

ART UNBOUND EPISODE 28 TRANSCRIPT



JON RICHARDSON

This is Art Unbound, the official podcast for the Portland Art Museum and Northwest Film Center. My name is Jon Richardson. I'm the Media Producer at the Museum, which means that I'm the one who puts together videos that appear on our YouTube channel, as well as producing this very podcast. You don't hear my voice a lot on the podcast, and that's because I typically prefer to take a step back and invite our audience to hear from other folks at the Museum or the larger art community. But things are a little different now. We're in the middle of a pandemic, which makes it a little more challenging to rally colleagues together at a moment's notice. Plus, I'm really excited to talk to the guest on this episode, but I'll get to that in a moment. For anyone listening for the first time, I want to acknowledge that this is an audio podcast about a visual medium and that may seem odd, but we do include relevant links in the episode's description, so you can pair what we're talking about with its visual counterpart whenever possible. Those links, as well as full episode transcript, are also available at portlandartmuseum.org/podcast. So, the title of this podcast is Art Unbound. We rebranded to that name from the Portland Art Museum Podcast after the pandemic hit and the Museum and Film Center melded more into one unit. And since Amy Dotson began her position as Director of the Film Center, she's been promoting the concept that cinema isn't just an image projected onto a screen, it's storytelling on a greater level. Mike Bennett's art is not meant to live inside or hang on a wall. It's not meant to sit in one place. Some of his pieces aren't even complete until they exist out in the world. It's truly unbound, and that's one of the reasons why I wanted to talk to him. The other big reason is that he is bringing joy to Portland through his art. And in this time of uncertainty, loss, and anxiety, it's the small things that our neighbors do that help make our days a little easier to get through. So Mike Bennett, thank you so much for chatting with me today.

MIKE BENNETT

Thank you so much. That was so nice. I really enjoyed that.

JON RICHARDSON

So Mike, I'd like to give you the opportunity to introduce yourself. How do you want our audience to know who you are?

MIKE BENNETT

It's so funny to answer this question, because my default response would be I'm an illustrator. I'm trying to be a woodworker. I'm making giant cutouts that I hide around the city. But a really good friend of mine and local musician Joe Kye recently called me a public joy creator,

JON RICHARDSON

I love that.

MIKE BENNETT

which really fits with your introduction and it's something that I'm trying to embrace because it is what I'm doing. You know, it just requires a lot of art creation to get to that point.

JON RICHARDSON

I thank you for that, too. Because it has been bringing people a lot of joy. If anybody is not familiar with Mike Bennett's work, and we'll get to all of the social media plugs, although they will all be in the episode description. But you should see the stuff that he's doing and where his artworks are popping up. So yeah, public joy creator. Is that what he said?

MIKE BENNETT

Yeah, that's what he called me and I love it. I think I should put it on the business card, maybe.

JON RICHARDSON

Back in 2017, the Portland Art Museum featured a special exhibition about the art, science, and wonder of LAIKA Studios, the stop motion animation studio headquartered over in Hillsboro. And during the run of that exhibition, I worked closely with Steven Wong, Jr., LAIKA's behind the scenes photographer and video producer, Mike, you're giving a thumbs up. On his social media accounts, he started posting videos that featured your experience creating some of this large scale pop culture based gorilla public art, and I'd love it if you could explain to our audience how you got into creating these familiar pops of color hidden around Portland.

MIKE BENNETT

Absolutely. And I do want to mention when you mentioned the LAIKA exhibit, I got goosebumps because that was one of my most favorite art experiences in Portland

MIKE BENNETT

and I really missed that opportunity to go- I went a few times. Yeah, Steven Wong, Jr. A great person to- Sorry, rambling already. Yeah. So I can kind of let you know how I got into this whole experience. I moved into this house in northeast Portland in there was just a bunch of scrap wood under the porch and we didn't know what to do with it. And I knew that our tiny car wasn't big enough to move this wood and get rid of it, so I borrowed my neighbor's jigsaw. And I was like, Whoa, I haven't messed with one of these before. I've always been a sucker for large scale art and I am an illustrator, so I scrapped together a Calvin and Hobbes snow goon, a two-headed snowman from Calvin and Hobbes, which if you haven't read those, you should, but also Calvin, the child in the story likes to annoy his parents with these pretty grotesque snowmen and I thought, Oh, this is really fun just to throw in the front yard. And I did that and the neighborhood loved it. I popped up on like a Hidden Portland for the Curious like weird Portland Facebook group.

JON RICHARDSON

Thank you.

JON RICHARDSON

Wow, right off the bat.

MIKE BENNETT

Right off the bat and people really enjoyed it. And I kind of- what I loved about it is I could sit in my living room and watch people react to it as they walked past. And I think from that moment, I was completely hooked on the whole art equals experience thing that I've been doing.

JON RICHARDSON

Sure. And yeah, and the experience, not just for the audience, but for you is now part of the art.

MIKE BENNETT

Oh, totally. Which is really unexpected. We haven't gotten into it yet, but there's a couple projects that I've done that take place right in front of my house. And I have to keep working, because these are 30-day projects. And I get to talk to people as I paint in the driveway, and it, I think, has become a big part of my displays.

JON RICHARDSON

Yeah, absolutely. And I just want to kind of go back in time, a little bit. So you had done this work beginning when you moved into your home in northeast Portland. What was your experience as an artist before this project, this Calvin and Hobbes project?

MIKE BENNETT

Yeah, in Portland- I've been in Portland about five years as of January 16. And prior to living in a home, I was in a very tiny apartment with an even smaller bedroom. So I was watercoloring, doing digital art, anything that I could kind of fit into that space without making a huge mess. I do make a huge mess with everything I do now, so I'm thankful for a garage. But the most similar thing to what I do now is I used to go to dog parks and paint dogs and leave them for the owners to find. Typically, I wouldn't even say hello, I would just leave it on a picnic table near them and assume they would see it.

JON RICHARDSON

So this type of, I guess guerilla art-making and sharing the experience has been a part of your art creation for a pretty long time.

MIKE BENNETT

It has been Yeah, I really love that aspect. I think there's something really contagious about like spreading that joy, and I've seen a lot of other artists who- I think art drops, in general, are not a new- a new thing by any means. They've been around for a while. But I think I really enjoyed the aspect of like bringing someone's personal life into an art drop. Like someone painted my Corgi? Who did this? You know, who's this Mike guy? So- and what's great is I heard back from a few of those people, and I never heard back from a lot of them. So I often wonder if those paintings ever even made it to their homes, or if someone else found one.

JON RICHARDSON

Yeah. Well, I do have to say, and you briefly touched upon this, but you appeared on my radar even further this past October while you were doing a series on cryptozoology, which is a topic that's explored in LAIKA's film, Missing Link.

MIKE BENNETT

Yeah, that's true.

JON RICHARDSON

Yeah. And a musical duo that I know from Philadelphia, of all places, called Carol Cleveland Sings recorded a song and made a little video for one of the mythical beasts that you were replicating for your series. Gretchen Lohse, Carol Cleveland Sings mentioned to me that you're their favorite collaborator/new friend of this year. And I'd love to know how you got involved with other musicians. You mentioned a musician, a local musician friend of yours earlier. How has that become part of your artistic practice?

MIKE BENNETT

I love that you've done your research. That's so cool. They're a wonderful group, you should listen to them. Carol Cleveland Sings.

CAROL CLEVELAND SINGS (MUSIC)

Shaped like a tiger, but it's a sloth. Fierce like a tiger, but it's a sloth. Is it a tiger? No. It's Xolchixe.

MIKE BENNETT

Social media is a really big part of everything that I've been doing in the art world. A lot of my love, and honestly motivation and inspiration to continue making art came from the bygone app, Vine, where I would make little paperdoll puppet shows that I would create. They were six seconds long, and they would often loop, they'd reference video games and movies that I loved. And that app was wonderful for laughter and, you know, scrolling before bed, but what it really was great at was creating a community. And I made 26 different cryptids in my crypto zoo, and I got 25 different friends to collaborate with me for all those videos, and I think almost every single one I connected with through Vine, through a looping six second video app, but these friendships and certainly multiple different kinds of art really connected through that place, and I miss it a lot. I'm constantly looking for a platform like that again.

JON RICHARDSON

Sure, and I know that you're also very active currently on TikTok, which has become sort of a Vine replacement for anybody who's social media minded. And just so everybody knows, we are recording this in December of 2020. And, you know, things are tough for everybody. And, personally, one of the things that I really miss are just experiences. And with your crypto zoo, which popped up during, well leading up to Halloween, you created safe experiences for anybody who could find your display. And you had guest appearances by the likes of Napoleon The Alpaca, and a tintype photographer and other fantastic, you know, figures- Portland figures for people to be a part of and experience for themselves. And, you know, you found a way to make things safe and fun for a community during a time when they really needed it. And I wanted to thank you for that. While we're still talking about the crypto zoo, I'd love to know about some of the other series that you've created.

MIKE BENNETT

Sure, yeah. And you're you're welcome. Thank you for caring. And that's a thank you to anyone who attended this, it's been a really wonderful way to safely connect with humans in 2020. I have a whole driveway I can stay at the end of and still talk to people. Creating these immersive experiences is something that certainly is rooted in my love for like, theme parks like Disney World. And I really love haunted houses, especially on the East Coast, a lot of these things can happen outside, transforming a cornfield into a whole immersive experience for Halloween. It's something that I love, and I want to do more of, so I can get into like how this happened. I have a bunch of pop art inspired fan art in my garage that I've made. And when the pandemic started, and everyone was kind of only comfortable with going on walks, that was the only thing we knew was safe was go on a walk, I started putting just a random assortment of characters in front of our house, just you know, I have a Homer Simpson backing into the bushes. It's this reference to that GIF that we all know and love. And I, I know that families come by to check in on Homer or I have a giant Big Bird that I put out sometimes. So I would leave these outside, and unfortunately, I did wake up one day and they were all gone. All of them were stolen, which was obviously a bummer. I didn't know how to process my feelings about that. It led me to kind of document the experience for a social media video. And for the first time ever, I recorded my voice and narrated the story, which I didn't think was a big deal, something that certainly wasn't in my comfort zone. I did it and people really connected to hearing my voice tell the story, and the finale of this story was like, What am I going to do to get back at them? And it was nothing. I'm just gonna keep making art, like this art still exists somewhere. Someone just has it now. And that's, well, how is that any different from me giving art away? I don't know. I mean, it is different. But I could not get upset about that. So that led me to kind of reflect and think about all these families I keep seeing outside and young kids who aren't in school right now. Or, or if they are in school, they're over Zoom. What can I do to kind of enrich a day and kind of give some comfort and something that people can count on. So I created something I called the A to Zoo, which was 26 life-size animals that I put in front of my house, A through Z. Every day, I would add a new animal and create a 60 second kind of process video that would have me talk about the animal and show video clips of the animal. And before I knew it, people caught on and I would see them walk by every day to check in on the quokka or the rhinoceros or the kangaroo and I'm glad I caught on about two weeks in. I figured out that this is something that I'll never forget, the experience I was having of just seeing these families like leave their house to come and see some goofy cartoons that I made is a dream I never knew I had and it's something I'm going to continue doing in some form, so I will cherish those memories forever.

JON RICHARDSON

Yeah. Can you tell me a little bit about some of the art and artists that maybe inspired you?

MIKE BENNETT

Oh, yeah, totally. I mean, Bill Watterson right off the bat. I mentioned Calvin and Hobbes once already, but that was the author and illustrator of the series, Calvin and Hobbes. I used to get in trouble, because I would stay up so late reading Calvin and Hobbes, you know, with a book light in my bed. Mercer Mayer, the creator of the Little Critter series, made a book called Professor Wormbog In Search For The Zipperumpazoo, which is a book that I like, I don't know how it still exists. I read it so many times as a kid. But I find that children's illustrators, Eric Carle, even like Shel Silverstein, those things that I grew up with, never left me, as I'm sure never like people really have fond memories of those days. So if they cross that with like, kind of grotesque, 90s Nickelodeon Animation, I think that's where my art came from.

JON RICHARDSON

Sure.

MIKE BENNETT

The bright colors, the thick, dark lines, the eyes going two different directions, the tongues hanging out, it's it's all there and I definitely recognize that it came from 90s cartoons.

JON RICHARDSON

So, as you're talking to me about the different series that you've worked on, the inspiration that you have, the, I guess messiness that you've allowed yourself to create in your garage, I'm looking at you over a video conferencing software, we are not in person, unfortunately. And you're wearing a coverall, you have patches with some of your, you know, I see the Crypto Zoo and the A to Zoo. And for anybody who follows you on social media will recognize this, and there's paint splatter all over it. And it just makes me think of how you, the artist, have also become part of the art experience, you have almost kind of become one of your creations. And I think that that's a really cool aspect of what you're doing. And I don't know how intentional all of that is. But you're certainly part of the experience.

MIKE BENNETT

It is not the intention. But when I realized that, you know, I was tricking Portland to coming into my outdoor art show by displaying my art outside, I was like, Oh, I mean, what do I love about art shows? I love- I do love meeting the artist that I'm visiting. It's really great. So I have this street-facing garage door that I just keep open all the time. And because of the content I'm creating and always have, it attracts a lot of younger followers and appreciators. So I want to be a good example of a person, frankly. And I don't know, I think there's also something really fun about kind of having a uniform, you know. I feel like I've had a couple different like, you know, Mach 1 Mach 2 Iron Man suits. I previously, when I was doing the A to Zoo wore a pair of white overalls that were covered in paint with a striped shirt and a blue hat and the same shoes every day. And at the Crypto Zoo, which happened around Halloween, I get a little emotional just thinking about it. A little kiddo who couldn't have been older than five showed up dressed as me. And it was, I teared up and I said I had to go inside really quickly to grab some water. And I just had to like kind of have a moment to well up and just like realize this impact. That certainly was not the intention. But I recognize now there's a responsibility to be, you know, a respectful and kind, and polite, and fun person.

JON RICHARDSON

Yeah, and as a lot of people know, Portland is a city that does have a lot of public figures who have become known just because of the interesting things that they do, such as the Unipiper, or even mascots, like the Portland Pickles pickle. And I feel like you're entering this world through your art, and I just want to know what that's like.

MIKE BENNETT

Yeah, I am. I've befriended the Unipiper. And we talk a lot and we collaborate on things. And I moved to Portland

five years ago, and was a fan of this city before I ever lived here. And just the fact that I can say I'm friends with the Unipiper out loud is really cool to me, like it makes me really happy. And like, I want Portland to remain weird. I love that you can come to Portland and see a whole zoo of cryptids in front of someone's house and come across it by accident, I want to keep adding these layers to this city. I have a lot of ideas to keep bringing joy to the city in unexpected ways that I have to execute when it gets a little nicer out. I want to enter that world. I don't know, I want to be the weird cut-out guy that's I'm okay with it. You know, and if I've ever become not okay with it, I can hide behind my art and just you know- I'm still out there even though I'm not out there. Actually, I do have a cut-out of myself that I would put in front of my house when I couldn't be at the zoo.

JON RICHARDSON

So, in addition to the artwork that you display publicly in front of your home, you also as we talked about a little bit, create little scavenger hunt games with your art for folks to find and keep for themselves. And you had mentioned that, you know, that's not necessarily a new thing. I'd like to know how that kind of came about for you. And if you could also just describe a little bit about her some of the projects that you do with that.

MIKE BENNETT

Yeah, I've always had a love for scavenger hunts and I realized that you don't get to participate in those very often. You know, it's kind of a thing you do maybe once or twice with like an organized group or like as an icebreaker activity at college, but I try to make these little games available to people who choose to follow me on social media. So, one of the biggest ones and I think the easiest to explain is what I called Pokemon Goveber. For the last two years, in November every single day, I make a as close to life sized Pokemon cut-out as I can and I choose businesses that I love around the city and politely ask them to please host a Pokemon. And I will release clues throughout the day for like the quadrant of Portland that the Pokemon is located in. And then at 6pm, every day, you get to go and claim it. I'm just coming off of Pokemon Goveber YEAR two, and it was just a dang delight. All the businesses had had sales on the evenings that these things happen directly from the Pokemon. Everyone was kind and polite, and there was no pushing. It was great.

JON RICHARDSON

So Mike, I'm sure a lot of people right now are thinking the same thing. How do you support yourself when you spend your days and nights creating art that you are giving away or just kind of placing outside for people to see for free.

MIKE BENNETT

So this, in a way is refreshing for me trying to go to sleep at night I like it's easy for me to look at what I'm doing, and know that I'm doing it because I love doing it. That said, being a business person is hard. And I am not a good business person. What I've done to raise money for myself is I make posters of these big displays and make them available. I have a really close friend and Rob Campbell who prints t-shirts in his garage in Milwaukie, Oregon. And he and I have collaborated on some t-shirts. And people are very quick to jump at these opportunities to grab the limited runs of these things. And certainly they don't, they don't pay all the bills. But I do think what I'm putting out there is I'm kind of building this resume of what I am capable of doing. And I have been hired a couple times. And I have a few big projects on the horizon in 2021 that make all that seem worth it. I mean, there were certain- I have a wonderful and caring and amazing partner who supported me for the first year of this experience and was very patient with me and believed in me. So, you know, it took a year of kind of like, hope I can pay the phone bill. But it's balancing out. And if I can just keep paying those bills, I'm still really happy. I think what's also great, coming from like a kind of, you know, I'm 32, I'm still in the world of wanting to sit down and play a video game. This has like replaced that for me, I would rather come down here and create a silly painting, than spend four or five hours in a video game. And this is free. For the most part. All the paint I use is recycled house paint, all the wood that I use is from the rebuilding center. So it costs like nothing because it's stuff that potentially could have ended up at the dump. So that feels really good. I don't know how that happened. I'm very thankful that I feel that way.

JON RICHARDSON

And you mentioned your partner. And I do want to acknowledge that the two of you did have a COVID wedding.

MIKE BENNETT

We did. Yeah.

JON RICHARDSON

So congratulations on that.

MIKE BENNETT

Thank you.

JON RICHARDSON

And, yeah, you did say that she's very supportive. But I'd love to know how she feels about the public awareness of even your home and, you know, the distractions that may come especially since I don't know what her working from home situation might be, but it could be a little distracting if people are swarming your house trying see the new cryptid.

MIKE BENNETT

This project began when- the cutouts began a couple years ago. Michelle, my now wife, I get to say it. I'm not used to it. She- we were a perfect Portland couple because I was the cut-out guy and she's a synchronized swimming coach,

JON RICHARDSON

Bury the lead!

MIKE BENNETT

which just sounds like the goofy couples on House Hunters, you know, now she's a realtor and working from home a lot. And here's the thing that I'll be completely honest about. I'm making 26 life-size animals, the cryptids were life-size monsters. We can't use our front door when these things are happening, so we're very thankful for a backdoor. She's very patient. I think with the A to Zoo, my first time doing this, there were a lot of things that I fixed in future projects that I was like, Okay, this doesn't work. You know, we, if we're going to leave the house, we need to do it sneakily, or just like dart away, because there were a lot of 45-minute conversations we didn't intend on having. So, it's a lot. I mean, it's really a lot and it's exhausting to me. And I can only imagine that it's twice as exhausting for her to have our house like this, but I don't share my address on purpose. And people really have respected that. As far as I know. I mean, who shows up? It feels like an appropriate amount of people. It doesn't make us uncomfortable. And occasionally we'll get a little surprise on our front porch from someone who just wants to say thank you, and that's amazing. So yeah.

JON RICHARDSON

That's really nice. So Mike, what was your life like before moving to Portland?

MIKE BENNETT

Yeah, so I went to college in a small town in Pennsylvania- Shippensburg University, and I went in with the intention of becoming an art teacher. Art education's really important to me. I think that's shows with projects that I've been doing. Moving to Portland, I actually ended up being a preschool teacher for a good chunk of time. And I left that job because it was really hard to stay afloat financially. But what I've been doing at my house and with these immersive experiences has surprisingly allowed me to reconnect with a lot of those young kids who I taught a couple years ago, which has been one of the absolute best things that I have- that has come from my recent projects.

JON RICHARDSON

Now, you can feel free to say, "I'm not allowed to talk about this right now." But what are you currently working on? Or what's coming up?

MIKE BENNETT

Yeah. Okay, so um, I'm just rolling out the end of something that I'm calling the Expedition Extinction, which is a little sadder than what I've done, I should just run through what I've done, as far as this outdoor science museum educational thing that I've taken the dive into. So the A to Zoo, which was 26 alphabetical animals that I just wanted to make. That led directly to the Itsy Bitsy Bug Museum, which was a smaller Zoo with 10 bugs that I put under a giant magnifying glass in front of my house, so you can kind of look into it and see them. That lead into something called Albertasaurus, where I put 15 life-size, as close to life size as possible, dinosaurs on Alberta Street in Portland, which was like, the whole time I was just like, I get to do this? What?!

JON RICHARDSON

And this was something that you were granted permission to do?

MIKE BENNETT

Yeah, I just reached out to the Alberta Street board and said, Hey, this is a thing I want to do, will you help me communicate this weird thing to some businesses? And turns out like they were supportive, but I didn't even have to, I think the the word of what I had been up to, didn't have to travel far to Alberta Street. That's a hint for anyone who wants to find my work. It was great. It was so cool. So, those existed and gave businesses, just a little bit of a pop for people to come visit the T-Rex attached to Collage, which is still there. And as far as I know is gonna remain there. So that led into the Crypto Zoo, which we talked about. And now I'm doing the Expedition Extinction, which is an exploration of 10 extinct animals. It's a little sad, not as, you know, fun and uplifting as other videos, but I think it's important. And then that leads to something no one knows about. So it's an exclusive. I have planned something that I'm calling Cold Creatures, which is not my most creative name. It's 12, like wintery, snowy climate animals leading up to Christmas. So it'll be 12 days of those. I have noticed that with the way social media moves, that the appreciation on Tik Tok and other social media platforms for this, it's like, maybe what I'm doing is getting a little stale. And for me also, creating these videos every day, I'm like, I gotta mix it up. Collaborating with all those amazing people on the Crypto Zoo was so fun. So, as of a few days ago, I decided that it's now called Creatures: the Musical. So every day, there's a song about a new animal leading up to the 12th, which will be a very recognizable holiday animal that we all know. So that's a challenge, making 12 60 second music videos every day.

JON RICHARDSON

And who's providing the music for these?

MIKE BENNETT

12 different musicians who I reached out to and everyone was like, super into it. And that is great. It's so cool. And it's nice, because we're able to- I'm able to like promote them. And I'm asking them all to like kind of record themselves performing. So I can share everything with them. I'm sorry, everything visually with people so they can kind of get connected with the artists, too, and hopefully share some of that social media love and spread the knowledge of these great, great musicians.

MIKE BENNETT

Well, that's great. So Mike, when the A to Zoo series closes, what do you intend to do next?

MIKE BENNETT

So I have a few educational experiences that I have loaded and ready to go. And I think when those finished up, I'm probably I probably am going to call it a close, at least temporarily on the A to Zoo series. But I'm really, I really like to keep a neat and tidy Instagram feed, and any social media feeds. So I have all these ideas that I think about in the

middle of these big projects. I'm like, Oh, I cannot wait to do this and put it out there. So, I think I want to really just take on that public joy creator name and just really surprise people and create things that maybe don't exist only in a 2-D giant cutout painting form. I want to- I want to create immersive spaces and want to, I have an idea to make a vending machine that dispenses wooden smiley faces and just leave it in a park somewhere with a lever that you pull just to get a smile, like that's something that I really want to create. I'll give that idea out.

JON RICHARDSON

Well, there's that giant lot that's on southeast seventh of all those old vending machines. I'm sure you can find something in there.

MIKE BENNETT

Maybe they'll donate one, yeah.

JON RICHARDSON

Well hey, if you're listening...

MIKE BENNETT

But there's so many- so many ideas that I have written down that I cannot wait to do and I just really feel like Portland, as a city, has been so wonderful in supporting me as an artist. And that goes for anyone in the Keep Portland Weird bubble or the artist bubble or the entertainer/musician bubble- the city really does a great job of supporting each other, and I'm excited for that to continue.

JON RICHARDSON

So for anybody who isn't able to see the links in the episode description, or is unable to visit portlandartmuseum.org/ podcast, Mike, Could you just tell people what your social media handles are?

MIKE BENNETT

Sure, yeah, um, I would say my best curated space to check out his my Instagram, which is @MikeBennettArt, two Ns two Ts, you can check that out. If you don't want to hunt, you can look in my highlights and you can see all of these animals that I've been talking about. TikTok is where I post a lot of my exclusively video content, so you can check that out. Also, AtoZooPDX.com is a great place, if you don't have social media, to see all of these wonderful educational videos and animals and urban legends that I've covered. So those three are probably the best places to check out.

JON RICHARDSON

And I'll also add that there have been times where I've noticed that you have gone live on certain platforms, having a little conversation with your audience as you are working on a different project. So I encourage everybody to keep an eye out for those.

MIKE BENNETT

I appreciate that.

JON RICHARDSON

Mike, thank you so much for having this conversation with me. I really do appreciate it.

MIKE BENNETT

And thank you, I appreciate this a lot.

JON RICHARDSON

Thank you for listening to Art Unbound, it means the world to us that you've chosen to listen to our podcast. If you haven't already, don't forget to subscribe on your favorite podcast app. If you're an Apple Podcasts user, we'd love it if

you could rate the show and leave a review. As we near the end of 2020, we at the Museum and Film Center want to wish you all the best of health and happiness as the new year approaches. If you wouldd like to support the Museum, please visit portlandartmuseum.org/donate or consider becoming a member by visiting portlandartmuseum.org/membership. I'd like to thank Mike Bennett for chatting with me today, Mark Orton for providing our music, and as always, you, the listener.