

Impact Report



2025

Portland Institute for Contemporary Art



Patricia Vázquez Gómez, *ja' / buuts' / r'aan (Water / Smoke / Word)*, installation view | Photo: Mario Gallucci

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Mission Statement
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Letter from the Executive Director

For 30 years, PICA has drawn the world's most daring artists to Portland, provided them with an exceptionally supportive culture, and delivered their work to audiences hungry for new artistic vision.

The 2025 Impact Report highlights the work PICA does with artists and within the creative community while standing as a testament to the dedication of our talented staff, Board of Directors, volunteers, and community partners who make it all possible. We cannot do this work without them, without the support from our funders and donors, or without you, our passionate audiences and stakeholders. Our gratitude is deep. This report also describes PICA's many accomplishments this year, including supporting: 143 artists, 70 performances and exhibitions, 23 grants awarded directly to artists—and not to mention our work behind the scenes. From partnerships to the community use of our space, from artist residencies to fiscal sponsorships, we've had a busy 30th year.

In a time when artistic expression is being censored, softened, and sanitized, we double down on the radical act of making and presenting art that is conscious of our collective dream for positive change. PICA remains a sanctuary for artists who push against erasure, against amnesia, against silence. **Our commitment to free expression isn't rhetorical—it is material and actionable.**

As you'll see in this report, the 2025 Time-Based Art Festival burned bright with that urgency. For 10 days in September, the city became a live wire with performances, exhibitions, music, and movement that sparked conversations that could only happen here. We gathered, debated, danced, and questioned. Artists redefined what art can be and what community can do.

In the summer, Ray Anthony Barrett's *Who by Fire* grounded that spirit in elemental truth. Through fire, food, and fieldwork, Barrett dissected America's estrangement from the land—an estrangement built on colonization, slavery, and the erasure of Indigenous and Black relationships to place. The exhibition's communal hearth invited people to eat, listen, and unlearn. In reclaiming the fire, Barrett rekindled a conversation about sustainability, survival, and what it means to truly live in relation to the Earth and one another.


In the spring, Rakesh Sukesh's *because i love the diversity (this micro-attitude, we all have it)* lifted the body-as-battleground. A dancer turned into a viral symbol of fear and racism, reclaiming his narrative through motion. The performance was raw, electric, and political; a reminder that every act of visibility is also an act of resistance. Through humor, vulnerability, and sweat, Sukesh shattered the binary between victim and visionary, between spectacle and story.

And in *ja' / buuts' / t'aan (Water / Smoke / Word)*, artist Patricia Vázquez Gómez and Mayan youth from Northeast Portland wove language, sound, and image into a radical reclamation of identity. Their collaborative installation, steeped in *maayat'aan*—the Yucatec Mayan language—made space for voices often erased by borders and assimilation. It was a call to remember, to resist, to speak in the mother tongue even when the world forgets to listen.

For three decades, PICA has stayed true to the artists in whom we believe, the artistic process we revere, and the audiences who support game-changing work. We've built a home for free expression—the beating heart of democracy—and a refuge for those who use imagination as their tool of liberation.

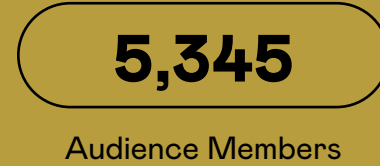
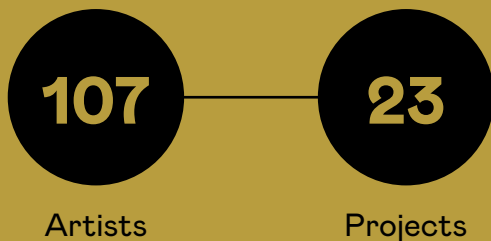
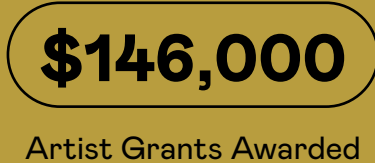
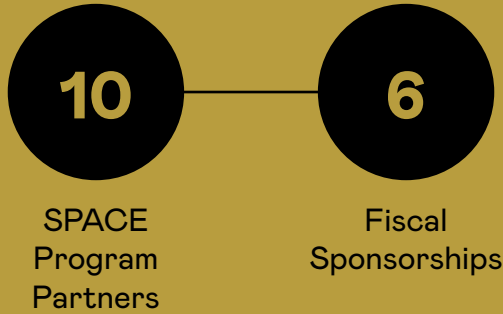
As we mark 30 years, we don't look back with nostalgia. We look forward with fire. The future belongs to the bold—to those who dare to make, to question, to change.

In solidarity and hope,

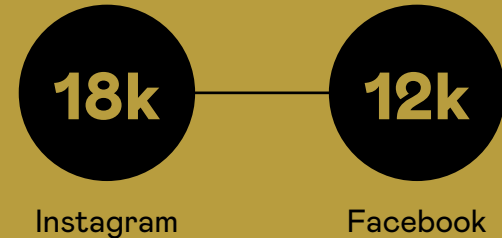


Reuben Roqueñi
Executive Director, PICA

2025 at a Glance

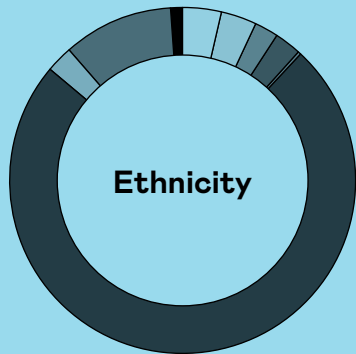


* PICA's Ticket Bank is a fund that offers deeply discounted or free tickets to make contemporary art more accessible to wider audiences.

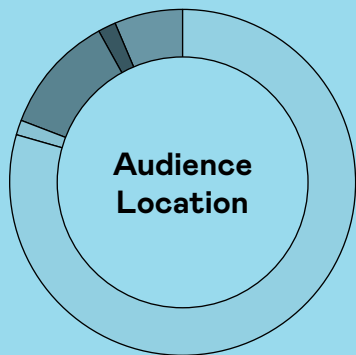


TBA:25

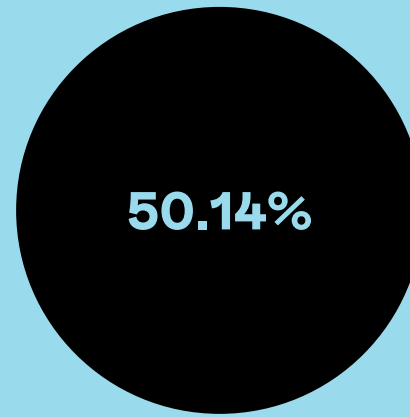
Audience by the Numbers



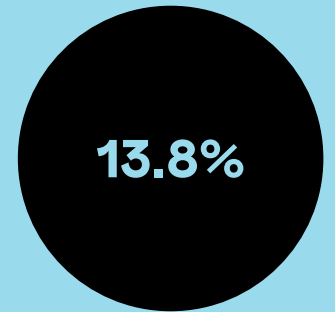
- 3.68% African American or Black
- 3.4% Asian
- 2.27% Latinx/a/o
- 2.5% American Indian/Alaska Native
- .28% Native Hawaiian/Pacific Islander
- 74% White/Caucasian/European
- 2.55% Multiracial (combined)
- 10.47% Other
- .85% No answer



- 79.61% PDX area
- 1.42% Elsewhere in Oregon
- 11.04% Out of state
- 1.7% Out of the country
- 6.23% No answer



Audiences that self-identify as LGBTQIA2S+



Audiences that self-identify as having or living with a disability



Audiences that self-identify as refugee/immigrant

Programs & Grantmaking Breakdown



Elbow Room, Good Dang Weekend 2, TBA:25 | Photo: Ali Gradischer

We are proud that the vast majority of PICA funds go directly to artists, arts workers, and the creative economy of Portland and beyond. From commissions and grantmaking to our staff and contractors, our resources go to the people who produce, present, and advance outstanding contemporary art.

In 2025, we gave:

\$830,943

- Arts Workers (Our People)

\$115,263

- Production Costs

\$109,100

- Artists' Fees

\$185,250

- Regranting

\$55,705

- Travel & Hospitality for Artists

\$71,946

- Benefits

\$53,000

- Occupancy

You Make

The importance and significance of your donation to PICA cannot be overstated. You—our audience, our donors, our believers—are truly who makes PICA possible. We say that not to make you feel good, but because it is true.

As you read this report, know that the influence PICA has on the arts, on the lives of artists and arts workers, and on our community is real. **When we say PICA cares for artists, we mean it.** When we say that we give away our space for community—for free or deeply discounted—we mean it. When we say that no one will be turned away at the door for a lack of funds, we mean it.



The Untitled Native Project — Live at PICA, TBA:25 | Photo: Ali Gradischer

PICA Possible

PICA is the heart of contemporary art in this city. PICA believes in freedom of expression. We believe in new ideas, challenging the norm, and pushing boundaries to help make the world a better place. Is that lofty? Sure. Is that also true? *Absolutely.*

If you believe in art, in PICA, in artists: donate now. Your donation, at any amount, matters. So stretch, give again, give a little bit more than before. It's our 30th anniversary, and we are prepared to carry these values forward for the next 30 years too.

Scan the QR code to donate, or please contact Samantha Ollstein, PICA Development Manager, at sam@pica.org.

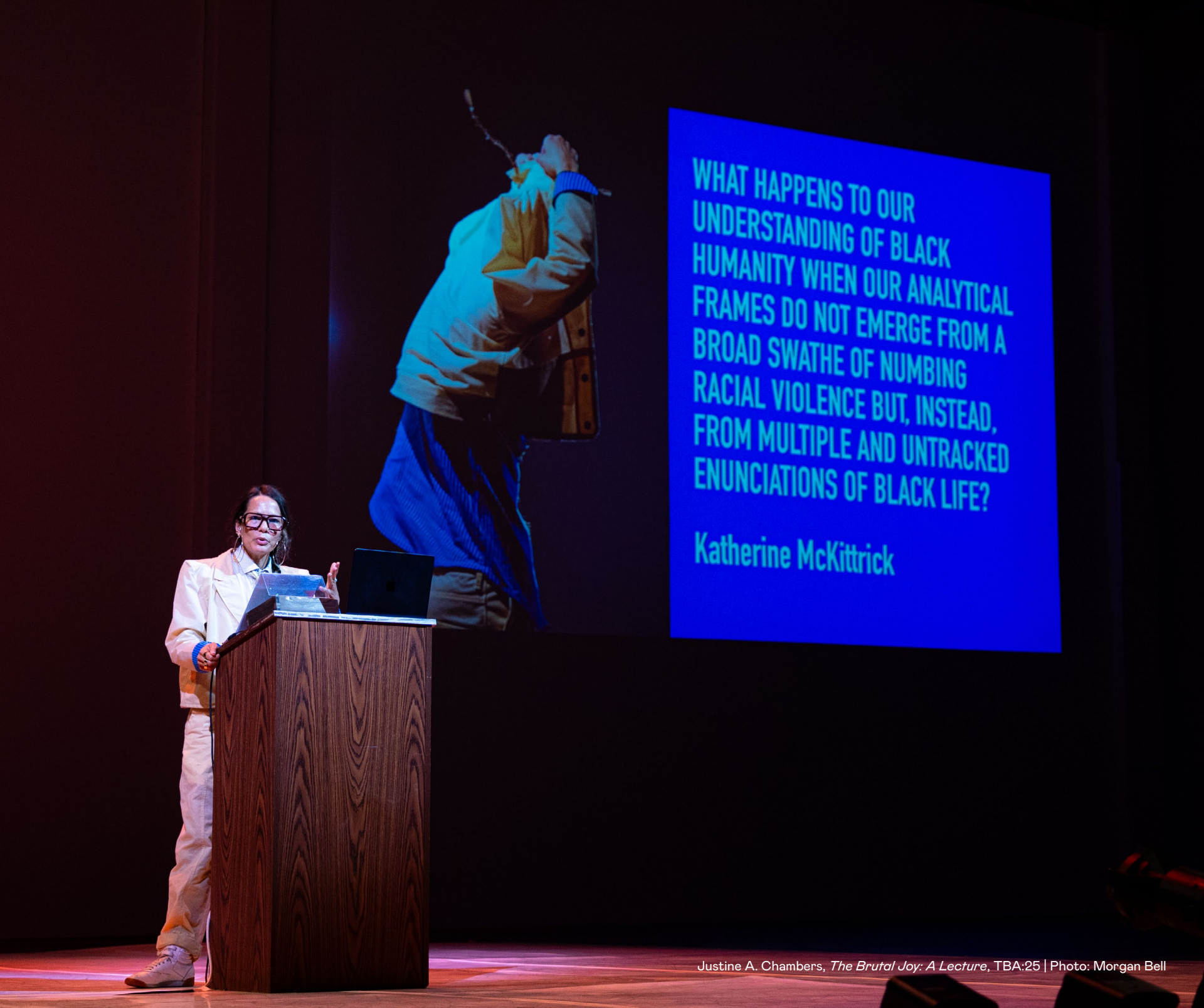
Donate to PICA



pica.org/support/donations



PayPal @picapdx



WHAT HAPPENS TO OUR
UNDERSTANDING OF BLACK
HUMANITY WHEN OUR ANALYTICAL
FRAMES DO NOT EMERGE FROM A
BROAD SWATHE OF NUMBING
RACIAL VIOLENCE BUT, INSTEAD,
FROM MULTIPLE AND UNTRACKED
ENUNCIATIONS OF BLACK LIFE?

Katherine McKittrick

Timeline of the Year

January

- **SPACE:** *Roger Beebe: Films for One to Eight Projectors*, presented by Cinema Project
 - **SPACE:** Elbow Room
 - **Artist in Residence:** Tahni Holt
 - **Artist in Residence:** Olivia Camfield and Woodrow Hunt
-

February

- **SPACE:** *In Preparation for Disappearances to Come* by Linda Austin Dance
 - **Artist in Residence:** Cameron Clayborn
-

March

- **Exhibition:** *ja' / buuts' / t'aan (Water / Smoke / Word)* by Patricia Vázquez Gómez and collaborators
 - **SPACE:** SWANA Local Artist Showcase, presented by Boom Arts
-

April

- **Performance:** *because i love the diversity (this micro-attitude, we all have it)* by Rakesh Sukesh, co-presented with Boom Arts
 - **SPACE:** *Another Dialogue* by Portland Experimental Theatre Ensemble (PETE)
 - **Artist in Residence:** Noelle Stiles
-

May

- **Public Program:** Screening of short films by Yucatec Mayan filmmakers, presented in conjunction with Patricia Vázquez Gómez's *ja' / buuts' / t'aan (Water / Smoke / Word)*
 - **Private Event:** Patricia Vázquez Gómez in conversation with Yazmín Novelo and a group of Yucatec Mayan mothers
 - **Artist in Residence:** Sam Hamilton
 - **Artist in Residence:** Risk/Reward
 - **SPACE:** "Touch Glass" workshop with Kate Newby
 - **SPACE:** *Grit & Grain*, an exhibition organized by nún studios
 - **SPACE:** "Young Archivists and the Living Archive" workshop with Master Artist Michael Bernard Stevenson Jr.
 - **SPACE:** Institute for Contemporary Performance (ICP)
-

June

- **PICA's Boat Gala:** Obsidian
 - **Artist in Residence:** Allie Hankins
 - **Artist in Residence:** keyon gaskin
 - **SPACE:** Risk/Reward Festival of New Performance
-

July

- **Exhibition:** *Who by Fire* by Ray Anthony Barrett
 - **Private Events:** Meals with Ray Anthony Barrett and collaborators
 - **Artist in Residence:** Takahiro Yamamoto
 - **Artist in Residence:** Dao Strom
 - **Artist in Residence:** Erika M. Anderson (EMA) and Tabitha Nikolai
-

August

- **Public Program:** Community potluck hosted in conjunction with Ray Anthony Barrett's *Who by Fire*
 - **Precipice Fund:** Round 14 Launch
 - **Artist in Residence:** Tahni Holt
-

September

- **Time-Based Art Festival**
 - 10 days/nights of programs
 - 106 artists, collectives, and creative collaborators
 - **Creative Exchange Lab (CXL):** Olivia Camfield, Marcus Fischer, Woodrow Hunt, Kite, and Angelo Scott
 - **Artist in Residence:** Olivia Camfield
 - **Installation:** *Tender Revolutions/ Yellow Songs* by Dao Strom
-

October

- **Exhibition:** *Body on Me* featuring Cameron Clayborn, .Compost Cooperative (Tabitha Nikolai, Myra Lilith Day, garima thakur, Zan Kerrigan, and Carly Barton), and Vishal Jugdeo
 - **Partner Program:** An Evening with JJJJJerome Ellis: Vesper Sparrow, co-presented with The Old Church
 - **SPACE:** The Ford Family Foundation Convening
 - **SPACE:** Portland Experimental Theatre Ensemble (PETE)
-

November

- **SPACE:** Andy Warhol Foundation for the Visual Arts Regional Regranting Program West Coast and Pacific Gathering
 - **Precipice Fund:** Round 14 review panel
 - **SPACE:** Feasting on Words reading event
 - **Member Event:** Curatorial walkthrough of *Body on Me*
-

December

- **Precipice Fund:** Grantee Award Ceremony
 - **Artist in Residence:** Holland Andrews and yuniya edi kwon
-

2025 Program Highlights



Cameron Clayborn, *Body on Me*, installation view | Photo: Leslie Vigeant



Patricia Vázquez Gómez, *ja' / buuts' / t'aan (Water / Smoke / Word)*, installation view | Photo: Mario Gallucci

Patricia Vázquez Gómez and collaborators
 March 13 – May 31, 2025

ja' / buuts' / t'aan (Water / Smoke / Word) is a multichannel video and sound installation emerging from a multidisciplinary and iterative project that encompasses public engagement, print, and media works. The presentation, made in collaboration by Patricia Vázquez Gómez and a group of Mayan youth living in Northeast Portland, Oregon, explores the relationship between these young people with their mother tongue: maayat'aan (Maya Peninsular/Yucatec Mayan), an Indigenous language of present-day Yucatán, Mexico.

Mostly shot in the Yucatán municipalities of Maní and Dzan with audio recorded in Portland, *ja' / buuts' / t'aan* investigates personal struggles to learn and preserve Indigenous languages that mirror enduring societal failures to support their survival. Water, smoke, and language act as framing devices to highlight historical and contemporary Indigeneity among the Mayan diaspora in the US.

ja' / buuts' / t'aan *(Water / Smoke / Word)*

Ray Anthony Barrett
July 12 – August 9, 2025

Rooted in dovetailing practices of artmaking and gastronomy, Ray Anthony Barrett's work often explores themes that emerge through field studies in the landscapes of the American West. For the last five years, his practice has centered critical inquiries into sustainability and future means of existence in a late capitalist society.

Through a decolonial lens, *Who by Fire* returns to fire as one of the most fundamental elements for human survival. The exhibition focuses on the near total estrangement between people and fire in the 21st century—itself an enduring effect of colonialism and white supremacy in the United States, as Black and Indigenous peoples' connections to the land have been systematically erased for generations. Using only the most basic tools, Barrett goes deep into the American landscape to engage with fire in a decolonial project of making and maintaining, thinking ahead and looking back for ancestral guidance.



Ray Anthony Barrett, *Who by Fire*, installation view | Photo: Mario Gallucci

Who by Fire

TBA:25

Time-Based Art Festival

September 4 – 14, 2025

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. Keep a lookout online for more information on upcoming programs.



San Cha, *Inebria me*, TBA:25 | Photo: Jingzi Zhao

TBA:25 Artists

- Madison Brookshire*
- Olivia Camfield, Marcus Fischer, Woodrow Hunt, Kite, and Angelo Scott
- San Cha*
- Justine A. Chambers
- Elbow Room
- keyon gaskin with Amenta Abioto, Isaiah Spriggs, Jacque Hammond, Jared Dancler, and Syon
- Tahni Holt and Emma Lutz-Higgins
- Erika M. Anderson (EMA) and Tabitha Nikolai
- Asher Hartman and Jasmine Orpilla*
- *The Untitled Native Project — Live at PICA* with Brutis Baez, Amber Kay Ball, Trevino Brings Plenty, Leland Butler, Olivia Camfield, Robert Franklin, David Harrelson, Anthony Hudson, Woodrow Hunt, LaRonn Katchia, Steph Littlebird, and Kanani Miyamoto
- Freddie Robins*
- Angelo Scott
- Dao Strom
- Drama Tops*

*Presented with our partners:

Boom Arts, Cinema Project, Performance Art Museum, Douglas F. Cooley Memorial Art Gallery at Reed College, and Performance Works NorthWest

Tender Revolutions/ Yellow Songs



Dao Strom, *Tender Revolutions/Yellow Songs*, installation view | Photo: Ali Gradischer

Dao Strom

September 12 – October 4, 2025

Dao Strom's *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.

Following performances at TBA:25, Strom's installation in the PICA Annex unites multimodal poetry, music, and video, made in collaboration with She Who Has No Master(s), a collective of Vietnamese women writers and artists, and a special set of “diaspora songs” with accompaniment by Fear No Music.

Body on Me

Cameron Clayborn, .Compost Cooperative
(Tabitha Nikolai, Myra Lilith Day, garima
thakur, Zan Kerrigan, and Carly Barton),
and Vishal Jugdeo

Curated by Kristan Kennedy, PICA Artistic
Director and Curator of Visual Art
October 18 – December 20, 2025



.Compost Cooperative, *Atembic Hofa* in *Body on Me*,
Installation view | Photo: Leslie Vigeant

Taking the human body and its many negotiations as its conceptual starting point, *Body on Me* features media-based works that cross photography, installation, video, and video game technology and design. Throughout the exhibition, artists investigate digitally-mediated imagery of the natural world and human form in conversation with technological interventions.

To live inside a body is to enter into paradox. The body is a shell and a soul, an archive and an accident. It is where we encounter the world and where the world marks us. At times it is obedient, carrying us without question; at other times it turns, betrays, collapses.

***Body on Me* gathers these tensions—the intimacy and estrangement of embodiment, the grief of what the body can no longer hold, the wonder of what it still makes possible.** The works within move between the cellular and the cosmic, the personal and the systemic, asking what it means to inhabit a body that is fragile, inventive, and unending.

To live inside a body is to dwell inside mystery—an inheritance, a burden, a gift, a question. A dream of being otherwise.

Partner



Drama Tops, DADS, TBA:25 | Photo: Ali Gradischer

Programms



Rakesh Sukesh, *because i love the diversity (this micro-attitude, we all have it)* | Photo: Robert Franklin

because i love the diversity (this micro-attitude, we all have it) by Rakesh Sukesh
Co-presented with Boom Arts
April 12 – 19, 2025

because i love the diversity (this micro-attitude, we all have it) is a powerful, personal dance theater work that explores the dancer's experience as an immigrant in Europe.

What happens to the dancer's body when it is rendered into a viral, racist symbol? How does it affect him and his relationship to the mostly white, deeply loving artists and students he works with?

At turns hilarious and thought-provoking, this energetic performance considers immigration, art, and the everydayness of racial bias through dynamic movement and vibrant storytelling.



Asher Hartman and Jasmine Orpilla, *Blessed with Switch*, TBA:25 | Photo: Ali Gradischer

Blessed with Switch by Asher Hartman and Jasmine Orpilla
Co-presented with Performance Art Museum
September 5, 2025

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.



San Cha, *Inebria me*, TBA:25 | Photo: Jingzi Zhao

***Inebria me* by San Cha**

Co-presented with Boom Arts
Co-commissioned by PICA, Performance Space New York, Movimiento de Arte y Cultura Latino American, and National Performance Network
September 5 & 6, 2025

A new, experimental opera by acclaimed LA-based musician and performance artist San Cha, *Inebria me* queers the cisgender and heteronormative archetypes of telenovelas with fiercely original composition, libretto, and nonlinear narrative to celebrate the liberating power of ascendant relationships.



Drama Tops, *DADS*, TBA:25 | Photo: Ali Gradischer

***DADS* by Drama Tops**

Co-presented with Performance Works NorthWest
September 5 – 7, 2025

***In DADS*, Elby Brosch and Shane Donohue 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.



Madison Brookshire, *Number Series*, TBA:25 | Photo: Malique Pye

***Number Series* by Madison Brookshire**

Co-presented with Cinema Project
September 11, 2025

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.



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

***Apotropaic* by Freddie Robins**

Presented by Douglas F. Cooley Memorial Art Gallery
at Reed College

Curated by Stephanie Snyder, Cooley Director
Organized by Kris Cohen, Jane Neuberger Goodsell
Professor of Art History and Humanities
September 13 – December 18, 2025

Over the last several decades, textile artist Freddie Robins has earned a reputation as a radical conceptualist whose hand- and machine-made tapestries, sculptures, and chimerical assemblages are as playfully cheeky as they are political. **In *Apotropaic*, many of Robins' recent assemblages are composed of the soft and, at times, unwieldy remains of other projects, coupled with found stones and other natural objects, as well as treasures from her vast collection of things past.**



JJJJJerome Ellis, *Asker of Ceremonies*, TBA:24 | Photo: Robert Franklin

An Evening with JJJJerome Ellis: Vesper Sparrow

Co-presented with The Old Church

October 19, 2025

JJJJJerome Ellis is a disabled Grenadian-Jamaican-American artist, surfer, and person who stutters, working across music, performance, writing, video, and photography.

Ellis researches relationships among Blackness, disabled speech, divinity, nature, sound, and time.

Their varied body of work includes contemplative, multi-instrumental soundscapes; scores for plays and podcasts; albums combining spoken word with ambient and jazz textures; theatrical explorations involving live music and storytelling; and music-video-poems that seek to transfigure archival documents.



Asher Hartman and Jasmine Orpilla, *Blessed with Switch*, TBA:25 | Photo: Ali Gradischer



Dao Strom in TBA:25 Bar Garden | Photo: Morgan Bell

Creative Exchange Lab

Creative Exchange Lab (CXL) is a residency that unites artists working at the intersection of forms, fostering dialogue, experimentation, and the development of new work.

In September, we welcomed Olivia Camfield, Marcus Fischer, Woodrow Hunt, Kite, and Angelo Scott as CXL residents for the 2025 fall season. The cohort spent the first ten days of their residency immersed in TBA programming. They then headed to Centrum in Port Townsend, Washington for five days, and visited the home and studio of former CXL resident artist Ahamefule J. Oluo and curator and former PICA Artistic Director Roya Amirsoleymani. As its title suggests, Creative Exchange Lab is designed to be reciprocal, cultivating relationships, new works, and ideas.



Creative Exchange Lab, September 2025 | Photo: Kristan Kennedy

In its tenth year, CXL is a foundational example of PICA's holistic approach to artist support. Year after year, we have seen the benefits of this beloved residency and its emphasis on meeting artists' needs outside their professional performance or creative output.

If you are interested in supporting Creative Exchange Lab through a major gift, please contact Samantha Ollstein, PICA Development Manager, at sam@pica.org.

SPACE

Supporting Partners, Artists, and Community Events

SPACE offers PICA's varied resources—including staff, equipment, and physical space—to local artists and community organizations at very low or no cost. Throughout the year, SPACE partners activate our warehouse with a diverse range of activities, such as weekly art workshops, screenings, and all-ages music festivals, encouraging experimental processes and rooted in a spirit of collectivity.

2025 SPACE Partners

- **A Black Art Ecology of Portland (BAEP)** is a multifaceted, multi-discipline, multi-sited initiative that brings together community organizations in coalition to devote resources to creating, reclaiming, and redefining spaces with and for Black artists, prioritizing residents who have experienced, or are at risk of, forced displacement from places that have long been hubs of local Black life. An established SPACE partner, BAEP has used PICA facilities for a mural project, public programming, and convenings of Black artists and culture bearers of Portland.
- **Cinema Project** is a collectively- and volunteer-run nonprofit organization based in Portland, Oregon, that has worked to promote public awareness of avant-garde cinema from the past and present since 2004. In 2025, Cinema Project presented a screening of works by Roger Beebe, as well as Madison Brookshire's *Number Series* at TBA:25.
- **Elbow Room** is a community-based group serving Portland artists with intellectual and developmental disabilities through hands-on creative workshops at partner spaces, venues, and organizations throughout the city. Once a week, Elbow Room meets at PICA for workshops in the Resource Room. During TBA:25, PICA hosted the bingo game fundraiser Good Dang Weekend 2 to benefit Elbow Room programming and operations.

- **Friends of Noise** supports creative youth in Portland through all-ages concerts, workshops, and experience navigating the music scene. As a longtime SPACE partner, Friends of Noise uses PICA's facilities for rehearsals and performances.
- **Grit & Grain** was a group exhibition celebrating five years of print work made at nūn studios since its founding in early 2020.
- **Kate Newby's "Touch Glass"** was a community workshop that invited participants to help create a large-scale, permanent 2D public artwork for the Portland International Airport (PDX).
- **Linda Austin Dance** premiered *In Preparation for Disappearances to Come*, featuring choreography and performance by Linda Austin with dancers Allie Hankins and Danielle Ross. The performance was accompanied by an artist talk and a free workshop called "When I Die: A Will-Writing Workshop."
- **Master Artist Michael Bernard Stevenson Jr.'s "Young Archivists and the Living Archive"** addressed the need to directly support native Albina residents by engaging students to make contributions through digital archiving. PICA hosted the workshop as part of the 10th annual Vanport Mosaic Festival.
- **Portland Experimental Theatre Ensemble (PETE)** is an itinerant collective of artists working together to bring contemporary theater performances to the public in spaces across Portland. At PICA, PETE presented *Weather Room*, an ongoing series of experimental theater performances.
- **Risk/Reward** supports boundary-pushing artists and audiences in the performing arts. In June, PICA hosted Risk/Reward's 2025 Festival of New Performance.
- **SWANA Local Artist Showcase, presented by Boom Arts**, was an evening of short performances (dance, poetry, music, and performance art) from local Southwest Asian and North African artists, followed by a reception.

To learn more about SPACE or inquire about a building rental, please contact Samantha Ollstein, PICA Development Manager, at sam@pica.org.

**PICA's Annual Fundraiser
Obsidian
June 7, 2025**

On June 7, we took to the twilight waters of the Willamette River for Obsidian, the 2025 edition of our annual fundraising gala, for a one-of-a-kind dinner cruise aboard the Portland Spirit. As the 2025 gala theme and name, Obsidian was an invitation to sink into the depths of imagination and possibility. Guests dressed to the nines, embracing nocturnal bioluminescence, fashion alchemy, and deep-sea futurism.

Contributions from the 2025 gala are essential to the artistic landscape ahead. To sponsor, donate, or get involved in our next fundraising event, please contact Samantha Ollstein, PICA Development Manager, at sam@pica.org.

Spring Fundraiser



San Cha, performance at Obsidian, PICA's 2025 Boat Gala | Photo: Mario Gallucci

**P.S. Scan the QR code below
to see the event photos!**





Ray Anthony Barrett, *Who by Fire*, exhibition opening reception | Photo: Ali Gradischer

The Precipice Fund is a regranting program through which PICA provides direct monetary support for Portland area artists. Since 2013, the Precipice Fund has provided critical support to unincorporated visual art collectives, alternative spaces, and collaborative projects. Operating outside traditional forms of support, funded projects seek to promote dialogue, cultivate communities, and encourage generative and expansive artistic process while driving culture forward locally and nationally.

In August 2025, applications for the 14th round of the Precipice Fund opened with a specific focus on grants for visual art projects, **offering a total of \$60,000 in funding.**



Precipice Fund



Precipice Fund Round 13 Award Ceremony, 2024
| Photo: Malique Pye (both images)

We are continually inspired by our grantees' enduring commitments to community building and activism, self-determining the definitions of creative expression and making, and expanding our understanding of the world through diverse media.

The Precipice Fund is administered with lead support from The Andy Warhol Foundation for the Visual Arts. Past funders have included the Calligram Foundation/Allie Furlotti and the Oregon Community Foundation.

Keep a lookout online for more information on the Round 14 Award Ceremony, a year-end celebration coming up in early December 2025.

The Ford Family Foundation



Toadstools, Helen's Costume Fine Art, installation view | Photo courtesy of the gallery

PICA continues to work in partnership with The Ford Family Foundation as a regranter in their Exhibition + Documentation program, providing artists with adaptive and responsive resources to make their work. **In the spring of 2025, we awarded \$85,000 in grants to Oregon visual artists and art spaces.** These distributed funds supported 10 projects and over 70 artists to produce a host of publications, exhibitions, and public programs.

Through this partnership, we also regranted \$39,250 to Hallie Ford Fellows to support five Oregon-based artists who pursued out-of-state presenting opportunities. This special granting program celebrates Oregon artists at the national level, and advances PICA's commitment to using our organizational resources to uplift the careers of artists beyond their work at PICA.

Regranting Program

Artist Residencies



keyon gaskin and collaborators, *tbl: to be diasporic un determined*, TBA:25 | Photo: Malique Pye

Care drives everything we do. This care often manifests as a sense of curiosity as we continuously ask artists what they need as people, not only creators. Residencies bring artists into our building and into our culture of care: on any given day, they may come into the PICA kitchen to find a communal meal, the room alive with conversation. Ranging in timeframe, residencies are a chance to develop new work and forge relationships with a creative community that extends in many directions, and intersects at PICA.

2025 Artists in Residence

- Erica M. Anderson (EMA) and Tabitha Nikolai
- Holland Andrews and yuniya edi kwon
- Olivia Camfield and Woodrow Hunt
- keyon gaskin
- Allie Hankins
- Tahni Holt
- Noelle Stiles
- Dao Strom
- Takahiro Yamamoto

Fiscal

Fiscal sponsorship is an important way that we serve artists and activists in their work. As the fiscal sponsor, PICA serves as an essential bridge between funding entities and the projects we sponsor. It is a way for us to use our organizational infrastructure and nonprofit status to help unincorporated projects doing incredible work in our community. We devote time, staff capacity, and resources to help our partners navigate grant applications and secure vital monetary support to advance their practices and community initiatives.

Active Partnerships:

- A Black Art Ecology of Portland (BAEP)
- San Cha
- Patricia Vázquez Gómez
- Allie Hankins
- Will Rawls
- Takahiro Yamamoto

Sponsorship



Patricia Vázquez Gómez, *ja' / buuts' / t'aan (Water / Smoke / Word)*, installation view | Photo: Mario Gallucci

You belong.

PICA membership isn't just about discounts or early access—it's about belonging. At its core, PICA is a creative community based on shared experiences and built around artists, exchange, and experimentation.



PICA members are a vibrant collective of like-minded individuals, committed to moving culture forward and supporting artists working across and between mediums. **Starting at just \$10 per month**, membership gets you:

- **Behind-the-Scenes Access:** rehearsals, studio visits, and works-in-progress most people never see.
- **Community & Belonging:** mixers, intimate gatherings, and quarterly invites to parties with a purpose.
- **Lifestyle Perks:** discounts on PICA's merch, plus membership dues are tax-deductible!
- **A Creative Identity:** become an active part of PICA's artist-first ethos.

PICA isn't just a space—it's a creative club for artists and art lovers alike.

PICA

Membership



Scan the QR code to become a member today!

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- Oddball Tattoo
- Parallel Wines
- PDX Pipeline
- PDX Wines
- pFriem Family Brewers
- Pizza Kat
- Portland Mercury
- Stoller Wine Group
- Suntory Global Spirits
- Tito's Handmade Vodka
- Variable West
- Willamette Week





Opening Night Dinner, TBA:25 | Photo: Morgan Bell

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Special thanks to PICA's dedicated board members Courtney Dailey and Lynn Bredfeldt Haider, who concluded their board service during the last year.

Mission Statement

About Portland Institute for Contemporary Art
Portland Institute for Contemporary Art (PICA) 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 performances, exhibitions, community and public programs, artist residencies, lectures, workshops, and the Time-Based Art Festival, our programs catalyze conversations about contemporary culture. More information can be found at pica.org.

Land

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).

Acknowledgment



Portland Institute for Contemporary Art
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pica.org

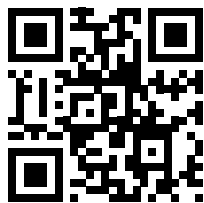
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Tahni Holt and Emma Lutz-Higgins, *Horizon*, TBA:25 | Photo: Morgan Bell