounds each, stand as sentinels at the Ginkoberry and MLK entrances. A series of 12-foot tall branches hang from the ceiling and feature imaginary *Gwa flower* blossoms made from glass.

Get a different view by visiting *Ginkoberry Gwa* on Level 2.

## ACCESSIBILITY

### **Distance**

Following the numbered order, the route to see every piece of OCC's public art collection is approximately 1.25 miles, depending on your exact path.

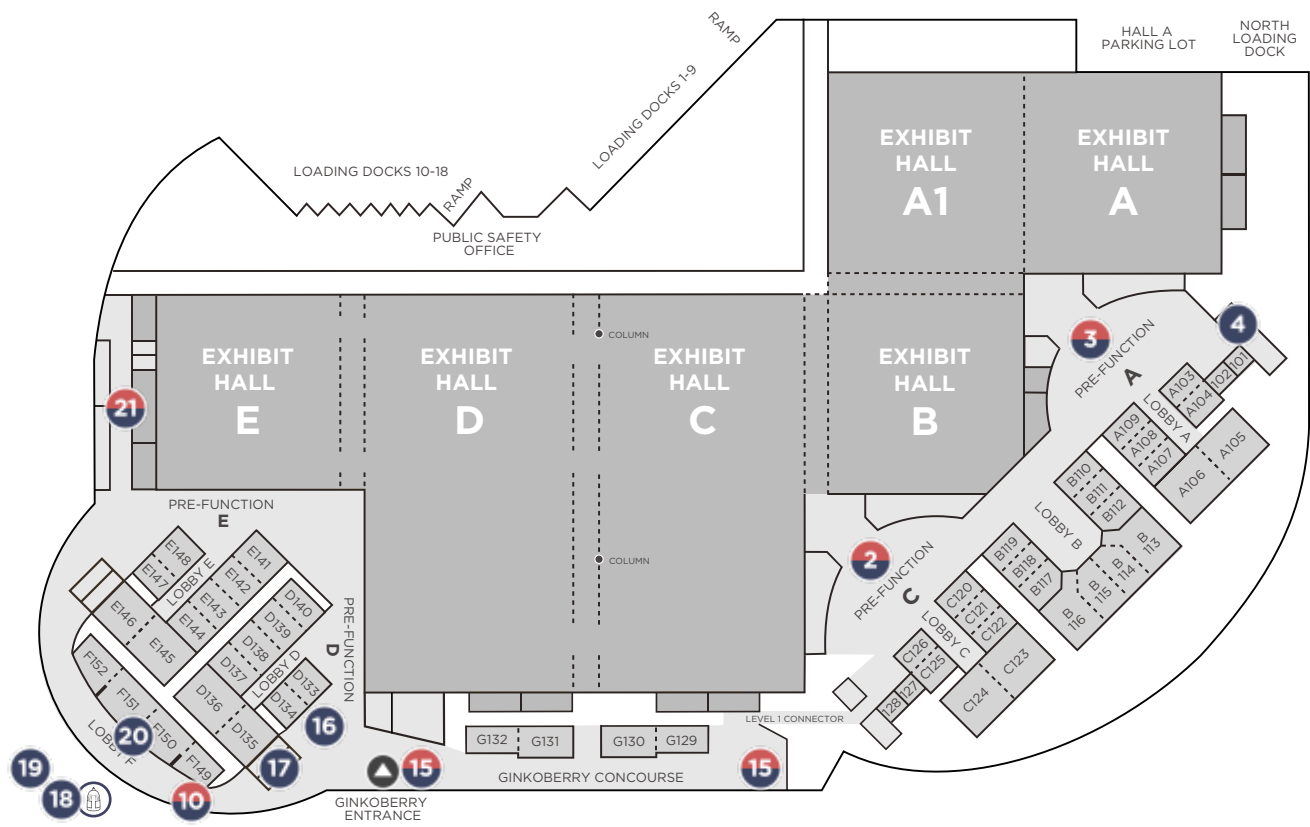
### **Wheelchairs and Scooters**

Complimentary wheelchairs and scooters for guest use while at the OCC are available at the Welcome Desk near the MLK Lobby on a first come, first served basis.

**Read more about OCC's accessibility features at [oregoncc.org/en/accessibility](https://oregoncc.org/en/accessibility).**

OREGON CONVENTION CENTER  
**PUBLIC ART Self-Guided Tour**

LEVEL 1



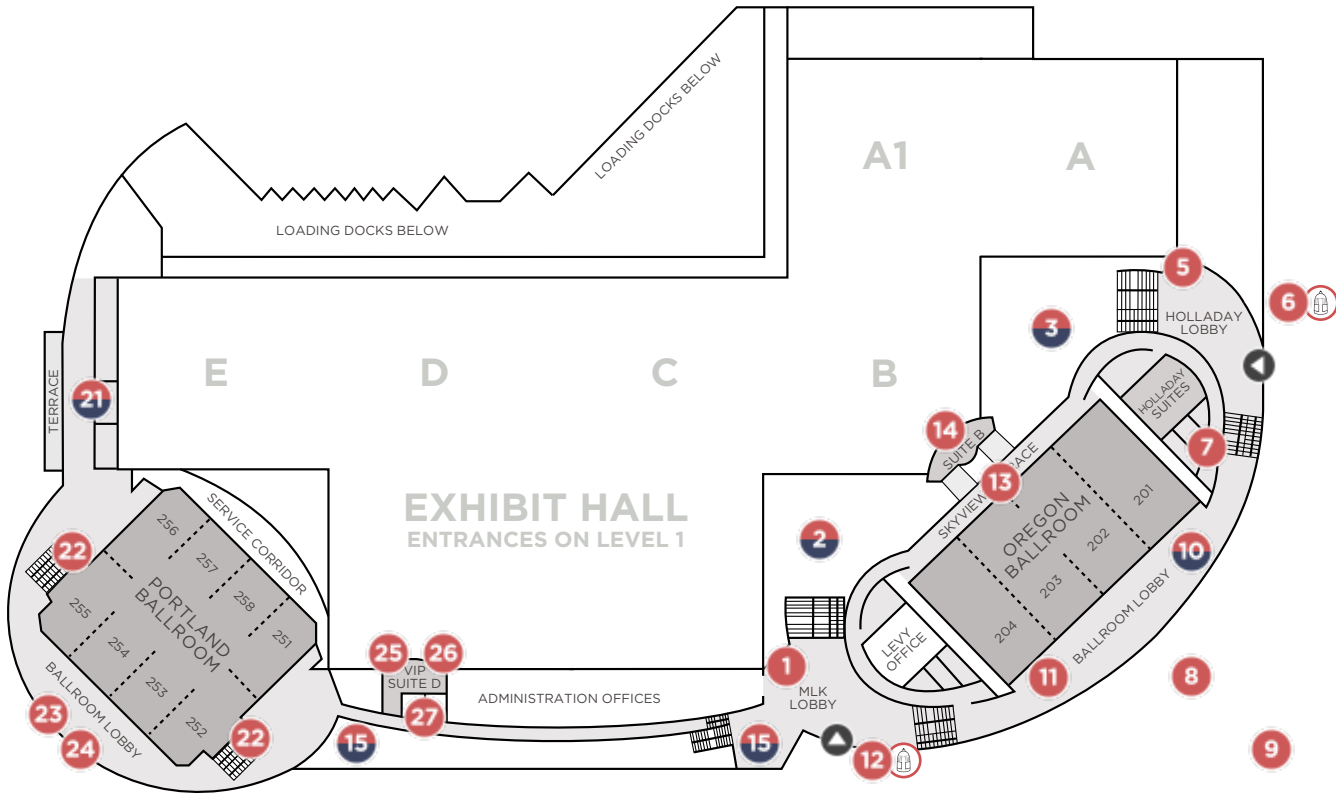
**Bell Circles II, 1990 and 2019**  
**Robert Coburn, Portland, Oregon and Vancouver, British Columbia**  
*A sound installation incorporating pieces 6, 12, and 18.*

Portland composer Robert Coburn designed a sound piece for the exterior of the OCC with two electronically controlled bronze temple bells (6 and 18) at opposite corners of the building. The deep, resonant sounds of the two bells, each weighing more than 3,000 pounds, are complemented by the sounds of three wind-activated bells located at the MLK entrance (12).



The bells automatically ring according to a pattern designed by Coburn.  
*Scan here to read more about the 2018 update to this sound installation.*

## LEVELS 1 AND 2



Please note that not all OCC exterior doors are building entrances.

The main entrance is located off NE MLK Jr. Blvd near the Taiwanese Bells (12). Other doors may be open or closed for entry depending on specific events.



# OREGON CONVENTION CENTER

## PUBLIC ART Self-Guided Tour

1

### *Portal, 1990*

**Bill Hoppe, Bend, Oregon**

Loosely based on a Northwest Native American legend, this 42- by 12-foot abstract painting suggests mountains, trees, and flying birds.

2

### *Dragon Boat*

**Donated by the Portland-Kaohsiung Sister City Association**

The brightly painted Chinese dragon boat is very similar to the boats entered in Oregon's dragon boat races, a lively cultural event which started in 1989 on Portland's Willamette River. Created by craftsmen in the city of Kaohsiung, Taiwan, this boat measures 41 feet long by 5 feet 6 inches wide, weighs 2,500 pounds, and is carefully suspended using strong aircraft cables.

3

### *Principia, 1990*

**Kristin Jones and Andrew Ginzel, New York, New York**

A 3-foot pendulum suspended within the north glass spire swings above a 15-foot gilded ring. The tapered rods jutting out from this ring provide a visual reference to the earth's rotation, with smaller rods as timekeepers and tapers gilded with 22-karat gold leaf. The 30-foot circular blue terrazzo floor below is inlaid with brass rings and stone planets that represent a fantasy solar system.

4

### *Ceramic Tiles, 1990*

**Gordon Bryan, Point Reyes, California**

Framing each of the full-length mirrors in Pre-Function A and Level 1 Connector restrooms is a frieze of hand-carved and hand-painted tiles. Incorporated into each frieze is a replica of a prominent Portland building.

5

### *River Song, 1990*

**Lucinda Parker, Portland, Oregon**

This vibrant and energetic painting sweeps across the Holladay Lobby wall. The piece, which measures 44 feet by 14 feet, incorporates images of leaping fish, and the swirling and cascading water of Oregon's largest rivers.

6

### *Bell of Sisterhood (Korean Temple Bell)*

**Donated by the city of Ulsan, Republic of Korea**



The sister city relationship between Ulsan, ROK, and Portland, USA, was established on November 20, 1987. The bell was donated to commemorate the construction of the OCC in Portland, and assure the lasting friendship, affection, and cooperation between the two sister cities.

**7** ***Glass Tiles, 1990***  
**Elizabeth Mapelli, Portland, Oregon**

Whimsical photo-silk screened glass wall panels feature TriMet MAX trains, cultural attractions, and Portland buildings in the Oregon Ballroom Lobby restrooms.

**8** ***Host Analog, 1991***  
**Buster Simpson, Seattle, Washington**

Sections of large Douglas fir, lying like a broken Greek column on the North Plaza “host” young trees and shrubs destined to become a small forest. This was a project of Metro’s One Percent for Art program and was partially funded by the National Endowment for the Arts.

**9** ***The Dream, 1998***  
**Michael Florin Dente, Portland, Oregon**

A multi-cultural bronze statue depicting Dr. Martin Luther King, Jr. stepping forward with conviction to deliver his powerful message. “The Dream” shows Dr. King surrounded by three major figures, a young man representing the American worker, a woman wading ashore symbolizing the nation’s immigrant experience, and a little girl releasing King’s coattail signifying intergenerational respect.

**10** ***Oregon Plaques, 1990***  
**Terence O’Donnell, Dennis Cunningham,  
and John Laursen, Portland, Oregon**

Located in the Oregon Ballroom Lobby (Level 2) and Lobby F (Level 1) are a series of metal and enamel plaques that tell of Oregon’s history, literature, and geography. Historian and author Terence O’Donnell conceived the project and worked with printmaker Dennis Cunningham and book designer John Laursen to develop these chemically etched and color-filled brass plaques.

**11** ***Cascades Topographical Ceiling, 2019***  
**LMN Architects, Seattle, Washington**

The topographical relief on the ceiling represents the Cascade Range from the northern to southern Oregon borders. This section includes predominate features, such as Mount Hood, Three Sisters, and the basin of Crater Lake.

**12** ***Taiwanese Bells, 2019***  
**Donated by the Republic of China (Taiwan)**



Three bells celebrate the sister city relationships between Portland/Kaohsiung and Beaverton/Hsinchu. The Portland-Kaohsiung Sister City Association promotes people-to-people exchanges of educational, artistic, and cultural activities.

**13** ***Mural of Portland, 1959***  
**Louis Bunce, Portland, Oregon**

A gift from John T. Booth to the City of Portland, on permanent loan to the OCC. Painting in oil on canvas

depicting urban settings of Portland, Oregon in the 1950s. The mural was commissioned by the owners of Fleet Donut Shop.

**14** ***Steps at the Rose Test Garden, 1990***  
**Tom Fawkes, Portland, Oregon**

This 12- by 5-foot canvas mounted on the wall of the VIP Suite B was funded by the Oregon Arts Commission and depicts the Washington Park Rose Garden bathed in delicate morning light.

**15** ***Ginkoberry Gwa, 2003***  
**Ming Fay, New York, New York**

See “Meet the Gwa Flowers” panel on opposite side of this brochure.

**16** ***Bilalian Odyssey, 1983***  
**Isaka Shamsud-Din, Portland, Oregon**

Bilalian Odyssey is a tribute to the generations of courageous people who rose from slavery and contributed to the settling of the west. On permanent loan to the OCC from Multnomah County.

**17** ***“Wish You Were Here” The Oregon Series, 2002***  
**Ronna Neuenschwander, Portland, Oregon**

Shard mosaics consisting of ceramic souvenir plates and mementos from around the state of Oregon. Each piece highlights a region or attraction of Oregon.

**18** ***Sapporo Friendship Bell, 1989***  
**Gifted by the city of Sapporo, Japan**



The Portland-Sapporo Sister City relationship was established to foster prosperity and symbolize peace between the two cities, the United States, and Japan. This bell was gifted by business leaders and citizens of Sapporo to the City of Portland in 1989 to commemorate 30 years of sisterhood, and rededicated in 2019 to commemorate 60 years.

**19** ***Ainu and Chinook Woodcarvings, 2019***  
**Greg A. Robinson, Vancouver, Washington (left)**  
**Mamoru Kaizawa, Nibutani, Japan (right)**  
**Donated by the Portland Japanese Garden**

Monumental carved planks called Power Boards were commissioned in celebration of the 60th Anniversary of the Portland-Sapporo Sister City Association. Traditionally, Ainu (right, katsura wood) created spirit sticks, called ikupasuy, out of wood and featuring carvings in decorative patterns and spiritual meanings. Chinook tribes (left, yellow cedar) embellished longhouses with carved posts and boards representative of the spiritual and material authority of the family head.

**20** ***The Spirit of Kindness and Human Resilience, 2021***  
**Liisa Petrocchi, Portland, Oregon**

Commissioned to commemorate 500,000

vaccines administered within the building to fight COVID-19. The All4Oregon mass vaccination site was a joint effort of Kaiser Permanente, Providence, Legacy Health, and OHSU that operated at the OCC.

**21** *People, Places, and Things in the Pacific NW, 2003*  
**Connie Kiener and Sherrie Wolf, Portland, Oregon**

Located in restrooms on Levels 1 and 2, these pieces were designed in collaboration with the Oregon Historical Society, and hand-painted using maiolica and under-glaze techniques on custom tiles from Pratt & Larson Tile of Portland.

**22** *Silver Creek Series, #118, Triptych T1 A-B-C, Silver Creek Series, Icons, Blue Cliff, 1978-1998*  
**Carl Morris, Portland, Oregon**

This collection of six works by Carl Morris on the left and right outsides of the Portland Ballroom was donated by the Carl and Hilda Morris Foundation. All paintings are acrylic on canvas.

**23** *Voices, 2003*  
**Lillian Pitt, Portland, Oregon (Images)**  
**Gail Tremblay, Olympia, Washington (Writing)**  
**Ken MacKintosh, Brush Prairie, Washington (Casting)**

These 26 pieces celebrate the culture of Native peoples in Oregon and their relationship to the land. The writings and impressed images reflect their collective voice.

**24** *Bronze and Glass Sconces, 2003*  
**Brent Markee, Seattle, Washington**

This design creates a sculptural element that responds to the surrounding art and architecture, while incorporating ideas in form, structure, light, and texture.

**25** *Pleglth, Po'ok Deer, Old Man on the Hill, 2002*  
**Rick Bartow, South Beach, Oregon**

"Eight deer in the backyard, an owl in the maple tree, the bear back over the hill, this place, our home is now six generations."

**26** *OCC Expansion, 2003*  
**Rae P. Mahaffey, Portland, Oregon**

Comprised of three oil paintings on 3-foot by 3-foot wood panels, OCC Expansion denotes the OCC's unique architecture and its significance to the City of Portland.

**27** *Ode to a Women's Restroom, 2003*  
*Ode to a Men's Restroom, 2003*  
**Dana Lynn Louis, Portland, Oregon**

Located in restrooms near VIP Suite D on Level 2, these works are a celebration of our interconnections to the natural world.



## CREATING SPACE AND MEANING

When the Oregon Convention Center opened in 1990, a diverse collection of public artworks was unveiled and celebrated - funded by Metro's One Percent for Art program, two National Endowment for the Arts grants, and contributions by the Oregon Arts Commission, corporations and individuals.

With the 2003 expansion, the same commitment to public art has approximately doubled the collection - again through One Percent for Art funds and generous donations.

Today the OCC's public art collection is one of the largest and most varied convention center art programs in the country.

**Read more about OCC's public art collection at [oregoncc.org](https://oregoncc.org), or scan the QR code below.**



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