

FOR IMMEDIATE RELEASE

August 15, 2022

**PICA ANNOUNCES THE TWENTIETH ANNUAL TIME-BASED ART FESTIVAL
(TBA:22), HAPPENING SEPTEMBER 8-18, 2022, IN PORTLAND, OR.**

Dates: September 8–18, 2022
Location: Portland, OR
Website: <https://pica.org/tba>
Press Contact: Leslie Vigeant, Director of Marketing and Communications
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"Whether this is your first TBA or your twentieth, showing up now takes everything we've got. Yet it also gives, moves, disrupts, replenishes, restores. This TBA, we promise you will feel something from all that you witness."

— **Roya Amirsoleymani**, Artistic Director & Curator of Public Engagement
Erin Boberg Doughton, Artistic Director & Curator of Performance
Kristan Kennedy, Artistic Director & Curator of Visual Art

PORTLAND, OR - Portland Institute for Contemporary Art (PICA) announces our twentieth annual Time-Based Art Festival, happening September 8–18, 2022, in Portland, OR. TBA:22 illuminates what is new and extraordinary. It wrestles with the unanswered and unanswerable. It pushes against this edge of what it means to make—and who can participate in—contemporary art. In addition to performances, exhibitions, dance parties, our new NIGHT SCHOOL program, and our Fall 2022 Creative Exchange Lab, we invite you to come hang out, sip, ponder, and reconnect between and after programs at our on-site Festival bar. TBA:22 will feature international, national, and regional artists, World and West Coast Premieres, local partners, and accessible sites and spaces across the city. This September, we invite you to come together—in the twenty-year spirit of TBA—to experience a festival like no other.

For a deeper dive into each program, please visit pica.org/tba.

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IMPORTANT INFORMATION / DATES / TIMES

Title

Time-Based Art Festival (or) PICA's twentieth annual Time-Based Art Festival (or)
TBA:22

Location

Happening at PICA (15 NE Hancock Street, Portland, Oregon 97212) and throughout Portland, OR

Dates

September 8–18, 2022

Artists

Adrienne Truscott
Anthony Hudson/Carla Rossi
Arab.AMP (Sir Richard Bishop, Lime Rickey International, and Descending Pharaohs)
Black Feast (*Akela Jaffi, *Intisar Abioto, and *Salimatu Amabebe)
*Alexandra Thompson & DB Amarin
First Nations Performing Arts (Dakota Camacho, Kunu Bearchum, Allison Akootchook
Warden, Autumn Chacon and Jess Abeita, Kevin Holden, morher feat. Chloe
Alexandra Thompson, and Ed Bourgeois)
garima thakur
jaamil olawale kosoko
Joseph Keckler with guest artist Holland Andrews
Lapaushi
Radio III / 509h0Y KT / Elisa Harkins, Zoë Poluch, and Hanako Hoshimi-Caines
San Cha
*Sasha Wortzel
Shannon Funchess/LIGHT ASYLUM
Sylvan Oswald
Takahiro Yamamoto
UwU & Friends (Ryan Bunao, Bianca AE Mack, Haevyn, Cay Horiuchi, Adam Lucero,
Jack Malstrom, Jen Tam, and Samantha Pollock)

*These artists are presented with our partners Black Feast; Cooley Gallery, Reed College; and Hollywood Theatre.

Please note that the artists and curators are available for interviews. Please contact Leslie Vigeant at leslie@pica.org for availability, press images, and other questions.

Price

Patron Pass (All Access + VIP) - \$500
Buy One, Give One - \$300
Full Pass - \$150
One-Weekend Pass - \$75

Individual tickets are also available for each individual program on a sliding scale.

The logo for PICA, consisting of the word "PICA" in a bold, black, sans-serif font. The letters are positioned on a solid yellow rectangular background.



Access Notes

PICA is committed to accessibility as a value, ethic, and opportunity for learning, growth, and change. As we strive to create greater access to our programs and events, including the TBA Festival, we welcome feedback and dialogue from audiences and artists about their experiences and suggestions for improvement. To inform TBA staff of access needs, make requests for services, or offer feedback on our approach to access, please contact the TBA Box Office at boxoffice@pica.org or 503-224-PICA. For more information on the accessibility of TBA:22 venues and PICA's approach to access, please visit <https://pica.org/tba22-access> or 503-224-PICA. For more information on the accessibility of TBA:22 venues and PICA's approach to access, please visit <https://pica.org/tba22-access>.

COVID-19

PICA wants to remain considerate of our staff, artists, and guests who have varying levels of vulnerability, safety, and comfort. We require either proof of vaccination OR a negative COVID-19 test (taken 48 hours before arrival). For all indoor programs, all guests over the age of two are required to wear a mask. It is also recommended that you wear a mask while outdoors at any TBA:22 event, especially if keeping a distance of six feet is not possible. Anyone who is experiencing or exhibiting any symptoms of COVID-19 or who has been in contact with others who are is asked to stay home to avoid the risk of exposing others. These policies are subject to change as the conditions of COVID-19 shift. Please visit pica.org/tba for more information.

Transportation

PICA is located in the Boise-Eliot neighborhood of Northeast Portland. We are close to bus lines 4, 6, 17, and 44. Stops for the A Loop and B Loop Streetcar are approximately 0.3 miles from our building. The nearest MAX station is Rose Quarter Transit Center, which is approximately 0.5 miles away. On-street parking is available. Please be aware that we reside in a residential area and therefore ask that all PICA guests, staff, and audience members treat our neighborhood and neighbors, housed and unhoused, with the utmost respect.

*****FESTIVAL DETAILS TO FOLLOW*****

FESTIVAL DETAILS

San Cha

(Los Angeles, CA)

San Cha - TBA:22 Opening Night

Sept. 8: Celebrate the start of TBA:22 at our Opening Night with a headlining performance by renowned Los Angeles-based musician San Cha. This visual and musical performance will highlight original compositions and interpretations of Mexican mariachi and bolero standards in San Cha's signature style that blends and queers a multitude of forms while showcasing her captivating costumes and stunning stage presence. The party doesn't stop there; San Cha's kick-off performance will be followed by a DJ set by multidisciplinary artist Lapaushi (of Portland's Noche Libre, a Latinx femme DJ collective). Gather at PICA with artists, curators, guest scholars, and new friends and old to embrace the Festival. With indoor and outdoor spaces, make a night of it with our on-site bar, limited-edition merch, and late summer dance-party vibes. Opening Night of TBA is where it all begins—don't miss out!

\$20K for TBA

Donations made on Opening Night will be matched dollar for dollar, doubling your impact on PICA's programming and access to contemporary art.

Suggested donation of \$0–\$20+.

Sylvan Oswald

(Unceded land of the Gabrielino and Tongva peoples [Los Angeles, CA])

High Winds

Sept. 9–11: Writer Sylvan Oswald presents *High Winds*, a performance text about a trans man whose insomnia sparks a fantastical search for his estranged half-brother through hallucinatory desert landscapes. Gas stations, local legends, and unlikely rock formations become terrain for explorations of fear, fantasy, masculinity, and what lies "deep inside America." Video by Katherine Freer and an electro-acoustic score by JJJJJerome Ellis set an otherworldly tone.

The performance is based on Sylvan's book of the same name, created with graphic designer Jessica Fleischmann and published by X Artists' Books (2017).

Takahiro Yamamoto

(Cowlitz, Clackamas, and Confederated Tribes of Grand Ronde [Portland, Oregon])

NOTHINGBEING

(World Premiere)

Sept. 9–11: Instigated by Takahiro Yamamoto / Collaborative research by David Thomson, Anna Martine Whitehead, Samita Sinha, and Takahiro Yamamoto / Physically engaged by David Thomson, Anna Martine Whitehead, and Takahiro Yamamoto

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NOTHINGBEING is a live performance project that investigates ways to embody the presence of nothingness and “being,” breathing spaces that we could easily dismiss and considering possibilities for the unfiltered self. Developed with the collaborators Samita Sinha, David Thomson, and Anna Martine Whitehead, this project addresses the notion of presence from multiple performative modalities such as moments of highly physical movement, a communal meditation, and internal activation of sensory memories.

Joseph Keckler | Guest Artist: Holland Andrews

(Brooklyn, NY)

Cove of Harmony

Sept. 9: The first in a series, this episode premieres a musical film about a mysterious and transformative encounter, showcases an in-studio performance by vocalist and composer Holland Andrews, and features a conversation between Holland and Joseph.

Featuring new works, exclusive performances, and intimate conversations about life and art, this new music and variety program embraces the idea that with moments of uncertainty comes a weird invitation to dream. The program’s name is inspired by Cave of Harmony, Elsa Lanchester’s 1920s London nightclub.

Sasha Wortzel

(Working between South Florida [Miccosukee & Seminole lands] and New York City [Lenape lands])

Dreams of Unknown Islands

Partner Program: *Dreams of Unknown Islands* / reorganized by Stephanie Snyder and Kristan Kennedy for the Cooley Gallery 2022. Originally commissioned and presented by Oolite Arts, Curated by Kristan Kennedy, 2021

Exhibition Dates: Sept. 10–Nov. 20, 2022 / Artist Talk & Exhibition Opening,

Sept. 10: Sasha Wortzel’s *Dreams of Unknown Islands* transforms the architecture of the museum into an ecological dreamscape in which coastal shores, animal migrations, and the shifting colors of the sky are transmitted through ritual sound, projected film, and a set of functional sculptures housing five listening islands that urge us to pause, rest, and contemplate. The soundscape is the exhibition’s weather—a Meltempi of voices reciting *Kaddish*. The sacred Jewish prayer originated ca. 30 BCE, written in Aramaic. Its purpose is to comfort the soul of the deceased and reaffirm the faith of the mourner. Wortzel awakens us to the tenderness necessary to confront the political and ecological challenges we face today. Through visual poetry and recited prayer, Wortzel offers us the experience of mourning—a ritual practiced by both humans and animals—that has evolved over millennia into a pronouncement of belief, hope, and possibility that does not ignore the suffering we face.

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garima thakur

(Portland, OR)

Bioscope

Sept. 10: Shame is a toy house you get from your mother. Going inside it teaches you the limits of your body—it shrinks you and folds you in on yourself. Your cheeks flush, you start feeling small, stomach and anus tighten as you attune to the curvature of yourself.* Upon stepping outside of the house and into the colony square, you find everyone's gossip on offer, your body expanding beyond its physical bounds and into others' eyes. They peek into your shame and you peek into theirs.

Bioscope is a traveling video sculpture that incorporates recorded personal interviews, familial theatrics, snippets of Bollywood movies, and performances about the meat and contours of shame.

*Vikramaditya Sahai

jaamil olawale kosoko

(Nigerian American originally from Detroit, MI)

the hold

Sept. 10–Oct. 14: jaamil olawale kosoko's meditative multi-channel film and installation *Syllabus for Black Love* serves as the ship inside which the multimedia performance *the hold* is positioned. Through rhythmic and restorative gestures, *the hold* creates a perceptive and somatic experience for both performer and audience. Merging fabric, lighting, time, and sound art as sculptural material within *Syllabus for Black Love*, *the hold* is an embrace, a place, a time between time. This performance—featuring an alternating ensemble of performers/doulas—is a slippery, emerging, chameleonic practice rupturing the borders of reality, theatricality, and the digital realm. Jumping through and bending the time-space continuum, *the hold* behaves as both arrival and exit—a birth passage into the nuance of Black lives attempting the critical and alchemical work of self-examination, discovery, and becoming.

Adrienne Truscott

(Brooklyn, NY, Land of the Lenapehoking)

THIS

Sept. 10: Adrienne Truscott's Bessie-nominated work *THIS* is propelled by both blistering satire and choreographic composition as radical tools for capturing and holding an audience's attention. Truscott mines her own genre-straddling oeuvre—as comedian, choreographer, cabaret performer, performance artist, and activist—in a brash, non-linear confessional that bounces from contemporary feminism to the presidency to unconventional urban living. *THIS* is a solo performance that may not always be a solo; it is a dance that may not be a dance; it is a comedy that may not always be funny. It is a performance of writing (and reading) that alters to reflect the moment at hand—the venue and location, the current news cycle—and to reflect

the experience of time as it is transformed by memory and embellishment, intention and execution. It plays with assumptions about authorship, linear narrative, truth, fiction, failure, and autobiography. Maybe, like it or not, performance is just another form of memoir, and maybe that fact is weird. *THIS* tries to make a piece of art about trauma while being traumatized by the inadequacy of making art in the current political landscape. Treating both her monologues and the theater as a kind of choreography, Truscott stages her *self* with impeccable timing. This program will be followed by a DJ set by Shannon Funchess/LIGHT ASYLUM.

Sasha Wortzel

(Working between South Florida [Miccosukee & Seminole lands] and New York City [Lenape lands])

This is an Address: The Films of Sasha Wortzel

Partner Program: *This is an Address: The Films of Sasha Wortzel* is organized by Stephanie Snyder and Kristan Kennedy in collaboration with the Hollywood Theatre

Sept. 11: Celebrated New York and Florida filmmaker Sasha Wortzel debuts her films on the West Coast in this one-night screening. Blending the archival and the imaginary, Wortzel uses film to examine queer place-making, geographies of resistance, and the systems that marginalize, extract, and erase communities, peoples, and histories. The films will be followed by a Q & A with Wortzel. For a complete list of films and their descriptions, please visit pica.org/tba.

Sir Richard Bishop, Lime Rickey International, and Descending Pharaohs

(Portland, OR / Oakland, CA)

Arab.AMP Live

(Portland Premiere)

Sept. 11: Arab.AMP Live presents the legendary Sir Richard Bishop, guitarist and founding member of the band Sun City Girls. Internationally celebrated, Sir Richard Bishop “combines soulfulness and advanced technique with a panache that’s nearly unrivaled among today’s guitarists” (Dave Segal, *OC Weekly*). Arab.AMP Live also features Lime Rickey International, whose hybrid performances are built with voice, transactive surfaces, and movement. Portland’s own Descending Pharaohs join the night with music influenced by Arabic/Anatolian electric music, spiritual jazz, and British psych. Curated by Leyya Mona Tawil, Arab.AMP is a platform for experimental music and live art by artists of the SWANA diaspora and their allied communities. Arab.AMP Live is a nomadic live event series operating in partnership with venues and festivals internationally.

Pepper Pepper

(Portland OR)

NIGHT SCHOOL: *Drag Animism and the Cyborg Sissy*

Sept. 13: “Drag Animism” explores Pepper’s personal and artistic explorations into cyborg consciousness and dirt-witch-glamour. It’s a visual and performative meditation on digital and physical bodies, the enchantment of nature, and the slippery

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Nana Adusei-Poku

(New York / California)

NIGHT SCHOOL: *The Black Melancholic*

Sept. 14: Deriving from the antique alchemistic concept of the four humors, melancholia has been a subject in science, culture, and art for centuries. Originally seen as the result of an imbalance of one of the four humors connected to a specific temperament called “black bile,” melancholia was connected to a deep sense of sadness that was believed to lead to depression, insanity, and later genius in the arts. Based in an auto-biographical collage this lecture will talk about death, birth, and past-potential-futures, proposing Black Melancholia as a place of solace and care for Black Life.

Zach Blas

(Toronto, CA)

NIGHT SCHOOL: *New Work by Zach Blas*

Sept. 14: Renowned artist, filmmaker, and writer Zach Blas will present a brand new performance lecture as part of the NIGHT SCHOOL program for this year’s TBA Festival. Blas’ engagement in Portland is in partnership with the MA in Critical Studies program at Pacific Northwest College of Art at Willamette University.

Anthony Hudson/Carla Rossi

(Portland, OR)

Clown Down 2: Clown Out of Water

(World Premiere)

Sept. 15–18: *Clown Down 2: Clown Out of Water* finds Portland’s premiere drag clown, Carla Rossi, trapped on a rock in the middle of the ocean while the sea level rises from melting ice caps. Alone with a seagull afflicted with IBS, Carla encounters the world’s last surviving polar bear, the Great Pacific Garbage Patch, a death metal moon, and Liberace and Liza Minnelli (David Saffert and Jillian Snow Harris) in this multimedia drag farce that utilizes puppetry by Matthew Leavitt, interactive video, Rez Metal by Damage OverDose, and kinetic sculpture by David Eckard—all as Carla navigates climate disaster and the terror and joy of living on an increasingly-distressed planet.

Kite

(Oglala Lakota)

NIGHT SCHOOL: *What’s on the Earth is in the Stars, and What’s in the Stars is on the Earth*

Sept. 15: Understanding extraterrestrials as a product of American mythology requires seeing the multiplicity of fears in the American consciousness. Just like the hydra of conspiracy that shapes America as a nation, the intersections between extraterrestrials and the American nation-state fracture into even more intricate pieces of an unsolvable puzzle. Multimedia artist and scholar Kite performs an experimental

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lecture, "What's on the Earth is in the Stars, and What's in the Stars is on the Earth," which probes the real conspiracies through multiple dimensions: Lakota epistemologies and the American paranormal.

Chloe Alexandra Thompson and DB Amorin

(K.o.W is a Global Initiative)

They Can Never Burn The Stars

Knowledge of Wounds, co-curated by S.J Norman and Joseph M. Pierce

Sept. 15: *They Can Never Burn The Stars* expands through the sonic spectrum, engaging sub-bass tones to high-pitched sirens whose interactions entangle the spatial experience of listening with the expanded field of embodied proprioception. Waves, in their many forms, arrive and depart as constant companions throughout the experience, with their presence evoking the non-static quality of our condition as spatial-acoustic beings. This work takes at its heart that survivance is sanctified and ensured through the ever-changing relationship of knowledge and tradition to that which is more than human.

In this creative engagement between Cree sound artist Chloe Alexandra Thompson and Pacific Islander interdisciplinary artist DB Amorin, the pair work towards a joint generative investigation of these themes.

First Nations Performing Arts featuring Dakota Camacho, Kunu Bearchum, Allison Akootchook Warden, Autumn Chacon and Jess Abeita, Kevin Holden, morher feat. Chloe Alexandra Thompson, and Ed Bourgeois

(Locations Vary)

ALL IN: a performance gathering hosted by First Nations Performing Arts

Sept. 16: First Nations Performing Arts is focused on cultural change, commissioning, touring and presenting Indigenous performance, as well as capacity building for the Indigenous and non-Indigenous performing arts sectors. For our all-ages intergenerational gathering we celebrate the FNPA Network Track members—a coalition of First Nations performing artists—in an evening which will evolve through sharing food, storytelling, interactive performance, music, noise, and artistic experimentation.

Elisa Harkins, Zoë Poluch, and Hanako Hoshimi-Caines

(Stockholm / Montreal/Tiohti:áke / Tulsa, Muscogee Nation)

Radio III / SŪhəŪ KT

Sept. 17–18: *Radio III / SŪhəŪ KT* is the first collaboration between Hanako Hoshimi-Caines, Zoë Poluch, and Elisa Harkins. It is an Indigenous futuristic concert, a beautiful and uncomfortable dance performance, and a perverse triangle of shifting power that seeks to be unfaithful to both minimalism and postmodern dance's claims to so-called "neutrality."

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This choreography in the expanded field haunts the recognizable toolbox of abstraction, form, repetition, and pattern by striving to make visible that which has been kept invisible and illegible in colonial systems of aesthetics.

Within *Radio III / SŬhŏY* KT there are many references to the number 3; there are 3 performers, the piece has 3 sections, and there are 3 duets, one being a triplet. Created and developed on the Muscogee Reservation, Stockholm, Sweden, and Montréal, Quebec, the piece brings together components and concerns that are an interdisciplinary and counter-colonial approach to performance.

Ryan Bunao, Bianca AE Mack, Haevyn, Cay Horiuchi, Adam Lucero, Jack Malstrom, Jen Tam, Samantha Pollock

(Portland, OR)
UwU & Friends

Sept. 17: *UwU & Friends* is a multidisciplinary event series showcasing underground dance music created by, and for, Portland's Queer, Trans, Black, Indigenous, People of Color, and Trans/Gender-nonconforming community. Through collaboration, music, site-specific video projection, installation, and performance art, we showcase established and emerging DJs and artists to explore a new type of party—a queer utopia. With the dancefloor as the center, we aim to rejuvenate our community by creating safe, healing spaces featuring art, music, and dance.

Salimatu Amabebe, Intisar Abioto, Akela Jaffi, and Annika Hansteen-Izorai

(Portland, OR / Bay Area, California. Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin, Kalapuya, Molalla, Chochenyo, and Ramaytush Ohlone Land)

Black Feast: Black Imagerial

Partner Program: Organized by [Black Feast](#)

Sept. 18: *Black Feast* is a culinary event celebrating Black artists and writers through food. At our table, guests participate in an experience that weaves together food and art, where Salimatu works with Black artists to create a multi-course, vegan, gluten-free meal based off of the artist's work.

In *Black Imagerial*, movement artists Intisar Abioto and Akela Jaffi present a collectively held offering honoring the legacies of Black movers, dancers, and choreographers in Portland. With eight Black dancers and movement artists moving with the land, *Black Imagerial* recognizes Black movement as embodied image-making and visionary practice.

This meal is created as a celebration, a dance, and an offering. This meal is created for you.

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Creative Exchange Lab

Sept. 8–27: PICA's Creative Exchange Lab has been designed to promote artistic exchange, instigate peer-to-peer dialogue, and foster the development of new works with a focus on serving artists working at the intersection of different forms. The residency program is comprised of two labs annually taking place each spring and fall. For TBA 2022 we have invited a diverse intergenerational cohort of artists, emerging and established, from a spectrum of disciplines and cultural perspectives. Our fall 2022 Creative Exchange Lab artists are Princess Bouton (Portland, OR), Emily Jones (Portland, OR), Satpreet Kahlon (Seattle, WA), Hannah Krafcik (Portland, OR), Harun Morrison (River Lea and Regent's Canal, UK), and Pallavi Sen (Berkshires, MA).

Reflecting a field-wide need for in-depth cross-disciplinary research opportunities for artists, the labs offer essential generative time for research and experimentation, cross-disciplinary collaboration, and self-directed interaction between the participating local, national, and international artists.

About Portland Institute for Contemporary Art

Portland Institute for Contemporary Art acknowledges and advances new developments in contemporary art, fostering the explorations of artists and audiences. Since 1995, PICA has championed the practice of contemporary artists from around the world, driving vital conversations about the art and issues of today. PICA presents artists from visual and performance backgrounds and embraces those individuals who exist at the borders of genres and ideas. Through artist residencies and exhibitions, lectures and workshops, and the annual Time-Based Art Festival, PICA constructs a broad platform for contemporary art. More information can be found at pica.org.



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