

FOR IMMEDIATE RELEASE

August 23, 2021

PICA ANNOUNCES THE 2021 TIME-BASED ART FESTIVAL

Dates: September 16–October 3, 2021

Location: Online and In-Person Events

Website: pica.org/tba

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The artists in TBA invite us to be with them—and with each other—with complex ideas, emotions, and energy, with camaraderie, with questions, with critique, with refusal, with resistance, with resilience.

— Roya Amirsoleymani

Artistic Director & Curator of Public Engagement

Erin Boberg Doughton

Artistic Director & Curator of Performance

Kristan Kennedy

Artistic Director & Curator of Visual Art

PICA's annual Time-Based Art Festival is a convergence of contemporary art, international artists, global audiences, and local in-person gatherings. It is a time for us to come together in celebration of experimental works and ideas and to push the boundaries of what it means to make—and who can participate in—contemporary art. Since 1995, Portland Institute for Contemporary Art has been working on and against this edge, championing artists from around the world. This year you can enjoy the festival with pay-what-you-can pricing and our new single-pass structure. Please join us in-person, online, in conversation, on your own time, and (sometimes) within a set schedule. Whether you are new to TBA or a longtime fan of the Festival, we are excited and grateful for the opportunity to share this year's TBA with you. For the full TBA schedule, please visit pica.org/tba.

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*****IMPORTANT INFORMATION AND FESTIVAL DETAILS TO FOLLOW*****

IMPORTANT INFORMATION / DATES / TIMES

Title

Time-Based Art Festival (or) PICA's 19th annual Time-Based Art Festival

Location

Online and in-person events at PICA (15 NE Hancock Street, Portland, OR 97212) and throughout Portland, OR

Dates

September 16–October 3, 2021

Artists

The Javaad Alipoor Company
Holland Andrews
Heldáy de la Cruz
vanessa german
Anthony Hudson/Carla Rossi with Arias Hoyle & Steven Paul Judd
Mia Imani
Garrick Imatani & Travis Stewart
Emily Johnson/Catalyst with Raven Chacon, Drew Michael, and Holly Mititquq Nordlum
Raja Feather Kelly
Hannah Krafcik & Emily Jones
Jennie MaryTai Liu & Simon Liu with Andrew Gilbert
jumatau m. poe & Jermone Donte Beacham
rise x fall (rubén garcía marrufo, jaleesa johnston, maximiliano)
Eileen Isagon Skyers



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Partner Projects include **Knowledge of Wounds**, co-curated by S.J Norman and Joseph M. Pierce; **No Face, No Case: Portraiture's Breaking**, curated by Stephanie Snyder, Cooley Gallery, Reed College; and *Good Mourning: Rituals For Displacement* (Mia Imani) and *THE BLUE WALK* (vanessa german) curated by Elisheba Johnson of Wa Na Wari (Seattle, WA)—plus, the **Fall 2021 Creative Exchange Lab** and a second edition of **THE WHO CARES CLOCK**.

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

Price

All TBA:21 passes are all access and pay what you can.

PASS LEVELS:

Pay What You Can \$0 (limited quantity)

Pay What You Can \$25

Pay What You Can \$50

Pay What You Can \$100

Pay What You Can \$200 (Covers the cost of an individual pass and multiple passes at \$0 for community access)



Accessibility

PICA's main warehouse space is on the ground floor and is accessible to those with mobility aids. ADA-accessible, gender-neutral restrooms and a water cooler are located inside of PICA. PICA's back lot is accessible for those with mobility aids but does have a slight slope. Priority seating for those with access needs is available. In addition, accessibility notes have been added to the webpage of each TBA event including notes about captioning and ASL, or any additional notes that may be specific to that event. If you have questions about the accessibility of a specific venue/location, including questions about parking, please contact the Box Office for information at BoxOffice@pica.org or call 503-224-PICA.

COVID-19

For all of the Festival's indoor, live performances we will require either proof of a full course of COVID-19 vaccination OR proof of a negative COVID-19 test taken within 48 hours before entry.

For all other in-person programs, all guests over the age of 2 are required to wear a mask and keep six feet apart while indoors. It is also recommended that you wear a mask while outdoors at any TBA:21 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.

Transportation

PICA is located in the 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

No Face, No Case: Portraiture's Breaking

Curated by Stephanie Snyder, Cooley Gallery, Reed College

Partner Project with Cooley Gallery, Reed College

Organized by the No Face, No Case Collective, a course of Reed College students and faculty, and Cooley Gallery director Stephanie Snyder.

September 9–December 7: How do we relate to images of the self when the self is in a state of breakdown? This question is one of the concerns at the heart of the Cooley Gallery exhibition *No Face, No Case: Portraiture's Breaking*. Composed of painting, photography, sculpture, and video, the project considers portraiture's unstable, shifting status in the wake of the genre's collapse as a site of power, capital, and representation. Made by a group of visionary artists from 1990–2005, the portraits in *No Face, No Case* incite a reconsideration and defamiliarization of the legibility and limits of the self. The exhibition also speaks to the current stream of digital "portraits" collected by police and the government for the purposes of surveilling and capturing individuals through the image of the face. *No Face, No Case* includes work by Laura Aguilar, Nayland Blake, Georganne Deen, Omer Fast, Ann Hamilton, Jim Hodges, Y.Z. Kami, Mariko Mori, Yasumasa Morimura, Catherine Opie, Andres Serrano, Gary Simmons, and Nari Ward. The works in the exhibition were donated to the Reed College Art Collection by the Peter Norton Collection.

Holland Andrews (Brooklyn, NY)

There You Are

Written and performed by Holland Andrews

September 16–October 3: *There You Are* is a one-on-one, individualized musical performance piece by Holland Andrews which takes place via phone call and text message. *There You Are* centers around creating a personal connection within a performance without needing to be in the same space together, with the intention of conjuring expansion, presence, and self-realization. The performance begins with a text message interaction with Andrews where they guide you through emotional prompts to nurture your connection to the present moment and prepare you for the call portion. Andrews will then call you and sing to you over the phone while you're listening to a new original composition created exclusively for *There You Are*, and also created exclusively to provide room for you to experience freedom in your emotional world, however you choose to. You are always allowed to experience harmony within yourself. Let this be one of those opportunities.

Anthony Hudson/Carla Rossi with Arias Hoyle, and Steven Paul Judd

(Portland, OR / Juneau, AK / Oklahoma City, OK)

Clown Down 2: Clown Out of Water (Sneak Peek)

Indigenous Residency Series

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September 16–October 3: Premiering in 2022, *Clown Down 2: Clown Out of Water* finds Portland's premier drag clown, Carla Rossi, trapped on a rock in the ocean while the water level rises due to melting ice caps. Alone with a seagull afflicted with IBS, Carla encounters possum pirates, shark TERFs, and the world's last surviving polar bear in this multimedia drag farce that utilizes puppetry, interactive video, and sculpture by David Eckard, and is all about climate disaster and the terror of living on an increasingly distressed planet. *Clown Down 2* is being developed by Hudson as a part of the Indigenous Residency Series (IRS), a multi-year program with three artists—Anthony Hudson, Arias Hoyle, and Steven Paul Judd—working with host organizations PICA, Bunnell Street Arts Center, and NM Bodecker Foundation, respectively. During the TBA Festival, each artist will share a brief video of their work-in-progress, *Clown Down 2* among them, and host a Zoom discussion between the artists, available to view on PICA's online platform. IRS is managed and supported by the Western Arts Alliance's Advancing Indigenous Performance (AIP) program, led by Ed Bourgeois, with support from the National Performance Network (NPN), James F. and Marion L. Miller Foundation, and Regional Arts and Culture Council (RACC).

Eileen Isagon Skyers (Brooklyn, NY)
Fellow to Felt

September 16–October 3: *Fellow to Felt* is an ongoing, multi-channel video series that examines various aspects of Filipina/o American identity and tradition. Each video features original and found footage, archival photographs, and obscure historical events, spliced together with pop culture and internet references. Together, these loosely bound, disparate elements of the familial, cultural, and personal refuse standard notions of "history," looking at Filipino/a diasporas through the traditional lens of *kapwa*—which I conceptualize as the consciousness of the interrelatedness one has with others. This is rooted in one's political, cultural, and economic histories, as well as the contemporary struggle to make meaning of our social conditions.

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**Emily Johnson/Catalyst with Raven Chacon,
Drew Michael, and Holly Mititquq Nordlum**

(Mannahatta, Lenapehoking / Land with ties to the Tiwa, Tewa, Keresan, Tanoan, Anasazi, Diné, Apache and Genízaro / Lands of the Multnomah, Wasco, Kathlamet, Cowlitz, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla / Dena'ina Land)

Invitation To Being A Future Being

September 16–18: Celebrated for a distinguished body of dance works, Emily Johnson unites audiences in a shared experience of movement, place, history, collective action, and the continuance of Indigenous cultural practices and perspectives. As part of a creative residency at PICA, Johnson gathers an extraordinary group of collaborating artists to create an in-process activation and installation as part of her newest work in development, *Being Future Being*.

Johnson, along with composer Raven Chacon, visual and tattoo artist Holly Mititquq Nordlum, and artist and mask maker Drew Michael, delves into the power

of creation to build a visual, aural, and ancestral landscape of Indigenous power. By (re)building new visions of the forces that brought this world into being, *Being Future Being* brings forth new futures with the potential to reshape the way we relate to ourselves, and to the human and more-than-human cohabitants of our world.

Eileen Isagon Skyers (Brooklyn, NY)
THE WHO CARES CLOCK

September 16–October 3: *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. For our second edition, Eileen Isagon Skyers looks at both the spring equinox and summer solstice as original sites for universal human imagination, embedding them with historical reference points, dualities, and personal reflections. In spite of—or perhaps in service to—the reaches of globalization, may we look to the cyclicity of seasons to locate our potential (re)emergence.

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? 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. This issue was designed by Stephen Lurvey.

The Javaad Alipoor Company (Manchester, UK)
Rich Kids: A History of Shopping Malls in Tehran
Co-created by Javaad Alipoor and Kirsty Housley

September 17–19: The gap between the rich and poor is getting bigger and bigger around the world. Social media feeds and accelerates this ever-widening divide. In the global South we see the children of elites and post-colonial dictatorships flashing cash, dollar signs, Bollinger champagne, and infinity pool holidays while the wider population suffers under sanctions and dictatorships.

Rich Kids is a play about entitlement and consumption, and how digital technology is complicit in social apartheid and gentrification. It spotlights the human problem of what successful and brutal people do with their coddled and useless children. It is the sequel to the award-winning *The Believers Are But Brothers* and the second part of a trilogy of plays about how digital technology, resentment, and fracturing identity are changing the world.

vanessa german (Pittsburgh, PA)
THE BLUE WALK
Curated by Wa Na Wari

September 17: THE BLUE WALK
is a spectacle of LOVE.

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It activates RAGE, TENDERNESS, REST, RHYTHM and
THE HOLINESS OF THE BLACK BODY ON THE LIVING PLANET
as a healing channel of release and power.

THE BLUE WALK
is an activation of collective SOUL.
it honors the simultaneity of TIME.
it is a cleansing and a bringing up;
it is a sob and a glory song.

WE ARE THE POWER SOURCE.

Garrick Imatani & Travis Stewart

(Portland, OR / Grand Ronde, OR)

The Drift

September 17–October 3: *The Drift* is a visual archive of the future, where the politics and excuses for failed Indigenous repatriation are bypassed through an inexplicable force that returns all that is lost and stolen. Echoing the circular path from extraction to healing, *The Drift* presents the culmination of a multi-year project undertaken by Garrick Imatani with Travis Stewart and the Confederated Tribes of Grand Ronde. Combining virtual reality, a publication and screening, digital fabrication, and photography, this installation takes form as a map, countdown, and inner eye to a scene within and beyond human control.

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Jennie MaryTai Liu & Simon Liu with

Andrew Gilbert (New York, Los Angeles, Hong Kong)

Conviction

Directed by Jennie MaryTai Liu & Simon Liu with sound by Andrew Gilbert

World Premiere: *Conviction*

World Premiere: *force and Sintern*

September 17–October 3: A tightly choreographed machine regulates the terrain of how breath and movement may flow, promising order, accountability, and green space. Words fall over a city, making control concrete. An adolescent shield absorbs, distorts, purges in the night, becomes a reservoir for a death dance. Between layers of oppressive weather, fantasy screens fears and futures, suffocating/sad, noncompliant, wielding/wearing symbols/cymbals, washed in rain.

Made by Hong Kong-raised sister/brother artists Jennie MaryTai Liu and Simon Liu with sound by Portland-raised artist Andrew Gilbert, this video installation contains two films, *force* (16mm & AE Animation) and *Sintern* (HD & AE Animation), shot in Hong Kong in 2019 and 2021 respectively.

Mia Imani (Berlin, Germany)

Good Mourning: Rituals For Displacement

Curated by Wa Na Wari

September 19: Mia Imani interrogates the ways that disenfranchised communities can heal individual, communal, and societal trauma by creating works that live in between the worlds of art and science. This “third-way” mixes unconventional methods (dreams, rituals) and science (ethnography, geography, psychoanalysis) to dream new potential ways of being. She activates this through experimental interviews, reportage, continued conversations, and the like. She strives to create generative pieces that allow the works of the artist to have a second breath outside of the confinements of an exhibition. Her creative and collaborative work has lived in the Northwest Film Forum, Seattle Art Museum Lab, Savvy Contemporary, and is expanding into the digital and other interdisciplinary spaces. Her written work lives both digitally and in print within *Cultured Magazine*, *Contemporary And*, *Daddy Magazine*, *Frieze*, *Hyperallergic*, *Vice*, and more.

Raja Feather Kelly (New York, NY)

Raja Feather Kelly's HYSTERIA

September 23–26: In *Raja Feather Kelly's HYSTERIA*, Kelly continues his study of pop culture and its displacement of queer Black subjectivity. Picking up where his 2018 performance *UGLY* left off, Kelly re-situates himself as a glamorous, extra-terrestrial entity—both alien to the world and wholly consuming its pop cultural byproducts. *HYSTERIA* marks the collapse of fiction into fact, tracking the subsequent inner turmoil, confusion, and mania that Kelly sets out to exorcise.

HYSTERIA is choreographed, directed, and performed by Raja Feather Kelly, with video by Laura Snow with Kelly, photography by Kate Enman, sound by Raja Feather Kelly and Remy Kurs, and cinematography by Laura Snow with CJ Ferroni. Set and prop design is by Kelly with Enman and lighting design is by Tuce Yusak.

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Knowledge of Wounds (global)

S/Kin

Co-curated by S.J Norman and Joseph M. Pierce

Partner Project: K.o.W is a global convergence in partnership with six organizations: Performance Space New York (NY), Portland Institute for Contemporary Art (PDX), the Momentary (AR), Ballroom Marfa (TX), Performance Space Sydney (NSW, Australia), and Blakdance (Australia).

www.knowledgeofwounds.com/skin

September 23–December 20: Our skin is a sacred threshold. The ritual breaching of the skin is a ceremonial technology utilized by many peoples in the transference of ancestral knowledge. Through a codex of scars and markings made on the body's supple container, we make visible our kinship ties and initiatory pathways. For the Knowledge of Wounds Praxis Session, we engage the body first, in relation, in care. Each praxis session is a 45-minute engagement led by an Indigenous body-based artist/practitioner that will be streamed online and archived on the Knowledge of Wounds website. We center ourselves in our traditions and histories

by paying attention to the body as it moves, senses, and relates to the world.

**rise x fall (rubén garcía marrufo, jaleesa johnston,
maximiliano)** (Portland, OR)

AT THE END OF EMPIRE

September 23–25: *AT THE END OF EMPIRE* exists as live performance, large-scale three-channel video installation, and collectible video art tortas.

An audiovisual montage of documentary performance presents the artists in their day-to-day, performing the actions necessary to transit the in-between. In undressing and veiling they will find stranding echoes of the forgotten eternal.

A ritual performance shows bodies engaging in the metamorphoses of space and self, rupturing with violent change, and imbibed into membrane as geometric choreography. A collapse, merging, and final discarding.

Emily Jones & Hannah Krafcik (Portland, OR)

apogee

September 30–October 2: *this system is a living-ghost*

that knows what is dead in life

what is alive in detritus

rejecting, absorbing

repercussions of the fake-real

and layers of data to sense through

touching truths that don't abide by logic

awake in dreams

and online when all else is disrupted

What does it mean to have a critically engaged nervous system? What intuitive and predictive technologies do bodyminds hold, and how do they help realize personal truths (*what we don't yet know we know*)? This offering is a sci-fi-inspired multi-sensory stim, a personal reflection on the ways our sensitive systems intertwine with surroundings—how they collapse time, reorganize, spin out, and regulate. It brings together video, sound, text, and movement elements, which we have gathered and arranged again and again throughout the pandemic.

Apogee is climax at a distance.

jumatatu m. poe & Jermone Donte Beacham

(Philadelphia, PA/Durham, NC and Dallas, TX)

Let 'im Move You: Intervention

Co-Presented by On the Boards and REDCAT

October 1–2: *Let 'im Move You* is a series of works choreographed by jumatatu m. poe and Jermone Donte Beacham that stem from their decade-long research into J-Sette performance. Initial research for the series absorbed the artists' curiosity about the performance of joy and the conundrum of Black joy. The series began in the summer of 2013 while jumatatu and Donte were at a residency through Tanzrecherche NRW. The series currently consists of four live performance works

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and an installation. *Intervention* brings together a group of Black dancers for a live outdoor performance work on sidewalks and in alleyways in historically or predominantly Black neighborhoods.

Heldáy de la Cruz (Portland, OR)

Publication: Dáyquiri: Little Poems

October 2: *Dáyquiri: Little Poems* is a collection of poetry that has been building on itself over the course of seven years. The artist began this project at age 23, and he is now 30. The collection is meant to be an exploration of the things that orbit you at different points in your twenties: the evolution of identity, the swinging in and out, and the life experiences that still happen amidst crises.

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

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TBA:21 Institute

TBA Institute is a series of free, public programs that connect artists and audiences through deep discussion and critical conversation and serve to illuminate the ideas and inquiries behind festival artists' projects. Through the Institute, artists share their processes of creating and collaborating; their forms of engagement with communities and publics; and the social, political, cultural, and aesthetic contexts and concerns surrounding their work. Through guest artist lectures, panels and dialogues with invited moderators, and interactive workshops, the TBA Institute offers a range of ways to engage more deeply with the festival and with each other.

Please note that some TBA Institute events will be virtual (streamed online), while others will be held in person for a limited-capacity, masked audience/participant group in the PICA Pavilion (back lot of PICA). We know that not everyone is able to gather in place right now. As such, most in-person events will be recorded and made available and accessible online shortly thereafter. Some of these recorded videos will be captioned.

Please refer to the TBA Festival website for a full Institute schedule, specific information about each event, accessibility, and other details.

Artist Conversation: Javaad Alipoor with Roya Amirsoleymani

September 17: PICA Artistic Director & Curator of Public Engagement Roya Amirsoleymani joins Javaad Alipoor to discuss the many layers of Alipoor's *Rich Kids: A History of Shopping Malls in Tehran*, a groundbreaking work of live theatre adapted to the digital realm. Structured through interactive multimedia, driven by a compelling narrative, and embracing of internet-aware art and web culture, *Rich Kids* offers sharply nuanced critical commentary on geopolitics and the social conditions of our time. This conversation will unpack this multifaceted work, its cultural influences, and Alipoor's broader practice in experimental theatre-making.

Panel Discussion: Garrick Imatani, Travis Stewart, Brook Colley with Ashley Stull Meyers

September 18: Portland-based curator and writer Ashley Stull Meyers facilitates a conversation with Garrick Imatani and Travis Stewart (Chinook, Rogue River, Kalapuya) about *The Drift*, the culmination of their multi-year project that engages questions of repatriation, healing, and Indigenous futures through virtual reality, publication, digital fabrication, and photography. Imatani and Stewart will be joined by special guest Dr. Brook Colley (Wasco, Warm Springs, Eastern Cherokee; Enrolled: Eastern Band of Cherokee), associate professor and chair of the Native American Studies program at Southern Oregon University.

The logo for PICA, consisting of the word "PICA" in a bold, black, sans-serif font, positioned above a thick yellow horizontal bar.

Artist Conversation: vanessa german and Mia Imani with Elisheba Johnson (Wa Na Wari)

September 18: In this featured panel conversation, Elisheba Johnson (curator, Wa Na Wari, Seattle) facilitates a conversation with vanessa german (Pittsburgh) and Mia Imani (Berlin) about their individual TBA performances (*THE BLUE WALK* and *Mourning Rituals*, respectively) and their broader artistic practices. While highly distinct, both german and Imani engage—through iterative processes, movement rituals, place-based research, and public participation—the specificities of space and site, erasure of histories and narratives, and possibilities for gathering and healing in the context of Portland's Black communities and spatial geographies.

Artist Conversation: Emily Johnson, Raven Chacon, Drew Michael, and Holly Mititquq Nordlum with Ka'ila Farrell-Smith

September 19: Emily Johnson and collaborators on her TBA project *Invitation To Being A Future Being*—including Raven Chacon, Drew Michael, and Holly Mititquq Nordlum—will share insights into their creative and collaborative processes in making a work of performance, installation, sound, and ancestral landscapes that propose new futures and relationalities with each other and our world. Moderated by Ka'ila Farrell-Smith.

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Artist Lecture: Eileen Isagon Skyers

**Co-sponsored by the MA in Critical Studies program at PNCA at
Willamette University**

September 22: Eileen Isagon Skyers will share a talk covering her multifaceted practice and career in the arts. She will discuss our contemporary framework for viewing, making, and valuing art against a backdrop of rapidly shifting technology, and how that manifests in her own work and criticism about digital art and culture.

Artist Conversation: Raja Feather Kelly with SHAWNÉ MICHAELAIN HOLLOWAY

September 24: Raja Feather Kelly, a dance and performance artist and choreographer, is joined by artist and educator SHAWNÉ MICHAELAIN HOLLOWAY, for a discussion of the digital adaptation of Kelly's performance *HYSTERIA* for TBA, a project that builds on Kelly's previous work and continues his examinations of pop culture, Black queer subjectivity, alienation, and consumption. Kelly and HOLLOWAY first met and recorded some of their conversations as part of PICA's Spring 2021 Creative Exchange Lab residency program. Now, they reunite for this virtual TBA Institute event!

Fall 2021 Creative Exchange Lab: Meet the Artists

Crystal Cortez (Portland, OR)

mario lemafa (Seattle, WA)

Sara Siestroom (Portland, OR)

Maya Vivas (Portland, OR)

Timothy White Eagle (Seattle, WA)

September 25: We are thrilled to announce our Fall 2021 Creative Exchange Lab artists, with an edition focused on building connections between the Portland and Seattle regions: Crystal Cortez, mario lemafa, Sara Siestroom, Maya Vivas, and Timothy White Eagle. PICA's Creative Exchange Lab (CXL) is a residency program that provides artists with time, space, and funding to develop projects, ideas, and relationships. With no expectations of a "finished product," CXL is an open opportunity for artists to immerse themselves in their practices, and to learn from and connect with one another. True to its name, CXL lends itself to generating deep and meaningful bonds within each Lab cohort, often leading to future collaborations and partnerships. Join us for our CXL Meet the Artists event to learn more about each of these artists and their current projects, processes, and practices!

Artist Conversation: rubén garcía marrufo and maximiliano with jaleesa johnston

September 26: rise x fall is a collaboration of Portland-based artists rubén garcía marrufo, jaleesa johnston, and maximiliano. Taking the form of live performance, object, and large-scale, multichannel video installation, their TBA project *AT THE END OF EMPIRE* is made and presented by marrufo and maximiliano. For this Institute event, they are joined by collaborator johnston for a conversation about the project's process, ideas, and concerns, as well as rise x fall's broader collective work.

Gerard Minaya, Jermone Donte Beacham, Nikolai McKenzie, and Sanchel Brown with Jasmine Johnson

Panel Discussion: Re-Sette the Stage:

Choices, Circulations, and Stagings

Conceived by Jamarsa Peters in partnership with Jermone Donte Beacham and jumatatu m. poe

October 1: *Re-Sette the Stage* brings together members of the *Let 'im Move You* project with members from the Meet Me On Da Floor community in an exploration of the vastness of the Black queer majorette dance community. *Let 'im Move You* is the name of a series of performance and visual art projects led by jumatatu m. poe and Jermone Donte Beacham that holds the Black femme and Black queer innovations of J-Sette at its center to explore team mentality, the complexities of rhythm, and the communicability of delight. Meet Me On Da Floor is a community group

dedicated to assembling the many squads of J-Setters into a national unity to organize social and competitive events together, to spearhead leadership activities that engage the youth within the community, and to create and uphold standards for the J-Sette art form.

Hannah Krafcik & Emily Jones

Workshop: *what I don't know yet i know*

October 2: What does it mean to have a critically engaged nervous system? How might the practice of following this intuitive and predictive technology cultivate possibilities for meaningmaking and self-knowing? In this workshop Hannah and Emily will offer various scores and practices from their collaboration. Participants will be invited to attune to their sensations with attention toward nervous system awareness. *This workshop will prioritize personal agency, needs, and boundaries for engagement.*

Artist Conversation: Jennie MaryTai Liu, Simon Liu, and Andrew Gilbert with Kristan Kennedy

October 2: Hong Kong-raised siblings Jennie MaryTai Liu and Simon Liu, in collaboration with Portland-raised artist Andrew Gilbert, share insights into the making of their experimental films *force* (2020) and *Sistern* (2021), both shot in Hong Kong in the midst of recent and current political turbulence, and exhibited for TBA in the form of an immersive, multi-channel installation and sound environment. The artists will be in conversation with Kristan Kennedy, PICA's Artistic Director & Curator of Visual Art.

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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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