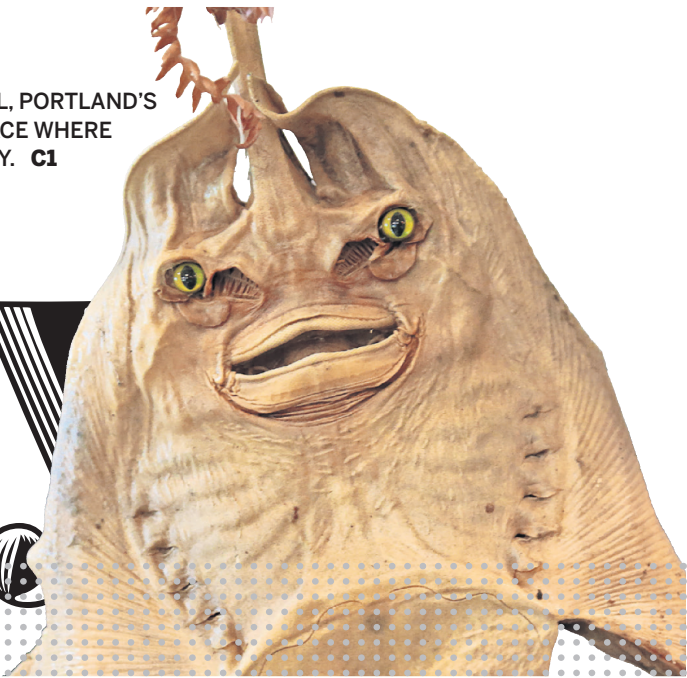


WEIRD WONDERS

A SHOWCASE OF THE PLAYFUL AND SURREAL, PORTLAND'S ZYMOGLYPHIC MUSEUM IS THE KIND OF PLACE WHERE YOU CAN'T LOOK, BUT YOU CAN'T LOOK AWAY. C1

Sunday

The Sunday Oregonian



PORTLAND PROTESTS

24 hours at ICE: Is this what 'lawless mayhem' looks like?



A man in a chicken suit sits in front the U.S. Immigration and Customs Enforcement building gate and driveway in South Portland, just off the federal property line, on Thursday night. Jonathan Bach, staff

President Donald Trump said conditions continue to deteriorate. Here's what the newsroom saw.

Staff reports

Sunrise was still an hour away as three TV news crews dotted the sidewalk across from the U.S. Immigration and Customs Enforcement building near downtown Portland. The streets were empty, the protesters nearly all gone. It was 6 a.m. Thursday, the day after President Donald Trump had launched his latest missive at Portland. Despite the morning calm, tensions would rise. "As I determined on September 27th, when I activated and called into service the National Guard in Oregon, conditions continue to deteriorate into lawless mayhem," Trump warned Wednesday on the Truth Social platform. "We're only going in because, as American Patriots, WE HAVE NO CHOICE," Trump continued in a second message, labeling Portland a "NEVER-ENDING DISASTER." The Rose City is a Rorschach test of 2025 politics.



The scene around the ICE building in South Portland was quiet Thursday morning. Vehicles came and went without incident, and media crews outnumbered protesters. Fedor Zarkhin staff

Trump and the right-wing media see an ongoing hellscape in need of intervention, with the U.S. Department of Justice asserting in court that "vicious and cruel radicals" have "laid siege" to the ICE building and its officers. Oregon's governor, Portland's mayor and many residents see a city that can handle the situation on its own. A city that is not in need of military troops and that looks nothing like it did in 2020, when

months-long protests upended not only downtown but also Portland's reputation. What do you really see if you spend time on South Bancroft Street, documenting what happens outside Portland's ICE facility? How does a full day of protests look now, before federalized troops arrive in the days or weeks ahead to protect the building? The Oregonian/OregonLive assigned teams of reporters and photographers to monitor the scene for the 24 hours that ended at 6 a.m. Friday. What we documented represents a snapshot in time, one episode in the span of daily protests that picked up steam almost four months ago. What we saw might surprise you.

6 A.M. A single protester dressed in black and wearing a face covering appeared to make small talk with the TV camera crews as the day began. The protester, who declined to be named, said they were in their 20s and had been at the scene since around 10 p.m. "I wanted to be a part of the movement against ICE," they said. Behind the protester, an approximately 7-foot-high white tarp hung on a chain link fence with the words "Abolish ICE" written in gigantic duct tape letters. Part of the letter H was torn and the letter C was missing. **SEE PORTLAND PROTESTS, A10**

FEDERAL COURT RULING

National Guard temporarily blocked from deploying

"President's determination was simply untethered to the facts," U.S. District Judge Karin Immergut wrote.

Maxine Bernstein The Oregonian/OregonLive

A judge on Saturday ordered the Trump administration to halt its mobilization of 200 Oregon National Guard troops to protect the ICE building in Portland and its officers amid nightly protests. U.S. Department of Justice lawyers have vowed to immediately appeal the ruling and ask the 9th U.S. Circuit Court of Appeals to put a hold on the judge's order. In a 31-page opinion, U.S. District Judge Karin J. Immergut rejected the federal government's assertion that Portland faces a "danger of rebellion" and said she wasn't persuaded by the U.S. Justice Department's argument that "regular forces" are unable to execute federal law. Lawyers for the U.S. government also failed to show that federal officers need backup from the National Guard to protect the U.S. Immigration and Customs Enforcement building or themselves, Immergut found.

The state and the city of Portland, the judge wrote, provided substantial evidence that the protests at the ICE field office in South Portland "were not significantly violent or disruptive in the days — or even weeks — leading up to the President's directive" issued last weekend. She also found that the sniper shooting a week earlier at an immigration building in Dallas didn't provide grounds for the Portland mobilization. **SEE FEDERAL COURT RULING, A12**

MORE INSIDE

- The state's rapid-fire response to President Donald Trump's deployment call was nearly a year in the making. Here's how it came together. **A9**
- Portland protests in 2025 vs 2020: Trump has conflated the two, but facts show there's no comparison. **A6**
- Federal agents use tear gas, make arrests as Portland ICE protest swells into the hundreds. **A8**
- President Donald Trump authorized deploying 300 troops to protect federal officers and assets in Chicago. **A8**

SPORTS

Beavers stay winless

Oregon State falls to 0-6 for the first time since 1991 after losing another heartbreaker, this time a 27-23 loss to Appalachian State. **B1**



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LIFE

WEIRD PORTLAND

This bizarre museum features a ‘mermaid’ to haunt your dreams



The Zymoglyphic Mermaid is one of Jim Stewart’s best known works, housed at his Zymoglyphic Museum. Photos by Jamie Hale, staff

The city’s oddest attraction, the Zymoglyphic Museum is entering its second decade.

Jamie Hale The Oregonian/OregonLive

There’s just something about the Zymoglyphic Mermaid. It’s alien, it’s alive. It’s uncanny, but somehow familiar. You can’t look at it, but you can’t look away. And it is certainly, without a doubt, weird.

The simple artwork — a dried skate fish with two taxidermy eyes affixed by its underside mouth, hanging from a fishing wire — is the most recognizable piece (perhaps even the centerpiece) of the Zymoglyphic Museum, a Portland attraction that has been drawing curious visitors, primarily tourists, for the last decade.

It can be difficult to grasp what the Zymoglyphic Museum is, let alone explain it. That’s because it’s not exactly a “museum” and because “zymoglyphic” is not a real word. How do you describe what’s going on here?

“Well, I don’t,” said Jim Stewart, the creator and curator of the museum, a quiet man in his 70s with a gray beard and glasses who sits at a table by the door to greet anyone who wanders in during the two days a month that it’s open. Those people, most of whom tell him they heard about the Zymoglyphic



The “Rust Age” sculptures are among Jim Stewart’s earliest works.

Museum from “somewhere on the internet,” are ushered deeper into the two-story garage where Stewart urges them to “draw their own conclusions” about the place.

It’s fair to say that not everyone gets it. “I’ve never gotten any real complaints. I’m sure people just walk in off the street and look up and they come in and they just leave, that happens,” Stewart said. “The best ones are people who say ‘this is really inspiring.’”

Those latter visitors might enjoy the playful, surrealist wonder in Stewart’s work. They may marvel at pieces like the “Baby Bat Ballet” (a quartet of taxidermied baby bats, arranged acrobatically), the “Rust Age”

IF YOU GO

ZYMOGLYPHIC MUSEUM

Details: Open 11 a.m. to 3 p.m., the second and fourth Sundays of every month; 6225 S.E. Alder St., Portland
Admission: Free
Online: zymoglyphic.org

sculptures (various figurines made out of wood, bone, feather, metal and other objects), the wall of aquarium dioramas (found objects arranged with shells, dried sea creatures and various plant matter), or “The Cybernetic Aquarium” (a digital display of different types of tiny animated creatures that float around the screen).

Stewart’s work is most broadly defined as “natural object assemblage,” or put another way, “taking actual things and making them into something that’s kind of fantastical except it’s not, it’s actually real things,” he said. He works in what he calls “the zymoglyphic way,” he explained, “which is just spontaneous taking stuff, put it together, see what it suggests.”

SEE WEIRD PORTLAND, C5

MUSIC Q&A

Sarah McLachlan says music ‘has healed me over and over’

The singer talks Lilith Fair, her first new album in 11 years and, yes, that ASPCA commercial.

Maria Sherman Associated Press

Sarah McLachlan’s first album in over a decade was supposed to be her last.

At least, it felt that way to her for a short while. The new release, titled “Better Broken,” has been many years in the making. “It had been so long since I’d made a record,” she told The Associated Press. “I kind of thought, maybe this is my last one.” But working with a new team of collaborators reignited her enthusiasm for music discovery in the studio. These 11 tracks are the result — but they’re not a swan song.

“Some of these songs are 14 years old. Some of them were written last year,” she said. “I was a dance mom for a bunch of years, and I was also the principal fundraiser for my music schools ... Music took a backseat. So that’s why it took 11 years.”

Now, music has clutched the steering wheel. In November, she’ll tour “Better Broken” across nine U.S. cities, beginning in Washington on Nov. 16 at The Anthem and ending Nov. 29 at Los Angeles’ The Orpheum Theatre. She’ll hit Philadelphia, New York, Boston, Chicago, Minneapolis and San Francisco as well. On Nov. 16, she plays Seattle for a show at the Paramount Theatre. Tickets are now on sale

“Music is very healing, and it has healed me over and over and over again,” she said. With the “Better Broken” album and tour, she hopes her music can heal listeners, too, “in some small way. I hope it can lift them and connect them to their emotional worlds.”

In an interview with the AP, McLachlan discussed her new album, a new Lilith Fair documentary and yes, that ASPCA commercial. This interview has been edited for brevity and clarity.

SEE MUSIC, C5



SARAH MCLACHLAN

Watch: The documentary “Lilith Fair: Building a Mystery – The Untold Story” is now streaming on Hulu and Disney+. **Go:** Find information about the tour, including a Nov. 16 show in Seattle, at sarahmclachlan.com.

DINING

Indulge in a slice of ‘Rothko cake’ at Portland Art Museum’s new cafe

The bistro-style Coquelico is a collaboration with gourmet market Providore Fine Foods.

Veronica Nocera The Oregonian/OregonLive

Portland Art Museum’s soon-to-debut campus expansion honors once-local artist Mark Rothko in more than one way. Of course, there’s the project’s centerpiece: the 22,000-square-foot Rothko Pavilion that will offer museumgoers a glass passageway between buildings.

But for those who prefer to eat their art —

IF YOU GO

COQUELICO

Where: Portland Art Museum, 1219 S.W. Park Ave., Portland
Hours: 9 a.m.-6 p.m. Wednesday-Sunday (hours will expand once the Rothko Pavilion officially opens on Nov. 20)
Website: portlandartmuseum.org/coquelico-cafe/

perhaps, even, through a sugar-filled slice of Rothko-inspired cake — the museum has visitors covered in that arena, too.

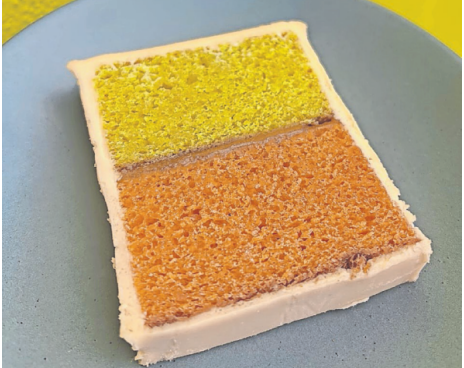
Ahead of its full reopening in November — which will unveil 95,000 square feet of new or upgraded space and nearly 300 nev-

er-before-seen pieces of art — Portland Art Museum has been slowly rolling out some of its revamped areas. The remodeled gift shop opened early last month, and its new cafe held its soft opening on Sept. 20.

Coquelico, the bistro-style museum cafe, comes as a partnership with Providore Fine Foods, the gourmet food market along Northeast Sandy Boulevard. Its menu pulls from a variety of European and Pacific Northwestern influences — but, most of all, from the art itself.

“We always like to have fun,” said Kaie Wellman, who opened Providore with her husband in 2016. “The inspiration is constant, and we’ll be surrounded all the time by this fantastic art.”

SEE DINING, C5



One of Coquelico’s monthly dessert offerings will be a cake inspired by artist Mark Rothko’s color field paintings. Courtesy of Kaie Wellman

HERE

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LIFE

WEIRD PORTLAND

This bizarre museum features a ‘mermaid’ to haunt your dreams



Surrealist artist Jim Stewart is the creator of the Zymoglyphic Museum, a surrealist art gallery and tourist attraction. *Jamie Hale, staff*

Continues from C1

The word “zymoglyphic,” while not a real word, nevertheless has a definition (of course it does) that is printed and attached to the wall of the museum in a kind effort to explain what, exactly, is going on here. The definition is “1. of, or pertaining to, images of fermentation, specifically the solid residue of creative fermentation on natural objects. 2. The collection and arrangement of objects, primarily either natural or weathered by natural forces, for poetic effect.”

If you carry that definition with you through the museum, there are pieces where it makes perfect sense (the framed kombucha SCOBYs are clear examples of fermentation) but there are also pieces that invite more serious artistic pondering.

Take the Zymoglyphic Mermaid, for example. It’s a successful piece of art in that it really worms its way into your mind and sits there, whether invited or not, forcing you to live in its unsettling magical world. It is part of an “arrangement of objects,” primarily natural, but what is the “poetic effect”? Is it meant to make you squirm? Wonder? Look on in horrible delight?

Stewart, standing before his creation said only that “things being next to each other just sort of suggest something” — a real shrug of an explanation. It speaks to his process as a surrealist, in which he seeks ways to channel the subconscious rather than create with conscious intention. There’s a detachment to that process: Once the art is out of his body, Stewart is as intrigued by it as anyone else.

“Sometimes I’m just amazed. That’s brilliant, I can’t believe I thought of that,” he said.

And while there are people who can’t and won’t get it, Stewart said there were plenty who did. Those people, the ones who are inspired by his work, are often artists themselves. Some wind up enrolling in the Zymoglyphic Museum’s residency program, which supports five or six artists per year. Work from those residencies are scattered throughout the lower flower of the building, offering another lens into the zymoglyphic way.

On one side of the room, in a large, transparent bubble is an object made of stretched, neon-colored plastic that looks either like an alien anemone or a very large, complex Koosh ball. It’s part of a 2021 work called “Zmov Vanc: Museum as Muse as Museum Muse” by former resident artist Lyndsay Hogland, who fed the prompt “zymoglyphic museum as muse” into the Midjourney AI tool, then physically recreated the bizarre, uncanny images it spat out.

A few feet away is a chaotic diorama called “A Fairy Forest” that’s made up of twigs, toys, taxidermy eyes and all manner of found objects. It was created by another resident artist, Alex G., who was in fifth grade at the time of her residency. Alex, who first visited the museum at age 7, was so inspired by the place that she created “The Positively Unknown: A Kid’s Guide to the Zymoglyphic Museum” which is still sold for \$1 by the door.

Stewart said he took delight in working with a new generation of artists, even if he’s not always sure how best to mentor them.

“Anybody can just take a bunch of stuff and throw it together and have an assemblage,” he said. “It’s really hard to say what’s successful and what’s not, and I’m not very good about judging other peoples’ work.”

In some ways the Zymoglyphic Museum feels like a remnant of the “Keep Portland Weird” past, a contemporary of the Freakybuttrue Peculiarium or defunct attractions like the Faux Museum or the 24-Hour Church of Elvis. But while many attractions may have closed up, Stewart has remained — one of the last remnants of “weird” Portland.

As the Zymoglyphic Museum moves into the future, Stewart has been finding new ways to practice his artform. Most recently, he’s been dabbling in AI-generated art, though he said he’s not completely sold on the new technology. While its output is fascinating, he said it creates too many things that all look alike: “It’s like instant cliché.”

As it enters its second decade, the Zymoglyphic Museum plans to stay open (the second and fourth Sunday of every month, from 11 a.m. to 3 p.m.) inviting more curious tourists, artists and those seeking something just a little bizarre. While the museum can feel cluttered, with dioramas and sculptures filling the space, each piece opens a portal to another place — another corner of Jim Stewart’s mind. It can be a lot.

“That’s why I don’t like to explain stuff,” Stewart said.

MUSIC

Sarah McLachlan says music ‘has healed me’

Continues from C1

What’s the process of revisiting older material? Did it feel relevant to who you are — still?

“Better Broken” is the oldest song. And it actually became the title track for the record as well, just because of that sentiment of resiliency, and reclamation of self, and picking up the pieces after things fall apart and rebuilding yourself. You know, figuring out a new way forward, which seemed like a great, sort of recurring theme on the record.

There’s a sense of hope that exists throughout the album.

I’m glad to hear you say that because I don’t have a lot of objectivity about it. I mean, I feel hopeful after hearing it, even though there’s some more heavy and intense subject matter. For me, music has always been this beautiful outlet, this therapy. It’s so cathartic to write and be able to find a place to put it. I feel so much better after it. It’s like medicine. So, I hope there’s some hope in it.

I hear it in songs like “Rise,” and the line about a woman’s right to choose. It makes me wonder: Is this an exercise in humanity, or are you naturally an optimistic person?

I’m very optimistic. That optimism has been challenged a lot lately. But I believe in humanity. I believe in the good in people. And I believe in continuing to seek out the good in people. And I think if you stay open and curious in that manner, I think there’s a lot of positive shifts that can continue to happen.

In addition to a new album and tour, you founded the legendary, all-women ’90s festival Lilith Fair. A new documentary “Lilith Fair: Building a Mystery – The Untold Story” details the tour. Several decades on, how do you view Lilith Fair’s legacy?

We changed attitudes within the music business. We dispelled any myth that you can’t put two women back-to-back on the radio or on stage. Clearly, we got rid of that idea. I think we created an amazing community for us, as women in the music business. I think we helped to create a safe space for fans.

And to show that when you lift each other up instead of tear each other down, you can create something beautiful. I think that’s a really lasting legacy. And I think a really important message, perhaps even more important today.

And now I look at, you know, artists like Brandi Carlile, who are constantly championing women. Or Taylor Swift having women open up for her — Phoebe Bridgers and Boygenius and there are all these bands that, you know, are working together and supporting other women. I love that, and I feel like maybe we had a small hand in that.

What would it take to revive Lilith Fair for the current moment? Could it exist in 2025?

I think it could. I think it’d be very dangerous. I think we’d have a target on our backs. And I think it would need to look different. It would need to be championed by someone who was coming up today. It needs some youthful energy.

In addition to Lilith Fair, for a certain population, you are inextricably connected to the ASPCA for its continued use of your song “Angel” in their commercials. What do you make of that reputation?

I’m grateful I did it. But that’s my song. I retain ownership of that song. But yeah, I’m definitely aware that it brought me to a whole new fan base and changed the face of fundraising.

I wonder if people think of you as saintly.

I try and dispel any weirdness about that stuff. I’m just a normal person with a crazy job who has opportunities like that come across her desk. And, you know, I like feeling purposeful. I like being of service. It makes me feel good to think that I’m using my platform to do something good.

“Angel” is almost 30 years old. Has your relationship to it changed?

I think because of the many associations, not just the ASPCA, but I’ve had so many people over the years tell me really intense stories about that song helping them through the loss of a parent, the loss of a child, contemplating suicide, pulling them back from the edge. And it is really intense periods in people’s lives where my music has been a part of it. And it’s helped them in some small way. So, for me, again, that’s the best validation in the world as an artist.

DINING

Indulge in a slice of ‘Rothko cake’ at Portland Art Museum

Continues from C1

Days start with pastries and breakfast items such as gruyere crepes and seasonal fruit focaccia, then move into classic bistro lunch dishes like savory tarts and Lyonnaise salad. The dessert menu boasts cakes and fruit pavlovas, followed by wine, beer, vermouth and cocktails in the evening. Coffee, using a custom blend from local roaster Spella Caffè, will be served all day.

The museum cafe is open from 9 a.m. to 6 p.m. Wednesday through Sunday, though Wellman said hours would expand once the Rothko Pavilion officially opens on Nov. 20.

Coquelico borrows its name from the French term for poppy flowers, a nod to the red-orange colorways often used in Rothko’s color field paintings. The Latvian-born artist moved to Portland with his family in the early 20th century, later taking classes at the museum’s art school.

Every month, the cafe will offer a “Rothko cake” inspired by a piece from the artist’s signature color field series — starting with the vibrant 1956 painting “Orange and Yellow.”

Wellman got the chance to meet Rothko’s son, Christopher Rothko, at a recent event, she said, leading to a bit of banter between the two guests. After tasting a slice of orange-and-yellow cake, she asked Christopher how he enjoyed his dessert.

He complimented the cake at first, Wellman said, then paused.

“But my father,” Christopher added, lean-



Portland Art Museum’s new cafe, Coquelico, held its soft opening late last month. *Courtesy of Kaie Wellman*

ing in, “really liked pie.”

Wellman laughed while recalling the interaction: “There’s the joy in creation,” she said.

Coquelico resides in the museum’s Main Building, with large windows overlooking Southwest 10th Avenue and glass doors leading out into the new west plaza, anchored by a gilded bronze sculpture by Swiss artist Ugo Rondinone. There are 50 seats inside, Wellman said, along with at least 10 outdoor tables.

The cafe melds counter and table service, she said: Customers order at the counter,

but food is brought out to them. For those seeking an edible souvenir, a grab-and-go area features Providore food items like pasta, Parmesan and panettone during the holidays.

As a fifth-generation Oregonian, Wellman said she is looking forward to being part of a cultural institution in downtown Portland.

The city’s core is undergoing an exciting transition, she said — a renaissance, if you will — fueled by incoming projects like the renovated Portland Art Museum and James Beard Public Market. Portland itself, she said, seems to be evolving.

“I just feel like there’s a lot of energy right now behind creating things,” Wellman said, “and we are, at the end of the day, an incredibly creative city. It’s exciting to be part of it.”

Coquelico is open to all, not just museumgoers. The hope, she said, is that the cafe will be a destination even for those uninterested in an afternoon browsing fine art — though it’s always possible a bite of Rothko cake may change their minds.

And for visitors looking forward to experiencing the reimaged Portland Art Museum, Coquelico offers the perfect spot to linger and let the art work its magic, Wellman said.

“It doesn’t feel right just to walk out the doors of a museum and go back to reality,” she said. “It’s nice to be able to sit in a great cafe and let it all sink in.”