

FOR IMMEDIATE RELEASE

September 2, 2020

PICA ANNOUNCES THE 2020 TIME-BASED ART FESTIVAL

Dates: September 10–30, 2020
Location: Online and In-Person Events
Web: pica.org/tba
Press Contact: Leslie Vigeant, Communications + Marketing Manager
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TBA:20 TAKE YOUR TIME

“TBA 2020 is a request to take your time, to engage at your own pace, and to take care of yourself, each other, and your broader communities in all the ways we are called to do so now.”

— Roya Amirsoleymani

ARTISTIC DIRECTOR & CURATOR OF PUBLIC ENGAGEMENT

Erin Boberg Doughton

ARTISTIC DIRECTOR & CURATOR OF PERFORMANCE

Kristan Kennedy

ARTISTIC DIRECTOR & CURATOR OF VISUAL ART

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Portland Institute for Contemporary Art has championed the practice of contemporary artists since 1995. In this year—our 25th—we need to talk, share, experience, process, and open our eyes to new possibilities—to the newly possible. TBA:20 is a platform for this much-needed exchange. With most of the festival being hosted in a virtual space, TBA:20 brings together a global audience in a truly contemporary way. For everyone already in the PICA community, and for those attending TBA for the very first time, we invite you to join us in witnessing works by artists from around the world. Works that, like this year, are challenging, exciting, awe-inspiring, heartbreaking, uplifting, and critical.

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

15 NE HANCOCK STREET
PORTLAND OREGON 97212
503 242 1419
pica.org

TBA:20 Opening Day | September 10, 2020

5:30 PM PDT Welcome & How-To

6:30 PM PDT *IN LIEU OF AN OCEAN (SEND FLOWERS)*

CURATED BY JIBADE-KHALIL HUFFMAN | FEATURING RECENT VIDEO WORKS BY:

AMERICAN ARTIST, PAMELA COUNCIL, shawné michaelain holloway, ALIMAA LEE,

YÉTUNDÉ OLAGBAJU, SABLE ELYSE SMITH, AND ariella tai

This year's TBA Opening Day is a little different. It's more virtual and more distant, but it still brings us together. Tune in for the **TBA:20 Welcome & How-To** to learn more about this year's festival program from PICA's Artistic Directors and the TBA artists themselves! Those who join this virtual walk-through will hear about each of the TBA projects, learn how to engage with the festival, and get expert tips on how to view, donate, participate, and enjoy. TBA:20 is a whole new way to experience contemporary art, and we are excited to share it with you!

Immediately following the **TBA:20 Welcome & How-To**, our first official program begins with an online live stream of *IN LIEU OF AN OCEAN (SEND FLOWERS)*, curated by Jibade-Khalil Huffman and featuring new video works by American Artist, Pamela Council, shawné michaelain holloway, Alima Lee, Yétundé Olagbaju, Sable Elyse Smith, and ariella tai. Details, including where to watch and accessibility information for each event, are available at [PICA.org/tba](https://pica.org/tba).



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IN LIEU OF AN OCEAN (SEND FLOWERS)

CURATED BY JIBADE-KHALIL HUFFMAN

FEATURING RECENT VIDEO WORKS BY: AMERICAN ARTIST, PAMELA COUNCIL, shawné michaelain holloway,

ALIMAA LEE, YÉTUNDÉ OLAGBAJU, SABLE ELYSE SMITH, AND ariella tai

SEPTEMBER 10-28:

*"my dreams could take
advantage of me and no
one would tell me because
they don't know where to reach me"*
-Harryette Mullen

IN LIEU OF AN OCEAN (SEND FLOWERS) is a program of recent videos by seven artists with corresponding (appropriated) video context borne out of samples of recent American history. At the heart of the program is a range of urgencies, desires, interventions, and extrapolations of time into other kinds of time. Instead of a monologue, it is an overlapping constellation of devices, both literary and cinematic; a conversion of simultaneous conversations into a timeline overload-

ed by speech as well as the many references within this speech. Interspersed throughout the program are news clips, interviews, and other found “footnotes” connected to as well as, at other times, in contradiction of, the range of experiences manifested in the works of the seven artists included in the program.

Demian DinéYazhi’ + Kevin Holden (PORTLAND, OR)

SHATTER///

ORGANIZED IN COLLABORATION WITH STEPHANIE SNYDER AND THE COOLEY GALLERY, REED COLLEGE

SEPTEMBER 11 + 13: *SHATTER///* is an extractive performance: an eclipse of electronic sound, poetry, and acts of destruction amplified into a cathartic shattering of the racist stereotypes that have, for centuries, violated the rights, sacrality, and complexities of Indigenous cultural identity. Performers Demian DinéYazhi’, transdisciplinary Indigenous Diné artist and poet, and Intermedia composer and sound artist Kevin Holden (Diné, Irish, German, and Norwegian), absorb and endure the brutality of history in order to explode its power and allure.

DinéYazhi’'s poetry is fierce, confessional, and lyrical, embracing nature as a queer indigenous body. Holden’s electronic soundscapes and searing guitar melt space and time into raw transcendence, recalling the Indigenous punk movement. *SHATTER///* becomes a ritual of sacrifice and transformation as it escalates to deafening peaks of language and sound, challenging white audiences to awaken to the realities of Indigenous experience. The work is a tour-de-force celebration of collective forgetting, erasure, and liberation.

This performance is dedicated to the life and memory of their cousin, Lee Renee Anderson, as well as Missing and Murdered Indigenous Women, Girls, Trans, Femmes, 2Spirit, and Queer relatives.

Charles Mudede’s (SEATTLE, WA)

Thin Skin

WEST COAST PREMIERE

THIN SKIN IS A NARRATIVE FEATURE FILM DIRECTED BY CHARLES MUDEDE FROM A SCRIPT WRITTEN BY CHARLES MUDEDE, AHAMEFULE J. OLUO, AND LINDY WEST. IT STARS AHAMEFULE J. OLUO AS “AHAMEFULE,” ANNETTE TOUTONGHI AS “SUSAN,” IJEOMA OLUO AS “IJEOMA,” DWAYNE KENNEDY AS “DWAYNE,” AND HARI KONDABOLU AS “DR. TENDULKAR.”

SEPTEMBER 12: Ahamefule’s days are spent in a cubicle at a soul-sucking corporate job. His plate is overflowing with a broken marriage, the endless bureaucracy of divorce, a boss trying to lead him to the Lord, and an eccentric mother who refuses to cut ties with his ex-wife. His only solace is found at night behind a trumpet in Seattle’s jazz clubs.

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After Ahamefule loses his home, his sister reluctantly offers him and his two young daughters a place to live in her small apartment, which is already crowded with their eccentric mother and her array of caged animals. The only family member missing from this picture is Ahamefule's estranged Nigerian father, who suddenly resurfaces without warning. He disappeared when the children were too young to remember, and headed back to his homeland of Nigeria.

Just when things couldn't get worse, they do. *Thin Skin* is Ahamefule J. Oluo's true story.

Artist Michael Bernard Stevenson Jr. (PORTLAND, OR)

Grandmother(s)'s Kitchen Presents: Bring Your Own Blanket Free Community Picnic and Discussion

FEATURING KEE'S LOADED KITCHEN, PLANT BASED PAPI, YOU, AND YOUR NEIGHBORS

SEPTEMBER 13: *Grandmother(s)'s Kitchen Presents: Bring Your Own Blanket Free Community Picnic and Discussion* is inspired by Artist Michael Bernard Stevenson Jr. (AMBSJ)'s practice, oriented toward food and gathering around it. Further inspired by AMBSJ's Grandmothers who would convene large groups of friends and family over holidays and celebratory life events, *Grandmother(s)'s Kitchen* will create a similarly rich congregation around food for Portland.

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The project is designed to cultivate a safe and physically distanced event that will also set the stage for participants to enjoy the company of friends and family while in a space with new friends and neighbors doing the same. The structure of the gathering will allow folks to meet new people by using a measuring stick to place guests of the event exactly 6ft from each other. Participants are encouraged to exchange words with each other about how they're doing, to share experiences and stories about their lives, as well as engage in dialogue about the state of our city, nation, and world.

The goal is that this space will offer community members a collective respite from the solitude of quarantine by encouraging them to spend time with people they don't already know, while at the same time providing a platform for folks to reflect on some of the unsettling things happening in our local community and beyond. The hope is that by nourishing the body and the mind, *Grandmother(s)'s Kitchen* will inspire participants to organize around building a better and brighter future.

Additionally, the project will feature, support, and make available food from Kee's Loaded Kitchen and Plant Based Papi, two Portland-based Black businesses and food vendors. The event is being supported by various friends and community organizations.

Mobile Projection Unit: Fernanda D'Agostino and Sarah Turner (PORTLAND, OR)

Against The Current

SEPTEMBER 14: *Against the Current* takes viewers on an audiovisual performance journey beside the Willamette River. Along the way they will encounter three performance installations mapping the wide-ranging moods of water as it flows and cascades. Spatialized video projections, creative coding, and live sound and movement performances transform places we think we know into portals into another time or another world. Crystal Quartez and Yaara Valey will be creating live sound to begin and end the path. Movement artist Sarah Brahim will be activating the live video code of the Liminal Performance Space as you find your way. Video Yunuen Rhi is creating of a ritual of healing and water will fold into the larger work. Viewers will be assisted along the way by a pair of "guides" with portable projection "lanterns." Other performers appearing in the videos include Jaleesa Johnston, Sophia Wright Emigh, Linda K Johnson, Ela Fala Collective (Barbara Lima and Jordan Kristan), Kusanagi Sisters (Lisa and Juju Kusanagi.)

Meet us along the river and see what you discover.

Forced Entertainment (SHEFFIELD, UK)

Complete Works: Table Top Shakespeare: At Home

PRESENTED IN ASSOCIATION WITH UCLA'S CENTER FOR THE ART OF PERFORMANCE

SEPTEMBER 17-27: *A salt and pepper pot for the king and queen. A vase for the prince. A matchbox for the servant. A toilet roll tube for the Innkeeper. A water bottle for the messenger. A kitchen table for a stage.*

In this 'At Home' edition of Complete Works the dramatis personae of household objects return to a domestic setting in a unique staging directly from the performers' homes to yours.

Originally conceived in 2015, in *Complete Works* six performers create condensed versions of all of the Shakespeare plays, comically and intimately retelling them, using a collection of everyday objects as stand-ins for the characters on the one metre stage of a table top.

Forced Entertainment have long had an obsession with virtual or described performance, exploring in different ways over the years the possibilities of conjuring extraordinary scenes, images and stories using language alone. *Complete Works: Table Top Shakespeare* explores the dynamic force of narrative in relation

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to Shakespeare's comedies, tragedies, histories and late plays. What follows is simple and idiosyncratic, absurd and strangely compelling as, through a kind of lo-fi, home-made puppetry, the stories of the plays really do come to life in vivid miniature.

Jaamil Olawale Kosoko (PHILADELPHIA, PA)

American Chameleon: The Living Installments

CO-PRESENTED WITH FRINGEARTS

SEPTEMBER 21: *American Chameleon: The Living Installments* is a hybrid multimedia living artwork, instigated by Nigerian-American artist Jaamil Olawale Kosoko, that explores the ever-evolving ways in which digitality intersects with the fugitive realities and shapeshifting principles that Black queer people employ to survive and heal. The work also operates as a digital archive, a porous public performance in interactive pedagogy where Kosoko and collaborators seek to locate a space for healing both online and off. Kosoko and collaborators will host a series of events, including a film screening, discussion, and healing session, that aims to hold grief while also centering themes of liveness, beauty, humor, care, and joy.

The work operates as a flexible, digital commons. A pop-up community of organizers and practitioners centers adaptive interactive learning as a means of creating sustainable, multi-tiered networks of care. Occurring, in part, on the gaming platform Discord, *The Living Installments* is an experiment in creating a flexible space where Black voices feel comfortable thinking and speaking out loud. It's a virtual venue for biomythographic* liveness conjuring chameleonic possibility and entanglement.

*"Biomythography" refers to Audre Lorde's foundational work entitled *Zami: A New Spelling of My Name* published in 1982, which combines history, biography, and myth, and holds a literary perspective that serves as a guiding light for complex narrative storytelling rooted in a queer, Black self-defined, feminist imagination.

bart fitzgerald (PORTLAND, OR)

I Speak To God in Public

SEPTEMBER 18+20: In the Blackpentecostal church tradition, corporate prayer is the gathering of communities to make prayer for the needs of the shared needs of the world. Combining singing, instruction, reflection, and training in the process, corporate prayer is a time of disciplined focus toward preferable conditions and resistance in the world as we know it. Join us with your petitions and requests as we engage possibility.

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rubén garcía marrufo, maximiliano, and Jaleesa Johnston (PORTLAND, OR) *rise x fall (work in progress ii)*

SEPTEMBER 19: *rise x fall (work in progress ii)* is an in-progress multimedia collaboration between, rubén garcía marrufo, maximiliano, and Jaleesa Johnston. Conjured from liminal space, this work considers the rise and fall of an empire, and the possibilities between stability and instability. Taking inspiration from the ocean's crashing waves against the earth, *rise x fall (work in progress ii)* simultaneously inhabits the space between the pain and fear of death, as well as the hope and growth of rebirth.

Elisa Harkins, Hanako Hoshimi-Caines, Zoë Poluch (TULSA, MUSCOGEE (CREEK) NATION, USA | MONTREAL, QUEBEC, CANADA | STOCKHOLM, SWEDEN)

RADIO III / ᏊᏊᏊᏊ KT Record Release Party

CO-PRESENTED WITH WESTERN FRONT (VANCOUVER, CANADA)

SEPTEMBER 19: We are celebrating the official release of the Radio III / ᏊᏊᏊᏊ KT record with a virtual listening party hosted by Elisa Harkins, Hanako Hoshimi-Caines, and Zoë Poluch. They are excited to share with their processes and experiences that went into creating this work as well as pausing for a collective listening experience. Radio III / ᏊᏊᏊᏊ 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." This collaboration combines disco and Indigenous languages in an effort to alter the fate of these endangered languages through active use, preservation on pressed vinyl, and radio play. Radio III / ᏊᏊᏊᏊ KT features songs by Elisa Harkins, some of which are in Cherokee and Muscogee (Creek).

a canary torsi / Yanira Castro (CANARSIE, LENAPEHOKING / BROOKLYN, NY)

Last Audience: a performance manual

CO-PRESENTED WITH MUSEUM OF CONTEMPORARY ART CHICAGO (MCA)

ORGANIZED BY TARA AISHA WILLIS

SEPTEMBER 20: *Last Audience: a performance manual* is a set of performance scores for the public to bring live theater into the intimacy of their own homes. Created by the collaborative group, a canary torsi, the work—inspired by requiems—is imagined as “manuals for a collective imagination on reckoning.” The project is

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accompanied by a website that indexes the experience of the public through photographs that participants share of the aftermath of performing, keeping a record of the collective imagination. The project will be kicked off at the TBA Festival with a virtual event, *One Body*. Throughout the fall, you can join the artists and fellow audience members as the project unveils in virtual gatherings through the MCA Chicago.

Each audience member will receive a set of printed manuals in an artist book containing 28 performance scores via mail or a downloadable PDF. The scores are an invitation, with modular instructions, to interpret, (re)create, and enact your own requiem. You take on the tasks of making, performing, and witnessing.

This publication project is developed and produced by the Museum of Contemporary Art Chicago (MCA) and curated by Tara Aisha Willis, Associate Curator, Performance, and Public Practice.

**Debbie Wooten, Anthony Robinson, The Real Hyjinx,
Dahlia Delu Belle, with music by Lo Steele** (PORTLAND, OR)
A Movement for Black Laughs

CO-PRESENTED BY A BLACK ART ECOLOGY OF PORTLAND, AND NW BLACK COMEDY FESTIVAL

DIRECTED BY SHARITA TOWNE AND COURTENAY COLLINS

SEPTEMBER 24: *A Movement for Black Laughs* celebrates the role of Black humor in political movements, through a one-hour show that features Portland-based Black comedians and sound/video artists.

San Cha (LOS ANGELES, CA)

La Luz De La Esperanza

CO-PRESENTED WITH lumber room

SEPTEMBER 25: *La Luz De La Esperanza* is a musical telenovela that tells the tale of Dolores, a poor yet elegantly dressed domestic worker who falls in love with a rich man named Salvador. The story follows the abusive dynamic between Salvador and Dolores, leading to Dolores eventually finding true love with Esperanza, a genderless spirit.

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luciana achugar (BROOKLYN, NY)

Puro Teatro: A Spell For Utopia

CO-COMMISSIONED BY THE CHOCOLATE FACTORY THEATER

SEPTEMBER 26+30: *PURO TEATRO: a spell for Utopia* furthers achugar's mission for making work as a practice of growing a new theater, a utopian theater; a practice of making theater as a practice of growing a collective body with the audience; an uncivilized body, a decolonized body, a utopian body. It embraces the dystopian reality of bodies that cannot touch one another, but can touch a screen, and proposes that our bodies become the site with our technologies as ritual objects and portals to other embodied realities.

PURO TEATRO: a spell for Utopia seizes this moment of isolation to consider the possibility of the theater inherent in the intimacy of our own experience, within the spaces of our bodies, our homes, and our cities. A theater without theater, distilled to its essence by the artist "downloading" their work directly to the audience as a spell, an intimate incantation.

Dao Strom (PORTLAND, OR)

Instrument/Traveler's Ode

INSTRUMENT IS PUBLISHED BY FONOGRAP EDITIONS IN COLLABORATION WITH ANTIQUATED FUTURE RECORDS WHO IS RELEASING *TRAVELER'S ODE*.

SEPTEMBER 26+27: Dao Strom's *Instrument/Traveler's Ode* is an experiment in multimodal poetics—inhabiting a synergistic blend of poetry, music, and visual art: the artist's three forms of "voice." A unique melding of literature and art in one unified book, *Instrument* combines color photography, personal biography, and gripping, restless poetry. *Traveler's Ode* is an interwoven series of textured, ethereal song-poems that are atmospheric yet weighted, featuring vocal layering, spare guitar and piano, and field sounds from sources such as rivers, sea, jungle, birds. For TBA:20, Dao Strom will give an intimate performance of songs and visuals from *Instrument/Traveler's Ode*, to be livestreamed on the 26th of September. The release will also be celebrated in the unique format of an installation of visual poetry and audio fragments (played on cassette decks) in PICA's Annex, on Sunday, the 27th of September from 1:00-4:00 PM PDT, where books and cassettes will be on sale—a joint publication/release from Fonograf Editions and Antiquated Future Records.

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“The Who Cares Clock”

ONGOING: “The Who Cares Clock” is a time-based print project released at random over an undetermined amount of time and available only through the mail. While there is no official end, there is a beginning. Our first essay is written by d.a. carter, who says of their piece “CPT is a conspiratorial performance. And we’re all in on it. Well, some of us are.”

A “Who Cares?” clock is often gifted on the occasion of retirement, or to mark the “end of work.” What does it mean to give up, forget, or ignore linear time, and to acknowledge natural, personal or abstract time? How can we be free of the endless hours? Are we in end times, or are we just beginning? The clock asks us a sincere question.

“The Who Cares Clock” is conceived of and edited by Kristan Kennedy, and designed and printed by Sharita Towne and garima thakur of nūn studios.

TBA:20 Closing Day | September 30, 2020

4:00 PM PDT

Jaamil Olawale Kosoko & Collaborators | Live-streamed Public Talk
CO-PRESENTED WITH FRINGEARTS

5:00 PM PDT

Luciana Achugar, PURO TEATRO: A SPELL FOR UTOPIA
Outdoor Audience Gathering
CO-COMMISSIONED BY THE CHOCOLATE FACTORY THEATER

6:30 PM PDT

TBA:20 Audience Portrait | Featuring a score by Kevin Holden

TBA:20 Closing Day is a time for all of us—the viewers, the participants, the people of TBA, both artists and audiences alike—to come together in a collective response. After 21 days and 40+ artists sharing their work, the Closing Day is a moment for us, as a global community, to gather across places, spaces, and time zones, in celebration, and in thanks. Participate on Zoom, or watch online, and take a moment, as we did at the festival’s start, to share this unexampled experience.

TBA:20 AUDIENCE PORTRAIT

Please join us in a virtual happening in honor of the collective body that is the TBA audience. We ask that you show up to this online gathering and use the platform of the now ubiquitous Zoom meeting windows to hold up a sign, post an image, or show us your face so that we may capture a portrait of our audience in this

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extraordinary moment in time. We will gather for nineteen minutes, one min to mark each past festival, and one minute for the future. 6:30PM PDT. More details and Zoom link are forthcoming.

******INSTITUTE DETAILS TO FOLLOW******

The logo for PICA, featuring the word "PICA" in a bold, black, serif font. The letters are positioned on a bright yellow rectangular background that extends to the left of the text.

15 NE HANCOCK STREET
PORTLAND OREGON 97212
503 242 1419
pica.org

TBA:20 INSTITUTE

Connecting audiences with festival artists and their ideas - the aesthetics, politics, critical concepts, and cultural contexts that inform their work - has always been a highlight of TBA. Sustaining the discursive and participatory spirit of past festivals, this year's TBA Institute includes a mix of reading groups, discussions, artist conversations, workshops, and post-show Q&A's, all presented virtually. We will miss bringing together large groups in person for deep dialogue, but we are pleased to make the Institute program available online, with audiences, artists, and guest moderators from across time zones.

Please note that some online Institute events have limited capacity and require registration, while others are publicly accessible. Please visit pica.org/TBA to learn more about this year's TBA Institute and how to engage.

#BrownUpYourFeed A Rescreening Of Mandy Harris Williams' 2018 Home School Talk

SEPTEMBER 11: An image indicates tens of race, gender, and interactive structures in how it is conceived, created, distributed, and attended to. This talk/workshop asks us to examine why we follow what we do, and more importantly, how it is serving us. Many of us use Instagram with automaticity, not acknowledging that the images we are feeding ourselves work against our self-esteem and value system. Please DO NOT get off your phone during this talk, we'll need it to assess how our social media reflects our values. We'll use the platform to create an internal critique, and propose alternatives. How can we design our followed media to sustain and augment our self-esteem and those who share our experience?

TBA:20 Post-Show Q&A's

Saturday, September 12:

Following 6:30 PM PDT screening of *Thin Skin*
Charles Mudede, Ahamefule J. Oluo, Ijeoma Oluo

Friday, September 19:

Following 4:00 PM PDT screening of *rise x fall (in progress ii)*
With rubén garcía marrufo, maximiliano, Jaleesa Johnston

Friday, September 19:

Following 6:30 PM PDT listening party stream of Radio III / *Ōhōdō* KT
With Elisa Harkins, Hanako Hoshimi-Caines, Zoë Poluch

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Friday, September 25:

Following 6:30 PM PDT performance stream of *La Luz de la Esperanza*
With San Cha

Reading Groups: Jaamil Olawale Kosoko's *American Chameleon: The Living Installments*

CO-PRESENTED WITH FRINGEARTS

LIMITED TO 15 PORTLAND PARTICIPANTS, 15 PHILADELPHIA PARTICIPANTS

PRIVATE ZOOM (LINK AND PASSWORD TO BE SENT TO PRE-REGISTRANTS IN ADVANCE OF SESSION)

SEPTEMBER 9, 16, 23: As an extension of Jaamil Olawale Kosoko's project *American Chameleon: The Living Installments*, PICA and co-presenting organization FringeArts (Philadelphia, PA) are offering intimate, facilitated reading groups for deeper engagement with the academic and analytical texts that have influenced Kosoko's work. Following Kosoko's *Syllabus for Peace*, 15 participants from Portland and 15 from Philadelphia will read and discuss a selection from the syllabus that reflects on the influences of White supremacy and institutional racism on Black and Brown bodies, and the work ahead to imagine restorative and justice-filled futures. Participants will gather with guest facilitators Malkia Okech and Amalia Dache (Philadelphia) and Lisa Jarrett (Portland) to hear a short presentation on the text, split into discussion groups by city, and then return to a larger group for broader conversation.

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Saturday Afternoon Artist Conversation: Demian Dinéyazhi' and Kevin Holden with Joseph M. Pierce

ORGANIZED IN COLLABORATION WITH STEPHANIE SNYDER AND THE COOLEY GALLERY, REED COLLEGE

SEPTEMBER 12: Demian DinéYazhi' and Kevin Holden discuss their TBA performance *SHATTER///*, which combines poetry, protest, experimental electronic sound, and embodiments toward Queer Indigeneus liberation. Moderated by Joseph M. Pierce (Cherokee Nation Citizen), Associate Professor, Hispanic Languages & Literature, SUNY Stonybrook.

Friday Sessions with home school and Darla Migan *On Adrian Piper's Thwarted Projects, Dashed Hopes, A Moment Of Embarrassment*

SEPTEMBER 18: As part of home school's contribution to TBA:20, PICA and home school present a conversation between philosopher Darla Migan and home school co-founder manuel arturo abreu, on Adrian Piper's *Thwarted Projects, Dashed Hopes, A Moment of Embarrassment* (2012) as an example of critical time-based art. Interested viewers should read Piper's "Passing for White, Passing for Black" (1991) in advance of the screening.

Saturday Afternoon Artist Conversation: **shawné michaelain holloway with** **Kendra Jayne Patrick**

SEPTEMBER 19: New media artist and poet shawné michaelain holloway will discuss her artistic practice and her work included in *IN LIEU OF AN OCEAN (SEND FLOWERS)*, a program of new video for this year's TBA Festival curated by Jibade-Khalil Huffman in consultation with Kendra Jayne Patrick. Moderated by Kendra Jayne Patrick, curator and gallerist.

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Friday Sessions with home school: *Debajo Del Agua: The Wake Work Of Enerolisa Núñez*

SEPTEMBER 25: home school screens *Debajo del agua: the wake work of Enerolisa Núñez* (2020), a recent work by manuel arturo abreu on Dominican musician and spiritual-cultural worker Enerolisa Núñez and her salve criolla music.

With her family band, Enerolisa Núñez, the "Queen of Salve," performs Afro-Dominican religious music in the salve style, also called palo or atabales. We review some musical examples, examine the history and context of Núñez's music and palo genres generally, and explore how Núñez navigates Afro-Dominican citizenship, or "no-citizenship" as Christina Sharpe says, in a context where palo seems to move into national prominence since the 90s, but is in fact reduced to "roots" or "folklore," not recognized as retention of living African presence and resistance in the Dominican spiritual and social fabric. We analyze the specific exploitative context of Enerolisa's collaboration with Dominican musician Kinito Mendez. Despite such marginalization, practitioners like Núñez continue to work in the wake to maintain the fullness of African spirituality in the face of the antiblack specter of "brujería" in the Christian Dominican mainstream, the commemorative national and corporate

use of “folkloric” music, and what Sharpe calls oceanic time - “a time that does not pass, a time in which the past and present verge.” From a space under the water, Enerolisa works to heal herself and retain her family’s traditions. This talk was organized for the 2020 Black Feminist Summer School, a program of the Black Feminist Kitchen. Thank you to them.

Saturday Afternoon Artist Conversation: Dao Strom and Elisa Harkins with Pablo de Ocampo

SEPTEMBER 26: TBA artists Dao Strom (Portland, OR) and Elisa Harkins (Cherokee/Muskogee (Creek), Tulsa, OK) both use hybrid forms of text, music, performance, and image to examine, abstract, preserve, and celebrate language, culture, and sound. Their projects and practices are utterly unique but hold common curiosities and questions. We have invited Dao and Elisa to be in dialogue with Pablo de Ocampo, Exhibitions Curator at Western Front (Vancouver, BC, Canada), our collaborating organization in presenting Elisa Harkins’ work at TBA.

Sunday Morning Workshop: *Tin Can Phone* Artist Michael Bernard Stevenson Jr., Armon Poostpasand, Queaz Otti, Joseph Rosenberger

SEPTEMBER 27: *Tin Can Phone* is a radio-based project that originated inside the Columbia River Correctional Institution and is being supported by KBOO Community Radio in Portland, Oregon. The initial collaboration took place over the course of a few months in which Armon Poostpasand, Queaz Otti, and Joseph Rosenberger (all inmates at the same time) worked with Artist Michael Bernard Stevenson Jr. to interview their peers inside the prison. Starting this summer, all members of the project have since been released and are actively recording the podcast for release on KBOO this fall. As part of PICA’s TBA Institute, the *Tin Can Phone* team will meet online to record an episode of Tin Can Phone live with an opportunity for participants to have questions answered as part of the show.

Public Talk: Jaamil Olawale Kosoko & Collaborators

CO-PRESENTED WITH FRINGEARTS

SEPTEMBER 30: Jaamil Olawale Kosoko and collaborators Jennifer Kidwell and Dr. Brenda Dixon Gottschild will discuss the development and artistic process of *American Chameleon: The Last Installments*.

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ABOUT THE PORTLAND INSTITUTE FOR CONTEMPORARY ART

Portland Institute for Contemporary Art acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences. PICA's programming supports the experiments of the most vital and provocative artists of our time. Our vision is international, intergenerational, interdisciplinary, and decidedly forward thinking (even when those explorations look back in history). PICA is unique among institutions for working right alongside artists at the increasingly blurry boundaries between forms and at the edge of new ideas. Throughout the year, audiences have myriad opportunities to interact with artists, curators, critics, and cultural visionaries in a direct, in-depth way. From performances to exhibitions to lectures to the annual Time-Based Art Festival, our programs catalyze conversations about contemporary culture.

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The logo for the Portland Institute for Contemporary Art (PICA). It features the word "PICA" in a bold, black, sans-serif typeface. The letters are positioned on a bright yellow rectangular background that extends to the left, creating a high-contrast visual element.

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