

FOR IMMEDIATE RELEASE

August 4, 2026

PICA announces TBA:26, the 24th edition of the Time-Based Art Festival, spanning five days from September 9–13, 2026. This year's festival features a diverse program of performances and experiences by 52 artists and collaborators who boldly and poignantly address the pressing issues of our time through themes of desire, history, and change, while at the same time, offering expressions of hope for our collective future.

Dates: September 9–13, 2026

Location: PICA, 15 NE Hancock Street, Portland, OR 97212
and around the city of Portland

Website: pica.org/tba

Press Contact: Leslie Vigeant, Director of Marketing and Communications, leslie@pica.org; Kyle Cohlma, Marketing Associate, kyle@pica.org

PORTLAND, OR – Portland Institute for Contemporary Art (PICA) presents TBA:26, the 24th edition of the Time-Based Art Festival, taking place September 9 through 13. This year's festival brings artists and audiences together for its annual celebration of creative expression that can best be experienced together, in the present moment. The 52 artists and collaborators featured in TBA:26 boldly and poignantly address the pressing issues of our time through themes of desire, history, and change, while at the same time, offering expressions of hope for our collective future.

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TBA:26 opens with a bingo night and live-music fundraiser benefiting the nonprofit organization Elbow Room, followed by a diverse lineup of performances, talks, workshops, and more from renowned artists working both locally and across the globe. During the festival, audiences can experience these programs at venues throughout Portland, including the world premiere of Holland Andrews + yuniya edi kwon's opera *How does it feel to look at nothing* at the Winningstad Theatre and the West Coast premiere of Clayton Lee's surprise-filled performance *The Goldberg Variations* at PICA. Between events, frequent our outdoor Bar Garden to drink, eat, and commune as we gather for five days of visionary artistic offerings.

As one of the only festivals of its kind in the United States, TBA continues to serve as a vital space for new ideas to emerge and reimagining how we see ourselves and the world. In a time when so much can pull us apart from our shared humanity, **TBA:26** welcomes togetherness—to witness, participate, and be with one another. Whether you're drawn to irreverent performances, experimental music, opera, dance, or interactive experiences, this year's festival offers countless opportunities to dream, spark conversation, and discover new perspectives through the transformative power of Time-Based Art. Read on to learn more about each **TBA:26** program.

TBA:26 artists and Artistic Directors/Curators are available for interviews. Please contact Leslie Vigeant, PICA's Director of Marketing and Communications, at leslie@pica.org for availability, press images, and other questions. You can also find supplemental materials in [PICA's digital press kit](#).

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

***** IMPORTANT TIME/DATE INFORMATION TO FOLLOW*****

IMPORTANT INFORMATION / DATES / TIMES

Title

Time-Based Art Festival or TBA:26

Location

PICA, 15 NE Hancock Street, Portland, OR, and throughout Portland, OR

Dates

September 9–13, 2026

Artists

Holland Andrews + yuniya edi kwon

.Compost Cooperative (Carly Barton, Zan Kerrigan, Myra Lilith Day, Tabitha Nikolai, garima thakur)

Kole Galbraith with Lori Goldston and Noel Kennon

Elbow Room artists: Endale Abraham, Shannon Anderson, Ricky Bearghost, Aaron Bokowski, Chanel Conklin, Taylor Forzano, Emma Ganger-Spivak, Aaron Hobson, Robert Hubert, Andy Louie, Sean McGinley, Brian Moran, Elmeater Morton, Mohamed Omar, Amy Osborn, Joanna Rodriguez, Joel Stotesbery)

Elbow Room with Kye Alive, DJ Mixed Messages, and Magic Luscious Spirit Sounds
Michelle Ellsworth

Ant Hampton /Time Based Editions

Allie Hankins

Clayton Lee*

Bebe Miller

Rimini Protokoll (Helgard Haug, Stefan Kaegi, Daniel Wetzell)

Brian Rogers

Symara Sarai

Zoe Scofield

Alex Tatarsky*

CXL Artists

Sahar al-Sawaf

Melanie Flood

Kole Galbraith

Lalo Perez

Jess Perlitz

Isabella Saavedra

Institute Guests

Kate Bredeson

keyon gaskin

Jasmine Mahmoud

Jason N. Le

***Presented with our partners:** Boom Arts and the Departments of Theatre and Russian at Reed College.

Price

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

Full Pass - \$250

Individual tickets will be available for each program, if applicable, on a sliding scale.

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Quotes

"When we named the festival, we were thinking about Time Based Art as a container for all the kinds of work that artists would make in the future—dance, performance, theatre, music, hybrid forms, and projects we could not yet imagine. We hoped that audiences would show up for artists To Be Announced, a time to discover and explore new and untested ideas. Now, 24 years in, we are grateful for the way audiences have shown up year after year with curiosity, energy, and an insatiable appetite for new ideas."

— Erin Boberg Doughton, Artistic Director & Curator of Performance

Kristan Kennedy, Artistic Director & Curator of Visual Art

"Like PICA, TBA is a creative home for artists near and far, a place for the creation and exchange of new work, and a haven for free expression. This year's work is daring without being cynical, and deeply personal while reaching beyond the individual and often filled with beauty and surprise. TBA is one of the only festivals of its kind in the US and an essential point of connection with the rest of the world—and each other."

— Erin Boberg Doughton, Artistic Director & Curator of Performance

Kristan Kennedy, Artistic Director & Curator of Visual Art

Access notes

All TBA:26 venues are accessible to those with mobility aids. For TBA:26, we are providing more comprehensive accessibility notes in the festival catalog and on our website beyond ADA compliance, including information about venues and spaces, sensory elements in performances, and increased communication access options when possible. PICA approaches accessibility as a continuous opportunity to do better, grounded in an intersectional framework. To learn more about TBA:26 access, visit pica.org/events/access26.

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PICA is committed to accessibility as a value, ethic, and opportunity for learning, growth, and change. As we strive to create greater access to all of our programs and events, including the Time-Based Art Festival, we welcome dialogue with audiences and artists about their experiences and suggestions for improvement. To submit feedback, please contact us at boxoffice@pica.org or call (503) 224-PICA (7422).

Transportation*

PICA is located in the Boise-Eliot neighborhood of Northeast Portland. We are conveniently located near 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, we ask that all of our guests, staff, and audience members treat our neighborhood and neighbors, housed and unhoused, with the utmost respect.

*Please note the Oregon Department of Transportation (ODOT) has recently announced that **starting Sept. 11, all southbound lanes of Interstate 5 in the Rose Quarter will close 24/7 for five weeks as they conduct critical repairs**. The closure of this 2-mile section may impact your transportation to PICA and other TBA:26 venues. Drivers can expect:

- I-5 southbound on-ramps from Alberta, Greeley, and I-405 northbound/Fremont Bridge will be closed.
- All I-5 southbound travel will be detoured to I-405 southbound. Regional traffic will be directed to I-205.
- One lane of I-5 southbound will remain open to the Broadway exit by the Moda Center.
- I-84 westbound to I-5 southbound will remain open.
- I-5 northbound will remain open.

When traveling to TBA:26 locations, please plan ahead and give yourself ample time. For the latest updates, check the project website: i5rosequarter.org/current-construction-travel-impacts/.

Parking

PICA's neighborhood has recently changed its parking requirements. The Portland Bureau of Transportation (PBOT) uses special parking time limits and rates near venues with large events of 10,000 people or more, including the Moda Center, Oregon Convention Center, Veterans Memorial Coliseum, and Providence Park. This includes the area surrounding PICA. Please visit www.portland.gov/transportation/parking/event-districts to see the schedule of upcoming events and pay for parking accordingly.

*****TBA:26 PROGRAM DETAILS TO FOLLOW*****

The logo for PICA, consisting of the letters "PICA" in a bold, black, sans-serif font. The letters are positioned on a yellow rectangular background that is partially visible on the left side of the image.

TBA:26 PROGRAM DETAILS

September 9

Opening Night with Elbow Room | GOOD DANG WEEKNIGHT!

Join us as we kick off TBA:26 with bingo, music, and dancing at GOOD DANG WEEKNIGHT! This opening night celebration and fundraiser benefits the nonprofit community art studio and gallery space, Elbow Room, which focuses on providing opportunities for artists with intellectual and developmental disabilities in Portland, OR. GOOD DANG WEEKNIGHT! is fueled by amazing prizes, lucky numbers, and a community built out of real, resilient materials: inclusivity, creative practice, adaptability, improvisation, and collaboration. After Bingo—hosted by Kye Alive—we'll have free live music by the band Magic Luscious Spirit Sounds.

September 10

Institute: Creative Exchange Lab Artist Talk

Join PICA's Fall 2026 Creative Exchange Lab artists Sahar al-Sawaf, Melanie Flood, Kole Galbraith, Lalo Perez, Jess Perlitz, and Isabella Saavedra as they discuss their work, ideas, processes, and more. PICA's Creative Exchange Lab, known as CXL, is an artist residency that brings together a cohort of artists working in varying disciplines. Reflecting a field-wide need for in-depth cross-disciplinary research opportunities for artists, CXL offers essential generative time for research and experimentation, cross-disciplinary collaboration, and self-directed interaction between the participating local, national, and international artists.

September 10

Michelle Ellsworth | *Memento Mori in the Dreamatorium*

Memento Mori in the Dreamatorium imagines new tools and choreography for death preparation and posthumous logistics. In this 55-minute demonstration, Ellsworth introduces methods and objects for death practice, all of which were developed and tested on human subjects to ensure safety and effectiveness. The work embraces end-of-life care, documentation, death beds, replacement objects, death dances, and estate planning. At its center is the "Dreamatorium," a portable, micro-human-scale device designed to help people rehearse and adapt to the emotional and logistical realities of death. By engaging mortality in a tangible, controlled, and portable way, the work hopes to equip individuals with skills and choreography to navigate life's "sure thing."

September 10–13

Allie Hankins | *By My Own Hand, Part 5: INVISIBLE TOUCH* World Premiere

By My Own Hand, Part 5: INVISIBLE TOUCH is the final installment in Allie Hankins' performance series, *By My Own Hand*, which queers autobiography through examinations of manipulation, self-effacement, and systems of self-definition, including astrology and dream interpretation. Marking Hankins' first-ever group work, the piece features acclaimed performing artists Linda Austin, Claire Barrera, Keyon Gaskin, Takahiro Yamamoto, and Lu Yim. *INVISIBLE TOUCH* unfolds in an environment rich with analog technologies and evocative scenic elements: looping cassette tapes, microphones, shifting lights, and layered vocal scores. The dancers reinterpret and embody movement, text, and imagery originally generated through Allie's own solo performances. Through these strategies of deconstruction, distillation, resurrection, and re-membering, *INVISIBLE TOUCH* invites audiences into an architecture of alteration—a shifting field of entanglement and transformation—to confront notions of finality, authorship, and perception of self.

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September 10

Symara Sarai | Untitled

This is a work in progress of an interdisciplinary performance project that examines Sarai's experiences of love as they are formed through risk, trust, memory, and cultural inheritance. Drawing from lived encounters and personal histories, this piece considers how intimacy can manifest in unconventional, high-stakes, and spiritually resonant forms. Situated at the intersection of dance, live action, and visual documentation, the project reflects on love as a series of embodied negotiations shaped by vulnerability, autonomy, and relational exchange.

September 11

Institute: Symara Sarai in conversation with keyon gaskin

TBA artist Symara Sarai and Portland-based artist keyon gaskin will discuss Sarai's work-in-progress performance. Both artists share an interest in interdisciplinary performance, unconventional forms, risk, and relational exchange.

September 11

Zoe Scofield and Bebe Miller | From the Archive: an artist talk + screening with Zoe Scofield and Bebe Miller

Join us for a screening and conversation with Bebe Miller and Zoe Scofield. See work from their archives, hear about their processes, how their work was made, and what they think about it now. It's an opportunity to eat snacks, engage in conversation, and experience pieces that aren't otherwise available. This artist talk/ kiki is like going to a movie, being in the audience of a dance performance, and grabbing a drink with the artists, all in one.

September 11-13

Ant Hampton / Time Based Editions | *Borderline Visible*

An audio-guided experience with an artist book, *Borderline Visible*, begins as a journey from Lausanne, Switzerland, to Izmir, Turkey, in 2022 by two artist friends, one of whom must stop. As the other continues towards Turkey, suddenly alone, the narration grows into a moving and troubled psychogeography as it shifts between "we" and "I," present and past, piecing together value and meaning from the very human ruins of aspiration, history, and language. Ant Hampton's careful, at times miraculous, process of reconnection gradually lights up a constellation: voices and earthquakes, the Sephardic diaspora, tourism and forced movement, breakdowns and dementia, the end of the Ottoman Empire, swifts and swallows, T.S. Eliot's *The Waste Land*, and an urgent insight into hidden atrocities at the edge of Europe being funded from its center.

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September 11–12
Clayton Lee | *The Goldberg Variations*
West Coast Premiere
Co-presented with Boom Arts

What are the blueprints of sexual desire and fantasy? In this unapologetic investigation of power dynamics and identity, Clayton Lee invites audiences to confront that question through an intimate, unfiltered reckoning with his sexual and romantic history. With deadpan humor and mischievous wit, Lee explores his childhood obsession with the professional wrestler Bill Goldberg and its lasting impact on him. Entangling queer diasporic sexuality and Bach's classical compositions, this ever-evolving piece sets an unexpectedly tender stage where desires are both indulged and deconstructed, and the perplexing crossroads between dominance, submission, heartbreak, and vulnerability are laid bare. At times unhinged and always deeply personal, Lee takes audiences through the fixations and speculations of sexual fantasy in a candid and thoroughly unconventional performance—including a surprise twist we can't yet disclose, but you won't want to miss.

September 11–13
Holland Andrews + yuniya edi kwon | *How does it feel to look at nothing*
World Premiere

Using an improvised language of disintegration, *How does it feel to look at nothing* is an opera of the elemental, of pre-deities, of illusions of containment, and of transitional states. Composer-performers, multi-instrumentalists, and vocalists Holland Andrews and yuniya edi kwon co-create this work of composition, improvisation, dance, and ritual grounded in their lives as partners and as queer and trans people of color. Through their shared lineages spanning American Experimentalism, Korean Shamanic Ritual, Channeled Singing, Punk and Hardcore, and Contemporary Opera, *How does it feel to look at nothing* explores the forces and conditions that compel life's emergence, and the spiritual act of meaning-making during epochs of decay.

September 11–13
Alex Tatarsky | *Sad Boys in Harpy Land*
Co-presented with the Departments of Theatre and Russian at Reed College

In this unhinged solo performance, self-proclaimed "experimental clown artist" Alex Tatarsky ushers audiences through an absurdist hellscape of the mind. Equal parts sad clown, demented cabaret, and extended crisis of meaning, *Sad Boys in Harpy Land* confronts anguish through humor in a spiraling narrative of art-making and despair. Through a series of existential vignettes, Tatarsky fuses autobiographical bones of their own story onto those of equally tormented protagonists from sources including Goethe, Dante, Amiri Baraka, Helen Adams, and Seinfeld. A falling-apart coming-of-age story, Tatarsky presents a highly calibrated mess in a tour-de-farce performance that challenges the idea of individual malady and instead embraces the turbulent maze of shared struggle.

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September 12

Institute: Zoe Scofield | FORM/S: make what you want, bring it all in the room with Zoe Scofield

This workshop structure parallels my process: exploring movement/dance and the creative practice as non-linear, multidirectional, and interdisciplinary in nature. We will utilize whatever resources we have, bringing it all (metaphorically, and literally, if you have it) into the room! We will shift between movement, drawing, collage, sound, found object sculpture—whatever your curiosity calls for. Setting aside external measures of competency or expectations of formal training in our movement and visual art practices, we are able to work within a variety of mediums as a way to learn more about our physical and choreographic interests. The workshop starts with a movement practice to move us into our sense-based, creative desire body and out of our analytical, judging-from-the-outside brain. You don't have to have any dance training or movement background—just a body!

September 12

Institute: Alex Tatarsky in conversation with Kate Bredeson

TBA artist Alex Tatarsky joins theatre historian Kate Bredeson for a conversation about *Sad Boys in Harpy Land*.

September 12

Brian Rogers | *Small Songs*

Small Songs (2025) is a 39-minute experimental short film accompanied by an album, also titled *Small Songs*. This companion piece includes short-form synthesizer recordings that received a limited-edition vinyl release in 2023. Both the short film and album will be presented in tandem. *Small Songs*, the film, is an abstract autofictional travelogue—and a love letter to the late visual artist Nancy Holt—made from footage captured during several cross-country road trips, including a visit to Holt's landmark work, *Sun Tunnels*, between 2021 and 2024. A deeply personal solo project entirely shot, scored, and edited by Brian Rogers, the film borrows audio material from the album *Small Songs*.

September 12

Institute: Kate Bredeson and Jasmine Mahmoud | Reading and conversation, *The Diaries of Judith Malina*

Theatre historian Kate Bredeson reads from her new book, *The Diaries of Judith Malina, volumes 1-4* (Northwestern University 2026), an edited volume of radical Jewish anarchist and stage director Judith Malina's diaries. In these diaries, Malina charts her vision for theatre as a tool to provoke what she calls the Beautiful Nonviolent Anarchist Revolution. The reading will include a conversation with theatre historian Jasmine Mahmoud and time for questions.

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September 12

Allie Hankins | *By My Own Hand, Part 4: MELODY*

Join us on Sept. 12 for the screening of *By My Own Hand, Part 4: MELODY*, a solo work that engages the biomechanics of voice and an interweaving of movement, sound, and specter. Analog tape recorders with looping tapes generate unexpected rhythmic patterns, dense textures, and a wavering, imperfect chorus of voices. These sonic fragments are paired—and continually re-paired—with dances, gestures, and images, shaping a world of dissonance, entanglement, and transformation. As if intoning an elegy to her past selves, Allie conjures a space alive with poltergeist activity: dancing and singing within an intricate tapestry of wails, laughter, overtones, and unplaceable sounds. At once methodical and mundane, otherworldly and operatic, the work lives between elegy and manifesto, between haunted house and an architecture of alteration.

September 13

Pancake Breakfast

You've stayed up late, seen incredible art, and made it to the last day. Reward yourself with the breakfast of champions at our Pancake Breakfast. This beloved and time-honored tradition is back and will be served up with hot coffee and a heaping stack of community togetherness. Share a meal with the people behind the festival—artists, guests, patrons, crew, and staff alike. Every festival leaves something behind, so don't miss this chance to debrief, reflect, and celebrate the conversations, performances, and connections that made this year's festival so special.

September 13

Institute: Clayton Lee and Jason N. Le

TBA artist Clayton Lee and visiting arts writer and thinker Jason N. Le will discuss Lee's performance, *Goldberg Variations*, and issues related to queer desire, performance, and Asian diasporic identity.

September 13

Michelle Ellsworth and Brian Rogers | *Death Trips 1-3*

World Premiere

In 2025, Michelle Ellsworth and Brian Rogers, both post-Mormons, completed the first of several planned collaborative cross-country drives following (in reverse) the Mormon Trail while dancing at the intersection of the classic McDonald's Golden Arches and the Golden Plates. Their second itinerary, in September 2026, will terminate at PICA, where they will deliver 2.5 films and a public conversation. In an ill-fated but well-intentioned homage to James Benning's cross-country travelogue *The United States of America*, Ellsworth and Rogers—armed with cameras, recording devices, industrial batteries, blenders, tents, toasters, kombucha, and The Book of Mormon—will meticulously document every moment of their co-tethered journey(s).

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September 13

Kole Galbraith with Lori Goldston and Noel Kennon |

Q'əssápi? kəs'ác'éc' snk'əl'íp'

Kole Galbraith combines material foraged in the Okanagan and Columbia Basin with electronic techniques to uncover their latent sonic capabilities and hidden histories. Inspired by the folklore and stories from their interior Salish ancestors, Galbraith combines these biological and synthetic textures to recreate narratives that allude to creation, gifting, destruction, and renewal. For TBA:26, Galbraith will be joined by Seattle-based musicians Lori Goldston on the cello and Noel Kennon on the viola, forming a string trio focusing on experimental improvisation, resonance, deep listening, and trained/untrained techniques.

September 9–13

.Compost Cooperative | *The Alembic Hotel*

The Alembic Hotel is a first-person adventure game about information overload, radicalization, and trying to find a semblance of spirituality in the ruins of the internet. In it, you explore a lo-fi recreation of architect John C. Portman's Atlanta Marriott Marquis Hotel, an iconic 80s Brutalist Atrium Hotel, wherein you meet a range of denizens vying for information supremacy to invent a language to speak to god. Part virtual/spatial/linguistic poem, part love note to inscrutable game design of a bygone era, *The Alembic Hotel* grapples with the specter of artificial general intelligence and damage to the social fabric wrought by social media.

September 9–13

Rimini Protokoll | *The Walks*

Walking in public took on new meaning during the pandemic. An ancient and everyday ritual became an integral part of the new normality. Today, people continue to meet, walk, stroll through districts, play in landscapes, and perceive their environment anew with every stride. *The Walks* is an app with a collection of audio walks by Rimini Protokoll. Each walk is a short, 20-minute audio experience that covers the stories and soundscapes from specific locations in your city and invites you to rediscover and interact with your environment.

Connecting people around the world through a local experience, *The Walks* grasps walking as a theatrical scenario. In every city, voices, sounds, and music turn familiar places into sites and landscapes into stages. This happens step by step through storytelling, dialogical situations, choreographed discoveries, or musical and rhythmic variations on walking.

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September 9–13
Elbow Room | *Dialtones*

If telecommunications defined the 20th century, the phone booth was its most iconic structure. Part confessional, part podium, these glass spaces offered privacy amid public life and reflected the world changed by radio waves and telephone wires. As telecommunications moved into homes through landlines and TV, phone booths became less common. By the new millennium, life moved inward, and the phone booth became, like the catapult or cowboy hat, more a part of fiction. Today, when an empty phone booth rings on a deserted street, it is as if a white rabbit appears, announcing a hole in the ordinary where we can crawl through to make our escape. Which brings us to the hole at hand: *TELBOW*. How did it arrive, and where does it lead? Is it a friendly place? Who are these characters on the other end of the phone, and what is the purpose of their bits? Why is this Brian guy so crude? Who is Shannon, and is she qualified to give me advice? Is this conceptual? Is anyone in charge? Was that a Tommy Tutone cover?

September 9–13
TBA:26 Bar Garden

PICA's Bar Garden is back—and this time, we are making it a block party! We are closing down Hancock Street and bringing back your favorite hangout spot. Join us every day and night of the festival in the TBA:26 Bar Garden for shared beverages and meals that bring artists, crew, and community together. With pre-show meals, food at Institute-related events, and plenty of beverages to quench your thirst, PICA's tried-and-true lunch lady vibes are here for you. TBA creates community, and the Bar Garden is the perfect place to catch up, unwind, and gather in the true spirit of the festival.

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 artist residencies, performances, public programs, exhibitions, lectures, workshops, and the Time-Based Art Festival, PICA constructs a broad platform for contemporary art.

More information can be found at pica.org.

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