Research Fellowships Awarded for 2015-16

The Center Advisory Board has named six new Research Fellows for 2015-16. Fellows are awarded one term of release from teaching, though they may keep their offices in Autzen House for the full academic year. The Center also provides computers and general office support services.

Applications for 2016-17 Fellowships will be invited in the fall of 2015. The call will be sent out via email and posted on the Center website, where general information about Center programs can be found. http://oregonstate.edu/dept/humanities/

Fellows and their projects:

Crystal Boson
Language, Culture, and Society
Conjured Bodies: The Unmaking of Black Bodies and Hoodoo in Popular Culture

Marisa Chappell
History, Philosophy, and Religion
Poor People Power: ACORN and the Transformation of American Politics

Jon Katz
History, Philosophy, and Religion
Muslim Jews: A History of Conversion

Janet Lee
Language, Culture, and Society
On Killing and Dying: Affective Histories of World War I Airmen.

Keith Scribner
Writing, Literature, and Film
The Keeping Room (a novel)

Stacey Smith
History, Philosophy, and Religion
An Empire for Freedom: Trans-continental Abolitionism and the Black Civil Rights Struggle in the Pacific West

...Continued from page 6...

Michelle Inderbitzin...
Early painters were sharp literary critics

Rip Van Winkle did a great deal more than simply fall asleep in a familiar world and wake up years later in an alien future. He represented an outer limit for writer Washington Irving, a “point past which he could not travel.”

That “point” has to do with cultural borders or boundaries, not geographical. The story of Rip Van Winkle, as described by Peter Betjemann, “is an American tale written and published in England, told by a Dutchman from a German source, and framed by an American Indian legend.”

The tale is one example among many of Irving’s works that take such “borderlands” as their central subject, said Betjemann, a Center Research Fellow and OSU English faculty member. His book-in-progress, Revolutionary Readers: Early American Painters and the Transnational Imagination, approaches the work of Irving and other writers of his era through the way it was understood and painted by certain artists of the day.

The painters not only depicted images from literary texts, said Betjemann, but they recognized aspects of the works that the writers themselves downplayed.

“I am interested in how painters drew out the most radical implications of the novels and the poetry they studied, often zeroing in on scenes of multiethnic, multiracial, and transnational possibility that the text as a whole might be understood, in other ways, to resist or to belie.”

This is a departure from the prevailing assumption that antebellum writers and artists tended to be “kindred spirits” in their expression of an identifiably American sensibility. “In fact, poetry and fiction provided artists with source texts for depicting a cultural and physical geography defined by porous national borders and complexly interwoven racial and ethnic histories.”

In addition to Irving, Betjemann will consider the work of William Cullen Bryant, James Fenimore Cooper, Harriet Beecher Stowe, and writers associated with the “gift-book” periodicals The Token and The Talisman. The painters, exemplified by the Hudson River School, include Thomas Cole, Asher Durand, John Quidor, Robert Duncanson, Charles Deas, Thomas Matteson, Albertus del Orient Browere, and Jean-Baptiste Bayot.

In the case of the homosexual Irving, said Betjemann, it is sexual politics that are often at play. The cosmopolitan bachelors or husbands fleeing their wives that serve as favorite subjects are often depicted in strikingly homoerotic relationships. Betjemann argues that Irving is responding to the threat of miscegenation “by creating fantasies of a utopian homosocial or homoerotic brotherhood in which desire does not lead to offspring.”

An example can be drawn from Irving’s A History of New York, specifically the relationship between Peter Stuyvesant, governor of New Amsterdam, and his trumpeter Van Corlear. The text includes phallic puns that involve Van Corlear’s “instrument” and Stuyvesant’s attraction to it, but Irving delimits the suggestion of sexual vagrancy by characterizing the attraction as “astonishing kindness.”

(Continued on page 9)
What is a human being? What kind of human is valuable? What kinds of lives are worth living?

The usual answers to such questions are deeply embedded in moral theory, which in turn assumes an understanding of who or what counts as a person: to be human is to exhibit specific capacities, for instance, the ability to reason.

For philosopher Stephanie Jenkins, this limited conception of what it means to be human presents a clear problem in that it presupposes an able-bodied subject and devalues the lives of those who are disabled. This is far more than a theoretical problem—the medical classification of certain bodies as “abnormal” can lead to harassment, discrimination, and violence.

“While the difference between ‘able-bodied’ and ‘disabled’ individuals may seem to be a biologically determined fact, the distinction conceals evaluative judgments that delineate the boundaries of normal human life,” said Jenkins. A Center Research Fellow and philosophy faculty member in the School of History, Philosophy, and Religion, Jenkins is completing a book, Disabling Ethics: A Genealogy of Ability, in which she will argue for a new model for understanding human disabilities.

In other words, impairment is a biological fact while disability is a social construct—deafness, for instance, may be a natural impairment, but it only becomes a disability in a society in which speaking, rather than signing, defines language.

Jenkins argues that the social model fails to escape the negativity of the medical model in that it naturalizes impairment as “embodied dysfunction or deficiency.” She advocates for a third approach: the impairment model.

“From this perspective, the biological can no longer be regarded as natural or neutral,” she said. “It is thoroughly and unavoidably politically and historically situated.” According to the impairment model, such dichotomies as normal/abnormal, able-bodied/disabled, and diseased/healthy must be viewed as constructed and malleable rather than fixed.

...classification of certain bodies as ‘abnormal’ can lead to harassment, discrimination, and violence...

In response to this dominant, negative stereotype of the disabled as crippled or deformed, said Jenkins, disability scholars have moved from a medical to a social model that calls for clear distinction between impairment and disability.

“Impairment is a biological ‘aberration’ or ‘error,’ Disability, however, is a social disadvantage that is imposed on top of impairment and results from the cultural stigmatization of impairment.”

Drawing on feminist ethics, disability studies, and continental philosophy, Jenkins argues for an understanding of the human as defined in terms of performance criteria, or capacities that are considered essential to a meaningful existence.

The stakes, she said, are high and radiate far beyond academic discussion. “In the area of disability ethics, these theoretical debates have vital consequences that can determine who lives and who dies.”
Transportation problems need new ‘language’

The coming century will bring a host of serious problems, including many that have emerged from our dependence on fossil fuels and automobiles powered by internal combustion engines.

“But how do we envision and build the transportation of tomorrow when we’re dependent upon conceptions of automobile mobility that are over a century old?” asks Ehren Pflugfelder.

The answer, he suggests, lies partly in the hands of professional communicators. “These are rhetorical problems—large difficulties where the design and employment of potential solutions need to be made persuasive for all of the people and things involved.”

Pflugfelder is a Center Research Fellow and rhetoric faculty member in the School of Writing, Literature, and Film. His book, to be published by Ashgate Press, is Communicating Mobility and Technology: Advancing a Kinaesthetic Rhetoric.

Borrowing a term from a colleague, Pflugfelder refers to the challenges in addressing the future of transportation as “wicked problems” in that they cannot be solved by a new invention. Rather, they involve an array of technologies, material constraints, institutions, people, organizations, perspectives, ideologies, and habits—in short, the problems are wickedly complex, unstable, and variable.

“My research addresses the role of rhetoric and technical communication in relation to the wicked problem of automotive transportation, its design and use, structure and lived experience, materials and habits,” he said. Transportation is persuasive, that is, human actions in regard to transportation technologies “comprise a larger argument that a given transportation network makes every day. If these arguments are to be sustained, they require the compatibility, coordination, and compliance of many other interactions.”

For example, a politician’s lobbying for new bridge construction is part of the same “argument” made by gas prices, speed limits, and road networks as we consider whether we can—or should—make a journey by car. Similarly, the decision by engineers to place speed bumps in a school zone is an argument about the increased caution drivers should take.

“We perform our role in this network of persuasive forces when we drive over these bumps more carefully,” said Pflugfelder. “The communication between the road surface, a car’s tires, steering column, steering wheel, and driver’s hands provides an argument as to how fast the vehicle should go.”

Such multifaceted networks of persuasion are sustained only if the people and technologies invested in them continue habits that maintain the argument. When some element shifts—for instance, gas prices skyrocket—other facets change in response. Ride sharing, biking, and public transportation go up and driving goes down as we “find ways to alter our habits based on the lack of compelling argument for automotive transportation.”

Historically, rhetoric scholars have not directly addressed issues related to physical movement and mobility. Pflugfelder aims to shift the discussion by bringing a “mobilities paradigm” for scholarship to rhetoric and technical communication.

“A mobilities paradigm does not assume that people are static by default, but instead incorporates their movements, mobilities, and communications-at-a-distance into an understanding of how we live our everyday lives.”

These challenges . . . will likely ask us to be better problem-solvers than ever before.

Pflugfelder uses the term “kinaesthetic rhetoric” for what he describes as a rhetorically grounded approach to theorizing about mobility technologies. The approach draws on three classical Greek concepts, kinesis, hyle, and logistikos.

“Individually, these concepts mean little, but when we consider the ways in which the design of future transportation technologies include assumptions about personal logistics, or how the movement (Continued on page 9)
Investigating the passions of persuasion


These are but a few examples of terms we regularly encounter in everyday vernacular that are distilled from the rhetoric of social movements. The persuasive power of these terms significantly influences how we talk about and act on important issues of the day, from pollution to food and politics, argues Tim Jensen.

The key to understanding and explaining how such terms work, he says, is in how they engage us emotionally and affectively—how they invite us to feel certain ways about certain things, and to express those feelings in socially-sanctioned ways.

A Research Fellow, rhetoric faculty member, and Director of Writing in OSU’s School of Writing, Literature, and Film, Jensen is devoting his fellowship to working on his book manuscript, Our Common Sensorium: Rhetoric, Pathé, and Movements of the Social. The book “investigates how pathé—the passions of persuasion—operate at a collective, social level, and how cultural norms of emotion are not wholly natural, but rather crafted rhetorically over time.”

In other words, Jensen explores how social movement rhetoric actually moves us, both individually and collectively, whether it is generated within the local food, Occupy, animal rights or other movements.

Although affect and emotion play an essential role in all social movements, Jensen says that current methodologies and theoretical approaches fail to account for how publics are moved to action or new beliefs.

“My work addresses a gap within rhetorical theory and social movement studies, connecting rhetoric’s long-held association between emotion and movement—as ‘stirrings of the soul’—with the movement in ‘social movement.’”

Social movements are generally characterized as collectivities of people using rhetoric, but Jensen takes a different stance. “Social movements do not use rhetoric—they are rhetoric; social movements are clusters of arguments, images, identifications, enactments, slogans, and events that attempt to shift dominant social structures.”

The book introduces the concept of the “common sensorium,” what Jensen defines as “an affective and emotional analogue to common sense.” Consider, for example, how the “sense” in common sense suggests rationality and logic, as in “that makes sense.” What Jensen asks us to think about are the other kinds of “sense” we hold in common. Just as the logic that makes up common sense is shaped heavily by culture and history, the way we experience and express emotions is also shaped by cultural forces.

Jensen’s common sensorium is best described as “a climate of emotional norms. We know that the weather we encounter on any particular day is one part of something much larger—the climate. Similarly, there’s an affective atmosphere we inhabit everyday, but there’s also something larger at work. The common sensorium draws attention to the climate of emotion—the cultural composite and prevailing patterns of emotion—which although developed over time and relatively stable, are most certainly subject to change.”

The book explores instances where the common sensorium can help explain how certain rhetorical maneuvers are working, for example, when corporations exploit public feelings of collective guilt over environmental degradation, either in trying to escape accountability or in provoking more consumerism.

Dealing with guilt over the harmful actions caused by a group, even when an individual’s direct contributions may be minimal, is difficult, Jensen argues. Corporations prey on these vulnerabilities by offering redress through consumption, suggesting that guilt can be assuaged by buying plastic bottles composed, in part, of plants or switching to LED light bulbs.

“These small gestures may ease our sense of collective guilt, but they aren’t exactly proportional to the problem at hand.”

By illuminating some of the ways our emotions are constructed culturally and rhetorically, Jensen hopes to help build individual critical awareness of our feelings and their political import.
Prison learning . . . (continued from page 1)

said. “Perhaps surprisingly, the most powerful learning I have participated in and witnessed has not happened on a university campus. Instead, the transformative power of learning has been most vividly illustrated within the walls of a maximum-security prison.”

Inderbitzin has witnessed firsthand the power that education has to transform lives, even “in a place as dreary as a state prison,” where words, poetry, and art often serve as lifelines.

Prison culture has been studied and written about from many different angles, she said. But social sciences have mostly ignored compelling data supporting the transformative power of education and the arts, and, as a consequence, “we have largely missed a vital piece in the quest to understand prisons and prisoners.”

Inderbitzin’s book, Change Comes from Within: Coming of Age in Prison, will draw on nearly seven years of data collected as an inside participant and observer.

“Hidden behind concrete walls and razor wire fences, this is a population that is easily discarded and forgotten about,” she said. “But with nearly one in 100 Americans behind bars, the impact of incarceration can be felt throughout the larger community in both the families of the imprisoned and the families of their victims.”

The majority of juvenile lifers, as well as 95 percent of other prisoners, will be released someday back into the community.

The Oregon State Penitentiary in Salem houses about 2,100 inmates. Most live double-bunked in cells less than 50 square feet in area. Years of good behavior can earn them a single cell, access to phones and showers, and, for some, enrollment in (Continued next page)

‘I would always lose and be destined to fail. . .’

James Anderson, Benjamin Hall, and Doug Sanders were students in a Crime, Justice, and Public Policy course taught by Oregon State University sociology professor Michelle Inderbitzin at Oregon State Penitentiary. The following excerpts are from essays that were published in the winter 2015 issue of the sociology journal context.

BENJAMIN HALL

As hopeless as this sounds, at one point in my life I believed I would always lose and be destined to fail. As a teenager I really did believe I would end up in prison. It is where I was told I would go by my father and many juvenile counselors.

When I took Michelle Inderbitzin’s Inside-Out sociology class in 2008 I did not know really what to expect. Going up the stairs that first night of class I was actually afraid I was perspiring, and I was worried about what these students would think of me. In the weeks that followed, those fears melted away as we had meaningful discussions about crime and punishment and I learned we had more in common than I ever would have thought. Our preconceived notions were being broken down, and change and learning were taking place. When I entered that class I doubted my abilities to do well in college and did not really consider going back to it. During this class I was given hope and confidence in that area.

I have seen racial lines broken through these classes, men getting together in prison throughout the week talking about the material, learning together while at the same time developing social bonds. Our true character is revealed when no one sees us, but we can’t hide from each other in here and I see lasting change. When Michelle brings in Inside-Out each week, hope travels with her. I keep a piece of paper in my cell. It has 168 people on it. It is all the people it affects when I make choices. When I struggle with bad choices, I look at or think about that list. I have added Michelle Inderbitzin’s name and “the class” to it because I want to never forget the impact one choice can have on many, and live in such a way to honor the people who invested in my life. I can easily say the Inside-Out program has been one of my best experiences in my 16 years of incarceration.

JAMES ANDERSON

Prison is a cold and unforgiving place at times. It’s a 365-day-per-year punishment where the lack of meaningful programming to stimulate positive self-change can ruin the hope in rehabilitatable men and women. Trust me, I know. (Continued next page)
Prison learning . . . (continued from page 6)

Inside-Out classes.
Participating in college courses offers prisoners a new identity and an alternative peer group, said Inderbitzen. “They can choose to embrace the label of student rather than that of convict or inmate.”

College programs in prisons present an interesting paradox in that “deep involvement in education implicitly encourages questioning, while the prison setting requires obedience to the strict rules of the institution.” While this can be uncomfortable for inmates, she said, it is in line with “transformative pedagogy . . . and really, who needs transformation more than a criminal?”

In Change Comes from Within, Inderbitzin will offer an inside view of how offenders experience punishment and adjust to life in the institution. “Ultimately, however, it will offer a hopeful glimpse inside one maximum-security prison, with vivid stories and examples of young men growing and maturing, working to make meaning of their lives, and choosing to become positive members of society.”

The inmates in her courses have accepted responsibility for their actions, she said, both the actions that brought them to prison and the choices they’ve made within the walls.

“Inmate students struggle through readings, homework, and difficult concepts, and in doing so, become role models for their children and their fellow prisoners. They may never be able to erase their past transgressions, but they work to build new skills and hope to leave a legacy other than pain and loss.”

Prison essays . . . (continued from page 6)

My name is James. I’ve lived behind these prison walls for nearly 14 years now and I’ve seen what happens when all hope is drained from a prisoner’s reach. The neat thing about hope though is that it often appears out of nowhere, when one least expects it but needs it the most. That was the case for me.

In the winter of 2006 I met Michelle Inderbitzin, from Oregon State University. She brought the Inside-Out program behind these walls and it has instilled a sense of worth and new-found hope in many inmates, myself included.

After years of isolation from the outside world, all of a sudden I was sitting next to students from the campus who’d never experienced prison-related issues other than what they’d seen on the nightly news or read in their morning papers.

Through discussions and reading we’ve learned valuable insight into the causes and deep-seeded roots of our behaviors, and every inmate went through intense periods of self-examination. I am very honored that I was part of such an inspiring program, and it has led me directly to further educational aspirations.

DOUG SANDERS

I didn’t know exactly what to expect being in a class with college students. Was this going to be an evaluation? A study? Was I going to be put under a microscope? Because it was the first of its kind offered here in prison, all I knew was that I had to be a part of it.

One would think that by living in prison you would automatically know just about everything about prisons and the prison system. I was wrong.

The great thing about this class is not only was I learning, I was also teaching. I was helping to change perceptions and stereotypes of people who are incarcerated. In the small amount of time all of us students spent together in class we formed bonds and friendships. We were learning from each other, we were learning about prisons, the justice system, theories of crime, crime prevention, and one of the greatest things we were able to do is work together on a project to give back to our community.

I have done numerous programs in prison. I have attended seminars and anything else that would have a positive influence on my life. I have been incarcerated for nearly 15 years and this class is the most rewarding experience I’ve had while being locked up.

One would think that by living in prison you would automatically know just about everything about prisons and the prison system. I was wrong.
September 17th, 2011, was the first day citizens occupied Wall Street. No one at that time knew what would come of the call to action first put forth in the magazine *Adbusters*, yet in three short months the Occupy Movement spread from Wall Street to hundreds of cities all over the world.

Those who gathered or who supported the Occupy Movement identified with the idea that 99% of the population was suffering negative effects from the actions of the wealthiest 1%.

Like other grass-roots campaigns, the Occupy Movement gained visibility through visual materials, including traditional printed posters and hand-made signs. In addition, for this 21st-century protest movement, the Internet played a pivotal and monumental role in the speed and dissemination of all forms of communication, including online galleries of posters.

Hundreds of posters were created throughout the world in response to Occupy, and, for the most part, these were circulated and displayed primarily on the Internet. *Occupy! Posters by the People for a Digital Age* is a small exhibit of posters created in response to Occupy. The exhibit, now on show at the Center, is curated by OSU graphic design professor Andrea Marks, with help from Jeremy Banka, a freshman in the pre-graphic design program in the School of Design.

“Though it is too soon to know how the Occupy movement will be viewed historically,” said Marks, “what is known is that posters continue to play a significant role in empowering grass roots organizations and helping the public see social and political issues in a visually unique way.”

Marks devoted time to working on the Occupy project while a Center Research Fellow in 2012-13. The exhibit is open to the public weekdays, 9 a.m. to 4 p.m., through September.

*Posters help the public see issues in a visually unique way.*
**Painters . . .** *(continued from page 2)*

In contrast, the painting of the same subject, *Antony Van Corlear Brought Into the Presence of Peter Stuyvesant*, by John Quidor, puts the men’s relationship at the center, “translating Irving’s phallic puns into vulgar details. Stuyvesant clutching his staff, for instance, or the parallelism between Van Corlear’s upraised trumpet and the identically angled, codpiece-like bulge at the front of his breeches.”

The insight of the composition, said Betjemann, is found in the “strong demarcation between the center of the painting and the margins. On those margins, we see a woman looking with obviously flirtations intent at Van Corlear. But she is blocked from moving forward by the leg of the soldier thrust across her path.”

Through the door can be seen child-like figures who are excluded by bars. On the left is a dancing, mocking black man who is similarly restrained from involvement in the central relationship. The composition “thus forcibly places women, children, and blacks outside the inner circle of the Stuyvesant-Van Corlear eroticism.”

Quidor saw similar themes in Irving’s “Rip Van Winkle,” which is conventionally understood to be an account of political transformation, but under Quidor’s brush instead depicts a “vision of the American Revolution as the harbinger of multiracial procreation and—no small topic for Irving—compulsory heterosexuality.”

These are just two examples of many in Betjemann’s case against the model of “kindred spirits” that has defined the study of antebellum American art and literature. Instead, he argues, “early painters of specific scenes from fiction and poetry appear as some of the most penetrating literary critics of the past two centuries, in many cases drawing out barely visible cultural and textual formations that recent scholars have only begun to uncover.”

**Transportation . . .** *(continued from page 4)*

of people and goods can be seen as rhetorical, we come to understand the larger role of rhetoric in mobility.”

Such rhetorical concepts can have deep impacts on the other research areas in which technical communicators are already engaged, said Pflurgfelder, including user-centered design, human-computer interaction, and transportation advocacy. He hopes to make the case that technical writers, designers, and engineers can use kinaesthetic rhetoric to address the complexities of how transportation functions and to recognize how transportation technologies can be made more environmentally sustainable and compelling.

“These transportation challenges may be more deep-reaching than those we have ever encountered and will likely ask us to be better problem-solvers than ever before. . . New transportation designs should be based around how transportation is persuasive, and technical communicators, as practitioners and researchers experienced in rhetorical theory and material rhetoric, can be at the forefront of the change.”
During Peter J. Copek’s sixteen years as the founding director of the Center, he regularly made Center money available to support cultural events on campus. In addition to conferences, music festivals, and film series, the Center supported many special and unusual lectures and programs, including visits to OSU by Gore Vidal, the San Francisco Mime Troupe, and venerable South African township jazz singer and film star Dolly Rathebe. The level of support for such events has always depended on the state of the Center’s finances from year to year. After Peter died suddenly in June, 2001, there was much discussion of how best to keep his name alive so that his impact on OSU intellectual life would not be forgotten. What resulted is the Peter J. Copek Fund, intended to provide more regular and stable support for the same kinds of cultural events that he sponsored through the Center. More recent examples of efforts that have received support from the Fund include the “situating composition” conference in honor of Lisa Ede, the Timothy Steele Memorial Reading, the annual Magic Barrel reading to raise money to combat hunger, and the OSU Holocaust Memorial Program.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND
For information on how to contribute, please see the Center’s website and click on “Make a gift”
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You may also send a check, made out to the OSU Foundation, Peter J. Copek Fund, to:
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811 S.W. Jefferson Avenue
Corvallis, OR 97333-4506

Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations.
SPRING CALENDAR

Art Exhibit: April-September, *Occupy! Posters by the People for a Digital Age* Curated by Andrea Marks

April

6 *Revolutionary Readers: Early American Literary Painters and the Transactional Imagination.* **Peter Betjemann**, Center Research Fellow, English Faculty, School of Writing, Literature, and Film, OSU.

13 *Mobility Beyond the Automobile: Understanding Transportation as Persuasion.* **Ehren Pfugfelder**, Center Research Fellow, Rhetoric Faculty, School of Writing, Literature, and Film, OSU.

20 *Change Comes from Within: Coming of Age in Prison.* **Michelle Inderbitzin**, Center Research Fellow, Sociology Faculty, School of Public Policy, OSU.

May

4 *Our Common Sensorium: Rhetoric, Pathé, and Movements of the Social.* **Tim Jensen**, Center Research Fellow, Rhetoric/Writing Faculty, School of Writing, Literature, and Film, OSU.

20 *Renaissance Drama’s Disability Aesthetic.* **Allison Hobgood**, Center Guest, English and Women’s and Gender Studies, Willamette University.

Lectures are at 4 p.m. at Autzen House
The Center for the Humanities
Autzen House
811 S.W. Jefferson Avenue,
Corvallis, OR 97333-4506
(541)737-2450

David Robinson  Wendy Madar     Joy Futrell
Director   Associate Director  Office Coordinator

The Center was established in 1984 as an outgrowth of the Humanities Development Program, which had been creating innovative interdisciplinary courses since 1977. The Center’s focus has broadened to a concern for improving the quality of humanities research as well as teaching at OSU. This is accomplished through the awarding of resident research fellowships to OSU faculty as well as to occasional visiting scholars, and by supporting initiatives such as the Asian Studies Program and sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333.