

2020

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PORTLAND
INSTITUTE FOR
CONTEMPORARY
ART

SEPTEMBER
10 — 30

PICA.ORG/TBA

TIME BASED ART FESTIVAL



TAKE

TBA:20

TBA:20

YOUR TIME

TBA:20

TBA:20

TBA:20

TBA:20

TBA 2020: Take Your Time

What is time anymore? is an arguably overused phrase to explain or excuse our disorientation with the current state of the world. Yet we would be remiss not to pose that very question as we launch the 2020 Time-Based Art Festival. While we would typically be inviting you to immerse in 10 days of live art and crowds of hundreds of strangers and friends, this year’s festival is 21 days, elongated not to contain more content, but to create space in between things to think, to process, to recover.

TBA 2020 is a request to take your time, to engage at your own pace, and to take care of yourself, each other, and your broader communities in all the ways we are called to do so now. Yet while time might be conceptual, our reality is not. Sickness, both cultural and bodily, is a steady threat. Deep, critical work to resist anti-Blackness, settler colonialism, racial injustice, and capitalist forces in our country, in our community, in our institutions, and in ourselves is of the utmost urgency, and is a lifelong priority. In the midst of—and in response to—a global pandemic, movements for Black lives and Indigenous sovereignty, an economic depression, the impending election, and a cultural revolution, TBA *is*. Is *still*. Is *yet*. Is *happening*. Is *becoming*.

But before we share thoughts on what this year’s TBA is and can be, we want to acknowledge what it is *not*, what it cannot be, and what is lost. This year, we feel the palpable absence of over one hundred seasonal employees, hundreds of volunteers, thousands of live audiences, and dozens of international artists and visitors. People who are usually engaged in the festival in a range of roles are without work, income, opportunities, and experiences. People we care about. The structure, economy, and community of a festival that is built and sustained through collective time, labor, energy, and generosity is unrecognizably reduced. It is an immeasurable loss, but one small story that is incomparable to the innumerable stories of lives lost to illness, injustice, and violence.

It makes sense that the festival is filled with projects by artists who are interrogating these times, and constructs of time, who are experiencing that very loss, pain, rage, and inequity, while also generating moments of humor, celebration, and joy toward rebuilding, reimagining, and continued accountability.

This year’s TBA artists are making sensitive, bombastic, and beautiful work that needs you. They are inventing new ways of gathering and sharing that

will bring us together via text, in song, over food, with movement, and through moving images. Art is critical. Audience is critical. The work will travel through the ether and across the globe, arriving in your homes through your screen, your headphones, your mailbox, your inbox. It will be co-created in private spaces, shared between lockdowns and quarantines, and sometimes experienced by small, distanced groups in Portland as conditions allow. This year the festival content is accessible by registering online for a free pass. Please consider donating if you can. Fifty percent of all money raised will be shared between Don’t Shoot PDX, Pueblo Unido, and the MRG Foundation’s Since Time Immemorial Fund. The rest will go to support artists and future programming at PICA. Additionally, we encourage you to continue giving to your local mutual aid efforts, and to the most pressing causes in your community, now and always.

We perceive time by noticing change. As we move from the past into the future, the artists in TBA offer new ways of noticing, making, gathering, and surviving—a story about keeping it together while you’re falling apart, a syllabus for peace, prayers for the shared needs of the world, digital spells, comedy and humor, visions of the rise and fall of empires, and a manual for a collective imagination on reckoning. Words, images, and music to carry with us, and to carry us through, the transition from summer to fall.

We are inspired by the resilience, flexibility, and generosity of these artists in creating and sharing their work with us, and with you. We are grateful for our partnerships with other cultural institutions, curators, funders, audiences, and staff here in Portland and elsewhere. We miss you and hope to see you on our screens, or in the chat rooms, or when we meet again. Thank you for your support of PICA, and of the artists and communities with whom we intersect.

Roya Amirsoleymani
Artistic Director & Curator of Public Engagement

Erin Boberg Doughton
Artistic Director & Curator of Performance

Kristan Kennedy
Artistic Director & Curator of Visual Art



rise x fall | (both) PHOTOS: COURTESY OF THE ARTIST

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PICA acknowledges that we are guests on the traditional and unceded lands of the Multnomah, Wasco, Kathlamet, Cowlitz, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla, and many other Indigenous peoples. We extend a special welcome to all Indigenous people taking part in this virtual platform and invite all our guests to join us in honoring the Indigenous peoples whose land you are on today. To learn more about land acknowledgement visit <http://usdac.us/>

AUDIENCE SERVICES AND INFORMATION
CALL: 503–224–PICA
OR
EMAIL: AUDIENCESERVICES@PICA.ORG

AUDIENCE SERVICES HOURS:
BEFORE THE FESTIVAL

Wednesday, September 2 | 12:00 PM–2:00 PM PDT
Friday, September 4 | 4:00 PM–6:00 PM PDT
Saturday, September 5 | 10:00 AM–12:00 PM PDT

CLOSED LABOR DAY

Open Sept 8 and 9: 12–5 PM PDT

DURING THE FESTIVAL

September 10–30: Audience Services will be available each day of the festival, 30 mins before each event, and closing 30 mins into each event.

FOR IN-PERSON EVENTS

The location of in-person events will be announced one day before the event. Follow @PICApx on Instagram or sign up for our newsletters at PICA.org to stay informed!

All indoor and outdoor events will follow Multnomah County guidelines for gatherings including wearing masks, maintaining a six-foot distance and limiting numbers. Detailed guidelines will be announced along with the location.

FAQ

For information about accessibility, captioning, streaming, and COVID-19 precautions, please see the FAQ section of our website at pica.org/tba.

DAO STROM | PHOTO: ROLAND DAHWEN, E.P. DAVEE

DAO STROM | PHOTO: ROLAND DAHWEN, E.P. DAVEE



TBA IS.
IS STILL.
IS YET.
IS HAPPENING.
IS BECOMING.

TBA:20

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TBA:20

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<i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	11
Featuring: American Artist, Pamela Council, shawné michaelain holloway, Alima Lee, Yétundé Olagbaju, Sable Elyse Smith, and ariella tai Curated by Jibade-Khalil Huffman	
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Portland Institute for Contemporary Art has championed the practice of contemporary artists since 1995. In this year—our 25th—we need to talk, share, experience, process, and open our eyes to new possibilities—to the newly possible. TBA:20 is a platform for this much-needed exchange. With most of the festival being hosted in a virtual space,

TBA:20 brings together a global audience in a truly contemporary way. For everyone already in the PICA community, and for those attending TBA for the very first time, we invite you to join us in witnessing works by artists from around the world. Works that, like this year, are challenging, exciting, awe-inspiring, heartbreaking, uplifting, and critical.

AFAMEFULE J. OLUO IN CHARLES MUDEDE'S *THIN SKIN* | (still) CREDIT SEAN KIRBY



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TBA:20 OPENING DAY

SEPTEMBER 10, 2020

TIME (PDT)	PROGRAM		LOCATION
5:30 PM	<i>Welcome & How-To</i>		picatv.org
6:30 PM	<i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>		picatv.org

This year’s TBA Opening Day is a little different. It’s more virtual and more distant, but it still brings us together. Tune in for the *TBA:20 Welcome & How-To* to learn more about this year’s festival program from PICA’s Artistic Directors and the TBA artists themselves!

Those who join this virtual walkthrough will hear about each of the TBA projects, learn how to engage with the festival, and get expert tips on how to view, donate, participate, and enjoy. TBA:20 offers a whole new way to experience contemporary art, and we are excited to share it with you!

Immediately following the *TBA:20 Welcome & How-To*, our first official program begins with an online live stream of *IN LIEU OF AN OCEAN (SEND FLOWERS)*, curated by Jibade-Khalil Huffman and featuring new video works by American Artist, Pamela Council, shawné michaelain holloway, Alima Lee, Yétundé Olagbaju, Sable Elyse Smith, and ariella tai. Learn more about *IN LIEU OF AN OCEAN (SEND FLOWERS)* on page 12. Details, including where to watch and accessibility information for each event, are available at PICA.org/tba.



PAMELA COUNCIL, RED DRINK: A BLAXIDERMY JUNETEENTH OFFERING, 2018 | PHOTO: PAMELA COUNCIL

**TIME
BASED
ART
FESTIVAL**

**SEPTEMBER
10 — 28**

IN LIEU OF AN OCEAN (SEND FLOWERS) **CURATED BY JIBADE-KHALIL HUFFMAN**

VIRTUAL & IN-PERSON EVENTS

LOCATION PICA and picatv.org
RUN TIME Varies
FREE

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CURATED BY JIBADE-KHALIL HUFFMAN

(BOSTON, MA)

IN LIEU OF AN OCEAN (SEND FLOWERS)

A DISCURSIVE PROGRAM OF FILM & VIDEO

FEATURING RECENT VIDEO WORKS BY: AMERICAN ARTIST, PAMELA COUNCIL, shawné michaelain holloway, ALIMA LEE, YÉTUNDÉ OLAGBAJU, SABLE ELYSE SMITH, AND ariella tai

SEPTEMBER 10–27 | Viewing hours at PICA: Thurs-Sun 12:00–6:00 PM PDT

SEPTEMBER 10 | 6:30 PM PDT | View on picatv.org

SEPTEMBER 28 | 8:30 PM PDT | Outdoor screening with Mobile Projection Unit
Location will be announced one day in advance on Instagram @picapdx and in PICA’s newsletter.

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

IN LIEU OF AN OCEAN (SEND FLOWERS) is a program of recent videos by seven artists with corresponding (appropriated) video context borne out of samples of recent American history. At the heart of the program is a range of urgencies, desires, interventions, and extrapolations of time into other kinds of time. Instead of a monologue, it is an overlapping constellation of devices, both literary and cinematic; a conversion of simultaneous conversations into a timeline overloaded by speech as well as the many references within this speech. Interspersed throughout the program are news clips, interviews, and other found “footnotes” connected to as well as, at other times, in contradiction of, the range of experiences manifested in the works of the seven artists included in the program.

Jibade-Khalil Huffman is an artist and author of three books of poems: *Sleeper Hold* (Fence, 2015); *James Brown Is Dead* (Future Plan and Program, 2011); and *19 Names for Our Band* (Fence, 2008). His recent exhibitions include the Hammer Museum’s Made in L.A. (2014); Portland Institute for Contemporary Art (2015); Jewish Museum,

VIRTUAL AND IN-PERSON EVENTS

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(previous) PHOTO: COURTESY OF THE ARTIST
(above) PHOTO: COURTESY OF AMERICAN ARTIST EBSPLOITATION

New York (2016); LAX ART (2016); Studio Museum in Harlem (2016); Los Angeles Contemporary Exhibitions (2016); Institute of Contemporary Art, Philadelphia (2017); Swiss Institute, New York (2017); KMAC Museum, Louisville (2018); Ballroom Marfa, Marfa (2018); The Kitchen, New York (2018); and Museum of Contemporary Art, Cleveland (2019). This fall he will present a new body of work along with a selection of recent projects at Tufts University Art Galleries, as well as a solo exhibition at Magenta Plains in New York.

*A portion of this program is, additionally, indebted to consultation with Kendra Jayne Patrick.

VIRTUAL AND IN-PERSON EVENTS

TIME
BASED
ART
FESTIVAL

SEPTEMBER 11 + 13
7:30PM PDT

DEMIAN DINÉYAZHI' + KEVIN HOLDEN

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 30 min
FREE

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DEMIAN DINÉYAZHI’ + KEVIN HOLDEN

(PORTLAND, OR)

SHATTER///

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

SEPTEMBER 11 | 7:30 PM PDT - Run time: 30 min 

SEPTEMBER 13 | 7:30 PM PDT - Run time: 30 min 

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

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

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

Demian DinéYazhi’ (born 1983) is a Portland-based Diné transdisciplinary artist, poet, and curator born to the clans Naasht’ézhí Tábaqhá (Zuni Clan Water’s Edge) & Tódich’íí’nii (Bitter Water). Their practice is a regurgitation of purported Decolonial praxis informed by the over accumulation and exploitative supremacist nature of hetero cis gender communities post colonization. They are a survivor of attempted european genocide, forced assimilation, manipulation, sexual and gender violence, capitalist sabotage, and hypermarginalization in a colonized country that refuses to center its politics and philosophies around the Indigenous Peoples whose Land it occupies and refuses to give back. They live and work in a post-post-apocalyptic world unafraid to fail.

Kevin Holden is an artist and composer based in and around Portland, Oregon.

FESTIVAL

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(all) PHOTOS: COURTESY OF THE ARTISTS



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TIME
BASED
ART
FESTIVAL

SEPTEMBER 12
6:30PM PDT

CHARLES MUDEDE'S *THIN SKIN*

VIRTUAL EVENT

ONLINE picatv.org

RUN TIME 90 min

TICKETS: Sliding Scale \$5–\$15

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CHARLES MUDEDE

(SEATTLE, WA)

Thin Skin

WEST COAST PREMIERE

AVAILABLE FOR AUDIENCES IN OREGON, WASHINGTON, AND IDAHO ONLY

SEPTEMBER 12 | 6:30 PM PDT *THIN SKIN*

Run time: 90 min

Capacity: 750

Cost: \$5–\$15

ARTIST Q&A WITH SPECIAL GUESTS CHARLES MUDEDE, AHAMEFULE J. OLUO, AND IJEOMA OLUO IMMEDIATELY FOLLOWING THE FILM.

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

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

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

Charles Tonderai Mudede (director, screenwriter) is a Zimbabwean-born cultural critic, urbanist, writer, and filmmaker. He collaborated with acclaimed director Robinson Devor on the films *Police Beat* and *Zoo*, both of which premiered at Sundance. *Police Beat* is part of the Museum of Modern Art’s permanent collection, and *Zoo* was presented at the Directors’ Fortnight at Cannes. Mudede is currently the film editor for Seattle alternative newspaper *The Stranger*.



(previous) AHAMEFULE J. OLUO IN CHARLES MUDEDE’S *THIN SKIN* | (still) CREDIT SEAN KIRBY
(top) ANNETTE TOUTONGHI AND AHAMEFULE J. OLUO IN CHARLES MUDEDE’S *THIN SKIN* | (still) CREDIT SEAN KIRBY

Thin Skin is a narrative feature film directed by Charles Mudede from a script written by Charles Mudede, Ahamefule J. Oluo, and Lindy West. It stars Ahamefule J. Oluo as “Ahamefule,” Annette Toutonghi as “Susan,” Ijeoma Oluo as “Ijeoma,” Dwayne Kennedy as “Dwayne,” and Hari Kondabolu as “Dr. Tendulkar.”

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TIME
BASED
ART
FESTIVAL

SEPTEMBER 13
1:00PM PDT

ARTIST MICHAEL BERNARD STEVENSON JR.

IN-PERSON EVENT

LOCATION To Be Announced
RUN TIME 180 min
FREE

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ARTIST MICHAEL BERNARD STEVENSON JR.

(PORTLAND, OR)

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

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

SEPTEMBER 13 | 1:00 PM PDT - Run time: 180 min

Location will be announced one day in advance on Instagram @picapdx and in PICA's newsletter. Masks/face coverings will be required and physical distancing will be practiced.

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

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

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

Additionally, the project will feature, support, and make available food from Kee's Loaded Kitchen and Plant Based Papi, two Portland-based Black businesses and food vendors.

The event is being supported by various friends and community organizations.

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(previous) PHOTO: COURTESY OF THE ARTIST
(top) PHOTO: MARGARET JACOBSEN

Artist Michael Bernard Stevenson Jr. is Black, non-binary, and practices primarily in America. Their collaborative approach results in artwork by and for the people.

Stevenson's practice has been dedicated to supporting young people ages 4 to 15 in developing the necessary skills to encourage advanced imaginative thinking and self-confident expression. They have spent the last year developing the Afro Contemporary Art Class at Dr. Martin Luther King Jr. School. Stevenson also has a robust portfolio of artist projects centering food and gathering around it, and new work in collaboration with currently and formerly incarcerated folks such as Gallery Blue and Tin Can Phone, a forthcoming radio show on KBOO Community Radio. They pursue these professional and creative goals passionately because they believe that empowered and open-minded young people are the best and most direct way toward ensuring a sustainable and prosperous future for all.

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SEPTEMBER 14 + 21 + 28
9:30PM PDT / 8:30PM PDT

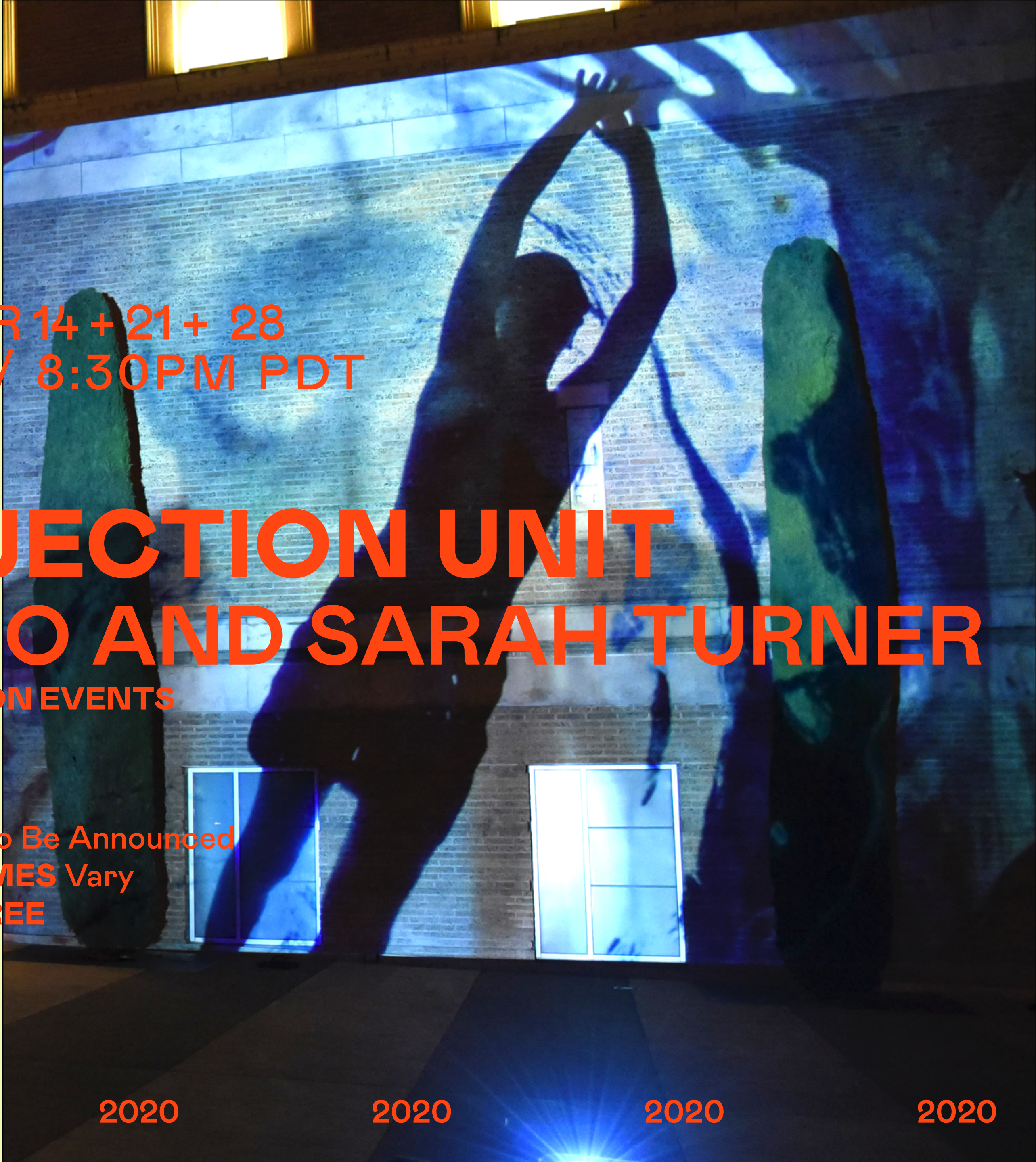
MOBILE PROJECTION UNIT
FERNANDA D'AGOSTINO AND SARAH TURNER

IN-PERSON EVENTS

LOCATIONS To Be Announced
RUN TIMES Vary
FREE

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MOBILE PROJECTION UNIT

FERNANDA D'AGOSTINO AND SARAH TURNER

(PORTLAND, OR)

Against the Current

SEPTEMBER 14 | 9:30 PM PDT *Against the Current* by Mobile Projection Unit
Run time: 120 min

SEPTEMBER 21 | 8:30 PM PDT *American Chameleon: The Living Installments*
by Jaamil Olawale Kosoko - See page 32 for project description
Run time: 90 min

SEPTEMBER 28 | 8:30 PM PDT *IN LIEU OF AN OCEAN (SEND FLOWERS)*
Curated by Jibade-Khalil Huffman
Run time: 90 min - See page 12 for project description

Locations will be announced one day in advance on Instagram @picapdx and in PICA’s newsletter.

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

Mobile Projection Unit (MPU) is a roving studio that presents new, experimental, site-specific outdoor video projections throughout Portland, Oregon. Our work focuses on spatializing video through projection mapping, and live interactive video performance through creative coding. Founded and directed by Sarah Turner and

IN-PERSON

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(all) PHOTOS: COURTESY OF THE ARTISTS

Fernanda D’Agostino in 2018, MPU is also a curatorial project, putting the tools of production into the hands of artists. MPU has worked with media artists Sharita Towne, Sabina Haque, rubén garcía marrufo, Jaleesa Johnston, Craig Winslow, Megan McKissack, Victoria Wells, and Hasan Mahmood. MPU received a 2020 Northwest Film Center commission to create “Phases of the Moon” for the Portland International Film Festival. Recent projects include “been there,” a series of experimental works by Black filmmakers curated by ariella tai and presented as a drive-in movie, and screenings with Snack Bloc in support of BLM. MPU is funded in part by the Precipice Fund through The Andy Warhol Foundation for the Visual Arts, Calligram Foundation, and the Regional Arts & Culture Council. Sarah Turner is an artist, new media curator, creative producer, and art director. Fernanda D’Agostino is an interactive video installation artist, public artist, and creative coder.

IN-PERSON

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TIME
BASED
ART
FESTIVAL

SEPTEMBER
17-20+24-27
12:00PM PDT

FORCED ENTERTAINMENT
VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

PORTLAND
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FORCED ENTERTAINMENT

Complete Works: Table Top Shakespeare: At Home

(SHEFFIELD, UK)
PRESENTED IN ASSOCIATION WITH UCLA’S CENTER FOR THE ART OF PERFORMANCE

ALL PLAYS WILL BE PERFORMED AT 12:00 PM PDT

SEPTEMBER 17 | *Macbeth*: Richard Lowdon

SEPTEMBER 18 | *Pericles*: Cathy Naden

SEPTEMBER 19 | *The Merchant of Venice*: Claire Marshall

SEPTEMBER 20 | *A Midsummer Night’s Dream*: Jerry Killick
Followed by a post-show discussion

SEPTEMBER 24 | *Romeo and Juliet*: Terry O’Connor

SEPTEMBER 25 | *King John*: Cathy Naden

SEPTEMBER 26 | *Titus Andronicus*: Robin Arthur

SEPTEMBER 27 | *Much Ado About Nothing*: Richard Lowdon
Followed by a post-show discussion

Table Top Shakespeare: At Home Edition runs from September 17 through November 15. Visit PICA.org/tba for the complete schedule.

A salt and pepper pot for the king and queen. A vase for the prince. A matchbox for the servant. A kitchen table for a stage.

In this ‘At Home’ edition of *Complete Works*—Forced Entertainment’s audacious project to retell all 36 of Shakespeare’s plays using everyday items on a table top—the dramatis personae of household objects return to a domestic setting in a unique staging directly from the performers’ homes to yours.

Forced Entertainment is a collective of six theater artists who have been working together since 1984. They have long had an obsession with virtual or described performance, exploring the possibilities of conjuring extraordinary scenes, images, and stories using language alone. Their work forges a strong link between form and content, reflecting the belief that the form of a project—the kind of experience it presents, the contract it makes with its audience, and how—is an inseparable and significant part of its meaning. Often described as being experimental or innovative, their approach to each work differs from project to project, taking inspiration from movies, the internet, stand-up, dance, bad television, performance art, and music as well as from theater itself.

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(all) PHOTOS: HUGO GLENDINNING

What ties the various strands of their work together is that the projects always strive to be vivid and original, demanding a lot from audiences and giving a lot in return.

Complete Works: Table Top Shakespeare: At Home is a Forced Entertainment production. Financially supported by the following partners: Kanuti Gildi SAAL; Kunstfestspiele Hannover; Künstlerhaus Mousonturm; PACT Zollverein; Romaeuropa Festival, Shakespeare Festival Neuss and UCLA’s Center for the Art of Performance.

VIRTUAL

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EVENT

TIME
BASED
ART
FESTIVAL

SEPTEMBER 18 + 20
6:30PM PDT

bart fitzgerald

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

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(PORTLAND, OR)

I Speak To God in Public

SEPTEMBER 18 + 20 | 6:30 PM PDT - Run time: 60 min

In the Blackpentecostal church tradition, corporate prayer is the gathering of communities to make prayer for the shared needs of the world. This is a time of disciplined focus toward preferable conditions and resistance in the world as we know it. Join us with your petitions and requests as we engage possibility.

bart fitzgerald (b. 1991) is a pastor, scholar, and cultural critic.

VIRTUAL

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24

(all) PHOTOS: COURTESY OF THE ARTIST



VIRTUAL

EVENT

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EVENT

TIME
BASED
ART
FESTIVAL

SEPTEMBER 19
4:00PM PDT

rubén garcía marrufo, maximiliano, AND JALEESA JOHNSTON

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

2020

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rubén garcía marrufo,
maximiliano,
AND JALEESA JOHNSTON

(PORTLAND, OR)

rise x fall (work in progress ii)

SEPTEMBER 19 | 4:00 PM PDT - Run time: 60 min

A LIVE Q&A WITH THE ARTISTS WILL FOLLOW THE PERFORMANCE. 

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

rubén garcía marrufo: border artist, mexican filmmaker

maximiliano: ⅓ of *rise x fall*

Jaleesa Johnston is an interdisciplinary artist currently living and working in the Pacific Northwest. She holds a BA from Vassar College and an MFA from the San Francisco Art Institute. Her work explores the black female body as both subject and material through performance, video, photography, sculpture and collage.



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(all) PHOTOS: COURTESY OF THE ARTISTS

TIME
BASED
ART
FESTIVAL

SEPTEMBER 19
6:30PM PDT

RADIO III / *ſŵhɔɪ KT*
ELISA HARKINS, HANAKO HOSHIMI-CAINES, ZOË POLUCH

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

2020 2020 2020 2020 2020 2020 2020 2020



RADIO III / ᏍᏊᏰᏃᏍᏔ KT

ELISA HARKINS, HANAKO HOSHIMI-CAINES, ZOË POLUCH

(TULSA, MUSCOGEE (CREEK) NATION, USA | MONTREAL, QUEBEC, CANADA | STOCKHOLM, SWEDEN)

Record Release Party

CO-PRESENTED WITH WESTERN FRONT (VANCOUVER, CANADA)

SEPTEMBER 19 | 6:30 PM PDT - Run time: 60 min 

A LIVE Q&A WILL IMMEDIATELY FOLLOW THE PERFORMANCE.

We are celebrating the official release of the Radio III / ᏍᏊᏰᏃᏍᏔ KT record with a virtual listening party hosted by Elisa Harkins, Hanako Hoshimi-Caines, and Zoë Poluch. They are excited to share with you their processes and experiences that went into creating this work as well as pausing for a collective listening experience.

Radio III / ᏍᏊᏰᏃᏍᏔ KT is the first collaboration between Hanako Hoshimi-Caines, Zoë Poluch, and Elisa Harkins. It is an Indigenous futuristic concert, a beautiful and uncomfortable dance performance, and a perverse triangle of shifting power that seeks to be unfaithful to both minimalism and postmodern dance’s claims to so-called “neutrality.” This collaboration combines disco and Indigenous languages in an effort to alter the fate of these endangered languages through active use, preservation on pressed vinyl, and radio play. Radio III / ᏍᏊᏰᏃᏍᏔ KT features songs by Elisa Harkins, some of which are in Cherokee and Muscogee (Creek).

Elisa Harkins is a Native American (Cherokee/Muscogee) artist and composer from Miami, OK. Harkins has a BA from Columbia College Chicago, and an MFA from the California Institute of the Arts. Her work is concerned with translation, language preservation, and Indigenous musicology. Harkins is a Tulsa Artist Fellow, and an enrolled member of the Muscogee (Creek) tribe. Hanako Hoshimi-Caines is engaged with dance, performance-making, and philosophy as a way to see, feel, and love better. She is interested in the performativity and humor of alternate logics. Her independent and collaborative works have been shown in Canada and internationally. With an artistic practice that takes shape in different rooms and puts into motion different mediums, Zoë Poluch’s deeply critical eye for the contemporary dance scene is based on a long term and practice-based interest in the politics of moving and sensing. As she dances, talks, teaches, writes, and thinks, she does it with a precise gymnastics of the senses.

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(all) PHOTOS: MATHIEU VERREAU



VIRTUAL

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**TIME
BASED
ART
FESTIVAL**

**SEPTEMBER 20
4:00PM PDT**

a canary torsi
VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

**PORTLAND
INSTITUTE FOR
CONTEMPORARY ART**

2020

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a canary torsi/ YANIRA CASTRO

(CANARSIE, LENAPEHOKING / BROOKLYN, NY)

Last Audience: a performance manual

CO-PRESENTED WITH MUSEUM OF CONTEMPORARY ART CHICAGO (MCA)
ORGANIZED BY TARA AISHA WILLIS

SEPTEMBER 20 | 4:00 PM PDT - Run time: 60 min 

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

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

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

a canary torsi is a Bessie-award-winning, interdisciplinary group of artists formed by Puerto Rican artist and choreographer Yanira Castro. a canary torsi’s work examines the encounter between spectator and event, developing scenarios where the audience’s presence dramatically impacts the work. We investigate what brings us together, the nature of the space we inhabit, and how every aspect of our convergence is loaded with cultural, social, historical, and personal dynamics that influence how we form meaning and how power is structured. We develop indeterminate systems that catalyze—in performance—spontaneous structures, patterns, and instructions. We do this to complicate authorship, ensure multiplicity, and form the work together in real-time. This way of working is for us a conscious de-centered politic. a canary torsi persists in the idea that live performance is uneasy communal action.

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(all) PHOTOS: SIMON COURCHEL

This publication project is developed and produced by the Museum of Contemporary Art Chicago and curated by Tara Aisha Willis, Associate Curator, Performance and Public Practice. The creation of the performance, *Last Audience*, was made possible, in part, by New York Live Arts’ *Live Feed* creative residency and commissioning program; the support of The MAP Fund, NYSCA’s Individual Artists’ Theatre Artist Commission and a New Music USA grant; and artistic residencies at Yaddo, Marble House Project, Headlong, and Amherst College.

VIRTUAL EVENT VIRTUAL EVENT

TIME
BASED
ART
FESTIVAL

SEPTEMBER
21 + 30

JAAMIL OLAWALE KOSOKO

VIRTUAL AND
IN-PERSON EVENTS

ONLINE picatv.org
RUN TIME Varies
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

2020 2020 2020 2020 2020 2020 2020 2020



JAAMIL OLAWALE KOSOKO

(PHILADELPHIA, PA)

American Chameleon: The Living Installments

CO-PRESENTED WITH FRINGEARTS

SEPTEMBER 21 | 11:00 AM – 2:00 PM PDT *American Chameleon: The Living Installments*

Will be available through discord.com and picatv.org 

SEPTEMBER 21 | 8:30 PM PDT *American Chameleon: The Living Installments*

Outdoor screening with Mobile Projection Unit

Location will be announced one day in advance on Instagram @picapdx and in pica’s newsletter.

More about Mobile Projection Unit on page 20

SEPTEMBER 30 | 4:00 PM PDT Jaamil Olawale Kosoko public talk | View on picatv.org

American Chameleon: The Living Installments is a hybrid multimedia living artwork, instigated by Nigerian American artist Jaamil Olawale Kosoko, that explores the ever-evolving ways in which digitality intersects with the fugitive realities and shapeshifting principles that Black queer people employ to survive and heal.

The work operates as a flexible, digital commons. A pop-up community of organizers and practitioners centers adaptive interactive learning as a means of creating sustainable, multi-tiered networks of care. Taking place mostly on the gaming platform Discord, it is a virtual venue for biomythographic* liveness conjuring chameleonic possibility and entanglement.

**“Biomythography” refers to Audre Lorde’s foundational work entitled *Zami: A New Spelling of My Name*.

Jaamil Olawale Kosoko is a Nigerian American performance artist, poet, and curator originally from Detroit, MI. His creative practice draws from Black study and queer theories of the body, weaving together visual performance, lecture, ritual, and spiritual practice. Recent awards include a 2019 NYSCA/NYFA Artist Fellowship in Choreography, 2019 NPN Development Fund Award, 2019-21 Movement Research Artist in Residence, 2018-20 Live Feed Artist at New York Live Arts, 2017-19 Princeton Arts Fellow, 2019 Red Bull Writing Fellow, 2017 MAP Fund recipient, and a 2017 Cave Canem Poetry Fellow. His works have toured South Africa, Europe, Canada, and throughout the US including at The Centre for the Less Good Idea, Fusebox Festival, PICA, Tanz im August, Moving in November, TakeMeSomewhere, Brighton Festival, Oslo Teaterfestival, and Zürich MOVES! among others. He is the author of *Animal in Cyberspace* and *Notes on An Urban Killfloor*. His poems and essays have been included in *The American Poetry Review* and *The Dunes Review*, among others.



(all) PHOTOS: COURTESY OF JAAMIL OLAWALE KOSOKO AND EMPAC

American Chameleon: The Living Installments is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by EMPAC / Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, Troy, NY; the New York Live Arts Live Feed Residency program; and the Wexner Center for the Arts at Ohio State University, in partnership with Portland Institute for Contemporary Art (PICA), Tanz im August/HAU Hebbel am Ufer, and NPN.

This project received support from Oregon Arts Commission, WESTAF (Western States Arts Federation), and the National Endowment for the Arts.

American Chameleon: The Living Installments is also made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.



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EVENTS

TIME
BASED
ART
FESTIVAL

SEPTEMBER 24
6:30PM PDT

A MOVEMENT FOR BLACK LAUGHS

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 60 min
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

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DEBBIE WOOTEN
ANTHONY ROBINSON
THE REAL HYJINX
DAHLIA DELU BELLE

WITH MUSIC BY
LO STEELE

(PORTLAND, OR)

A Movement for Black Laughs

CO-PRESENTED BY A BLACK ART ECOLOGY OF PORTLAND AND NW BLACK COMEDY FESTIVAL
DIRECTED BY SHARITA TOWNE AND COURTENAY COLLINS

SEPTEMBER 24 | 6:30 PM PDT - Run time: 60 min 

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

A Movement for Black Laughs is co-produced by A Black Art Ecology of Portland and NW Black Comedy Festival.

The NW Black Comedy Festival was created, founded and produced by Courtenay and Tyrone Collins of Dirty Angel Entertainment. NW Black Comedy Festival features Black comics from the NW and beyond.

A Black Art Ecology of Portland (BAEP) is a multi-faceted, multi-discipline, multi-sited new initiative that brings together community organizations in coalition to devote resources to creating, reclaiming, and redefining spaces for Black art, youth, and audiences in Portland.



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(all) PHOTOS: COURTESY OF THE ARTISTS



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TIME
BASED
ART
FESTIVAL

SEPTEMBER 25
6:30PM PDT

SAN CHA

VIRTUAL EVENT

ONLINE picatv.org
RUN TIME 30 min
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

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SAN CHA

(LOS ANGELES, CA)

La Luz De La Esperanza

CO-PRESENTED WITH [lumber room](#)

SEPTEMBER 25 | 6:30 PM PDT - Run time: 30 min  & *Spanish subtitles*
A LIVE Q&A WITH SAN CHA WILL IMMEDIATELY FOLLOW THE PERFORMANCE.

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

San Cha is a singer-songwriter, based in the City of Angels, increasingly known for her visceral and explosive live performances. Her name, derived from the Spanish word sancha, which translates to ‘mistress’, is a mischievous reference to the title of ‘San’, given to male saints in the Catholic tradition. Fans of cumbia and punk, bolero and electro, flock to see San Cha’s emotional renditions of traditional Mexican rancheras and original songs that queer conventions of identity, power, and love. Her striking stage presence is accompanied by the one-of-a-kind garments she adorns, aesthetic reflections of the years spent performing in drag and club scenes in the Bay. San Cha was the headlining act at the kickoff of the 2019 Red Bull Music Festival, with recent performances at the Getty Museum, TBA Festival, Levitt Pavillion, HOCO Fest, Sonido Clash Music Festival and Santa Monica Pier. Her latest album, *La Luz De La Esperanza*, is written in the form of a surrealist telenovela and sounds like what Pitchfork described as ‘modernized ranchera with a rock edge and goth sensibility’. Effortlessly mixing Spanish and English, *La Luz De La Esperanza* calls for a bold confrontation of tradition while respectfully honoring it.

We thank Sarah Miller Meigs and Libby Werbel from the [lumber room](#) for their ongoing partnership, and for introducing us to San Cha and her work when first co-presented at PICA’s TBA Festival in 2019. We look forward to continuing to work with San Cha through PICA and our partners in the future.

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(previous) PHOTO: IVAN DARIO
(right) PHOTO: GIZELLE HERNANDEZ



EVENT

VIRTUAL

EVENT

**TIME
BASED
ART
FESTIVAL**

**SEPTEMBER 26 + 30
4:00PM / 5:00PM**

luciana achugar

**VIRTUAL AND
IN-PERSON EVENTS**

ONLINE picatv.org
RUN TIME 60 min
FREE

**PORTLAND
INSTITUTE FOR
CONTEMPORARY ART**

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Luciana Achugar

(Brooklyn, NY)

PURO TEATRO: a spell for Utopia

CO-COMMISSIONED BY THE CHOCOLATE FACTORY THEATER

SEPTEMBER 26 | 4:00 PM PDT 

View at picatv.org

Run time: 60 min

SEPTEMBER 30 | 5:00 PM PDT Outdoor Audience Gathering

Run time: 60 min

Location will be announced one day in advance on Instagram @picapdx and in PICA’s newsletter.

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

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

Luciana Achugar (b. 1970) is a Latinx immigrant from Uruguay who grew up mostly in Venezuela in political exile and developed her voice as a choreographer between New York and Montevideo. She makes work from the rage of being a Latin-American living in the belly of the Empire in a post-colonial world. She makes work as a practice of building a new theater, another/other theater, OTRO TEATRO, a utopian theater; a practice of growing a new body; an uncivilized body, a decolonized body, a utopian body.

Since 2013 she has been developing the “Pleasure Practice” which she teaches internationally and that continues to inform her creative process and her relationship to making work as resistance and as a possibility for healing.

She received two Bessie Awards, one nomination and numerous other accolades such as the 2017 Alpert Award in Dance.

FESTIVAL

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(previous) PHOTO: COURTESY OF HALLO FESTSPIELE



(top) PHOTO: NATHANIEL PHILLIPS



(bottom) PHOTO: IAN DOUGLAS

TIME
BASED
ART
FESTIVAL

SEPTEMBER 26 + 27
6:30PM PDT / 1:00PM PDT

DAO STROM

VIRTUAL AND
IN-PERSON EVENTS

ONLINE picatv.org
RUN TIMES Vary
FREE

PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

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DAO STROM

(PORTLAND, OR)

Instrument/Traveler’s Ode

SEPTEMBER 26 | 6:30PM PDT *Instrument/Traveler’s Ode*

View on picatv.org

Run time: 45 min

SEPTEMBER 27 | 1:00–4:00 PM PDT Installation and book/record release at PICA Annex

For the safety of attendees and staff, the release event will be drop-in/open house style, with staggered entrance. **Limited capacity at any one time based on local guidelines. Masks/face coverings will be required.**

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

Dao Strom is an artist who works with three “voices”—written, sung, and visual—to explore hybridity and contemplate the intersection of personal and collective histories. Using practices of polyvocality, fragmentation, and (re)assemblage, Strom writes arrangements of poetry, music, image, song, and sound, to be experienced as performance, installation, multimedia, recordings, and inside the spaces of a book. Although separate, these elements are unified by a shared (under) current that transposes itself through or despite its conduits, and endeavors toward “re-mem-bering” and attempting to synchronize the divided “languages” within the self and concerning the self as placed in the world.

Strom is the author of a bilingual poetry/art book, *You Will Always Be Someone From Somewhere Else* (Hanoi: AJAR Press, 2018); a hybrid-form memoir, *We Were Meant To Be a*



(previous) PHOTO: ROLAND DAHWEN, E.P. DAVEE
(top) PHOTO: KYLE MACDONALD

Gentle People, with song-cycle, “East/West” (2015); and two books of fiction. She is a recipient of a 2016 Creative Capital Award and a 2020 Oregon Literary Arts Career Fellowship. She has received support from RACC, Precipice Fund, Oregon Arts Commission, NEA, and others. Her latest project, *Instrument/Traveler’s Ode*, is forthcoming from Fonograf Editions and Antiquated Future Records this fall.

Instrument (book) is published by Fonograf Editions (fonografeditions.com) in collaboration with Antiquated Future Records (antiquatedfuture.bandcamp.com) who is releasing *Traveler’s Ode* (music album; cassette & digital).

VIRTUAL

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IN-PERSON

EVENTS

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TIME
BASED
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FESTIVAL

THE WHO CARES CLOCK

Featuring d.a. carter

ONGOING



PORTLAND
INSTITUTE FOR
CONTEMPORARY ART

2020

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d.a. carter

(TUCSON, AZ)

The Who Cares Clock

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

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

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

To obtain a single copy of T.W.C.C., please send two forever stamps or \$1.10 in postage and your return address to:

Kristan Kennedy
Portland Institute for Contemporary Art
15 NE Hancock Street
Portland, Oregon 97212-3936

For international orders, please contact kristan@pica.org

d.a. is a teacher, archivist, and cognac sipper. He is the author, co-author, or editor of some books that may or may not be released soon.



(all) PHOTOS: COURTESY OF THE ARTIST

TBA:20

TBA:20

TBA:20

TBA:20

TBA:20



luciana achugar | PHOTO: GENE PITTMAN (background) luciana achugar | PHOTO: COURTESY OF HALLO FESTSPIELE



luciana achugar | PHOTO: COURTESY OF HALLO FESTSPIELE

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

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

TBA'19, MIGUEL GUTIERREZ AND SAN CHA WITH WITH ROY PÉREZ
PHOTO: YUYANG ZHANG



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FRIDAY SESSIONS WITH home school

manuel arturo abreu & VICTORIA ANNE REIS

#BrownUpYourFeed

A rescreening of Mandy Harris Williams’ 2018 home school talk

SEPTEMBER 11 | 4:00 PM PDT

View on picatv.org

Run time: 120 min

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

Mandy Harris Williams is a theorist, multimedia conceptual artist, writer, educator, and internet/community academic. She is from New York and currently living in Los Angeles. In a nutshell, Mandy’s work seeks to get everybody the love that they deserve. She graduated from Harvard, having studied the History of the African Diaspora, as well as the mass incarceration crisis, and other contemporary black issues. She received her MA in Urban Education and worked as a classroom teacher for 7 years. She integrates a holistic, didactic style into her current creative practice. Her creative work has been presented at Paula Cooper Gallery, Navel Gallery, Knockdown Center, and Women’s Center for Creative Work to name a few. She has contributed writing work to Dazed Magazine, MEL magazine, ForHarriet, and The Grio and is a frequent radio and podcast guest. Follow her at @idealblackfemale on Instagram.

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love as the premise, it was easy to see beauty. Our understanding has been warped by an optical acclimation and systematization of who deserves love as proffered by screen narratives, publishers, and the fashion industrial complex. Many people are beautiful and differently so, but our culture is functionally illiterate in decoding this. We possess an elementary understanding, lacking nuance or a perspective outside of American/Western production value(s). Imagine watching someone's eyes light up as they read your favorite book across the aisle. Imagine seeing a starlet on a packed subway only to smell that they are not as sensually pleasing as they looked on your screen. Reconsider the powdery pleasant Bath and Body Works bouquet softly wafting from a loud as fuck group of black preteen girls. Or the moment a stranger meets your open

loud as fuck group of black preteen girls. Or the moment a stranger meets your open and loving gaze and fairly blossoms. Our perception is colonized and our ability to see beauty as well. What a tragedy of the senses! What a cruel con job! Take it back. DEMOCRATIZE BEAUTY. Ask not if she's a ten, but what metrics are used and why. #brownupyourfeed #darkskinned #diversity #writersofinstagram View all 32 comments erintalia Yooooooo. I fuvkin LOVE you 😍😍😍😍 takeitezbaby Wow! 7pleats This!!!!!!! Yessss!!! k3s_ 😍😍 kimmie_katz Poetry. I consider myself LUCKY to be graced with the presence of your brilliance



PHOTO: COURTESY OF THE ARTISTS

ABOUT FRIDAY SESSIONS WITH HOME SCHOOL

home school is a free pop-up art school co-run by manuel arturo abreu and Victoria Anne Reis, in its fifth year of curriculum presenting multimedia, genre-nonconforming edutainment and creating welcoming contexts for critical engagement with contemporary art. For this year’s TBA Institute, home school will curate and host Friday afternoon virtual presentations and discussions with featured guests at the intersection of art, performance, and theory.

home school has previously curated exhibitions and projects with composition, Portland; Compliance Division, Portland; S1, Portland; Portland Community College Paragon Gallery; the Cooley Gallery, Reed College, Portland; MoMA P.S. 1, NYC; the Re:Art Show, old Pfizer Factory, NYC. home school has received support from the Precipice Fund, the Andy Warhol Foundation for the Visual Arts, Allie Furlotti/the Calligram Foundation, a Rhizome Net Art Microgrant, Regional Arts and Culture Council project grants, and Yale Union.

DEMIAN DINÉYAZHI' + KEVIN HOLDEN WITH JOSEPH M. PIERCE

SEPTEMBER 12 | 2:00 PM PDT 

View on picatv.org
Run time: 60 min

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

Joseph M. Pierce is Associate Professor and Director of Undergraduate Studies in the Department of Hispanic Languages and Literature at Stony Brook University. He is the author of *Argentine Intimacies: Queer Kinship in an Age of Splendor, 1890-1910* (SUNY Press, 2019) and co-editor of *Políticas del amor: Derechos sexuales y escrituras disidentes en el Cono Sur* (Cuarto Propio, 2018) as well as the forthcoming special issue of GLQ, *Queer/Cuir Américas: Translation, Decoloniality, and the Incommensurable*. Along with S.J. Norman (Koori, Wiradjuri descent) he is co-curator of the indigenous-led performance series *Knowledge of Wounds*. He is a citizen of the Cherokee Nation.

PHOTO: COURTESY OF THE ARTIST

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FRIDAY SESSIONS WITH home school

manuel arturo abreu & VICTORIA ANNE REIS

On Adrian Piper’s *Thwarted Projects, Dashed Hopes, A Moment Of Embarrassment*

SEPTEMBER 18 | 4:00 PM PDT

[View on picatv.org](#)

Run time: 60 min

As part of home school’s contribution to TBA 2020, PICA and home school present a conversation between philosopher Darla Migan and home school co-founder manuel arturo abreu, on Adrian Piper’s *Thwarted Projects, Dashed Hopes, A Moment of Embarrassment* (2012) as an example of critical time-based art. Interested viewers should read Piper’s “Passing for White, Passing for Black” (1991) in advance of the screening: <http://www.adrianpiper.com/docs/Passing.pdf>.

Darla Migan is a writer and critic based in New York. Her latest review, “Brown’s a Color, Black is Not: ecofeminism(s)’s Anti-Intersectional Feminism and the Use and Abuse of Diversity” was published in the Brooklyn Rail’s July/August 2020 issue. In 2019, Darla successfully defended her Ph.D dissertation, “Orienting Authentic Judgements: Adrian Piper’s Contributions to Black Aesthetics”, in the Philosophy Department at Vanderbilt University.

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ABOUT FRIDAY SESSIONS WITH HOME SCHOOL

home school is a free pop-up art school co-run by manuel arturo abreu and Victoria Anne Reis, in its fifth year of curriculum presenting multimedia, genre-nonconforming edutainment and creating welcoming contexts for critical engagement with contemporary art. For this year’s TBA Institute, home school will curate and host Friday afternoon virtual presentations and discussions with featured guests at the intersection of art, performance, and theory.

home school has previously curated exhibitions and projects with composition, Portland; Compliance Division, Portland; S1, Portland; Portland Community College Paragon Gallery; the Cooley Gallery, Reed College, Portland; MoMA P.S. 1, NYC; the Re:Art Show, old Pfizer Factory, NYC. home school has received support from the Precipice Fund, the Andy Warhol Foundation for the Visual Arts, Allie Furlotti/the Calligram Foundation, a Rhizome Net Art Microgrant, Regional Arts and Culture Council project grants, and Yale Union.

shawné michaelain holloway WITH KENDRA JAYNE PATRICK

SEPTEMBER 19 | 2:00 PM PDT | View on picatv.org 
Run time: 60 min

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

shawné michaelain holloway is a new media artist and poet. Known for using sound, video, and performance, holloway shapes the rhetorics of technology and sexuality into tools for exposing structures of power. She has spoken and exhibited work internationally in spaces like The New Museum (NYC, NY), Sorbus Galleria (Helsinki, Fi), The Kitchen (NYC, NY) Institute of Contemporary Arts (London, UK), Museum of Contemporary Art Chicago (Chicago, IL). Currently, holloway teaches in the New Arts Journalism and Film Video New Media and Animation departments at the School of the Art Institute of Chicago.

Kendra Jayne Patrick directs an itinerant, eponymous art gallery based in New York City. The program is focused on exhibition-making and symbology related to the twenty-first century avant-garde, specializing in post-conceptual and post-internet sculpture, digital art, photography, and painting. Since opening in late 2017, the gallery has shown a range of international artists and practices including Ivan Argote, Lap-See Lam, Kenya (Robinson), Jo Shane, and Arden Surdam. Gallery Kendra Jayne Patrick has been featured in Artsy, Vulture, ARTnews, Barron’s, the San Francisco Chronicle, and DAZED Magazine.

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PHOTO: COURTESY OF THE ARTIST



FRIDAY SESSIONS WITH home school

manuel arturo abreu & VICTORIA ANNE REIS

Debajo del agua: the wake work of Enerolisa Núñez (2020)

SEPTEMBER 25 | 4:00 PM PDT | View on [picatv.org](https://www.picatv.org)

Run time: 75 min

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

With her family band, Enerolisa Núñez, the “Queen of Salve,” performs Afro-Dominican religious music in the salve style, also called palo or atabales. We review some musical examples, examine the history and context of Núñez’s music and palo genres generally, and explore how Núñez navigates Afro-Dominican citizenship, or “no-citizenship” as Christina Sharpe calls it. Palo seems to move into national prominence since the 90s, but is in fact reduced to “roots” or “folklore,” not recognized as retention of living African presence and resistance in the Dominican spiritual and social fabric. We analyze the specific exploitative context of Enerolisa’s collaboration with Dominican musician Kinito Mendez. Despite such marginalization, practitioners like Núñez continue to work in the wake to maintain the fullness of African spirituality in the face of the antiblack specter of “brujería” in the Christian Dominican mainstream, the commemorative national and corporate use of “folkloric” music, and what Sharpe calls oceanic time - “a time that does not pass, a time in which the past and present verge.” From a space under the water, Enerolisa works to heal herself and retain her family’s traditions. This talk was organized for the 2020 Black Feminist Summer School, a program of the Black Feminist Kitchen. Thank you to them.

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PHOTO: *debajo del agua* (still) | PHOTO: COURTESY OF THE ARTIST



I perform with love and faith, with the thought that there is a God.

ABOUT FRIDAY SESSIONS WITH HOME SCHOOL

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DAO STROM AND ELISA HARKINS WITH PABLO DE OCAMPO

SEPTEMBER 26 | 2:00 PM PDT | View on picatv.org 
Run time: 60 min

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

Pablo de Ocampo lives in Vancouver where he is Exhibitions Curator at Western Front. He has curated screenings, exhibitions, and performances at galleries, cinemas, and festivals internationally. From 2006 to 2014, de Ocampo was Artistic Director of the Images Festival in Toronto, and in 2013, served as the programmer of the 59th Robert Flaherty Film Seminar, “History is What’s Happening.” He was a founding member of the collective screening series Cinema Project in Portland, OR

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PHOTO: COURTESY OF PABLO DE OCAMPO

PUBLIC TALK: JAAMIL OLAWALE KOSOKO & COLLABORATORS

SEPTEMBER 30 | 4:00 PM PDT | View on picatv.org 

Run time: 60 min

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

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PHOTO: COURTESY OF JAAMIL OLAWALE KOSOKO AND EMPAC

TBA:20 CLOSING DAY

SEPTEMBER 30, 2020

TIME (PDT)	PROGRAM	LOCATION
4:00 PM	Jaamil Olawale Kosoko & Collaborators Live-streamed Public Talk	 picatv.org
5:00 PM	luciana achugar <i>PURO TEATRO: A SPELL FOR UTOPIA</i> <i>Outdoor Audience Gathering</i>	 To Be Announced
6:30	TBA:20 Audience Portrait Featuring a score by Kevin Holden	 picatv.org

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

TBA:20 Audience Portrait

Featuring a score by Kevin Holden

Please join us in a virtual happening in honor of the collective body that is the TBA audience. We ask that you show up to this online gathering and use the platform of the now ubiquitous Zoom meeting windows to hold up a sign, post an image, or show us your face so that we may capture a portrait of our audience in this extraordinary moment in time. We will gather for nineteen minutes, one min to mark each past festival, and one minute for the future. 8:30PM PDT. More details and Zoom link are forthcoming. Please see pica.org/tba for updates.

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LUCIANA ACHUGAR | PHOTO: ALEX KANGANGI

For information about accessibility, streaming, and COVID-19 precautions, please see the FAQ section of our website at [PICA.org/tba](https://pica.org/tba). You can also contact TBA:20 Audience Services for specific questions at audienceservices@pica.org or 503-224-PICA (7422).

DEMIAN DINEVYAZHI + KEVIN HOLDEN | PHOTO COURTESY OF THE ARTIST



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THURSDAY, SEPTEMBER 10

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
5:30 PM	Welcome & How-To 	picatv.org
6:30 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	picatv.org

FRIDAY, SEPTEMBER 11

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
4:00 PM	Friday Sessions with home school <i>Mandy Harris Williams #BrownUpYourFeed</i>	picatv.org
7:30 PM	Demian DinéYazhi' + Kevin Holden 	picatv.org <i>SHATTER///</i>

SATURDAY, SEPTEMBER 12

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
2:00 PM	Demian Dinéyazhi' + Kevin Holden with Joseph Pierce  Arist Conversation	picatv.org
6:30 PM	Charles Mudede <i>Thin Skin</i>	picatv.org
8:00 PM	Post-screening Q&A with Charles Mudede, Ahamefule J. Oluo, and Ijeoma Oluo	picatv.org

DAY-BY-DAY

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SUNDAY, SEPTEMBER 13

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
1:00 PM	Artist Michael Bernard Stevenson Jr. <i>Grandmother(s)'s Kitchen Presents: Bring Your Own Blanket Free Community Picnic and Discussion</i>	To Be Announced
7:30 PM	Demian DinéYazhi' + Kevin Holden 	picatv.org <i>SHATTER///</i>

MONDAY, SEPTEMBER 14

TIME (PDT)	PROGRAM	LOCATION
9:30 PM	Mobile Projection Unit <i>Against the Current</i>	To Be Announced

THURSDAY SEPTEMBER 17

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>Macbeth</i> : Richard Lowdon	picatv.org

FRIDAY, SEPTEMBER 18

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>Pericles</i> : Cathy Naden	picatv.org
4:00 PM	Friday Sessions with home school ON ADRIAN PIPER'S <i>THWARTED PROJECTS</i> , <i>DASHED HOPES</i> , <i>A MOMENT OF EMBARRASSMENT</i>	picatv.org
6:30 PM	bart fitzgerald  <i>I Speak To God in Public</i>	picatv.org

SATURDAY, SEPTEMBER 19

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>The Merchant of Venice</i> : Claire Marshall	picatv.org
2:00 PM	shawné michaelain holloway & Kendra Jayne Patrick  Artist Conversation	picatv.org
4:00 PM	rubén garcía marrufo, maximiliano, and Jaleesa Johnston <i>rise x fall</i>	picatv.org
5:00 PM	Post-screening Q&A 	picatv.org
6:30 PM	Radio III / 50h0Y KT  Record Release Party	picatv.org
7:30 PM	Post-screening Q&A	

DAY-BY-DAY

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DAY-BY-DAY

SUNDAY, SEPTEMBER 20

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>A Midsummer Night's Dream</i> : Jerry Killick Post-performance discussion	picatv.org
4:00 PM	a canary torsi  <i>Last Audience: a performance manual</i>	picatv.org
6:30 PM	bart fitzgerald  <i>I Speak To God in Public</i>	picatv.org

MONDAY, SEPTEMBER 21

TIME (PDT)	PROGRAM	LOCATION
11:00 AM	Jaamil Olawale Kosoko  <i>American Chameleon: The Living Installments</i>	picatv.org/Discord
8:30 PM	Mobile Projection Unit <i>American Chameleon: The Living Installments</i> by Jaamil Olawale Kosoko	To Be Announced

THURSDAY, SEPTEMBER 24

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>Romeo and Juliet</i> : Terry O'Connor	picatv.org
6:30 PM	Debbie Wooten, Anthony Robinson, The Real Hyjinx, Dahlia Delu Belle, with music by Lo Steele  <i>A Movement for Black Laughs</i>	picatv.org

FRIDAY, SEPTEMBER 25

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>King John: Cathy Naden</i>	picatv.org
4:00 PM	Friday Sessions with home school <i>Debajo del agua: the wake work of Enerolisa Núñez (2020)</i>	picatv.org
6:30 PM	San Cha  & Spanish subtitles <i>La Luz De La Esperanza</i>	picatv.org
7:00 PM	Post-performance Q&A	

SATURDAY, SEPTEMBER 26

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>Titus Andronicus: Robin Arthur</i>	picatv.org
2:00 PM	Elisa Harkins and Dao Strom with Pablo de Ocampo  Artist Conversation	picatv.org
4:00 PM	luciana achugar  <i>PURO TEATRO: a spell for Utopia</i>	picatv.org
6:30 PM	Dao Strom <i>Instrument/Traveler's Ode</i>	picatv.org

DAY-BY-DAY

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SUNDAY, SEPTEMBER 27

TIME (PDT)	PROGRAM	LOCATION
12:00 PM	Curated by Jibade-Khalil Huffman <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i>	PICA
12:00 PM	Forced Entertainment <i>Much Ado About Nothing: Richard Lowdon</i>	picatv.org
1:00 PM	Post-performance discussion	picatv.org
1:00 PM	Dao Strom <i>Instrument/Traveler's Ode</i>	picatv.org

MONDAY, SEPTEMBER 28

TIME (PDT)	PROGRAM	LOCATION
8:30 PM	Mobile Projection Unit <i>IN LIEU OF AN OCEAN (SEND FLOWERS)</i> Curated by Jibade-Khalil Huffman	To Be Announced

WEDNESDAY, SEPTEMBER 30

TIME (PDT)	PROGRAM	LOCATION
4:00 PM	Jaamil Olawale Kosoko & Collaborators  Live-streamed Public Talk	picatv.org
5:00 PM	luciana achugar <i>PURO TEATRO: A SPELL FOR UTOPIA</i> <i>Outdoor Audience Gathering</i>	To Be Announced
6:30	TBA:20 Audience Portrait  Featuring a score by Kevin Holden	picatv.org

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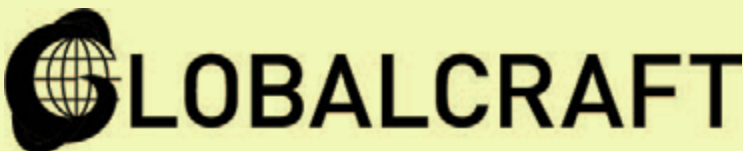
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AUTZEN FOUNDATION



ENTERPRISE HOLDINGS
FOUNDATION



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Your investment and involvement allows PICA to present bold, new work by artists creating across disciplines and beyond genres; to connect diverse audiences to boundary-pushing ideas, experiences, and expressions; and to engage local and global communities in discovering, creating, and responding to our cultural moment.

EASY MONTHLY DONATIONS

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See pica.org/support for more details.

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2020

2020

2020

2020

2020

2020

2020

2020

TIME
BASED
ART
FESTIVAL

SEPTEMBER
10 – 30

T B A

PORTLAND INSTITUTE FOR CONTEMPORARY ART
15 NE HANCOCK ST.
PORTLAND, OR 97212
PICA.ORG/TBA

Share your TBA:20 experience with friends or relive performances and memorable moments through the Festival's official hashtag **#TBA20**

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