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ARTISTIC DIRECTOR WELCOME

2025 marks PICA's 30th year, and we can't think of a better way to honor this milestone than with you at the Time-Based Art Festival.

Like San Cha's brilliant new opera *Inebria me*, TBA:25 celebrates the "liberating power of ascendant relationships." The artists in the 2025 Festival have liberatory visions for our world—ones that acknowledge and rely upon our interconnectedness. In the most basic sense, TBA is about time. It's about the time we spend together. At PICA, our time is dedicated to artists, and we are thrilled to share this time with you.

For three decades, PICA has been a platform for radical thought and expression. This September, we again open our doors as a home for artists and audiences alike, building a symbiotic ecosystem that shifts with every iteration and interaction. This close proximity generates new ideas and new relationships that counter oppression, fear, and isolation. The artists in this festival are bringing their ideas into the light. We gather to remember what is good and what we are all here for: compassion, free thinking, camaraderie, creativity, and the gift of time.

So join us, not only for the performances and exhibitions, but for shared meals and conversations, for release and reflection, and maybe even a spin on the dance floor.

We are grateful to work with the extraordinary artists, staff, and supporters who make this kind of gathering possible and look forward to being with you this September.

Thank you,

Erin Boberg Doughton

Artistic Director & Curator of Performance

Kristan Kennedy

Artistic Director & Curator of Visual Art

San Cha, *Inebria me* | Photo: Texas Isaiah



LAND ACKNOWLEDGMENT

PICA acknowledges the Native nations across the Americas upon whose land we live. We recognize their sovereignty and denounce broken treaties. We acknowledge the robust, federally recognized tribes of this area, and the Indigenous lifeways that were and continue to be centered around the lands and rivers of the region.

At PICA, we are committed to supporting Indigenous communities through our programming and collaborations with Indigenous artists, both locally and globally. All told: seek truth in education and be guided by Native wisdom. Contribute to Native causes, political efforts, and organizations as much as possible. Please consider the ways in which you can elevate the voices of Native artists wherever you call home. In Portland, you can contribute to Indigenous-focused organizations such as the Native Arts and Cultures Foundation (NACF) and the Native American Youth and Family Center (NAYA).

BOX OFFICE



Box Office open
Aug. 5 – Sept. 14, 2025
boxoffice@pica.org
503-224-PICA (7422)

Before the Festival

From August 5 – September 3, the Box Office can be reached via email or phone from 12:00 – 4:00 PM PST. Closed on weekends and Labor Day.

During the Festival

From September 4 – 14, the Box Office is open each day of the Festival via email or phone. Box Office staff will be available in-person one hour before each event.

Support PICA and artists by purchasing a pass to TBA:25!

Passes maximize your TBA experience and help to sustain this hallmark PICA program. Get your pass today to Portland's favorite celebration of contemporary art and performance!

Patron Pass (All Access + VIP) \$500

(\$250 tax-deductible)

Includes priority admission to all performances, concierge service, and full access to TBA:25 exhibitions and programs. Plus, a donation to PICA in support of TBA.

Full Pass \$250

Includes admission to all performances and full access to TBA:25 exhibitions and programs.

Reservations are required for all ticketed programs regardless of pass purchase. To RVSP for a TBA:25 event, click the Google Form link in your emailed pass receipt.

DONATIONS

\$30 for 30 Years of Radical Art: Power What's Next

June 2025 marked PICA's 30th anniversary. That's three bold decades of championing radically experimental art in Portland and offering artists space, time, and diverse opportunities to make and present their work.

Help us celebrate this milestone with a gift that keeps on giving: support PICA for \$30 (or any amount) each month! Recurring donations help to carry our artist-centered programming into the next 30 years and beyond.

Make a Direct Donation
pica.org/support/donations

Donate via PayPal
[@picapdx](https://www.paypal.com/donate/?hosted_button_id=68338888888888888888888888888888)

Go "Old School" and Mail a Check
PICA c/o Development Dept.
15 NE Hancock St.
Portland, OR 97212

Donate by Phone
Make a donation by calling our Development Department at (503) 242-1419.



[Donate Here](#)

Thank You!
Your generosity makes art happen.

GET CONNECTED

Follow the Festival!

Stay updated on all things TBA:25 via PICA's Instagram, @picapdx, and be sure to follow the 2025 Festival artists!

- Madison Brookshire,* @madbrookshire
- Olivia Camfield, @outeroutlet
- San Cha,* @__san_cha__
- Justine A. Chambers, @justine.a.chambers
- Elbow Room (Good Dang Weekend 2), @elbow.room.pdx
- Marcus Fischer, @marcusfischer
- keyon gaskin and collaborators, #keyongaskin
- Woodrow Hunt, @wo___od
- Kite, @kitekitekitekitekite
- Tahni Holt and Emma Lutz-Higgins, @tahniholt @emmgemmzz
- Erika M. Anderson (EMA) and Tabitha Nikolai, @_ema_usa_ @tabby_twitchit
- Asher Hartman and Jasmine Orpilla,* @chickentasteslikewood @jasminemediumrare
- The Untitled Native Project — Live at PICA @bert_franks @amberkball @trevinobringsplenty @leland_butler1 @outeroutlet @davidthaor503 @thecarlarossi @wo___od @laronimo @artnerdforever @mamakanani
- Freddie Robins,* @iamfreddierobins
- Angelo Scott, @angelo.stop
- Dao Strom, @herandthesea @shewhoahasnomasters
- Drama Tops,* @drama_tops_official

* Presented with our partners:
Cinema Project @cinema_project, Boom Arts @boomartspdx, Performance Art Museum @pamuseum_, Douglas F. Cooley Memorial Art Gallery at Reed College @cooleygallery, and Performance Works NorthWest @pwnwpdx

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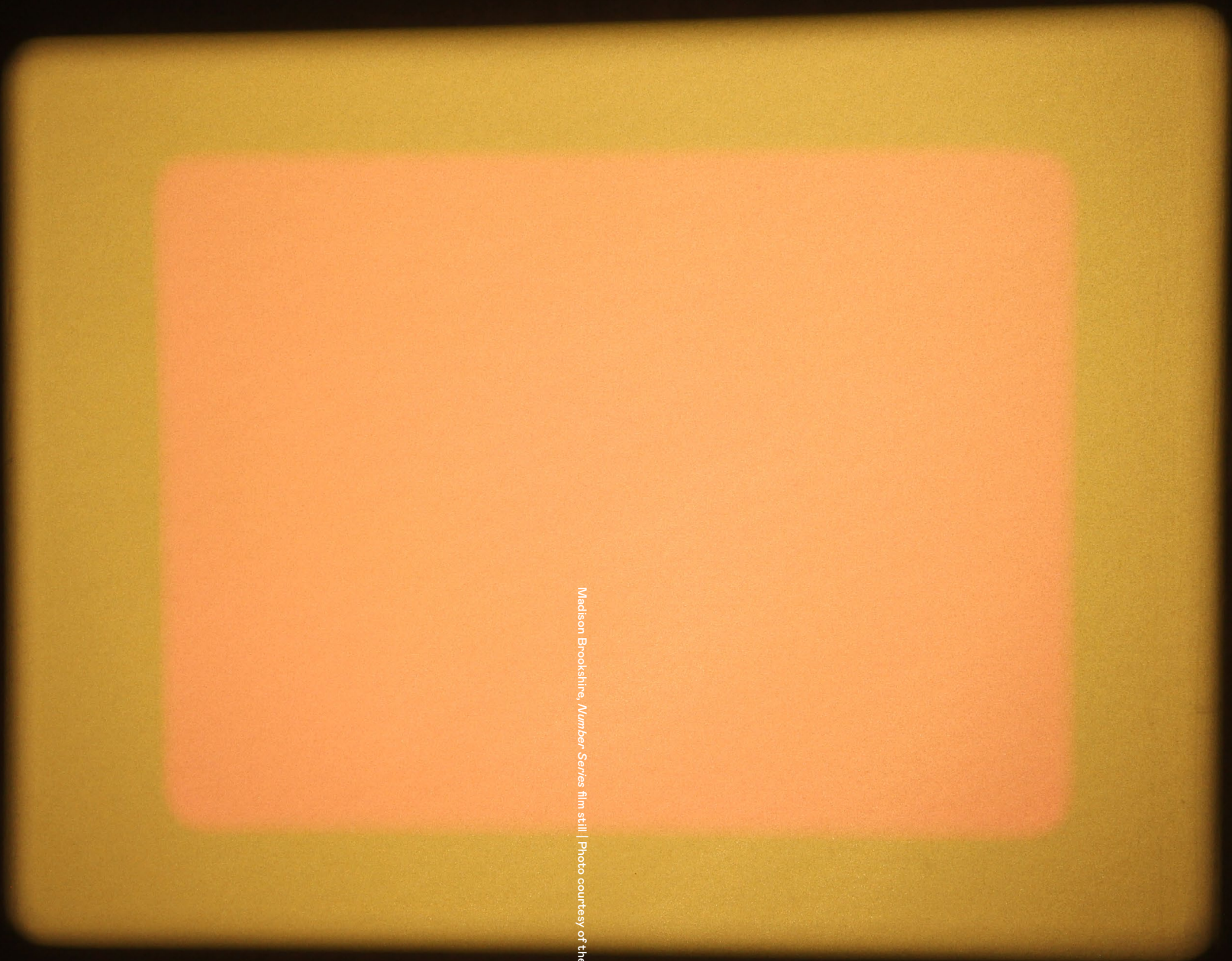
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Freddie Robins' studio, 2025 | Photo courtesy of the artist.



Madison Brookshire, *Number Series* film still | Photo courtesy of the artist





The Time-Based Art Festival is a seasonal movement, a collective passage from summer to fall. TBA:25 marks a special milestone—PICA's 30th year—and gives us an opportunity to look back at where we came from while leaning towards the future.

For ten days in September, we come together to witness contemporary art in action: performances, exhibitions, music, and movement. We run into old friends and form new connections. Across the 2025 program, artists defy expectations, stretching our understanding of art and its place in the world we inhabit. From experimental operas to performance-lectures, multimodal poetry to droning soundscapes, TBA:25 truly has something for everyone.

TBA is treasured because it is temporary. It is a time dedicated to being here and now—time that is rarer and rarer these days. A time when everyone belongs, when *you* belong.

Life happens when you show up. TBA happens only once a year. Experience it.

**FESTIVAL
FESTIVAL
FESTIVAL
FESTIVAL**

Dao Strom | Photo: Yaara Valley

DATE Sept. 4

LOCATION Portland, OR

TBA:25 OPENING DAY

TIME	PROGRAM	LOCATION
6:00 PM	Angelo Scott, <i>Omni Rail</i>	PNCA
6:00 PM	First Thursday	Various Locations
8:00 PM	Opening Night Dinner	PICA Pavilion

The 2025 Time-Based Art Festival opens at PNCA on September 4, where Angelo Scott and their collaborators will activate Scott’s ambisonic, walk-through instrument *Omni Rail*.

From PNCA, head to the nearby Pearl District for some First Thursday gallery hopping! First Thursday is a beloved Portland tradition highlighting local galleries and small businesses, and many participating spots are a short walk, bike, or car ride from PNCA.

Following Scott’s performance, an intimate Opening Night Dinner will be held in the PICA Pavilion. This meal will be shared between Festival artists and the lucky few who get their tickets early. Opening Night is where the magic of TBA begins, we can’t wait to see you there!

Learn more about Angelo Scott and *Omni Rail* on page 18. Learn more about Opening Night Dinner on page 16.

Angelo Scott | Photo: Christopher Paul Klarer



OPENING NIGHT DINNER Sept. 4 at 8:00 PM

BOX MEALS Sept. 5 – 7 & 11 – 13

BAR GARDEN Sept. 4 – 14, open one hour before the first show

LOCATION PICA Pavilion, 15 NE Hancock Street

PRICING

OPENING NIGHT DINNER \$200 per plate

BOX MEALS Please check pica.org/tba for more info.

OPENING NIGHT DINNER & PICA BAR GARDEN

During TBA:25, come gather in PICA’s Bar Garden for shared meals that bring artists, crew, and community together. PICA’s Bar Garden is home for the TBA:25 Opening Night Dinner, pre-show box meals with artists, and post-show chats over a drink.

PICA’s Pavilion—airy, welcoming, and centrally located—becomes the Festival’s communal hearth, where stories are exchanged alongside plates. Whether you’re a longtime collaborator or first-time attendee, join us for drinks, toasts, and long-table conversations that spill into the night. Come celebrate the people behind the Festival!

Details on specific meal events—including the Opening Night Dinner and how to order pre-show box meals—are coming soon. Until then, consider the Pavilion your invitation to slow down, gather, and share in the spirit of TBA. Everyone is welcome at the table.

Access Notes: PICA’s Pavilion is accessible for those with mobility aids but has a slight slope. ADA-accessible, gender-neutral restrooms and water coolers are located inside and near the entrance.

(top) Photo courtesy of Calvin Shelwell (Bottom) Photo courtesy of Getty Images



DATE	Sept. 4 at 6:00 PM
LOCATION	PNCA, 511 NW Broadway
TICKET	Free
RUN TIME	50 minutes
CAPACITY	100

Angelo Scott

Traditional village sites of the Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin, Kalapuya, and Molalla (Portland, OR)

Omni Rail

World Premiere

Omni Rail is an ambisonic, walk-through instrument, designed from the stairwells, railings, and cable system that supports the architecture of Portland's historic 511 Building. From within PNCA's Atrium and Mezzanine, the instrument is its own speaker system, both metaphorically and physically. *Omni Rail* will be activated by an ensemble in collaboration with choreographer Muffie Delgado Connelly, and with project support and mentorship from Zachary D'Agostino.

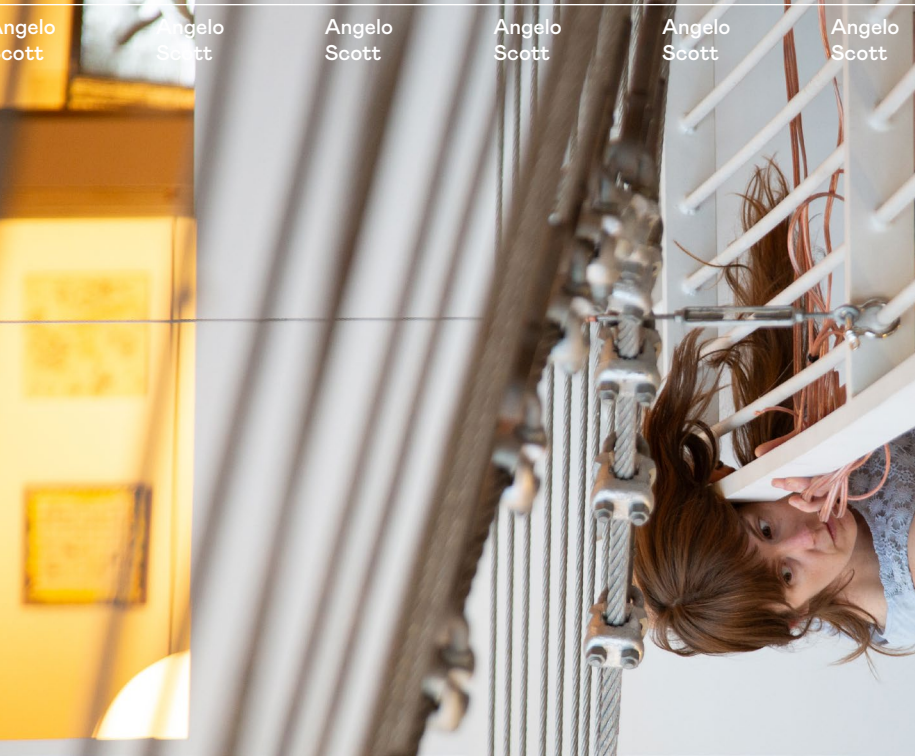
The music composition is an arrangement of notes already contained within the building's architecture. The sounds are carried throughout the open room and balcony floors of PNCA as the instrument amplifies itself. Musicians strike, bow, or slide the instrument, engaging with movement artists as they traverse the site in a conversation with proximity, intimacy, and the unseen, blurring the boundaries between perceivable roles as musician and bodily instrumentation, emergence, catalyst, and reaction.

Following this performance, the interactive exhibition will remain on view until September 14, 2025.

Angelo Scott is an interdisciplinary artist from the South currently living in Portland, OR and completing their BFA in Intermedia at PNCA. Their sonic compositions build shifting layers of melodic sentiments from splintering phrases, emphasizing irregularities in live sampling, synthesis, and insisting upon fleeting swells of emotive expression as a passage through intricate patterns in overwhelming soundscapes.

Scott received their Associate of the Arts from Linn-Benton Community College in 2019, where they worked as the photo editor for *The Commuter*. While living in Corvallis, OR, they began operating in DIY sonic arts communities, co-organizing and curating installation and video works for Corvallis Experiments In Noise's What is Noise? festivals. In 2016, they co-initiated and co-created Sponsored Trash, an ongoing performance arts collective. They currently perform solo sound compositions as Tyronza and participate in improvisational ensembles, create video projections, and make collaborative CRT installations for interactive music events.

Angelo Scott | Photo: Christopher Paul Klarer



Access Notes: *Omni Rail* reaches high volume levels. Earplugs are available at the front desk. The performance occurs on three different floors in an open room. The second floor Mezzanine is only reachable by stairs or a private elevator, which can be accessed by requesting assistance at the front desk. The third floor is accessible by stairs or a public elevator.

There is an additional viewing room in the Mediatheque space (on the ground floor in the Atrium) with works made in collaboration with the video artist Lenny Beach. The viewing room features projections on three walls with one central livestream of the performance, and two videos on the left and right walls that allow viewers to encounter the different floors from the ground level. Seating is available and the doors will remain open during the performance. Audiences are encouraged to move around freely.

PACIFIC
NORTHWEST
COLLEGE OF
ART

DATE Sept. 5 at 6:00 PM, Sept. 6 & 7 at 4:00 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$20, \$35, \$50

RUN TIME 60 minutes CAPACITY 200

Tahni Holt and Emma Lutz-Higgins

Unceded land of the Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla, and many others who call this region home (Portland, OR)

Horizon

World Premiere
Directed by Tahni Holt
Choreographed in collaboration with Emma Lutz-Higgins
Performed by Tahni Holt and Emma Lutz-Higgins
With composer Luke Wyland, visual artist Jess Perlit, lighting designers Al Knight Blaine and James Mapes, costume designer/visual artist Kim Smith Claudel, and dramaturg Kate Bredeson

Horizon is the perceived line where sky meets Earth—a locator in constant motion.

Horizon is a dance. In this dance, we move with a porous body within a porous performance space. We reside in a shifting landscape of attention. We shift attention between seeking, dispersing, and disappearing.

Horizon is a constant reshaping of relationships between sculpture and sound, light, bodies and space, forming and reforming islands of kinship and sentiment. There is an opening, a slit, a crack that allows for new iterations of togetherness to emerge. As we rest in this togetherness, lines are blurred between the animate and inanimate. It is a precarious state of becoming. Becoming a rock. Becoming a cloud. A sculpture becoming a body. A body becoming a vessel. A lightwave becoming a rainbow. There is a silver lining here. A tangle of impulse, of nerve endings, of charged particles in motion.

Horizon is loose in identity, sharp in perception.

Tahni Holt is a dance artist and somatic practitioner whose work is rooted in collaboration and community. Born and raised in what is now known as Portland, OR, she has spent most of her life in the shadow and glow of Mt. Hood. Her work has been presented nationally at On the Boards, Seattle, WA; Velocity Dance, Seattle, WA; Fusebox Festival, Austin, TX; DiverseWorks, Houston, TX; Portland Institute for Contemporary Art, Portland, OR; and White Bird, Portland, OR. She is a recipient of an NDP Touring Award and Oregon Arts Commission Fellowship. Internationally, her work has been performed in Bulgaria and Portugal and supported through residencies in France, Greece, and Romania. Holt is the founder and one of four current stewards of FLOCK Dance Center.

Tahni Holt and Emma Lutz-Higgins | Photo: Adrian Hutapea



Emma Lutz-Higgins is a Portland-based dance maker and performer whose choreographic work uses movement, text, and nonlinear narrative to explore perception, identity, and possibility. She has performed at AUNTS, Brooklyn, NY; Movement Research, New York, NY; Gibney Dance, New York, NY; New York Live Arts, New York, NY; Triskelion Arts, Brooklyn, NY; and Danspace Project, New York, NY. In March 2025, she premiered her first evening-length work, *FLOOR*, through PWNW's Alembic Residency. Her performances have been reviewed in *Oregon Arts Watch* and *The New York Times*. Lutz-Higgins holds a BA from Bard College.

Funded in part by the Regional Arts & Culture Council and the Office of Arts & Culture and Portland Institute for Contemporary Art.



FRI 05

SAT 06

DATE

Sept. 5 & 6 at 8:00 PM

LOCATION

Winningstad Theatre, 1111 SW Broadway

TICKET

\$50 True Cost | \$35 Adults | \$25 Students and Seniors

RUN TIME

90 minutes

CAPACITY

288

San Cha

Los Angeles, CA

Inebria me

Co-Presented with Boom Arts
West Coast Premiere
Performed in Spanish with English supertitles

A new, experimental opera by acclaimed LA-based musician and performance artist San Cha, *Inebria me* queers cisgender and heteronormative archetypes of *telenovelas* with fiercely original composition, libretto, and nonlinear narrative to celebrate the liberating power of ascendant relationships. *Inebria me* is led by a visionary, bicoastal, trans and queer of color creative team and rooted in San Cha’s personal and artistic influences, including rural Mexican family life, Catholic Church choir, cross-border experiences, Bay Area drag, queer club culture, and nightlife. Blending ranchera, cumbia, mariachi, punk, classical, industrial, and electro, the opera’s dynamic live sound score combines with bold vocal performances and innovative theatrical design to make a powerful political and poetic statement for opera’s modern stage. Both homage and subversion, both minimalism and grandeur, *Inebria me* defies genre, expands form, and creates its own universe.

San Cha is a Los Angeles-based, Mexican-American artist exploring themes of identity, power, and liberation. Through albums, stage shows, and film/video, her music blends rancheras, electronics, cumbia, and pop. Her multidisciplinary performance practice spans DIY and drag, queer nightlife and club culture, and experimental opera. Her work has been supported by lumber room, The Getty, LACMA, Red Bull, Los Angeles Performance Practice, California Arts Council, Ballroom Marfa, Denniston Hill, On the Boards, REDCAT, KQED, Foundation for Contemporary Arts, and more.

Acesss Notes: This performance includes haze, strobe effects, and nudity.

A National Performance Network (NPN) Creation Fund project. Co-commissioned by Performance Space New York, PICA, Movimiento de Arte y Cultura Latino American, and NPN, with additional support from On the Boards, REDCAT, Los Angeles Performance Practice, Ballroom Marfa, Denniston Hill, and Oak Head.



San Cha, *Inebria me* | Photo: Madison Michelle Bulnes



DATE Sept. 5 at 8:00 PM, Sept. 6 & 7 at 6:00 PM

LOCATION PICA Annex, 15 NE Hancock Street

TICKET Sliding Scale \$20, \$35, \$50

RUN TIME 75 minutes CAPACITY 115

Drama Tops

Seattle, WA

DADS

Co-Presented with Performance Works NorthWest

Drama Tops’ newest Queer Tragedy, *DADS*, is a holesome, sci-fi dreamscape about fatherhood that is guaranteed to blow your mind and stick with you for years.

In *DADS*, Elby and Shane are confronted with the largest demon they have yet to face: their purpose. This deeply existential and heartfelt dance odyssey between two platonic lovers interrogates queer culture and Elby and Shane’s relationships to their fathers, all while trying to figure out their role in making the world a better place.

They grip each other as they gasp for air. They dive head first into the chaotic waters of grief and loss as they sift through the sands of death and distance on the shores of masculinity. They bump. They grind. They fail to procreate.

So, slap on your leather, steal Daddy’s credit card, and buy tickets to *DADS*.

Seattle’s [self-professed] hottest postmodern nightlife performance duo, Drama Tops was born of the artistic partnership of Elby Brosch and Shane Donohue. They began making work together seven years ago with the creation of a solo on two bodies. The dynamic between their trans body and cis body has created beautiful moments of frustration, competition, tenderness, and comedy. You may have seen Drama Tops perform their smash hit *Boys! Boys! Boys!*, presented by Velocity Dance Center’s Made in Seattle program, or their self-produced show, *Drama Tops, this is for you* at Washington Hall in Seattle. Other performances include NW New Works Festival presented by On the Boards, Seattle, WA; *Family Meal* and *Catharsis* at Kremwerk, Seattle, WA; *Heels!* at Cha Cha, Seattle, WA; High F@ggotry, Seattle, WA, and more.

Access Notes: Use of flashing lights and haze. Themes of fatherhood and death.

Made possible by the New England Foundation for the Arts’s National Dance Project, with lead funding from the Doris Duke Foundation and the Mellon Foundation, and by John Robinson, Jason LeBrun, and Jason Dixon.



Drama Tops Drama Tops Drama Tops Drama Tops Drama Tops Drama T



Drama Tops, *DADS* | Photo: Salt Photo

FRI 05
SAT 06
SUN 07

DATE Sept. 5 at 9:30 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$10, \$20, \$50

RUN TIME 25 minutes CAPACITY 300

FRI 05

Asher Hartman and Jasmine Orpilla

Los Angeles, CA

Blessed with Switch

Co-Presented with the Performance Art Museum

Jasmine Orpilla (performer and composer) and Asher Hartman (writer and director) make *Blessed with Switch*, a dark, unnerving hacking and synching of languages that mar, distort, and disturb the feminine unconscious in order to free a glorious new Leviathan within.

Exchanging and reabsorbing language together across disciplines since 2010, Orpilla and Hartman bring together their intuitive performance processes to delve into the somatic repercussions of the destruction of geo-psychical feminine. What resurfaces after eons of attack, what cuts, what suffers, what vibrates, what gives way, and what new Thing/s is/are ushered in its wake?

Asher Hartman is an interdisciplinary artist, director, writer, and creator of live performances. His works operate in the charged space between performance art, experimental theater, and immersive installation. Often situating personal and emotional history in relation with the ideologies that structure Western culture, his works are dense, visual, poetic, embodied texts. He is the founder and chief of Gawdafful National Theater, a group of artist-actors for whom he has written and directed since 2010.

Jasmine Orpilla is an internationally-awarded, multi-voiced Filipino/x-American performance artist and composer of operatic installations. In both her performances and installations, she activates her lifelong practices of folk ritual dance, combat systems, and music of the Philippine diaspora, against the contemporary American framing of the first-generation, imperialist military culture of her own childhood.

Access Notes: This performance features extreme darkness and low light.

This presentation is part of the Performance Art Museum's Long Term Residency (LTR) program, which has named Asher Hartman as the inaugural recipient. LTR is made possible thanks to the Performance Art Foundation, with additional support from Miyoung Lee and Neil Simpkins, Abby Sher, and Mariel Carranza.



Jasmine Orpilla in *Blessed with Switch* | Photo: Ian Byers-Gamber



DATE Sept. 6 at 7:30 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$10, \$20, \$50

RUN TIME 60 minutes CAPACITY 300

Justine A. Chambers

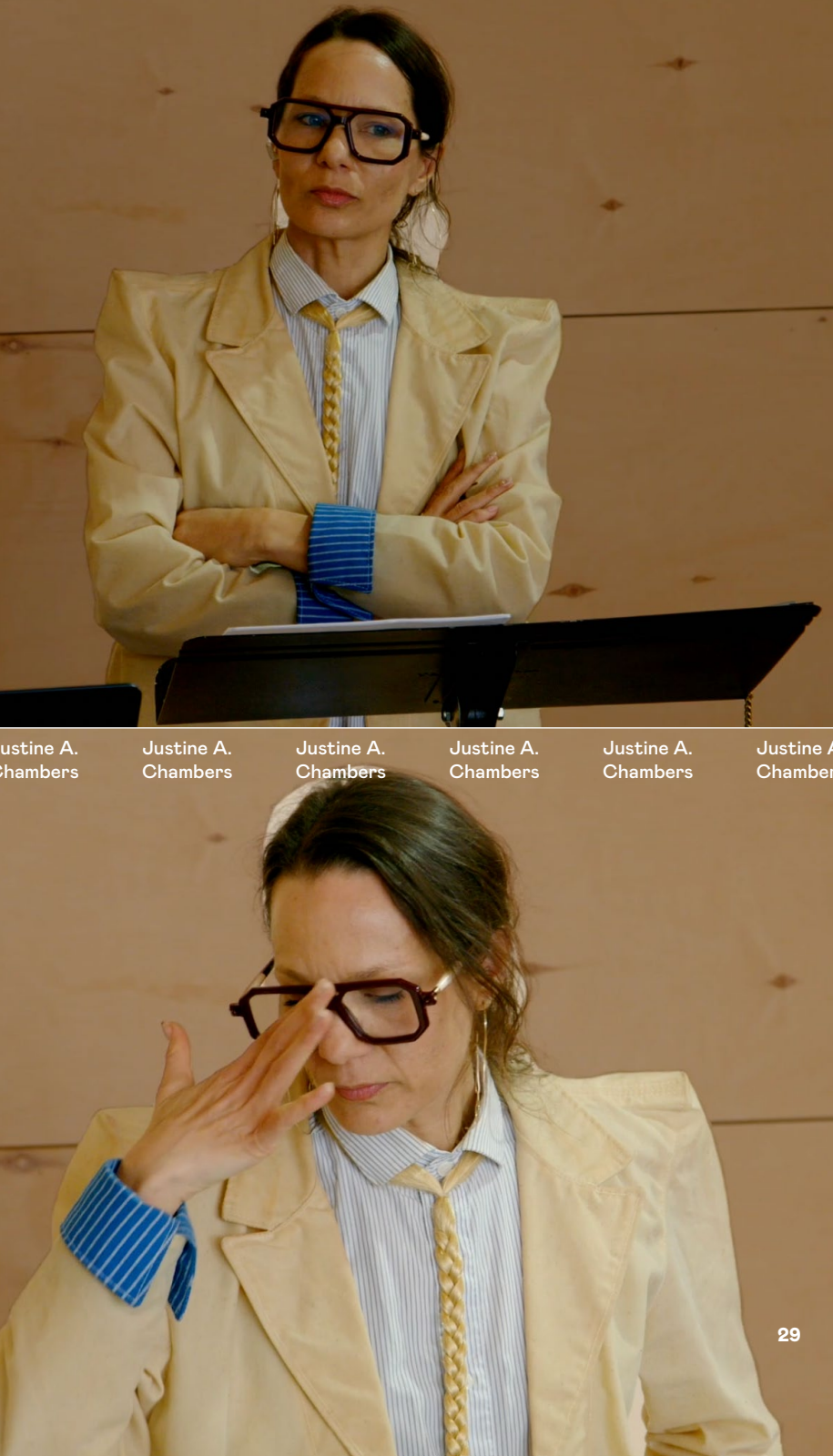
Unceded Coast Salish territories of the Skwxwú7mesh, Musqueam, and Tsleil-Waututh Nations (Vancouver, BC)

The Brutal Joy: A Lecture

This performative lecture speaks to and with the conceptual and historical underpinnings of Justine A. Chambers’ latest choreographic project, *The Brutal Joy*. In the talk, Chambers discusses dance and fashion as counter archives, the processes of ritualization and individuation, and the oscillation between the compositional structures of the riff, the vamp, and the break, letting provisional moments of self-actualization in the present surface through a dance of future possibilities. Emerging from traces of childhood memories of family gatherings on the South Side of Chicago, *The Brutal Joy* unfurls Black vernacular dance alongside sartorial gesture as intellectual discourse, reverie, and devotion to Black living.

Justine A. Chambers is a dance artist and educator living and working on the unceded Coast Salish territories of the Skwxwú7mesh, Musqueam, and Tsleil-Waututh Nations in Vancouver, Canada. Her practice is a collaboration with her Black matrilineal heritage, and extends from this continuum and its entanglements with Western contemporary dance and visual arts practices. Her research attends to individual and collective embodied archives, social choreographies of the everyday, and choreography and dance as otherwise ways of being in relation. Chambers’ work has been hosted at galleries, festivals, and theaters nationally and internationally. She is an Assistant Professor in the School for Contemporary Arts at Simon Fraser University, Vancouver, BC, and Associate Artist to The Dance Centre, Vancouver, BC. Chambers is Max Tyler-Hite’s mother.

Justine A. Chambers, *The Brutal Joy* still | Video: Flick Harrison



Justine A. Chambers Justine A. Chambers Justine A. Chambers Justine A. Chambers Justine A. Chambers Justine A. Chambers

DATE Sept. 7 at 7:30 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$10, \$20, \$50 (free for Indigenous audience members)

RUN TIME ~2 hours CAPACITY 200

SUN 07

Amber Ball, Trevino Brings Plenty,
Leland Butler, Olivia Camfield,
David Harrelson, Anthony Hudson,
Woodrow Hunt, LaRonn Katchia,
Steph Littlebird, Kanani Miyamoto
Portland, OR

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA is a night in three parts: history, storytelling, and conversations. Part One features Oregon and Portland history from David Harrelson (Confederated Tribes of Grand Ronde) and Anthony Hudson (Confederated Tribes of Grand Ronde, Siletz).

Part Two puts a spotlight on Native artists living, working, creating in the Pacific Northwest, with perspectives from Amber Ball (Dakubetede, Shasta, Modoc, Klamath), Leland Butler (Grand Ronde/Siletz/Yurok), Olivia Camfield (Mvskoke), Woodrow Hunt (Klamath, Modoc and Cherokee), LaRonn Katchia (Warm Springs/Wasco/Paiute), Steph Littlebird (Kalapuya, Chinook), and Kanani Miyamoto (Hawaiian).

Part Three concludes the evening with a conversation with Trevino Brings Plenty (Lakota) and the artists about their perspectives and the future of Native arts and cultures.

This performance will be livestreamed via PICA's YouTube channel. Please visit pica.org/tba for updates.



Photo courtesy of Robert Franklin

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA

The Untitled Native Project — Live at PICA



DATE Sept. 11 at 7:00 PM, Sept. 13 at 8:00 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$20, \$35, \$50

RUN TIME 47 minutes CAPACITY 200

keyon gaskin and collaborators

Louann, AR; Camden, AR; St. Louis, MO; and Portland, OR

tbd: to be diasporic un determined

“Darkening” refers to the participation of people traditionally understood as “dark” in the formation of their own identities through imagination of internal belonging and oceanic crossing. It invokes a process or sense of envelopment, if not doom, in the ubiquitous effects of power, and simultaneously a sense of hope for a future where such thick, instrumental and infinite selections becomes so full as to become ineffectual—the mirrors darkened, possibility reborn.

— Stephanie Leigh Batiste, *Darkening Mirrors*

Reaction, memory and dream: these are the springs of poetry. May these poems challenge the daily language of our intercourse-

— June Jordan, Introduction to *SOULSCRIPT*

keyon gaskin prefers not to contextualize with their credentials.

Access Notes: Loud, amplified sound levels.

A National Performance Network (NPN) Creation & Development Fund Project, co-commissioned by Portland Institute for Contemporary Art, Portland, OR; The Luminary, St Louis, MO; The Chocolate Factory Theater, Astoria, NY; and National Performance Network, New Orleans, LA.



keyon gaskin | Photo: Destiny Mata

keyon gaskin and collaborators keyon gaskin and collaborators keyon gaskin and collaborators keyon gaskin and collaborators keyon gaskin and collaborators



DATE Sept 11 at 8:30 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$10, \$20, \$50

RUN TIME ~80 minutes CAPACITY 200

Madison Brookshire

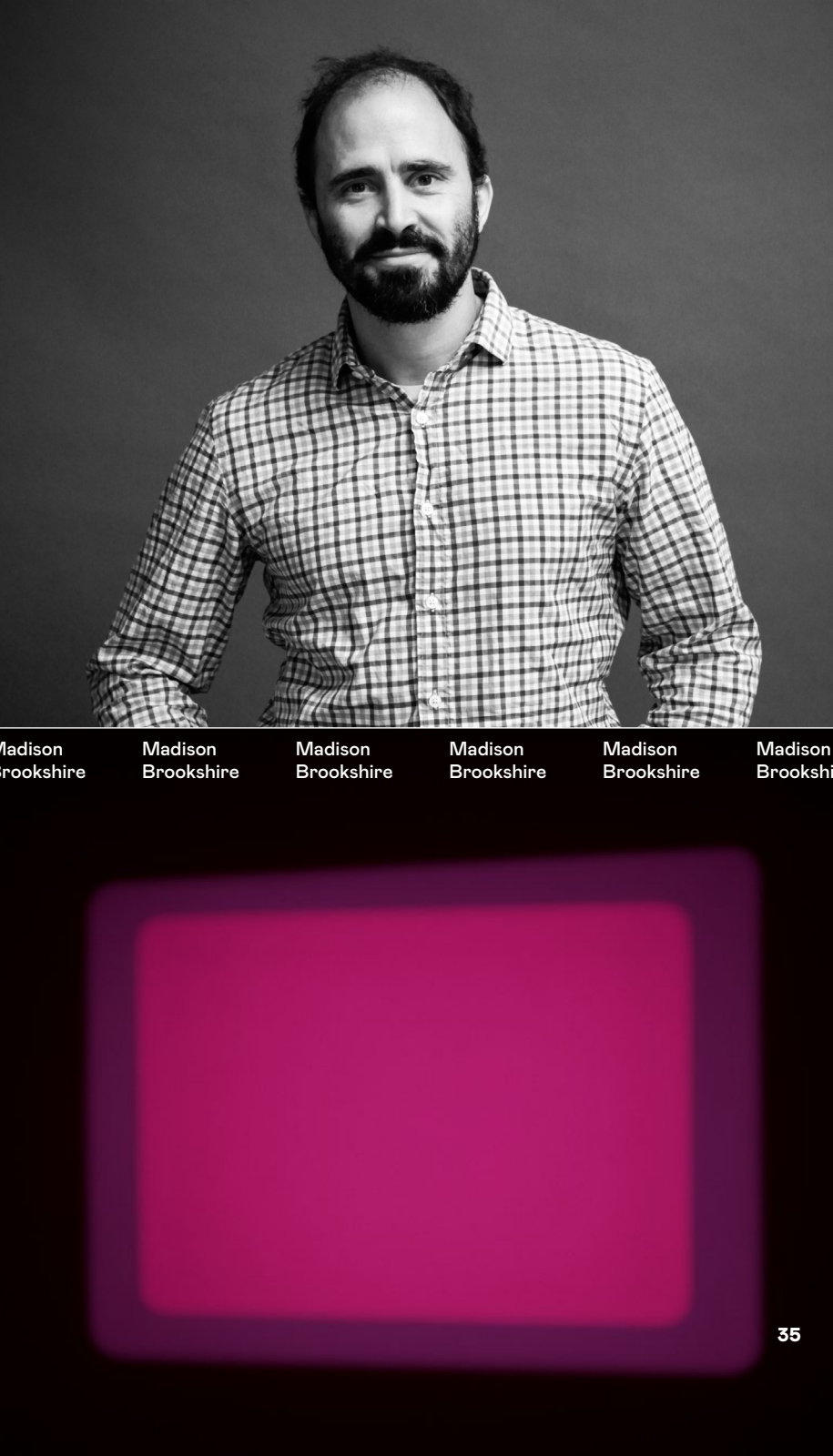
Los Angeles, CA

Number Series
Co-Presented with Cinema Project

Exploring perception through subtle changes of light and color over time, Madison Brookshire's *Number Series* presents expanded works of soft-edged rectangles-on-rectangles, created through the mechanics of film projection itself. Each film requires two 16mm projectors, with each projecting a reel of gradually shifting color that overlaps on a single screen. At times, the overlapping colors add up to white or gray, creating an uncanny experience of color as both presence and absence. Colors also extend across the film reels' optical soundtracks to produce seams of understated white noise, such that what is heard is a delayed, light-interpreted version of what is seen. Selections from the *Number Series* will be performed with Brookshire in attendance.

Madison Brookshire lives in Los Angeles, CA, where he makes films, paintings, and performances. His work invites viewers to become aware of perceptual processes and the sensuous experience of time. He frequently collaborates with musicians and composers, such as Ezra Buchla, LCollective, Laura Steenberge, Mark So, and Tashi Wada.

(Top) Madison Brookshire | Photo: Greg Cohen (Bottom) *Number Series* film still | Photo courtesy of the artist



Madison Brookshire Madison Brookshire Madison Brookshire Madison Brookshire Madison Brookshire Madison Brookshire

DATE Sept. 12 & 13 at 6:00 PM

LOCATION PICA Annex, 15 NE Hancock Street

TICKET Sliding Scale \$20, \$35, \$50

RUN TIME 50 minutes CAPACITY 115

Dao Strom

Portland, OR

Tender Revolutions/Yellow Songs

Tender Revolutions/Yellow Songs is a hybrid project comprised of writings, music, and visual ephemera that tend to “yellow subjectivities” and enact small spaces of connectivity across boundaries of diaspora and identity.

For TBA:25, multidisciplinary artist Dao Strom presents an installation of multimodal poetry works in PICA’s Annex, activated by two performances featuring a unique blend of poetry and music in collaboration with She Who Has No Master(s), a collective of Vietnamese women writers and artists—of which Strom is a founding member—and a special set of “diaspora songs” with accompaniment by Fear No Music.

These performances celebrate the release of *Tender Revolutions/Yellow Songs* as a set of four print chapbooks, *Yellow Songs 1-4*, and a vinyl LP, *Tender Revolutions*. The project is a joint release of The 3rd Thing Press, Antiquated Future Records, and Beacon Sound. Books and albums will be available at TBA:25.

Strom will be joined by members of She Who Has No Master(s) and the chamber music ensemble Fear No Music. Following TBA:25, Strom’s installation will be on view through Oct. 4.

Dao Strom is a poet, musician, writer, and interdisciplinary artist who works with three “voices”—written, sung, visual—to explore hybridity and the intersection of personal and collective histories. She is the author and composer of several hybrid literary/music works, including the poetry-art collection *Instrument*, which won the 2022 Oregon Book Award for Poetry, and its musical companion of song-poems, *Traveler’s Ode*, and the forthcoming *Tender Revolutions/Yellow Songs*.

Strom’s work encompasses solo and collaborative projects, music/poetry performance, public art, and visual-poetry installations, and has received support from the Creative Capital Foundation, Oregon Community Foundation, the National Endowment for the Arts, and others. She is the co-founder of She Who Has No Master(s), a collective of Vietnamese women writers and artists making polyvocal poetry-artworks; and de-canon, a literary social art project centering BIPOC writers. Born in Vietnam, Strom lives in Portland, OR.

Dao Strom | Photo: Yaara Valley



Supported in part by Creative Capital Foundation, The 3rd Thing Press, Antiquated Future Records, Beacon Sound, and Fear No Music.



FRI 12

SAT 13

DATE Sept. 12 at 8:00 PM

LOCATION PICA, 15 NE Hancock Street

TICKET Sliding Scale \$10, \$20, \$50

RUN TIME ~45 minutes CAPACITY 300

Erika M. Anderson (EMA) and Tabitha Nikolai

Portland, OR and New Orleans, LA

Memory as a Rock Out of Reach

Amidst a melodic power drone soundscape of modular synth, guitar, songs, and spoken word, Erika M. Anderson (also known as EMA) returns to the stage as a storyteller. Memory remixes the imagery that defined her childhood femininity: bikini babes, Saturday morning cartoons, and the eroticized overlap between them. Wielding video game technologies originally designed for making the latest first-person shooter, Tabitha Nikolai subverts them into the creation of surreal psycho-geographies. Together, Anderson and Nikolai play off each other, exploring sonic and visual dreamscapes projected in real time. Synth noise, commercial detritus, and degraded three-dimensional scans evoke a haunted feeling of memory and decay. The resulting genre-defying duet is at once humorous, disquieting, and hopeful. *Memory as a Rock Out of Reach* is a lush collage of '80s excess and the resulting ruination that seeks a path away from the limits of binaries and American individualism.

Erika M. Anderson is a new media artist who has been part of the West Coast experimental music scene for two decades. She grew up on the jukeboxes of South Dakota but got noise-pilled by Cali, where she formed her first touring bands and taught herself how to make records. Her signature sound reflects those influences, pairing electronic synth drones with guitar and voice. Anderson has created cross-genre works involving sound, storytelling, virtual reality, and video game technologies, but is most well known for albums released under the name EMA, which have been widely acclaimed and covered by *The New York Times*, *The New Yorker*, *Der Spiegel*, and *The Guardian*, among others. Anderson has toured extensively, working her way up from warehouse shows to festivals and arenas. Her hybrid performance pieces have taken place at MoMA PS1, Queens, NY; Barbican Centre, London, UK; and the New Museum, New York, NY. Anderson currently lives in Portland, OR.

Tabitha Nikolai is a visual artist and educator who uses video games, installation, and writing to study life under the visceral and disorienting onslaught of mass virtuality. Currently based in New Orleans, LA, she grew up in Utah, and is forever influenced by her experiences there. Her work orbits themes of gender, isolation, futurism, and fantasy, often with

Memory as a Rock Out of Reach | Photo: Kristan Kennedy



a dark and humorous twist. With a long history of running DIY spaces, Nikolai believes deeply in the lifesaving power of community-organized scenes. Her work has been shown internationally at venues including Kunsthall Trondheim, Trondheim, Norway; Vox Populi, Philadelphia, PA; and apexart, New York, NY. Nikolai's video games have been covered by *The New York Times*, *VICE*, and *Art in America*, and in academic outlets including the *Journal of Gaming & Virtual Worlds*.

Access Notes: This performance uses strobe effects.

DATE Sept. 13 at 9:00 PM

LOCATION PICA, 15 NE Hancock Street

TICKET \$30

CAPACITY 300

DIRTY THIRTY TBA:25

CLOSING PARTY

Get ready to get down at the TBA:25 closing party, Dirty Thirty. This high-energy blowout marks the last official night of the Festival, bringing together artists, audiences, and the entire TBA community for one unforgettable throwdown.

Dirty Thirty isn't just the end of TBA:25—it's a full-on celebration of three decades of boundary-pushing art, wild ideas, and the people who make it all happen. Expect surprise performances, a flowing bar, dancing, and, of course, karaoke! Bold outfits, hugs, and fearless dance moves are encouraged.

Whether you're here to celebrate the week behind us or the 30 years that led us here, this is the space to let loose, connect, and revel in the spirit of PICA. Come ready to dance, cheer, and toast to the past, present, and future—Dirty Thirty is where it all comes together.

(top) *State of Being* | Photo: Mario Gallucci (Bottom) *UwU & Friends, UwU Collective, TBA:22* | Photo: Tojo Andrianarivo



DATE Sept. 14 at 4:00 PM

LOCATION PICA, 15 NE Hancock Street

TICKET \$20

RUN TIME 3 hours CAPACITY 300

Elbow Room

Portland, OR

Good Dang Weekend 2

Good Dang Weekend 2 is a bingo game and dance party fundraiser to benefit Elbow Room, a nonprofit community art studio and gallery space focused on providing artistic mentorship, material support, and meaningful exhibition opportunities to artists with intellectual and developmental disabilities in Portland.

Elbow Room and PICA have fostered an ongoing community partnership since 2022 through PICA’s SPACE program. Through a weekly studio arts program hosted by PICA, Elbow Room artists have access to PICA’s library of art books and can work with a wide range of artistic media in PICA’s Resource Room.

In its second year as part of TBA, Good Dang Weekend 2 is fueled by amazing prizes, lucky numbers, and a community built out of real resilient materials: inclusivity, creative practice, adaptability, improvisation, and collaboration.

The evening’s festivities will be hosted by Portland performance artist Kye Alive. Dress to impress and bring that competitive bingo energy! Stick around for a celebratory dance party after bingo!

Access Notes: Please wear a mask for community safety, unless you’re actively eating or drinking.



Good Dang Weekend, TBA/24 | Photo: Robert Franklin



San Cha, *Inbribe me* | Photo: Texas Isaiah

Olivia Camfield, Marcus Fischer, Woodrow Hunt, Kite, Angelo Scott

Creative Exchange Lab

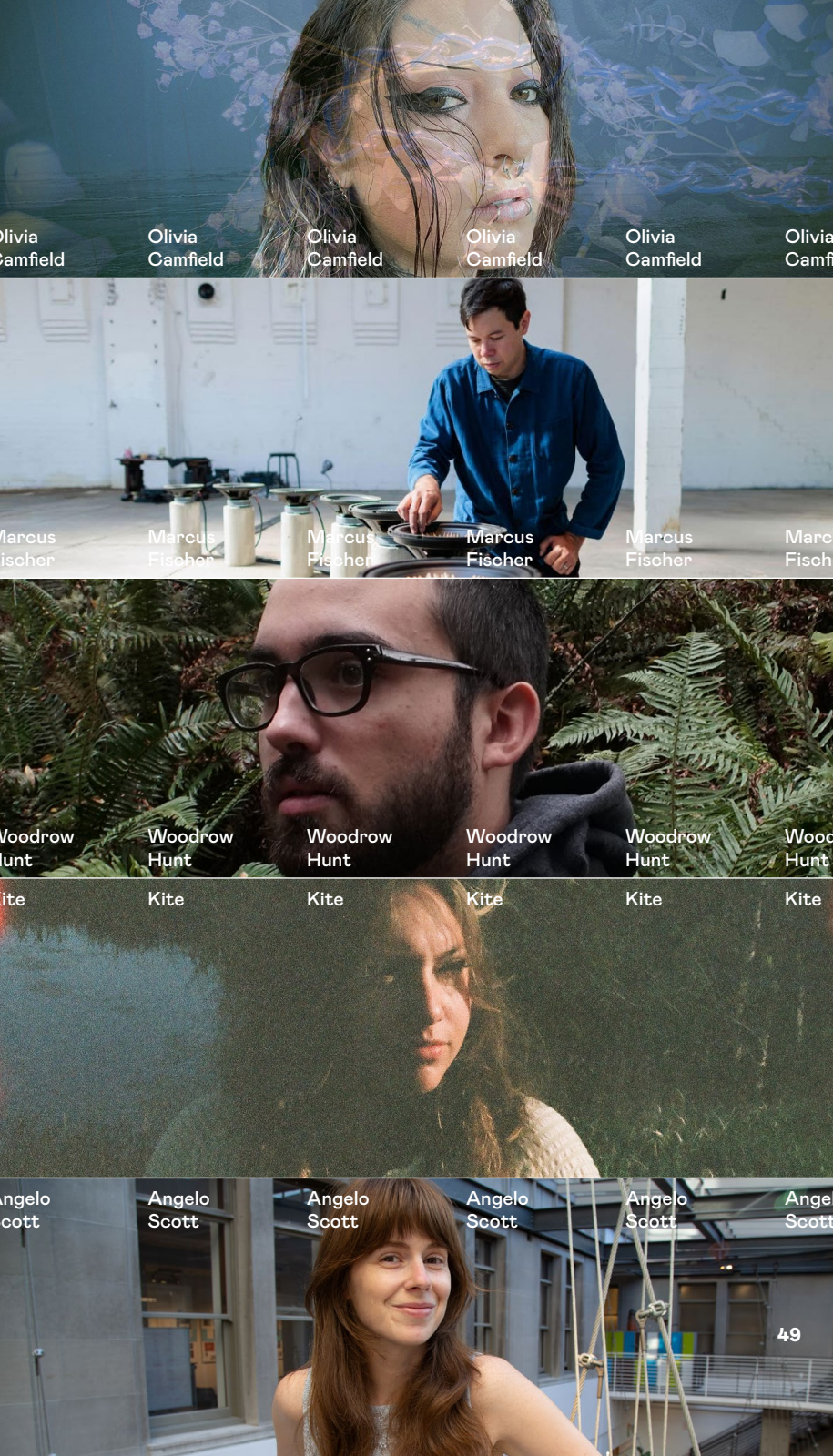
PICA's beloved artist residency, Creative Exchange Lab (CXL), is back! CXL invites artists from around the world to come work, learn, explore, and make connections in our city. Happening during TBA:25, CXL is a unique opportunity in that it highlights exchange and friendship in addition to offering the support of PICA's Artistic Directors and staff. This year's cohort includes Olivia Camfield, Marcus Fischer, Woodrow Hunt, Kite, and Angelo Scott—each working across disciplines to challenge form and engage with history, technology, and community. From sound and installation to Indigenous futurism and experimental filmmaking, these artists bring unique perspectives and research-driven approaches to their practices.

Throughout TBA:25, these artists will be developing work in real time, sharing process and dialogue with one another and the public. Hear from the cohort on Saturday, Sept. 6 at 12:00 PM for a lunchtime conversation in PICA's Pavilion.

Supported in part by The Ford Family Foundation, Native Arts and Cultures Foundation, and The Andy Warhol Foundation for the Visual Arts.



(From Top) Olivia Camfield | Photo courtesy of the artist; Marcus Fischer | Photo Courtesy of the artist; Woodrow Hunt | Photo: Olivia Camfield; Kite | Photo: Kite and Robbie Wing; Angelo Scott | Photo: Christopher Paul Klarer





Tahni Holt and Emma Litz-Higgins | Photo Adrian Hutapea

FAQ

Where is the Box Office?

From Aug. 5 – Sept. 14, the Box Office can be reached by email at boxoffice@pica.org or by phone at (503) 224-PICA (7422). The Box Office will be open every day of the Festival (Sept. 4 – 14) via email or phone. Box Office staff will be available in-person one hour before each event. Closed on weekends and Labor Day.

How do I buy a TBA:25 pass?

You can buy a TBA:25 pass via pica.org/tba, by emailing the Box Office at boxoffice@pica.org, or by calling (503) 224-PICA.

Do I need a pass to attend TBA:25?

No. You can purchase individual tickets for each event, or you can buy a pass for varying levels of Festival access.

Pass Levels:

Patron Pass (All Access + VIP) - \$500
(\$250 tax-deductible)

Includes priority admission to all performances, entry to a special VIP event, Festival concierge service, and full access to TBA:25 exhibitions and programs. Plus, a donation to PICA in support of TBA.

Full Pass - \$250

Includes admission to all performances and full access to TBA:25 exhibitions and programs.

Do I need to make a reservation to a ticketed event if I have a pass?

Reservations are required for all ticketed programs regardless of pass purchase. To RVSP to a TBA:25 event, click the Google Form link in your emailed receipt.

Is anything “Off Pass”?

Yes. Tickets to the Elbow Room fundraiser Good Dang Weekend 2 is "off pass" and must be purchased separately through Elbow Room's website. While San Cha's *Inebria me* is part of a passholder's perks, tickets need to be reserved through Boom Arts' website. A code will be emailed to all passholders for *Inebria me*. Tickets for Opening Night Dinner are also "off pass" and must be purchased separately through PICA's website.

What if I arrive late for a show?

As a general rule, there is no late seating. All shows begin promptly and as listed. For performances at PICA, you must check in no later than 15 minutes before curtain to ensure seating, even with a pass reservation.

If I reserve a seat for an in-person performance at PICA, does my child get in for free?

Children may attend for free if they can sit on your lap. Otherwise, you will need to reserve an additional seat. Please note while we welcome children and babies, we may have to ask you to wait in the lobby if there are disturbances to the performance.

Which shows are appropriate for children?

Can I bring my family?

PICA supports freedom of speech for artists and the right of audiences to choose what they see and hear. Due to the immediate nature of live performance, we cannot prescreen all works for content. However, if you have specific concerns or questions, our Box Office staff can suggest guidance on shows.

Can you refund or exchange my pass?

All ticket and pass sales are final. There are no refunds or exchanges. In the event that we need to cancel/postpone a show due to unforeseen circumstances, we will still pay our artists and crew as promised. **PICA is committed to paying artists and crew for scheduled performances.** In the case of a cancellation or postponement, we ask audiences to please consider the cost of their pass as a donation to support fair wages, rather than requesting a refund. That said, if you would prefer to have your pass purchase refunded, you can contact the Box Office at boxoffice@pica.org or call (503) 224-PICA, and a Box Office representative will be happy to assist you.

Are TBA:25 events accessible?

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. To learn more about TBA:25 access, visit pica.org/events/access25.

COVID-19

PICA strives to remain considerate of our staff, artists, and guests with varying levels of vulnerability, safety, and comfort. In this spirit, masks are recommended for TBA events. Anyone experiencing symptoms of COVID-19, cold, or flu is kindly asked to stay home.

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 PICA is in a residential area and, therefore, ask that all of our guests, staff, and audience members treat our neighborhood and neighbors, housed and unhoused, with the utmost respect.

Have questions?

We are here to help! Email boxoffice@pica.org or call (503) 224-PICA.

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Benefits of sponsorship include: connecting with PICA's community of vibrant art enthusiasts, who embrace innovation and exploration; unique and memorable experiences with contemporary art for your staff and clients; invitations to exclusive sponsor receptions; acknowledgment listings in printed materials, on donor walls, and on the PICA website; and invitations to year-round visiting and resident artist events.

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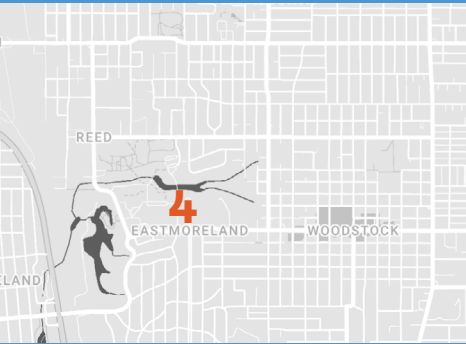
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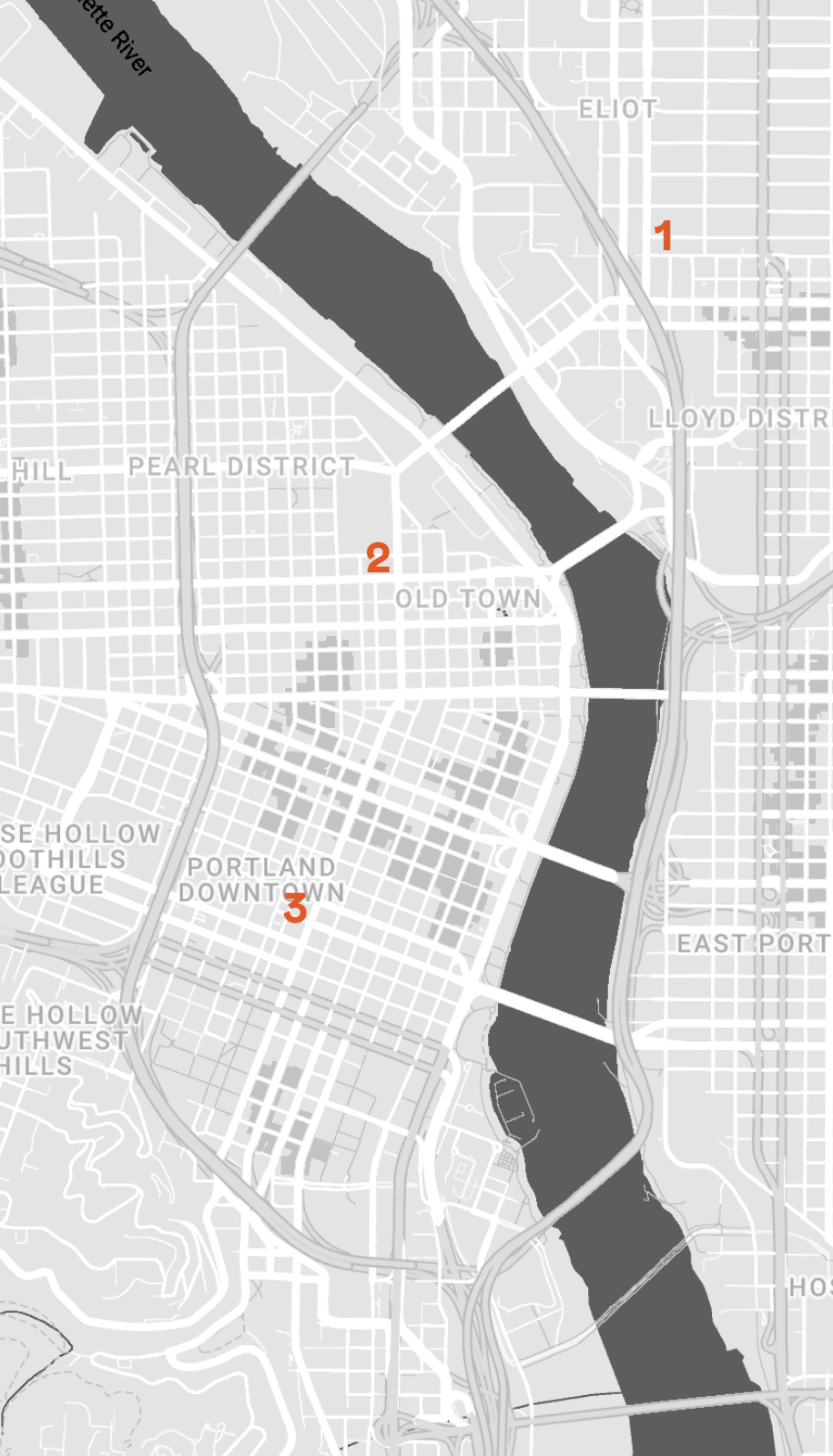
Our sincere thanks to the TBA:25 Box Office Staff and Front of House Staff.

LOCATIONS MAP

- 1 PICA, PICA Annex, & PICA Pavilion
15 NE Hancock Street
- 2 PNCA
511 NW Broadway
- 3 Winningstad Theatre
P-5, 1111 SW Broadway
- 4 Reed College
Douglas F. Cooley Memorial Art Gallery (inside the library)
3203 SE Woodstock Boulevard



To inform TBA staff of access needs or to make requests for services, please contact the TBA Box Office at boxoffice@pica.org or 503-224-PICA (7422).



DAY-BY-DAY SCHEDULE

THURSDAY, SEPT. 4		
TIME	PROGRAM	LOCATION
6:00 PM	Angelo Scott <i>Omni Rail</i>	PNCA
8:00 PM	Opening Night Dinner	PICA Pavilion

FRIDAY, SEPT. 5		
TIME	PROGRAM	LOCATION
6:00 PM	Tahni Holt and Emma Lutz-Higgins <i>Horizon</i>	PICA
8:00 PM	Drama Tops <i>DADS</i>	PICA Annex
8:00 PM	San Cha <i>Inebria me</i>	Winningstad Theatre
9:30 PM	Asher Hartman and Jasmine Orpilla <i>Blessed with Switch</i>	PICA

SATURDAY, SEPT. 6		
TIME	PROGRAM	LOCATION
12:00 PM	Box Meal & Conversation with Artists	PICA Pavilion
4:00 PM	Tahni Holt and Emma Lutz-Higgins <i>Horizon</i>	PICA
6:00 PM	Drama Tops <i>DADS</i>	PICA Annex
7:30 PM	Justine A. Chambers <i>The Brutal Joy: A Lecture</i>	PICA
8:00 PM	San Cha <i>Inebria me</i>	Winningstad Theatre

SUNDAY, SEPT. 7		
TIME	PROGRAM	LOCATION
4:00 PM	Tahni Holt and Emma Lutz-Higgins <i>Horizon</i>	PICA
6:00 PM	Drama Tops <i>DADS</i>	PICA Annex
7:30 PM	<i>The Untitled Native Project</i> — <i>Live at PICA</i>	PICA

THURSDAY, SEPT. 11		
TIME	PROGRAM	LOCATION
7:00 PM	keyon gaskin and collaborators <i>tbd: to be diasporic un determined</i>	PICA
8:30 PM	Madison Brookshire <i>Number Series</i>	PICA

FRIDAY, SEPT. 12		
TIME	PROGRAM	LOCATION
6:00 PM	Dao Strom <i>Tender Revolutions/Yellow Songs</i>	PICA Annex
8:00 PM	Erika M. Anderson (EMA) and Tabitha Nikolai <i>Memory as a Rock Out of Reach</i>	PICA

SATURDAY, SEPT. 13		
TIME	PROGRAM	LOCATION
12:00 PM	Box Meal & Conversation with Artists	PICA Pavilion
12:00 PM – 5:00 PM	Freddie Robins <i>Apotropaic</i>	Douglas F. Cooley Memorial Art Gallery, Reed College
6:00 PM	Dao Strom <i>Tender Revolutions/Yellow Songs</i>	PICA Annex
8:00 PM	keyon gaskin and collaborators <i>tbd: to be diasporic un determined</i>	PICA
9:00 PM	Dirty Thirty TBA:25 Closing Party	PICA

SUNDAY, SEPT. 14		
TIME	PROGRAM	LOCATION
12:00 PM – 5:00 PM	Freddie Robins <i>Apotropaic</i>	Douglas F. Cooley Memorial Art Gallery, Reed College
4:00 PM	Elbow Room Good Dang Weekend 2	PICA

Portland Institute for Contemporary Art
15 NE Hancock Street
Portland, Oregon 97212
pica.org/tba

Share your TBA:25 experience with friends or relive performances or memorable moments through the Festival's official hashtag, #tba25.

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