

FOR IMMEDIATE RELEASE

July 24, 2019

PICA ANNOUNCES THE 2019 TIME-BASED ART FESTIVAL

Dates: September 5—15, 2019
Location: Various venues throughout Portland, OR
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TBA:19

“TBA invites us to be present in the moment when anything can happen—when the lights go down, voices hush, and we wait to be taken somewhere new.”

— Roya Amirsoleymani

ARTISTIC DIRECTOR & CURATOR OF PUBLIC ENGAGEMENT

Erin Boberg Doughton

ARTISTIC DIRECTOR & CURATOR OF PERFORMANCE

Kristan Kennedy

ARTISTIC DIRECTOR & CURATOR OF VISUAL ART



PICA

PICA’s 17th Annual Time-Based Art Festival (TBA) gathers artists and audiences from around the world for ten days of contemporary performance, music, visual art, film, workshops, lectures, food, drink, conversation, and celebration. Immerse yourself in the art and ideas of our time. Sept 5—15, 2019 in Portland, Oregon.

TBA:19 presents works which are both awe-inspiring and moving, critical and musical. For everyone already in the PICA community, and for those attending TBA for the very first time, this festival creates space for audiences to learn, grow, engage, and watch. With international, national, and regional artists; World Premieres; and city-wide venues, TBA:19 invites you to be present for the unexpected at one of the most renowned festivals of contemporary art and performance in the world.

****FESTIVAL DETAILS TO FOLLOW****

TBA:19 Opening Day

SEPTEMBER 5: The 2019 Time-Based Art Festival opens with an exhibition of new work featuring video and prints by Eiko Otake at Pacific Northwest College of Art's Center for Contemporary Art & Culture. Eiko first performed with PICA in the inaugural TBA Festival in 2003, and we are thrilled to welcome her back! In addition to the new work being premiered at the reception, Eiko will also perform in the gallery. Don't miss this special opportunity to see Eiko perform for free!

Honoring the tradition that is First Thursday, our public partner c3:initiative celebrates the opening of their new space with a performance and installation by Cannupa Hanska Luger. Take in these progressive performances, and the many First Thursday openings happening throughout the day and evening, and then head over to PICA for our inaugural Block Party BBQ and performance by Like a Villain (Holland Andrews), which will launch the festival into full swing!

5:00 PM CANNUPA HANSKA LUGER at c3:initiative

Opening Reception, Performance, and Installation

6:00 PM Eiko Otake at PNCA

Opening Reception, Performance, and Exhibition

6:00–8:00 PM First Thursday Openings at Various Locations

Opening Receptions

7:00–9:00 PM Block Party BBQ at PICA

9:00 PM Like a Villain (Holland Andrews) at PICA

Hello, I'll See You Later

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Eiko Otake (New York, NY)

A Body in Places

CURATED BY KRISTAN KENNEDY AND JOSEPH SCHEER

CO-PRESENTED WITH THE CENTER FOR CONTEMPORARY ART & CULTURE, PNCA, AND THE INSTITUTE FOR ELECTRONIC ARTS, NYSCC

SEPTEMBER 5: *A Body in Places* is the omnibus title of Eiko's first solo project, which started with her revisiting post-nuclear disaster Fukushima and her twelve hour performance at Philadelphia Station in 2014. Its scale and modes of presentation vary radically and incorporate both performative and non-performative elements. For this incarnation at PNCA's Center for Contemporary Art & Culture, the artist presents a series of new prints and video works made in residency and in partnership with Joseph Sheer, Aodi Liang and Rebekah Palov, at the Institute for Electronic Arts at NYSCC (IEA) at NYCC. The exhibition also features a screening of *A Body in Fukushima* comprised of photos by William Johnston and edited by Eiko. The artist's investigation of the various sites of disaster and abundance of nature feel urgent as we contemplate what it means to live in the contemporary changing world, and the fragility and power contained in all of our lives.

Opening Night Block Party BBQ *Food by Po'Shines Cafe de La Soul*

SEPTEMBER 5: A convocation for all! Our inaugural and first-ever TBA Block Party BBQ is a chance for artists, audiences, neighbors, and staff to kick off the festival over a casual, celebratory meal, featuring legendary barbecue from Po'Shines. In years past, the Opening Night Dinner was a lovely but exclusive affair. Now celebrating the third year in our home on NE Hancock St., the Block Party BBQ is open to all, an accessible and welcoming shared meal—all are invited!

Come hear what others are excited about, share your schedules, and toast our TBA artists from around the world whose projects, performances, and parties will bring us together for the next ten days. While casual, this gathering around food remains critical. Get fed and feed culture!

After attending Eiko Otake's TBA exhibition and performance opening at PNCA, along with other First Thursday events downtown, head over the Broadway Bridge to PICA! We'll have a plate waiting for you. Drop-in style dinner service begins at 7:00 PM and will continue into our first Late Night performance featuring Like a Villain (Holland Andrews) and guest DJs! Plates are available on a sliding scale of \$15-\$50 and a la carte options will be available during the Late Night shows. Anything you contribute over the base cost will allow us to invite and host a TBA artist at the meal. Vegan, Vegetarian, and Gluten Free options will be available. Drinks can be purchased separately. Reservations are not required, but we recommend buying a plate in advance!

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Like a Villain (Holland Andrews) (Portland, OR) *Hello, I'll See You Later*

SEPTEMBER 5: Like a Villain (Holland Andrews) will be performing a night of expansive, ceremonial extended-technique vocal compositions to draw in the opening of this year's TBA Festival.

Cannupa Hanska Luger (New Mexico) *A Frayed Knot, AFRAID NOT*

PARTNER PROGRAM WITH C3:INITIATIVE

SEPTEMBER 5: Exhibition: *A Frayed Knot*

There is a line, that spans across time in a continuum. This line is the record of our existence and is woven into the very fabric of being. But this line, through tension, or abrasion, or brute force, has been cut. The edge of this line is broken and

unravelling. In order to connect to our past we must take up that line in both hands and tie it to our present to guide us into the future. Our stories are a long worn line, and the effort to maintain them has left an artifact of that care in the form of *A Frayed Knot*.

Performance: *AFRAID NOT* (Site specific performance) *AFRAID NOT* performative action by artist Cannupa Hanska Luger will tie a physical line from the tools of *ar-ti-fa-ct* to their task.

Mia Habib Productions (Oslo, Norway)

ALL - a physical poem of protest

CHOREOGRAPHED BY MIA HABIB

ALL - A PHYSICAL POEM OF PROTEST WILL BE FACILITATED IN COLLABORATION WITH VISITING ARTISTS SHANTELLE COURVOISIER JACKSON (NEW YORK) AND TOMMY NOONAN (NORTH CAROLINA) AS WELL AS A COLLECTIVE OF LOCAL ARTISTS AND ORGANIZERS.

ORIGINAL LIGHT DESIGN: INGEBORG OLERUD

SEPTEMBER 6 AND 7: *ALL - a physical poem of protest* investigates the individual and shared agency of choreography in social, political, and artistic spaces. An epic durational community performance, it considers the force of the protesting body and human mass through the meditative action of walking and running in circles.

“Political marches begin with footsteps, with repeated and multiplied rhythms of sound and social bonding. As the most primal form of human locomotion on land, walking is a spatial method by which people make their opinions on the dominant political order into a public event.”

— Tali Hatuka, “Choreography of Protest,” written for Mia Habib.

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Ligia Lewis (Germany)

Water Will (in Melody)

SEPTEMBER 6, 7, AND 8: *Water Will (in Melody)* is a devised choreographic work for four performers, using melodrama as a point of departure. Wrestling with language and notions of ‘the will,’ this dystopian fantasy becomes a space for negotiating desire, imagination, and feelings of an encroaching end. Unfolding with playful inventiveness, a wet and cavernous landscape becomes host to a fiction that invites instability, recreation, and catastrophe.

Lewis initiates this world in which voice, gesture, touch, and movement flow like waves—both gentle and turbulent. Through the language of mimesis, four performers engage with the porousness of the theater by producing a fantastical materiality translucent to its metaphoric and symbolic weight. Surrendering

to the possibilities of the haptic, sense gets un-done to get re-done, paving the way for an 'othered' organization of sight and touch. Through this process of alienation, exteriorization, and materialization, this melodrama touches the borders of its own making, giving life to both the emotional landscape of its protagonists as well as to the theater itself. *Water Will (in Melody)* completes Lewis's trilogy, preceded by *minor matter* in red and *Sorrow Swag* in blue.

Laura Ortman (White Mountain Apache/Brooklyn, NY)

In Concert

SEPTEMBER 6 AND 7: With varied natural and urban instrumentation, including violin, Apache violin, piano, electric guitar, keyboards, and pedal steel guitar, Laura Ortman showcases the wide range of her practice as a composer and visual artist. Ortman is joined on both nights by Portland musician and interdisciplinary artist Marcus Fischer, and for one night only, on Sept. 7, by Raven Chacon, a composer, performer, and installation artist from Fort Defiance, Navajo Nation.

Marcus Fischer is a first generation American musician and interdisciplinary artist based in Portland, Oregon. His work typically centers around memory, geography, and the manipulation of physical audio recording. Slowly unfolding melodies and warm tape saturated drones have become a trademark of his recordings and live performances alike.

Raven Chacon (Navajo Nation) is a composer of chamber music, a performer of experimental noise music, and an installation artist. He performs regularly as a solo artist as well as with numerous ensembles in the Southwest and beyond, and was a long-time member of the Indigenous art collective Postcommodity. Chacon's work explores sounds of acoustic handmade instruments overdriven through electric systems and the direct and indirect audio feedback 16 responses from their interactions.

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Miguel Gutierrez (New York, NY)

This Bridge Called My Ass

WEST COAST PREMIERE

SEPTEMBER 7 AND 8: In *This Bridge Called My Ass*, six Latinx performers - Alvaro Gonzalez, John Gutierrez, Miguel Gutierrez, Xandra Ibarra, nibia pastrana santiago, and Evelyn Sanchez Narvaez - map an elusive choreography of obsessive and perverse action within an unstable terrain of bodies, materials, and sound. A formal logic binds the group and propels them to create an ever-transforming world where they are at once autonomous and connected, complicating the idea of identity. Latin-American songs and the form of the telenovela are exploited to show how familiar structures contain absurdity that reveal and celebrate differ-

ence. The title is a play on *This Bridge Called My Back* (ed. Cherrie Morága and Gloria Anzaldua), a seminal 1981 anthology of Third Wave feminist essays that explores identity and critiques white feminism. Its calls for intersectional awareness and political resistance eerily resonate in our time now and also reveal the limitations of discourse to imagine new ways of being together.

Kara-Lis Coverdale (Montreal, Canada)

“DIAPASON” for Pipe Organ

CO-PRESENTED BY VARIFORM

SEPTEMBER 8: Kara-Lis Coverdale works in both acoustic and electronic media to create works that transcend reality. Driven by a patient devotion to sonic after-life, memory, and material curiosity, Coverdale’s world-building work occupies new planes built upon a borderless understanding of electronic music rooted in the interlocking pathways of musical systems and languages. For TBA, Coverdale will perform a solo acoustic concert of a new composition written for the Jaeckel organ at the First Presbyterian Church.

Hand built by Dan Jaeckel from 1997 to 1999, the mechanical inner workings of the Jaeckel pipe organ were constructed with 17th century designs using red cedar to connect each key to various pipes. This adds to Kara-Lis’ growing list of compositions such as “Marjamaa Laulud,” a commission for dance at the Vanemuine Theater in Tartu, Estonia; and “VoxU,” a pipe organ piece centered around the Vox Humana organ stop which is considered the first form of vocal synthesis dating back to the 15th century.

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Eiko Otake (New York, NY)

A Body in Fukushima: Reflections on the Nuclear in Everyday Life

CO-PRESENTED BY NORTHWEST FILM CENTER

SEPTEMBER 9: Eiko Otake presents a screening of a specially edited version of *A Body in Fukushima* a film created by the artist to be shown either with or without a photo exhibition and/or Eiko’s live performance. The film was crafted from thousands of photographs, taken by William Johnston, of Eiko grappling with the irradiated landscapes of post-nuclear meltdown Fukushima, Japan. Eiko will be present at the screening and will introduce and lead a conversation after the viewing.

Eiko traveled five times to this evacuated, desolate region since the triple disaster—earthquake, tsunami, nuclear meltdown—of 2011. From her second trip forward, she was accompanied by photographer Johnston (also a professor of Japanese

history and public health). The images are accompanied by an original soundtrack and text.

Throughout the film, Eiko is in constant dialogue with a post-apocalyptic environment, a changing terrain—seas rage, one-ton bags of contaminated soil stand still, and more lately, an irradiated ancient burial ground and shrines become the only places of visual memory amidst “recovery.” The series of costumes add a distinctive color palate to the environment. A large swath of red cloth, sewn from the lining of her grandmother’s kimono, accompanies her on her trek and becomes tattered. Superficial attempts at decontamination and normalization are made by workers lacking appropriate protective gear.

Roland Dahwen (Portland, OR)

The Overseas Banquet

PARTNER PROGRAM WITH COOLEY GALLERY, REED COLLEGE FOR THE EXHIBITION *THE AUTOPOETS*,

A COLLABORATION BETWEEN THE COOLEY AND CONVERGE 45, CO-CURATED BY C45 ARTISTIC 24 DIRECTOR LISA DENT AND COOLEY CURATOR STEPHANIE SNYDER.

ORGANIZED BY ROLAND DAHWEN AND STEPHANIE SNYDER

SEPTEMBER 10: In Roland Dahwen’s film-based installations, sound, image, and texture weave a self-poetics in which memory, social ritual, and political history migrate time and space. The installations spill into choreographed and spontaneous performances that are polyvocal, literary, and digested through food and touch. *The Overseas Banquet* is one such occasion: an unpredictable “banquet” that celebrates the intimacy and awkwardness of living hybridity in migration’s unendingly in-between psyche. The evening includes food, music, readings, and screenings of Dahwen’s 8mm films. *The Overseas Banquet* is an extension of Dahwen’s installation *Overseas*, in the exhibition **The Autopoets**, on view at the Cooley Gallery from August 10 through October 6, 2019. *Overseas* also includes a commissioned text by Black studies teacher and scholar, d.a. carter.

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Leilah Weintraub (New York, NY)

SHAKEDOWN

CO-PRESENTED BY NORTHWEST FILM CENTER AND JUDY

SEPTEMBER 10: *SHAKEDOWN* is the story of Los Angeles’ black lesbian strip club scene and its genesis. Owned and operated by women, underground and illegal in nature, the club Shakedown is the darker, faster, younger iteration of this dance culture. The film is a window into this world. Shakedown emerged from a post-RIOTS, post-OJ, post-integration but still very racially divided Los Angeles. In this divided city, Shakedown is an independent, all black, and all female cash economy.

SHAKEDOWN chronicles the explicit performances and personal relationships of the party's dancers and organizers including Ronnie-Ron, Shakedown Productions' creator and emcee; Mahogany, the legendary 'mother' of the community; Egypt, their star performer; and Jazmine, the 'Queen' of Shakedown.

San Cha (Los Angeles, CA)

Live Performance

PARTNER PROGRAM PRESENTED BY LUMBER ROOM, CURATED BY LIBBY WERBEL

IN CONJUNCTION WITH THEIR EXHIBITION: KATE NEWBY, *A PUZZLING LIGHT AND MOVING*.

SEPTEMBER 11: Don't miss a one night only performance by San Cha, presented by lumber room. 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, 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 most recently the headlining act at the kickoff of the 2019 Red Bull Music Festival, with upcoming performances at the Levitt Pavilion, Getty Museum, and Santa Monica Pier.

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Adela Demetja, Dante Buu, Raluca Croitoru, Emily Henderson, Adrian McBride, Selma Selman

NEXUS 1

CONCEIVED AND CURATED BY ADELA DEMETJA (TIRANA, ALBANIA)

SEPTEMBER 12 AND 13: Inspired by the Latin word *nexus* meaning 'a binding together', *NEXUS 1* is an experimental exhibition format that aims at linking and merging the works of four European and two US artists, creating a visual-poetical experience in time and space. *NEXUS 1* is a collaborative project exploring sensitive issues relevant to the participants, the social groups they belong to, and the current socio-political situation in Europe and the US. Merging different mediums including performance, film, music, installation and poetry in a single work, this collaborative international exchange will be developed during a residency at PICA and PNCA, and exhibited for the first time during the TBA Festival. Curated by Adela Demetja (Tirana / Frankfurt a.M.) with Dante Buu (Rožaje), Raluca Croitoru (Bucharest / Rotterdam), Emily Henderson (Portland), Adrian McBride (Portland), and Selma Selman (Bihac / NYC).

Eiko Otake (New York, NY)

The Duet Project: Distance is Malleable

SEPTEMBER 12, 13, AND 14: Eiko returns to Portland for the first time since Eiko & Koma performed *Offering* at the inaugural TBA Festival in 2003. For this engagement, Eiko collaborates with artists of diverse backgrounds and disciplines, both living and dead. Through interdisciplinary performances of her *Duet Project: Distance is Malleable* at PICA, and complementary installation of *A Body in Places* at PNCA, the artist explores the different ways individuals encounter and converse. Her presentation revolves around four themes: how we grapple with cross-generational provocation; environmental and nuclear disaster; the malleability of distances between locations, individuals, and events; and what the dead left us. Performing live with Eiko are choreographer Ishmael Houston-Jones; poet and performing artist Mark McCloughan; and filmmaker and environmental activist Alexis Moh.

Anthony Hudson / Carla Rossi (Portland, OR)

Looking for Tiger Lily (Solo)

CO-PRESENTED BY RISK/REWARD

THE PERFORMANCE ON SEPT. 13 WILL BE ASL INTERPRETED

SEPTEMBER 12, 13, AND 14: Starring Anthony Hudson—the human vessel for Portland’s premiere drag clown Carla Rossi—*Looking for Tiger Lily (Solo)* utilizes song, dance, drag, and video to put a queer spin on the ancestral tradition of storytelling. Asking what it means for a queer, mixed Native person to experience their heritage through white normative culture as they recount growing up watching the 1960 production of *Peter Pan* featuring Sondra Lee’s blonde, blue-eyed, ‘Indian Princess’ Tiger Lily, Anthony (and Carla) draws from a songbook stretching across Disney’s Pocahontas to Cher’s “Half-Breed.” Not just autobiography, *Looking for Tiger Lily (Solo)* is a coming-of-age story that’s more than cowboys versus Indians.

Adam Linder (Los Angeles/Berlin)

“The Want”

WEST COAST PREMIERE

SEPTEMBER 13 AND 14: Bernard-Marie Koltès described his 1985 work *In the Solitude of the Cotton Fields* as an encounter between a bluesman and a punk. More than an exploration of mercantile activity or the transaction of late-night

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cruising, it is a speculation on one's capacity to know another.

Adam Linder's new creation, scored by Ethan Braun and staged by Shahryar Nashat, is an opera inspired by Koltès' preoccupation with 'the deal.'

„*The WANT*”'s libretto is littered with interjections from Derrida to Missy Elliott, the business of language as the Self's gateway drug between rational thought and rhapsodic expression.

Singers, actors, and dancers Jess Gadani, Justin F. Kennedy, Jasmine Orpilla, and Roger Sala Reyner are 'Offerors' and 'Offerees,' enrobed as archetypes of mercantile Europe, embodying a constant trade between reflexive mind and sensuous being. Evolving from Act 1 to Act 2, they surrender to the grandest of theatrical desires: the contract between performer and audience.

Ahamefule J. Oluo (Seattle, WA)

SUSAN

THE PERFORMANCE ON SEPT. 14 WILL BE ASL INTERPRETED

SEPTEMBER 13 AND 14: *SUSAN*, Ahamefule J. Oluo's darkly comic musical portrait of his mother, builds one story out of many, a journey from Section 8 housing in 1980's Seattle to the mangrove swamps of the Niger Delta to the Clallam Bay Correctional Facility. With stunning new compositions combined with soul-baring stand-up interludes, Oluo explores two intertwining narratives: his mother's life as the white, Midwestern wife of a Nigerian chief and, later, a destitute single mother; and his own journey to Nigeria, as an adult, to visit his late father's village and discover a family on the other side of the world.

SUSAN, the follow-up to Oluo's acclaimed musical *Now I'm Fine*, is a story about the failings of men and the endurance of women. It is a crystalline slice of American life; a collision of class, race, bodies, love, and men with bad intentions; a tragedy about the most comically optimistic person on earth. *SUSAN* is an ongoing work-in-progress giving TBA:19 audiences an insider view of an evolving piece.

Takashi Makino (Tokyo, Japan)

Remember the Star: Takashi Makino's "Memento Stella"

CO-PRESENTED BY CINEMA PROJECT

WEST COAST PREMIERE

SEPTEMBER 14 AND 15: "*Memento Stella* is an original phrase I coined to remind me to 'remember the stars' and 'never forget that we too reside among the stars,'

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as well as the title of a project I started from winter of 2016.

For several years I've traveled the world, screening my work. And throughout this dark, sad world, amid war and terrorism, countless lives lost to natural cataclysms caused by [humans], and there hasn't been a single day that death hasn't been in my thoughts.

At the same time, I do realize that it is not only death that binds us. We are also born and raised and living on this little planet, among the stars. I pursue my work with the idea that if each day, we might be conscious of this truth for even a moment, then maybe perhaps somewhere deep in our hearts, we might find shared artistic expressions, keys to a place beyond the religions, politics, borders, languages, and personal desires [that] tear us apart.”

—Takashi Makino

ASHER HARTMAN & GAWDAFFUL

NATIONAL THEATER (Los Angeles, CA)

The Dope Elf

PARTNER PROGRAM WITH YALE UNION

CURATED BY DENA BEARD AND HOPE SVENSON

SEPTEMBER 14 AND 15: On Sept. 14, Yale Union will premiere *The Dope Elf*, a comedic play and performance environment about housing, power, and magic. Commissioned by LA-based playwright Asher Hartman, the project will transform YU into a makeshift mobile home park inhabited for five weeks by Hartman's company, Gawdafful National Theater. In the play, an aging, transman psychopomp fears losing his power as his life and the lives of his community teeter against the demands of urban life, which are increasingly stark. The play's structure includes a meta-play (the actors living in the gallery space performing as townspeople); a fourteen-part scripted play to be performed during the run of the exhibition; and a live-streamed variety show populated by the Elf and the townspeople. Through online and IRL involvement in performances and live-streams, the program will catalyze individual and collective agency by creating interactive opportunities for audiences to change the theater piece during the course of its production.

Nivhek + Guests (Oregon Coast)

Requiem

WEST COAST PREMIERE

SEPTEMBER 15: Nivhek's 2019 album, *After its own death/Walking in a spiral towards the house*, has been described by the artist as “a requiem, a ritual, to

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unlock and release feelings,” a sense of shadowy masses, moving backwards, in spirals, massive doorways opening chaotic forces, “a toxic concentrated reduction of something much darker bubbling beneath.”

On the final night of this year’s TBA Festival, Nivhek and collaborators January Hunt (New York City) and Dicky Bahto (Los Angeles) invite audiences to participate in Requiem, an immersive evening of ethereal performance, film, and sound, with textures of reflection dipped in impressions of deconstruction and decay. A live performance by Nivhek and Hunt will be accompanied by Bahto’s *Notes on the ruins for visitors*, a collection of works in moving and still images reclaiming and remaking Mesopotamian antiquities through portraiture of Assyrians in the diaspora and appropriated images from books, museum websites, and ISIS propaganda videos.

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*****LATE NIGHT DETAILS TO FOLLOW*****

LATE NIGHT AT TBA:19

Soak it in and dance it out at Late Night where PICA becomes the hotspot for artists and appreciators. Late Night is an all-ages, open to all celebration where artists come to socialize and people gather over food, film, and energetic dance parties! With garage doors rolled up and The Patio open, pop over to PICA to enjoy local bites, DJ sets, screenings, performances, community, and more!

Fin De Cinema (Portland, OR)

Marcel Camus' *Black Orpheus*

CO-PRESENTED BY HOLOCENE

SEPTEMBER 6: Holocene presents *Fin de Cinema* a new live score of Marcel Camus' 1959 film *Black Orpheus*, composed and performed by local musicians. "Winner of both the Academy Award for best foreign-language film and the Cannes Film Festival's Palme d'Or, Marcel Camus' *Black Orpheus* (*Orfeu Negro*) brings the ancient Greek myth of Orpheus and Eurydice to the twentieth-century madness of Carnival in Rio de Janeiro. With its eye-popping photography and ravishing, epochal soundtrack, *Black Orpheus* was an international cultural event, and it kicked off the bossa nova craze that set hi-fis across America spinning." —*Criterion*.

Live score by visionary local musicians Amenta Abioto, POPgoji, and Akila Fields with Noah Bernstein.

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The Back to School Kiki Ball

Brandon Harrison / PDXBall (Portland, OR)

SEPTEMBER 7: PDXBall presents *The Back to School Kiki Ball*, a thrilling competition that shows a glimpse of Portland's dynamic Kiki ballroom community. The Kiki ballroom scene is a subculture of the mainstream ballroom world and was created to practice walking or competing in the many 'categories' of the international ballroom arena. The theme "Back to School" will influence the decor, competitive categories, and attire of the participants. Spectators and first-time ball attendees are welcome to join in the fun by dressing to the theme. If it is your first time at a ball, you are highly encouraged to attend and cheer on the competitors who have trained for each category. Join us in celebrating a powerful and inspiring community that uplifts and centers queer and trans black, indigenous land, people of color.

Myles de Bastion / CymaSpace (Portland, OR)

THIS EVENT WILL HAVE ASL INTERPRETERS AND OPEN CAPTIONING

SEPTEMBER 12: Leading Deaf musician, artist, and advocate Myles de Bastion and their CymaSpace collaborative curate a night of experimental music and sound that centers Deaf and Hard-of-Hearing artists and audiences. Through visual, vibrational, light-based, and other immersive and multi-sensory interpretations and displays of sound, this night of performances will create multiple modes and nodes of access for Deaf and Hearing audiences alike, expanding our notions and perceptions of artistic and experiential possibilities for music and sound art. ASL interpretation, captioning, and other forms of accessibility and accommodation will be provided.

Audiences are encouraged to contact the **TBA Box Office** in advance to request any additional access or accommodation needs. Discounts or complimentary tickets can also be arranged via our box office for members of the Deaf and Hard of Hearing community. **Box Office: 503.244.PICA (7422) or BoxOffice@pica.org**

JUDY (Portland, OR)

Kayla Oh, Ana Briseño, and Megan Holmes

SEPTEMBER 13: *JUDY* is a queer party that materializes every last Saturday night of the month at a dive bar in Portland, Oregon. Run by queer women and exclusively featuring female identified, trans, and non-binary DJs, *JUDY* was started in 2014. Each month, *JUDY* features hand-drawn flyers of community members, party people, and over-the-top queens, with the ritual of crowning of a new “Judy” at every party.

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YGB (Portland, OR)

Feeling of Home

SEPTEMBER 14: *Feeling of Home* will reconstruct what home and healing can feel like for local, intergenerational, Black and Brown artists and communities. In this space we will focus on home and what it feels like for the individual, but also what home feels like when we come together as a community.

There will be several chances to hang out and heal with us including workshops and a late night event. This late night event will feature art installations from those born and raised in Portland. With video projections, DJs, live performances and lounges, it'll be equal parts grandmother's kitchen on Sunday morning AND your uncle's basements on Friday night. We're letting loose but with people who love you deeply.

TBA:19 INSTITUTE

Each year, the TBA Festival connects audiences to renowned and radical artists and thinkers of our time. The Institute is an immersive home for rigorous public programs that highlight the social relevance, political urgency, personal investigations, cultural context, and aesthetic inquiries driving this year's TBA artists and projects. Daily conversations, panels, presentations, workshops, and more provide space and opportunity to participate in the festival on a deeper level.

Creative Exchange Lab (CxL) artists are collaboratively selected by PICA's Artistic Directors, who seek to invite a diverse, intergenerational cohort of emerging and established artists from a spectrum of disciplines, perspectives, and geographies. Reflecting a need for in-depth, cross-disciplinary research opportunities for artists, CXL offers time for experimentation, collaboration, and interaction among participating local, national, and international artists. The Fall 2019 CXL artists will be in residence during TBA:19. You'll see them at festival performances, hanging out on The Patio, and around Portland.

Meet the Creative Exchange Lab Artists' Presentations

SEPTEMBER 6 and 13: Join PICA's Creative Exchange Lab artists in residence for brief presentations about their current projects and practices over happy hour drinks! The Creative Exchange Lab has been established with lead support from The Andrew W. Mellon Foundation and received pilot support in 2015 through the Oregon Community Foundation's Creative Heights initiative.

ABOUT THE PORTLAND INSTITUTE FOR CONTEMPORARY ART

Portland Institute for Contemporary Art acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences. PICA's programming supports the experiments of the most vital and provocative artists of our time. Our vision is international, intergenerational, interdisciplinary, and decidedly forward thinking (even when those explorations look back in history). PICA is unique among institutions for working right alongside artists at the increasingly blurry boundaries between forms and at the edge of new ideas. Throughout the year, audiences have myriad opportunities to interact with artists, curators, critics, and cultural visionaries in a direct, in-depth way. From performances to exhibitions to lectures to the annual Time-Based Art Festival, our programs catalyze conversations about contemporary culture.

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