

PICA

PORTLAND INSTITUTE FOR CONTEMPORARY ART
224 NW 13TH AVE #305 PORTLAND ORE 97209

Press Contact: Patrick Leonard | Communications Director 503.242.1419 x224 | patrick@pica.org

May 2, 2011

FOR IMMEDIATE RELEASE

ANNOUNCING THE FIRST ARTISTS OF THE 2011 TIME-BASED ART FESTIVAL

Where: Various venues throughout Portland, Oregon

When: September 8-18, 2011

Details: <http://www.pica.org/tba>

Online Press Kit: www.picaresourceroom.org

Press Photos: <http://www.pica.org/himages/PRESS/TBA11/>

All caption information in file metadata.

This September, PICA's ninth annual Time-Based Art Festival takes over Portland, Oregon, for an all-hours, city-wide happening of contemporary performance and visual art. TBA spans disciplines, ideas, histories, and locales to present work that distinctly reflects the here and now. The Festival gathers artists for morning workshops, expands the conversation with afternoon talks and salons, fills pop-up galleries with visual installations, and takes the stage until late in the night with experimental, genre-defying live performances.

MORE ARTISTS TO BE ANNOUNCED, INCLUDING ADDITIONAL **ON STAGE** PERFORMERS, THE PROJECTS OF THE **OUTSIDE** PUBLIC HAPPENING PROGRAM, **THE WORKS** LATE NIGHT STAGE, AND **TBA INSTITUTE** WORKSHOPS, SALONS, AND LECTURES.

TBA ON STAGE presents performances by artists colliding the genres of dance, music, theatre, new media, and film to propel new ideas and new forms. ON STAGE is curated by TBA Festival Artistic Director Cathy Edwards, in collaboration with Erin Boberg Doughton, Performing Arts Program Director for PICA. In curating this year's program, Edwards has said that she was interested in exploring the, "continuums of community to cult, of mentor to demagogue, and of art to propaganda."

Kyle Abraham, *The Radio Show* [NEW YORK, DANCE]

Hailed as "the best and brightest creative talent to emerge in New York City in the age of Obama" by *Out Magazine*, Abraham's choreography investigates the effects of the abrupt discontinuation of a community radio station and the impact of Alzheimer's on a family. Abraham's score mixes recordings of classic soul and hip-hop with contemporary classical compositions by Ryoji Ikeda and Alva Noto.

Kyle Abraham, *Live! The Realist MC (in-development)* [NEW YORK, DANCE]

Abraham's newest solo performance spins off from the duality of Pinocchio's plight to be a "real boy," investigating gender roles in the black community and societal perspectives of the black man through hip hop and celebrity culture.

Andrew Dinwiddie, *Get Mad at Sin !* [NEW YORK, THEATRE]

A one-man performance reanimating an out-of-print vinyl record of a sermon by the evangelist Jimmy Swaggart, recorded live in 1971. Dinwiddie achieves perfect audio fidelity to the original record while reincarnating Swaggart's carpet-pacing, pulpit-pounding performance.

Mike Daisey, *All the Hours in the Day* [NEW YORK, THEATRE, ONE-DAY ONLY]

For three years Daisey has been working on an insane project: a live twenty-four hour monologue, on the scale of War and Peace. Dreamed of as an epic story that shatters the framework of the theater, *All the Hours in the Day* will weave together massive narrative threads into an electric story about our humanity in this age...if all goes well.

Dean & Britta, *13 Most Beautiful... Songs for Andy Warhol's Screen Tests*

[NEW YORK, MUSIC, FILM]

Between 1964 and 1966, Andy Warhol shot nearly 500 *Screen Tests*—beautiful and revealing 16mm film portraits of hundreds of different individuals, from the famous to the anonymous. Songwriters Dean Wareham and Britta Phillips, formerly of the band Luna, will perform a live score of original compositions and covers for 13 of the films.

Taylor Mac, *Comparison is Violence: The Ziggy Stardust Meets Tiny Tim Songbook*

[NEW YORK, CABARET THEATRE]

Combining dramatic flair, searing satire, poignant honesty, and—of course—plenty of glitter, Mac arrives in a flourish of sequins with his newest show, in which he dissects the darker side of comparison while singing Tiny Tim songs and selections from David Bowie's glam-rock classic, *The Rise and Fall of Ziggy Stardust*.

Offsite Dance Project [JAPAN, DANCE, NEW COMMISSION]

For this site-specific project, Offsite Dance returns to Portland and embeds three dynamic Japanese choreographers in the Central Eastside Industrial District, under bridges, off of loading docks, and in the neighborhood's rapidly developing buildings. Featuring Yoko Higashino, Yukio Suzuki, and Ho Ho-Do.

Rachid Ouramdane, *World Fair* [FRANCE, EXPERIMENTAL DANCE]

A French choreographer of Algerian descent, Ouramdane's latest solo asks, "What can authorities expect from a work of art? What are the marks left by political history on the body?" *World Fair* blends movement and video to present the body as a bank able to

record, erase, or register different ingredients of modern reality and national identity.

Rude Mechs, *The Method Gun* [AUSTIN, TX, THEATRE]

The Method Gun explores the life and techniques of Stella Burden, the actor-training guru of the 60s and 70s, and creator of "The Approach" (often referred to as "the most dangerous acting technique in the world"). A play about the ecstasy and excesses of performing, the dangers of public intimacy, and the incompatibility of truth on stage and sanity in real life.

tEEth, *Home Made* [PORTLAND, EXPERIMENTAL DANCE]

Home Made mounts a daring exploration of the awkwardness of human beauty and the struggles of intimate negotiation. Choreographed by Angelle Hebert and scored by Phillip Kraft, *Home Made* explores the fine balance between tenderness and hostility, where playfulness becomes manipulation and exploration shades into aggression.

zoe | juniper, *A Crack in Everything* [SEATTLE, DANCE, COMMISSION]

Through 3-D animation projections, atmospheric installations and lighting, and Scofield's compelling choreography, the piece meditates on the moments that divide people's lives into linear experiences of time. Scofield creates a unique and intense contemporary dance language from a range of movement styles, performed by an ensemble of top-notch dancers.

TBA ON SIGHT is a collection of installations, exhibitions, projections, and gatherings by visual artists, curated and organized by Kristan Kennedy, Visual Art Curator for PICA.
Evidence of Bricks: The building up, but mostly tearing down, of institutions, societies, structures and ideas.

Claire Fontaine [FRANCE]

Claire Fontaine is a Paris-based collective, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today.

Kate Gilmore [NEW YORK]

In Kate Gilmore's art, she devises strenuous, physical propositions without clear, purposeful outcomes. Whether kicking and climbing out of a drywall column, stacking shelves with paint-filled pots, or maintaining her balance atop a pile of marble being sledge-hammered from beneath her, Gilmore's actions assert a dogged persistence,

dark humor, and a stark sense of risk.

Anna Gray & Ryan Wilson Paulsen, *Don't Worry We'll Fix It* [PORTLAND]

The *Fix It* office will both produce the publication *September*, a daily art historical broadside specially produced for TBA:11, and be an active space where the artists will work onsite to correct, revise and compile errata from previous editions of the paper.

Cristina Lucas, *Europeasure International LTD. TOUCH AND GO* [SPAIN]

Incorporating irony and humor into her work, Cristina Lucas focuses on the irrationality of human actions and ethics within contemporary aesthetics. Lucas' video makes a sly commentary on the diaspora of Western factories to the Third World, through an encounter with one such British company, Europeasure International LTD.

Ohad Meromi, *Rehearsal Sculpture, Act II: Consumption* [NEW YORK]

Inspired by the pragmatic idealism of the Kibbutz and Russian avant-garde theatre, Meromi creates an architecture for action, in which visitors are invited to form their own troupe to interpret and perform scenes from his *Stage Exercises for Smokers and Non-Smokers*.

Patrick Rock, *Oscar's Delirium Tremens* [PORTLAND]

A hot pink, elephant-shaped, forced-air-inflated, viewer-interactive jump-room of the monumental scale usually reserved for historical statues and public art. *Oscar's Delirium Tremens* disrupts our balance, implicating everyone in its experiential abandon and the woozy sense that the world continues spinning out of control, even after stepping off the ride.

Halsey Rodman [NEW YORK]

A sculptor and painter, Rodman's installations use different forms of near-identical objects, creating a sense that despite their concrete physicality, something about them remains unresolved and unfixed. While the elements exist simultaneously in space, their differences expose the passage of time in their creation and in the audience's regard.

Jesse Sugarmann, *Lido (The Pride is Back)* [SPRINGFIELD, OR]

Sugarmann's automotive performances are elegant pile-ups. His vehicular actions engage the car accident as an inadvertent monument, a spectacle of trauma, and a point of social exchange. Positioning three Chrysler minivans atop 42 inflatable airbeds, Sugarmann creates a slow-motion wreck.

Mona Vatamanu & Florin Tudor, *Rite of Spring* [ROMANIA/SWITZERLAND]

Living in Bucharest, Romania, Vatamanu & Tudor examine the sea change in social and economic systems following the decline of Communism in Eastern Europe. In *Rite of*

PICA

PORTLAND INSTITUTE FOR CONTEMPORARY ART
224 NW 13TH AVE #305 PORTLAND ORE 97209

Spring, as children set drifts of poplar fluff aflame in the street gutters, the artists create a symbol of “Lost Boys” innocence in the face of Capitalism’s failed promise.

Young-hae Chang Heavy Industries [SOUTH KOREA]

YOUNG-HAE CHANG HEAVY INDUSTRIES was founded in Seoul by Young-hae Chang, C.E.O., and Marc Voge, C.I.O. Their quick-cut, text-based flash animations pair catchy, percussive scores with original narratives that tell sharp, captivating, and politically-charged stories of modern urban life and society on the web.

Whoop Dee Doo [KANSAS CITY, MISSOURI]

Whoop Dee Doo is a kid-friendly faux public access television show featuring performances and live audience participation. With skits, contests, musicians, and local talent, the program is inspired by television shows such as The Carol Burnett Show, Pee Wee's Playhouse, Mr. Wizard, The Gong Show, American Bandstand, Soul Train, Double Dare, and You Can't Do that on Television.

About Portland Institute for Contemporary Art (PICA)

Since 1995, PICA has built a citywide platform for the creation and discovery of contemporary art, through artist residencies and commissions, talks and workshops, and the annual Time-Based Art Festival.

Publicity Images

High-resolution images are available for download from our FTP site here:

<http://www.pica.org/himages/PRESS/TBA11/>

Captions and photographer credits are listed in the file info/metadata of each photo.

Artist and artwork title are saved in the filename of each image.

The publication of images is permitted only for press purposes and with the corresponding credit lines.