

**DECEMBER 19, 2012
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**RESOURCE ROOM RESIDENCIES
ANNOUNCING NIC TAMMENS AND THE 2013 ARTISTS**

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Press Photos: <http://www.pica.org/himages/PRESS/2013/02%20RRR%20Nic%20Tammens>

When: January–March, 2013

Where: PICA, 415 SW 10th Avenue, Portland, OR 97205

Online: <http://www.pica.org/programs/detail.aspx?eventid=924>

*"Anarchists, Communists, State Socialists, Republicans, Democrats, Conservatives, liberals, Radicals, nihilists and Royalists, all warmly welcomed."
—Melbourne Anarchist Club, 1886-1891*

"Anything goes." —Paul Feyerabend (Against Method)

PICA

"Wittgenstein's Ladder" refers to a proposition by philosopher Ludwig Wittgenstein in which he describes his writing as steps for the reader to climb beyond. These rungs must be breached: "so to speak, [he must] throw away the ladder after he has climbed up it." In this device, Wittgenstein profanes the labor of both the reader and the writer (himself) to reach a fuller understanding of his ideas.

Robert Smithson's *A Heap of Language* is a pencil drawing illustrating a pile of words alluding to his works using heaps of earth. The material composition of the lead marks in Smithson's A's, E's, I's, O's, & U's bares a metaphorical and physical weight upon the gridded paper surface—a collapse between formal poetic composition and the value of the *objet d'art*. One questions whether the words have been thrown away—spent, like the broken rungs of a ladder.

Over the course of his Resource Room Residency, artist Nic Tammens will engage in research supplementing his investigations into leftist politics, independent publishing, and their intersections with art, aesthetics, and conceptually based practices. The research will complement and build towards the completion of multiple projects, including the co-writing of a script set in contemporary Australia, involving the personal life of Melbourne Anarchist Club protagonists in the late 1800s and the publishing of their journal *Honesty*. In parallel to this, he will be coordinating the translation and re-publishing of the memoirs of his great aunt, a luminary of the Dutch resistance during World War II. Other outcomes, failures, and happenstances could also arrive between January and March.

Nic Tammens (Tasmania, 1989) is currently living and working within the United States as a foreign worker. His practice results in diverse outputs, with a focus on writing and exhibition making. These activities have come to fruition as exhibitions in the United States and Australia, as writings and projects within the pages of *Un. Magazine* and *The Lifted Brow*, and as performances within Australian and American free-music communities. Tammens was a recipient of funding from the Australia Council for the Arts in 2012.

THE 2013 RESOURCE ROOM RESIDENTS

We are pleased to announce the second year of artist projects selected for our Resource Room Residency program. Initiated in 2012, PICA's RRR provide time, space, and resources to artists who work at the intersection of research and art. This year's residents will take into consideration issues of history, anarchism, participatory and engaged art, and the language of contemporary performance through a variety of approaches, including publishing projects, salon discussions, reading groups, and more.

January–March: Nic Tammens

April–June: PSU Art & Social Practice MFA/Open Engagement

As part of the annual Open Engagement conference, the PSU Art and Social Practice MFA program will deploy varied socially engaged art practices to introduce new publics to the wealth of resources at PICA. This may take the form of social groups and clubs, staff picks, public screenings and talks, and possibly even rooftop sunbathing. In addition, programming connected to OE will be sited at PICA, highlighting contemporary dialogue on art and social practice.

psusocialpractice.org
openengagement.info

October–December: FRONT

Comprised of Tahni Holt, Danielle Ross, Noelle Stiles, and Robert Tyree, *FRONT* is an experimental publishing platform investigating contemporary dance practice. Their RRR time will foster dialogue around live and archived performance and collaboratively develop content towards their next publication.

frontpaper.tumblr.com

About Portland Institute for Contemporary Art (PICA)

Portland Institute for Contemporary Art acknowledges and advances new developments in contemporary art, fostering the explorations of artists and audiences. Since 1995, PICA has championed the practice of contemporary artists from around the world, driving vital conversations about the art and issues of today. PICA presents artists from visual and performance backgrounds and embraces those individuals who exist at the borders of genres and ideas. Through artist residencies and exhibitions, lectures and workshops, and the annual Time-Based Art Festival, PICA constructs a broad platform for contemporary art.