

FOR IMMEDIATE RELEASE
JUNE 27, 2013

SENSATION, EXPERIENCE, COMMUNITY & AUTHENTICITY
DANCE AT 2013 TIME-BASED ART FESTIVAL

When: September 12–22, 2013
Where: Various venues throughout Portland, Oregon
Online: <http://pica.org/event/tba13/>

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Press Images: <http://pica.org/about/press/tba13-performance/>
<http://pica.org/about/press/tba13-visual/>
<http://pica.org/about/press/tba13-the-works/>

The logo for PICA (Portland International Center for Art) features the word "PICA" in a bold, black, sans-serif font. The letters are positioned above a thick, horizontal yellow bar that extends to the left and slightly under the letters.

From September 12–22, 2013, the Time-Based Art Festival (TBA) will activate Portland, Oregon, with contemporary art projects that bring artists and audiences into close proximity, creating a temporary community through performances, exhibitions, and a full slate of workshops, talks, and late-night happenings. The Festival is resolutely inter-disciplinary, and particularly champions those artists who are challenging forms and working across mediums, from dance to performance to visual art and beyond. Global in scope, TBA exposes artists from regions not normally presented in the US, with projects hailing from Morocco, Algeria, Sweden, Argentina, and beyond. This year's Festival also marks a revitalized commitment to premiering new projects from the West Coast, including artists from Portland, San Francisco, and Vancouver, BC. We invite you to join us in a shared moment of discovery as we explore civic spaces and non-places, witness world premieres, and collectively imagine new futures.

PERFORMANCE AT TBA:13

The 2013 edition of TBA is full of performances that share boldly intimate stories and navigate new collective visions on stage. Festival artists—working across disciplines of movement, performance, music, visual art, and new media—stand at the fluid boundaries between mind and body, light and dark, movement and stillness, individual and collective, truth and fiction. They ask: How can we embrace a deeper state of being? Is it possible to stage reality in a performance? Can we stage a project that's also an experiment? What parallels arise between works made on opposite sides of the globe? How do we make a community?

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**Pieter Ampe & Guilherme Garrido / CAMPO, *Still Standing You* (SEPT 13-14)
Belgium/Portugal, US PREMIERE**

With a dance idiom entirely their own, Ampe and Garrido unflinchingly seek out what they mean to each other. By turns hilarious, macho, violent, and foolish, these two men put their bodies to work discovering the different layers of their friendship.

**Lola Arias, *El año en que nació* (SEPT 13-15)
Argentina/Chile, US PREMIERE**

Chileans born under Pinochet's dictatorship take to the stage to reconstruct scenes from their parents' past; they don their parents' clothes, perform original live music, and draw words from photos, letters, and recordings in this raw and honest performance.

**Trajal Harrell, *Judson Church is Ringing in Harlem (Made-to-Measure)* (SEPT 13-14) and *Antigone Jr.* (SEPT 15)
New York, NY, WEST COAST PREMIERES**

These two performances by New York choreographer Trajal Harrell imagine what would have happened if the Harlem voguing ballroom scene had collided with the postmoderns at the Judson Church of the 60s, proposing an alternative, unrealized history in movement.

**Suniti Dernovsek / Bobbevy, *This is how we disappear* (SEPT 13-16)
Portland, OR, WORLD PREMIERE**

Two dancers explore the complexities of and fragility of human relationships, juxtaposed against the natural and inevitable passage of. Each of their movements is captured by on stage sensors, generating a response in real-time video and sound.

**Meow Meow with Thomas M. Lauderdale & The Oregon Symphony (SEPT 14)
Australia & Portland, OR**

"Post-post-modern cabaret diva" Meow Meow has wowed audiences globally with her kamikaze performance style. She returns to Portland for the first time since 2008 to join her dear friend, Pink Martini's Thomas Lauderdale, and the entire Oregon Symphony.

**Linda Austin & David Eckard, *Three Trick Pony* (SEPT 15, 16, 18)
Portland, OR, WORLD PREMIERE**

An intimate face-off between performer Linda Austin and a biomorphic sculptural installation by award-winning sculptor David Eckard. The materials and structure of the environment echo and amplify the dancer's gestures, unfolding as a living emblem of the body's limits.

**The Blow, *WE PUT IT TOGETHER SO WE COULD TAKE IT APART.* (SEPT 15-16)
New York, NY**

Khaela Maricich and Melissa Dyne have spent several years on a pop odyssey, recording the long-fables new Blow album and investigating the deepest corners of pop music and performance art, and the slippage between the two.

Laura Arrington & Jesse Hewit, *ADULT* (SEPT 16-18)
San Francisco, CA, WORLD PREMIERE

ADULT subverts the dominant experience of the duet, guided by essential qualities of light and dark. Taking a play-based approach to their movements, the pair plumbs the depths of their fantasies around death, exploring what happens at the end of things.

Third Angle New Music, *In the Dark* (SEPT 17-19)
Portland, OR

When Georg Friedrich Haas composed his *String Quartet No. 3 (In iij. Noct.)*, he stipulated that the piece be played in total darkness. For Third Angle's performance, the OMSI planetarium will be a sanctuary—the perfect place for Haas' tour de force.

Mariano Pensotti, *Sometimes I think, I can see you* (SEPT 18-22)
Argentina, US PREMIERE

A group of authors will observe our public spaces, writing live about both what they see and what they imagine. Both casual passerby and lingering audiences will become characters in the speculative stories written on the spot, and projected live onto nearby screens.

Miguel Gutierrez, *And lose the name of action* (SEPT 18-21)
New York, NY

Gutierrez balances neuroscience, improvisation, and paranormal investigations to explore the ghostlike traces that dance leaves on the mind and body. With award-winning performers Michelle Boulé, Hilary Clark, Luke George, K.J. Holmes, and Ishmael Houston-Jones.

Bouchra Ouizguen, *Ha!* (SEPT 18-20)
Morocco, US PREMIERE

An exploration of madness, obsession, and ritual, inspired by the poems of Rumi. Moroccan choreographer Bouchra Ouizguen returns to the stage with her *Madame Plaza* collaborators, a trio of *aitas*—cabaret singers both celebrated and scorned for their performing tradition.

The Chop Theatre/Itai Erdal, *How to Disappear Completely* (SEPT 16-18)
Israel/Canada

Award-winning lighting designer Itai Erdal shares his technical skills in this deeply personal story of his mother's diagnosis with cancer, and the events that followed her asking him to help her die. It's a nuanced reflection on mortality and family, aided only by his stage lighting.

Nacera Belaza, *Le Trait solos* and *Le Temps Scellé* (SEPT 19-20), *Le Cri* (SEPT 22)
Algeria/France, US PREMIERE

A trio of dances that connect Algerian traditional dance, holy rituals, and Belaza's own distinctive language of movements and gestures. Like echoes of an intimate experience, these performances are characterized by intensity, inwardness, and precise detail.

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Daniel Barrow, *The Thief of Mirrors/Looking for Love in the Hall of Mirrors* (SEPT 20-21) Canada

Using his unique “manual” animations of layering and manipulating drawings on overhead projectors, Barrow returns to TBA with the story of a jewel thief whose eyes hold captivating powers. Like a live graphic novel, it’s a kitschy and dark homage to the “kissing bandit.”

**Karen Sherman, *One with Others* (SEPT 20-22)
Minneapolis, MN, WEST COAST PREMIERE**

Employing choreography, text, and handyman trades, Minneapolis choreographer Karen Sherman crafts an ensemble performance that considers choice and communication. Aided by handmade objects, the performers extend and make sense of their interactions and identities.

**Ivana Müller, *WE ARE STILL WATCHING* (SEPT 21-22)
Croatia/France**

A show performed by its audience, taking the form of a theatrical “read through.” Attendees will pick up their scripts and navigate a text collectively, creating and performing community, and shifting the idea of spectacle.

“...community declared itself a medium...”: VISUAL ART AT TBA:13

This year’s TBA Festival encompasses a constellation of individual visual art projects that explore the elusive concept (and frequent invocation) of “community” in contemporary art. These installations will live in several different locations and they will expand over time, taking the form of classrooms, workshops, publications, essays, performances, scraps of paper, games, sounds, flickering films, public residencies, and discrete unannounced activities.

**Anna Craycroft, *C’mon Language*
Brooklyn, NY**

Craycroft’s evolving installation will host a summer-long series of workshops and lectures by artists, scholars, and educators, contributing to the development of a common language and an intelligible work of art.

**Alex Mackin Dolan
Portland, OR**

Dolan presents a new series of sculptural works that investigate various structural components of everyday life. These mechanics are contrasted with those of games and puzzles, which plainly present their rules.

**A.L. Steiner, *Feelings and How to Destroy Them*
Los Angeles, CA**

This video-based survey will span Steiner’s solo and group projects (including collective work with Chicks on Speed, Ridykeulous, and Narcissister), channeled through the sensibility of an activated skeptical queer ecofeminist androgyne.

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Emily Roysdon, *Minor Theatres (wrkshp 1)*

Sweden/New York

Roysdon will “discompose” the form of a theater company, taking the traditional structure as a starting point to engage in skill-based workshops, role switching, and questions of time that will influence the development of a new vocabulary around performance. Her collaborative, episodic, yearlong project will culminate at next year’s TBA Festival.

Andrew Ritchey, *THE SECRET SOCIETY*

Portland, OR

A survey of 16mm film esoterica in four parts: Rebus, Number, Chronicles, Erotic Miscellany, culled from the secret society of artists working in the historical medium of “Film Art.”

Krystal South, *Identify Yourself*

Portland, OR

You can take the art out of the Internet, but can you ever take the Internet out of the art? South’s multi-part project will explore virtual communities through an essay, website, and public talk.

Sue Tompkins

Organized by Chris Johanson, Libby Werbel of PMoMA, and PICA

Glasgow, Scotland

Working with fragments of language gathered from everyday encounters and experiences, Tompkins presents a selection of concrete poems and works on paper.

Lucy Raven, *Room Tone*

Oakland/New York

Inspired by composer Alvin Lucier’s 1969 recording “I am Sitting in a Room,” *Room Tone* is an instruction piece for voice and electromagnetic tape to be performed live by one or more people for visitors who may come and go throughout the work.

Jamie Isenstein, *Will Return*

Curated by Stephanie Snyder

New York, NY

Jamie Isenstein creates objects, drawings, mixed-media sculptures, and installations that engage her body as an artistic medium—a tragic/comic subject of slapstick humor, vaudeville theatricality, and historical representation.

THE WORKS: LATE NIGHT AT TBA:13

Home to our late night acts (along with a selection of evening performances and gallery installations), THE WORKS is the social hub of the Festival. This year is a bit of a homecoming to our warehouse roots, as TBA takes over a former Con-Way warehouse at NW 22nd and Raleigh, complete with soaring girded ceilings and plenty of space for multiple stages, bars, and art. THE WORKS is where artists wind down with a drink and where dance

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parties ignite. It's ten straight nights of experimental, immersive performance, music, and film, from rock shows to drag balls, video art to pop-eras, and much more. It's an after-party where everyone's invited, a summer night beer garden, and a warehouse venue that changes with each new use.

FREE Opening Night with:

The Julie Ruin (SEPT 12)

Riot grrrl legend Kathleen Hanna of Bikini Kill and Le Tigre brings her brand-new band The Julie Ruin to share tracks from their debut album, featuring Hanna's iconic vocals, and plenty of lo-fi abandon. With opening sets by the Rock & Roll Camp for Girls and School of Rock.

Peter Burr, *SPECIAL EFFECT* (SEPT 13)

Video and performance artist Peter Burr presents a live television show featuring 18 short animations from underground video label Cartune Xprez, inspired by Andrei Tarkovsky's 1971 film *Stalker*. With original music by Lucky Dragons and Seabat.

Kaj-anne Pepper & Chanticleer Tru, *CRITICAL MASCARA: A Post-Realness Drag Ball* (SEPT 14)

Queens and kings, outcasts, and misfits parade their most vital "realness" in a queer glamor, gender-bending spectacle, honoring the tradition of the drag ball. Surprise performances, audience challenges, and queer history are embodied by West Coast and PDX mavens.

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Nick Hallett, *Rainbow Passage* (SEPT 15)

A diagnostic text containing every sound of the English language serves as inspiration for composer Nick Hallett's new multimedia concert, featuring alt-Classical vocal quartet The Julians, Matt Carlson and Jonathan Sielaff of Golden Retriever, and singer Holcombe Waller.

Like a Villain, *Make Well* (SEPT 15)

Make Well has been composed to heal its listeners in parts of their souls left untouched for unknown reasons. Holland Andrews began a solo project as Like a Villain in 2010, using live loops of her voice, clarinet, and glockenspiel to emphasize the roots of organic sounds.

Getting to Know You(Tube) (SEPT 16)

Crystal Baxley and Stefan Ransom lead us on a spiritual journey into the deepest caverns of YouTube's collective consciousness, through a participatory artist- and audience-curated video screening and YouTube DJ-ed dance party.

***WISHFUL THINKING*, featuring Led Er Est, Blues Control, Further Reductions, The Coombe (SEPT 17)**

The musicians of Led Er Est, Blues Control, Further Reductions, The Coombe use hardware electronics to subvert the digital abstractions of the pure click-and-drag soft synth world. They'll dissolve pop songs into walls of noise and rebuild aggressively rhythmic tracks.

Ieva Miseviciute, *I Will Rip Your Arms Off* (SEPT 18)

Curated by Summer Guthery, 2013-14 Disjecta Curator in Residence

Miseviciute—former Lithuanian clown, academic, and practitioner of unproductive gymnastics—presents her take on sketch comedy that lost its punch line and has been abstracted through dance and free-floating characters.

DUBAIS, *Unterwelt: A pop-era* by Nadia Buyse (SEPT 19)

International singing sensation DUBAIS has decided to end it all and leave this world, only to end up in the Unterwelt—a place split in two by ideologies and a wall. Using Berlin as a backdrop, this multimedia pop opera investigates morality and power.

Alexandro Segade, *Boy Band Audition* (SEPT 20)

Combining science-fiction, electronic pop music, and audience participation, *Boy Band Audition* is a night of dancing, singing, and imagining life after the future is over.

Janka Nabay & the Bubu Gang (SEPT 21)

Sierra Leonean singer Janka Nabay will close out THE WORKS with the bubbling, double-time dance sounds of his Bubu Gang, a global crew of indie experimenters. Nabay updates bubu into hypnotic dance music with a glittering layer of psychedelic lyricism.

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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.