



PORTLAND INSTITUTE FOR CONTEMPORARY ART
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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.

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.

Mike Daisey, *Invincible Summer* [NEW YORK, THEATRE, ONE-NIGHT ONLY]

Daisey tells his story of the last glorious summer before everything changed. Starting with the bizarre history of the Manhattan Transit Authority's epic subway system, Daisey maps New York City from the bottom up—a city so unbelievable it could only be true—and paints a picture of his Brooklyn neighborhood before and after 9/11 that captures the personal and social shockwaves of that terrible day.

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.

Sarah Dougher, *Fin de Siècle* [PORTLAND, MUSIC/POETRY]

A staging of three experimental poem-plays by Leslie Scalapino, using video projections, voice and a five part instrumental ensemble. Spanning the distance between the art song and the pop song, Dougher's score transliterates Scalapino's challenging language and conceptual framework through a melodic and complexly textured score, foregrounding the poet's fundamental humanism.

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.

Shantala Shivalingappa, *Namsya* [INDIA/FRANCE, DANCE]

Born in India, but educated in Paris, dancer and choreographer Shantala Shivalingappa successfully combines East and West in her movement. *Namsya* is a program of four solo dances, including collaborations with renowned choreographers Pina Bausch and Ushio Amagatsu; as well as a piece by Savitry Nair and one by Shivalingappa herself.

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 SCREEN**James Benning, *Ruhr*** [LOS ANGELES, FILM]

One of the most fascinating figures in American independent cinema, Benning makes his eagerly awaited entrance into HD with the absolutely stunning film on Germany's industrial Ruhr Valley. A series of masterfully-composed, long-take shots brings the audience to an understanding of the cinematic sublime.

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, *Europleasure 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, Europleasure 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*.

Occupation/Preoccupation [PORTLAND]

The United States has over 700 military bases on foreign soil in sovereign countries where we have no declaration of war. This project unites musicians, researchers and music-lovers to gather covers by American musicians of songs that originate from each of these places, raising awareness of our global military presence.

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 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.

Blue Sky Presents Laura Poitras: *It's All A Blur* [NEW YORK]

Drawing upon images and sounds recorded in the immediate aftermath of 9/11, O'Say Can You See evokes the experience of disorientation and loss that continues to haunt the nation. Footage from ground zero is combined with looped and sampled audio from the Yankees' come-from-behind victory at Game 4 of the 2008 World Series.

PNCA Presents Disorientalism: *Ready Mix* [ARIZONA/NEW YORK]

The duo's preoccupation with junk culture translates into junk food, as *Ready Mix* stirs up the story of Aunt Jemima's century-long makeover from "slave mammy" to "modern working mother."

PNCA Presents *It's All A Blur* [CALIFORNIA]

It's All A Blur focuses on three West Coast masters—Guillermo Gómez Peña, Dale Hoyt and Tony Labat—who have pioneered an intellectual, multifaceted approach to identity and art as means for social justice in the post- Bush era.

TBA OUTSIDE brings the Festival to Portland's streets, bridges, parks, and flagpoles. Across the city, TBA artists will present unwitting audiences with unexpected moments of art where they are.

Tim DuRoche & Ed Purver, *The Hidden Life of Bridges* [PORTLAND/NEW YORK]

The artists turn the Hawthorne Bridge into a radio and the Morrison Bridge into a cinema during this large-scale video projection and sound composition

David Eckard, *@ardiff* [PORTLAND]

Channeling snake-oil hucksters and midway barkers, Eckard will take to his public stage to ruminate on hoaxes and fabrications.

Tesar Freeman, *Gadsden* [PITTSBURGH]

A modern day re-enactment of the American rattlesnake icon will fly from the flagpole

of Washington High School, interrogating the power of symbols, and the ways in which they are re/mis-appropriated.

Michel Groisman [BRAZIL]

Through a series of simple games and exercises, Groisman will lead audiences in participatory performances that examine the connections between us. He will also present his work, *Transference*, a contortionist performance in which he lights and snuffs out a series of candles attached to his body.

Michael Reinsch, *Gallery Walk* [PORTLAND]

Donning a gallery costume, Reinsch will walk the streets of Portland accompanied by a Gallery Attendant and spouting of spoken word poetry constructed from the manifestos and artist statements that galleries produce.

THE WORKS

Vockah Redu [NEW ORLEANS, BOUNCE MUSIC]

Vockah Redu and the Cru animate the stage with their dynamic revival of dance, music and art from the street corner to the club. More than your typical hip-hop act, this theatrical performance sets the stage for a sweaty, hands-down, booty-up good time.

Beyondadoubt [PORTLAND, RnB, BOUNCE, SOUL, DJ]

Pulling from her Southern roots, Beyondadoubt has brought originality to nightlife for over a decade, whether in the Northwest or the deep South. DJing since '98, Beyondadoubt creates rhythms from her sprawling collection of vintage soul records to compliment her raw, Dirty South, New Orleans Bounce and 90's rave sounds.

Fast Weapons presents *Love is Blind, Lingerie is Braille*

[PORTLAND +, MUSIC, EXPERIMENTAL THEATRE]

A night of music and mayhem curated by Nathan Howdeshell and his Fast Weapons music label. Featuring **Beth Ditto**, performing her new solo work with **Beyondadoubt**, garage rock from **Ghost Mom**, visual and auditory bombast by **Dangerous Boys Club**, a one-act play by **Harry K**, and the release of **Nudity in Groups'** newest broadside in the high school bathrooms.

Ten Tiny Dances 25 [GLOBAL, DANCE]

Celebrate the 25th performance by Ten Tiny Dances with a lineup that draws together five "greatest hit" tiny dances, and five new works by TBA Festival artists.

Shana Moulton & Nick Hallett, *Whispering Pines 10* [NEW YORK, DIGITAL OPERA]

A live-performed, computer-animated opera, featuring the hypochondriac agoraphobe Cynthia, as she navigates her daily life and her fantasy illusions.

Experimental 1/2 Hour

[PORTLAND, CABLE ACCESS, EXPERIMENTAL PERFORMANCE, VIDEO]

The biweekly genre-bending cable access program presents live performances by Flaenge God, Barbara, Princess Dies, and Lucky Dragons, along with a suite of video projects. Hosted by Beau von Hinklywinkle.

Cinema Project Presents Alex MacKenzie: *the wooden lightbox*

[VANCOUVER, BC, FILM]

Using a handbuilt wooden projector, Alex MacKenzie attempts to re-instill some of the early magic of the moving picture in this intimately-scaled film.

Miwa Matreyek, *Myth & Infrastructure*

[LOS ANGELES, LIVE PERFORMANCE/ANIMATION]

Digital animator Miwa Matreyek steps into her projection and navigates the projected worlds of her own creation, in the process making a live-performed film that layers body, space, and animation.

NEW MUSICS [PORTLAND/SAN FRANCISCO, EXPERIMENTAL MUSIC]

Megan Holmes and Claudia Meza present a night of new music experimentation, featuring Meza's wordless sound and video opera, Liz Harris' (Grouper) tape collage performance with Flash Choir, and new compositions by Tashi Wada.

Catch [NEW YORK/PORTLAND, DANCE/PERFORMANCE]

Like New York's own take on THE WORKS, Catch is a no-holds-barred performance series curated by Jeff Larson, Andrew Dinwiddie and Caleb Hammons. This special TBA edition will present dance and performance in a club setting by Luciana Achugar and Karinne Keithly, among others.

Big Terrific [BROOKLYN, COMEDY]

Big Terrific is a weekly comedy show in Brooklyn hosted by Gabe Liedman, Jenny Slate and Max Silvestri. Show up at Big Terrific to hear personal stories from people who love to tell them, see short films by up-and-coming directors and laugh along to stand-up curated carefully by Gabe, Jenny and Max.

Dance Truck [ATLANTA, DANCE]

A dance series programmed in the backs of pick ups and the bays of panel trucks. Revelers will be treated to intermittent dance performances by local and visiting artists,

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empty truck beds for makeshift dance floors, and drink specials on Southern treats like mint juleps and boiled peanuts.

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.

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