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*Issue 14
March 2010*

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SPOKE(a)N(e)

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*We do our best to make sure all items are accurate and complete, if you notice a mistake, let us know at
spokenspokane@gmail.com. We will do our best to rectify the error.*

Contributions, story ideas, letters to the editor, love, hate, baked beans and cookies to spokenspokane@gmail.com

F

So this is it, our last month at the helm of SPOKE(a)N(e) Magazine. We've enjoyed our time running the magazine and have learned a great deal about Spokane, its creative culture, making a monthly magazine, and even ourselves in the process.

A

Taking over, as of the next issue, will be Michael McMullen. Michael is someone I'm excited to whom I'm excited to hand off the magazine. Not only is he a solid photographer, but he's an accomplished writer and cartoonist. Furthermore, he's a member of the Spokane arts community in several capacities. I look forward to seeing what new and thrilling directions Michael takes the magazine in, but rest assured that the mission will still be to promote and further creativity in the Spokane area.

R

While Sara and I will be leaving Spokane later this summer, we will be around to help out with whatever is needed behind the scenes of the magazine in the meantime. We will also be out on those First Friday art walks and at those gallery openings supporting the Spokane art scene. Even after we leave, we'll be keeping an eye on Spokane to see what's going on. Spokane has such amazing potential and I think it is only a matter of time before it becomes recognized for everything it has on a much larger regional stage.

E

I won't ramble on with a million farewells. Instead, I hope all the fans of the magazine and of creative culture in Spokane will welcome Michael with open arms into his new position. Drop him a line or post something on the Facebook fan page to let him know that you're excited for him and for Spokane's and SPOKE(a)N(e)'s future.

W

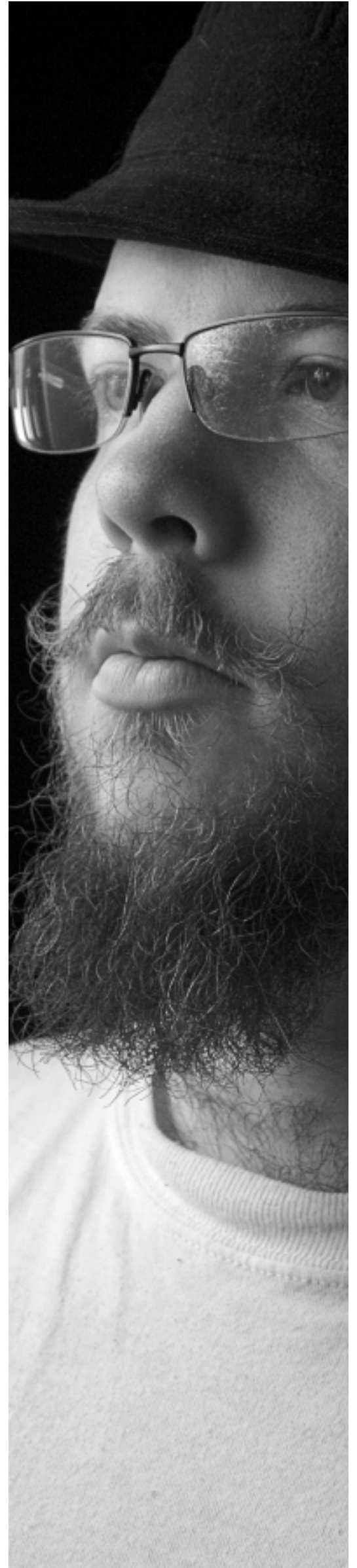
Thanks. Stay tuned.

E

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Truth be told, Tim Thompson and I have only spoken on a handful of occasions. That said, every time we've had the opportunity to speak, it's been a pleasure and he has impressed me with his knowledge of photography and post-processing. His work shows it, too. It shows the polish of someone who has spent countless hours honing their craft. Taking a look at his website, one can see that he works in a wide range of fields and is adept at all of them. I don't doubt for a moment that we're soon going to be hearing a great deal more about Tim Thompson.

Basic info:

My name is Tim Thompson, I am a photographer and multimedia developer for the USAF SERE School during the day. At night, I am part time photographer. Just kidding; I am an aspiring photographer.

You seem to work in a lot of different photographic genres. What do you see yourself doing long term with shooting?

I do. That seems to be the nature of what I have been shooting since I started. I have always had a desire to shoot sports, football in particular, and that is where I really want to go with my photography. For now though, I just want to shoot anything that has caught my attention or eye, so to speak.

What's influencing you right now?

There are a few things: the work that my friend Shane Savage is doing at savageunlimited.com, as well as the usual suspects like Joe McNally, David Hobby, Joey L, and Blair Bunting.

In the miscellaneous section of your site there is a series of photos of tattoo chairs. Is this an ongoing project?

It is a little. I have tattoos and and at the shop where I am getting my work done I am providing them with some images and work for them to use for their website and promotional stuff.



You travel a fair amount. How do you think that influences your vision as a photographer?

It at times makes me want to be a travel or landscape photographer. No, really, it just makes me want to hone my craft and make the most out of the opportunities that I have with my camera. It has made me be more aware of where I am, angles, light and composition. It also allows me to use the resources on the internet to meet new models and shoot in interesting locations.

Where should we send people to see more of your work?

Right now there are two places, www.timthompsondpi.com, which I am in the process of rebuilding and thompsondpi.zenfolio.com which has the eclectic mix of photography I have been shooting.

-Interview and Portrait by Tyson Habein

All photos this page by Tim Thompson



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The Sommy's are the annual local music awards created by Isamu Jordan. The show draws a crowd, not just for the fun party atmosphere and the awards themselves, but for the inevitably amazing bands that play every year. This year was no exception.

Coming into the show, I assumed the highlight of the evening for me would be the presence of The Globes. I was wrong. The highlight turned out to be the very abbreviated performance of Space Opera 77. As I quickly tapped out on my iPod to remind myself, "Space Opera 77, amazing. Kick ass. Best band I've heard in ages in Spokane." Yes, I know I missed an "e" in the word heard. I was typing on an iPod, OK? But more importantly, I didn't need to write the note in the first place. There's not a chance I'm going to forget Space Opera 77's brief time on the stage in a very long time. With a brand of rock that nods its head towards old David Bowie and the funkier side of the Rolling Stones, expect them to push Spokane rock in a good direction.

If you weren't at the Sommy Awards, do yourself two favors: First, go to www.thesomshow.com, and second, find out when the band is playing next and make sure you're there. Don't bother typing anything on your iPod, PDA, or phone. You won't need notes.

-Text and Photos by Tyson Habein

(Top Left and Top Right) Space Opera 77. (Bottom Left) Isamu Jordan opens up the evening. (Bottom Right) The Globes.





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One year ago, Mariah McKay had an epiphany. Rather than lament Spokane as a second- or even third-tier Northwest cultural hub, she set out to prove that a vibrant community comes from making connections. Why not provide a venue to connect?

Enter The Shrinking Violet Society: The “saucy social co-op” dedicated to bringing friends together, promoting localism and nurturing artistic endeavors. While the group is made up mostly of women in their 20s and 30s, they remain decidedly all-ages and open to the handful of men who participate. “We’re so clear in our vision, yet we’re not rigid,” McKay says, “so people want to get involved.”

Boasting monthly lunches, a book club, craft parties, a writing group and more, the Violets now have over 500 members on their Facebook page. While most of their events bring 10-50 participants, their first birthday bash brought out 300 partygoers. Held on February 27 at Silver Auctions, the celebration featured an art show, live performances, local vendors and free childcare.

“I was at the very first Violets meeting, and now look,” singer Kaylee Cole said during her set. “This is something really special. Other places don’t have this.”

Preparations for the party began in December 2009, when members brainstormed everything from entertainment to food and T-shirts. In the weeks leading up to the event, a series of administrative mini-parties covered decorations and finalizing the venue layout. “We do a really good job of collaborating,” organizer Monique Kovalenko says. “There’s trust that everybody else just wants it to work.”



In addition to the by-donation bar and free snacks, Santé provided cupcakes for the event, including a tray of vegan/gluten-free chocolate treats for guests with special diets. The restaurant also baked one giant cupcake, given away in a raffle that included prizes from Atticus Coffee and art by Tiffany Patterson.

Upstairs in the kids' room, "Sprouting Violets" played with art supplies, munched on pita chips and raided the dress-up bin. Childcare volunteers snapped their photos in a specially decorated booth set up for the evening. From windows overlooking the main room, curious children could catch a glimpse of a parent or watch the performances on stage.

"I think those who came were surprised at how many different people showed up," Mariah McKay says. "We weren't surprised."

For more information on Spokane Shrinking Violet Society, visit diamondinthebasalt.com

For more photos from the Birthday Bash, visit Sara's Flickr page at www.flickr.com/photos/ssinkblot





(Left) Kristen Marlo performs midway through the evening.

(Below) Kim Piper and Kaylee Cole do a quick sound check before their closing set.



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A Photo Editorial by Michael McMullen

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F

This month's First Friday was impressive if for no other reason than the breadth of artists that I had not run into in Spokane before. But there were other reasons to be impressed; on several occasions there were pieces of art that stopped me in my tracks.

I

The first occasion that I had to stop and stare at work was at Empyrean. TJ Bailey had both paintings and canvas-based mixed media sculpture on display with bombastic colors and textures that begged to be within inches of your face. The peaks and valleys in his paintings reminded me of the surface of a topographical map. Bailey said he had heard this comment before. In the same room, Ian Zieg had paintings that contrasted Bailey's in style, but matched them in strength. His work is also filled with color, but with bright swaths of it coming forth in geometric shapes and movements and hints of underlying text. Much of the work was similar in style to street art. Both Zieg and Bailey are names I'll be watching for in future art walks.

R

Moving up the street, we visited the RiverRidge Arts Association for a second month in a row. This time, I found a couple of artists whose work did more for me. Ellen Blaschke, had a few pieces in semi-monotone, that spoke of wings and skeletal structure. Her painting is both ghostly and grounded and deserves a larger showing.

S

Also at RiverRidge was Henry Mailhot. His pieces were a combination of watercolor and colored pencil. From a distance, they appeared almost photo-realistic, but when you approach them more closely, you can see the structural threads of how the image had come together. The self-portrait he had on display was particularly nice, with the colored pencil carving into and overlaying the softness of the watercolors.

T

Next to RiverRidge was a new gallery that we were unaware had opened. The J.F. Thamm Gallery was filled with the work of its namesake. The work was varied. While one wall contained somewhat standard oil and acrylic landscapes, the other wall was filled with dark humor, political jest, along with biblical and historical references in surreal, if thoughtful, scenes of events that never (at least not in their entirety) happened. This work, while too dark for some, pleased me to no end.

F

Moving on to Sante, we saw the photography of Bobby Wilkins. Wilkins' work is likely the best fashion photography in the Spokane area. This show was filled with a few new pieces and several pieces that we had seen prior, repurposed and used in service of the theme of bubbles. Faces and torsos floated in plastic bubbles on the walls and support beams of Sante awaiting a "Bubble Fashion Show" later in the evening. Hopefully Wilkins doesn't become complacent and continue to use old work in his future shows. He has far too much talent to let it be thwarted by creative lethargy.

R

In the Arbor Crest Tasting Room in RiverPark Square, Dan Miller had some very nice large digital prints that originated as infrared 35mm film stills. Very few people in the Spokane area are working in infrared film and so I was not surprised to hear that Miller was a transplant from the Bay area. Another top notch fine art photographer is always a welcome addition to our city.

I

Our second to last stop of the evening was at the Chase Gallery. This month's METAL show did not disappoint with large metal structures filling the room. Not only was there solid craftsmanship in every one of these pieces, but there was beauty to be found in their placement in the room, with light hitting just the right spots on their surfaces in many cases. Featured was metal work by Tim Biggs, Peter Jagoda, Jason Sheldon, Bill and Karma Simmons, Sean Smith, Steffan Wachholtz, and Rik Willmering. Everything from functional tables to full-sized trees were present. The "METAL" show is running through April 30th and is worth a viewing if you're in the area.

D

Our final stop of the evening was at the Kolva-Sullivan Gallery for the premier of MONTH. MONTH is an artist residency program wherein a different artist resides in the gallery for 24 hours from the 5th of March through the 26th of March. Immediately, viewers were aware that this show was going to be different by the presence of a bed in the middle of the room (for the artists to sleep on) and the fact that art was immediately being created directly on the gallery walls. Chris Dreyer of Dreyer Press kicked off the festivities by drawing a giant brain/eyeball with tentacles on the largest wall. We highly encourage you to stop by at any point during the month, as you're sure to see something amazing.

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For more coverage of MONTH (including The Habein family's stay) check out:

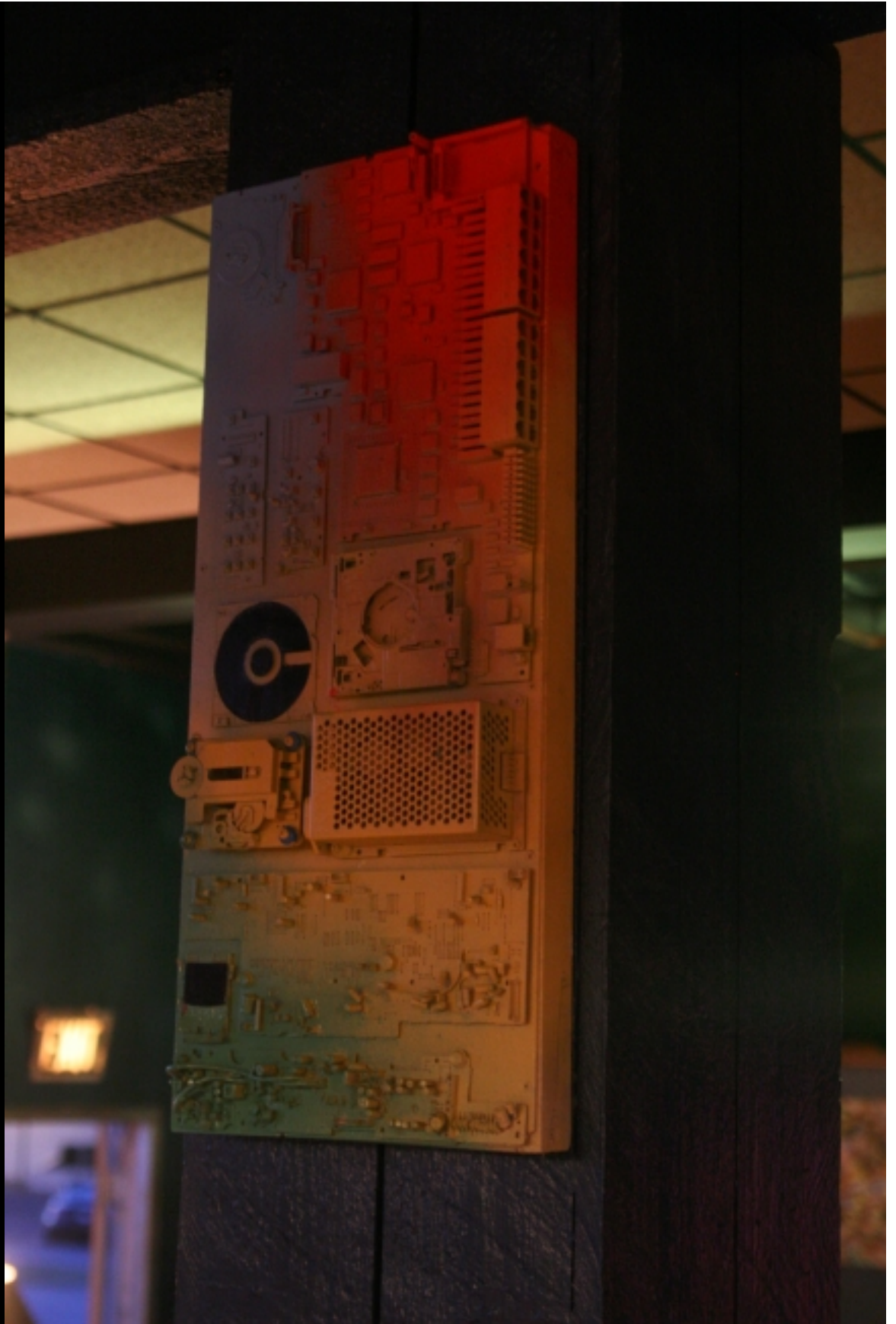
glorifiedloveletters.blogspot.com

tysonhabein.blogspot.com

uglyyellow.blogspot.com

Y

-Text and Photos by Tyson Habein



(Top) A canvas-based sculpture piece by TJ Bailey. (Right) Texture detail from one of Bailey's paintings.



*(Top) The watercolor/colored pencil combination work of Henry Mailhot.
(Left) The bone and feathers create an eerie effect in Ellen Blaschke's painting.*



*(Top) The fine-art photography of Dan Miller.
(Bottom) A piece from Bobby Wilkins' "Bubble Fashion Show."*





(Top and Left) A metal work tree and detail of its marble leaves in the METAL show at Chase Gallery.



(Top) Chris Dreyer of Dreyer Press gets the MONTH madness started with a large oil crayon piece directly on the wall at Kolva-Sullivan Gallery.

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After reading the *Local Planet* blurb, we knew we had to go:

"...expect whatever you want: recent reports from the West indicate that at Sunday's show, one should expect/anticipate about anything/everything from the three gal bill. From pre-programmed beat-stuttering new wave, to boombox hip-hop rock operas, to a wealth of songs about a space scientist who captures girls' universes and puts them in petri dishes where he can listen to them and vicariously experience their lives."

October 12, 2003 — Anna Oxygen, Pash and The Blow rolled in from Olympia, their gig at The Spike serving as the first date on their tour. "We go to Canada twice," Anna Oxygen said. "See? It's *international*."

The Spike coffeehouse sat in the location Brooklyn Nights now occupies, tucked inside the alley off Monroe. With the main room being too small for the show, the owners unlocked the back room (which later became part of Avenue West Gallery). Dark, unfinished and with concrete floors, it held the performers mountain of equipment and a crowd of about 20 people.

Anna Oxygen wore red galoshes, a headlamp, and a flower tucked into her messy pigtails. Blasting classical music while she set up a slide projector, we noticed the white keytar around her neck. "Does Vivaldi get you in the mood for a dance party?" she yelled at the start of the show. "No? Well how about this?"

When she said dance party, she wasn't kidding. With pre-recorded beats and backing vocals from Pash and The Blow, she sang into a headset mic. Her Fischerspooner-esque songs revolved around the scientist and "a girl who lives on a dot graph and is the only one who knows she lives inside a test tube." People danced and clapped along until the end of her set, when half the crowd required a smoke break outside. With my daughter holding her own robot-disco inside me, I found the nearest chair instead.

Sufficiently nicotined, Pash (*aka Susan Plouetz*) took the stage next. She wore an orange cardigan, green culottes, black leggings and white socks underneath, and red converse sneakers. She also made use of the slide projector and pre-recorded beats, but required no headlamp or instruments.

"So my act is choose your own adventure," she said. "We have two options. We can do a high school theme or dance party. But we already kind of did dance party, so... um, confer or vote or something." We semi-huddled in the crowd and decided on school. With themes like "Naptime," "Recess," and "Social Studies," her act continued with the crowd participation. We laid down on the floor, we slow danced, and had hip-hop dance lessons.

Illustrations flashed by on the screen with each new subject. She also auctioned off items of clothing, earning \$4.30 and a performance from an audience member called "The STD Rap."

After another break, The Blow (*aka Khaela Maricich*) had us all scoot close to the stage. Wearing khaki low-riders and T-shirt reading "Now," she turned off the slide projector but reintroduced the head lamp. She picked up an acoustic guitar and said "Wow, where to start? We've already been through so much together. This is the best show ever!"

She played a mix of acoustic and a capella songs, with Anna and Pash singing backup while the drum machine kicked out moody, atmospheric beats. One song she introduced as, "Sitting in your room in the basement, petting your cat, and you feel so soft. And you're singing this song to a girl, and even though she isn't there, you know that she hears you. So you sing her this song anyway." The story continued into the next song with, "Then you find out she has a boyfriend. Yeah, it sucks. So you send her a tape with this song talking about how you know she's just lonely and you're too far away."

But before the night could turn too low-key, she slapped on the headset mic and closed off her set with a full-body dance routine. The owners of The Spike watched from the doorway, looking almost unsure about what they have just witnessed. Breathless and thrilled, the crowd gathered around the gals' suitcases of merchandise, providing them with gas money to continue their adventures. Deelite played over the sound system while we collected our jackets.

Part performance art, part futuristic Ziggy Stardust, and part 1988 dance club, it rocked. In the seven years I've spent in Spokane, this was the best show I've ever seen. I don't know if I'll ever see anything like it again.

For more information and dance beats, visit:

<http://www.myspace.com/annaoxygen>

<http://www.myspace.com/pashly>

<http://www.myspace.com/theblowus>

<http://www.last.fm/music/Khaela+Maricich>



Sara Habein misses The Spike and Prago, even though once she had the munchkin who danced her belly that night, she went out a lot less. To read about her family's 24 hour MONTH art extravaganza, please visit glorifiedloveletters.blogspot.com.



*Stayed
Tuned*