

# Impact Report



# 2023

Portland Institute for Contemporary Art



*Carla Rossi and Pepper Pepper are GLOOF, Anthony Hudson & Pepper Pepper | Photo: Robert Franklin*

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*Andrew Toy in Mike Banana Cry, Andrew Toy & Stephen Thompson | Photo: Claudia Chan Tak*

# About

## Portland Institute for Contemporary Art

**Portland Institute for Contemporary Art (PICA) 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 performances, exhibitions, community and public programs, artist residencies, lectures, workshops, and the Time-Based Art Festival, our programs catalyze conversations about contemporary culture. More information can be found at [pica.org](http://pica.org).

## Land Acknowledgment

PICA acknowledges that Portland is on the traditional homelands of the Multnomah, Oregon City Tumwater, Watlala, Wasco, Kathlamet, Cowlitz, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla, and many other Indigenous peoples both recorded and unrecorded. People from these lands were relocated to the Grand Ronde Reservation under the Kalapuya, etc., 1855 ratified treaty (also known as the Willamette Valley Treaty) and are now part of the Confederated Tribes of the Grand Ronde. The Grand Ronde people maintain a connection to their ancestral homelands and continue their traditional cultural practices. Our region's Indigenous community now includes people from over 380 Tribes, both local and distant. PICA respectfully offers this acknowledgment as a small step on a path towards recognition and repair, with the understanding that acknowledgment is not a substitute for action. To learn more about land acknowledgments, visit [usdac.us](http://usdac.us).

# A Letter from Reuben Roqueñi

PICA's work is visionary. PICA is a space for the betterment of our collective imaginaries and for the exploration of our potential as local and global citizens. PICA challenges its communities to consider cultural complexity, to interrogate imposed hierarchies, to embrace the profound and the absurd, the unsettling and the graceful. It is my privilege and honor to have become just the third of PICA's executive stewards. I have been graciously welcomed by a 'leader-full' team of conscientious, ambitious, and talented staff who are the true heart of this organization.

Humbly then, PICA is simply a container for dialogue, a place where we are prompted by the artistic community to examine ourselves, nurturing a space to learn from each other. It is elegant, it is messy, and ultimately, it is transformative.

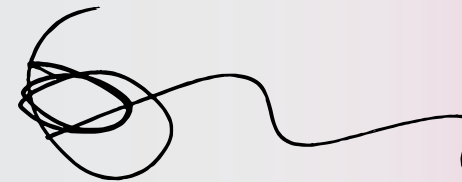
**PICA is a creative home.** Word for word, it's what artists tell us. Our way of working models the best of what artist support systems strive to be. It is highly responsive in its manner, taking cues from the artistic community as to what, how, and where support will be most effective for their work. In that, PICA has become a standard-bearer in the field. As much as PICA is committed to the realization of new work, it is also rooted in relationships, trust, and a culture of care. It's said that PICA is built around food! And by extension, we pride ourselves in being good hosts, in throwing a good party, and celebrating the small things.

2023 has been marked by adaptation at PICA. We have been nimble enough and tenacious enough, to survive an onslaught of challenges in the presenting arts field. Cherished sibling organizations across the country have folded under the weight of an unstable financial market and rapid changes in audience appetites and attention, all severely exacerbated by the pandemic. In that light, we have begun experimenting with new forms of engaging our communities. We are questioning festival formats, centering artist relationships and audience opportunities—all forefronting a disruption of the status quo. We are examining our own ways of working, of taking care of ourselves as arts workers, remaining flexible as ever, but organizing around principles of greater care and equity.

**PICA is more than its facilities, it is more even than its artists and arts workers—it is bigger than all of us.** And thus, it is the work of every stakeholder in the community to uplift PICA's promise as a haven and as the flagship for cutting-edge arts practice in Portland and beyond.

As we build our shared memories, we continue to be uplifted by a dedicated and passionate community of artists, audiences, board members, donors, and philanthropic support. For this I am truly grateful. We are forever indebted to your investments in our organization and look forward to our continued collaborations. So come, be your most radical self standing with us in our next evolution.

**Reuben Roqueñi**



Executive Director  
Portland Institute for Contemporary Art

80

Artists & Collaborators

33

Public Programs

17

Artists in Residence

7

SPACE Program Groups

## Artist Grants Awarded

\$171k

Awarded

22

Projects

46

Artists

## Social Media Followers

32,748

Instagram, Facebook,  
& Twitter combined

1,149

PICA Ticket Bank

PICA's Ticket Bank is fund where we offer deeply discounted or free tickets to audience members to help make contemporary art more accessible to more people.



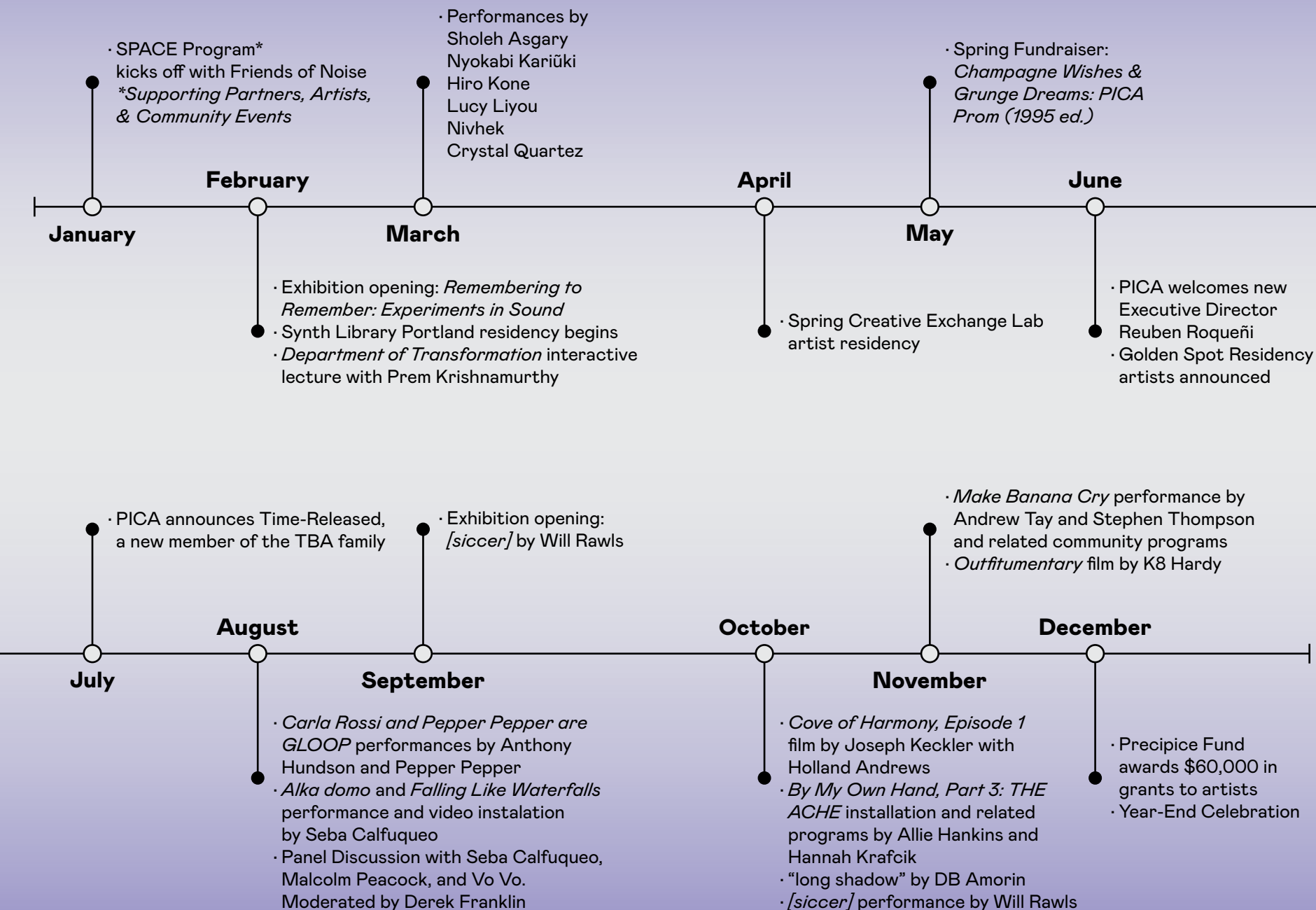
50+

Meals made by Artistic  
Directors for Artists

Did you know that PICA's Artistic Directors and staff often make meals for our artists and crew? We love sharing good food and there is nothing like sitting down for a meal together!



# Timeline of the Year





*Remembering to Remember: Experiments in Sound, Crystal Quartez | Photo: Tojo Andrianarivo*

As you read through our 2023 Impact Report, we urge you to keep this in mind: The work that PICA does is important. Supporting artists is important. Your donation matters to us locally and to the field at large.

# Call for Donations

We are constantly looking for ways to support artists' livelihoods and put good, engaging work in front of our community. We strongly believe in an all-hands-on-deck approach, which has helped to support us in both times of strain and abundance. If you have spent time with us at PICA—as a spectator, artist, friend, collaborator—make a donation. **If your experiences at PICA have ever moved you to laughter, to tears, to a sigh of relief for the ways that art offers a reprieve from the every day—make a donation.** If you believe that artists can save our world—support PICA. Use the QR code to the right to make a donation today.



PICA Prom, 2023 Spring Fundraiser, Rebecca Gates | Photo: Mario Gallucci



[pica.org/support/donations](https://pica.org/support/donations)



PayPal @picapdx

**Prefer to donate via email?** Reach out to Samantha Ollstein at [sam@pica.org](mailto:sam@pica.org) to make your contribution.



*Panel Discussion, Seba Calfuqueo with Malcolm Peacock, Vo Vo, and moderator Derek Franklin | Photo: Ali Gradischer*

# 2023 Program Highlights

## 2023 Program



*[soccer]*, Will Rawls | Photo: Robert Franklin



# ***Remembering to Remember: Experiments in Sound***

**February 17 - March 26, 2023**

Curated by Roya Amirsoleymani and Felisha Ledesma, *Remembering to Remember: Experiments in Sound* was a multifaceted program of 15+ international, national, and local artists spanning six live performances; five newly commissioned multichannel compositions; four film/video works at the intersection of sound and moving image; and one month of artist residencies, community workshops, and public engagements.

**The container for this breadth of programming was an exhibition featuring works by Adee Roberson, Alison O'Daniel, bone lattice, Crystal Quartez, Hiro Kone, Kite & Robbie Wing, Lucy Liyou, Nivhek, Nyokabi Kariuki, Reese Bowes, Saint Abdullah, Sholeh Asgary, Synth Library Portland, Takashi Makino, and Tomoko Sauvage.**

*Remembering to Remember* was a collection and collision of impressions and inquiries. It recognizes the rich histories and vibrant communities of sound art in Portland while offering a dynamic experience of new and recent work in experimental sound across forms by artists from around the world.

February 27, 2023

In collaboration with The Ford Family Foundation and the Center for Art Research at the University of Oregon, Prem Krishnamurthy spent time in Oregon doing studio visits with regional artists. Krishnamurthy, an artist, designer, and educator, kicked off a national tour of his newest project, *Department of Transformation (DOT)*, in the form of a lecture/workshop at PICA. **This project explored how art can be transformative—for individuals, groups, and society.** During their program at PICA, Krishnamurthy shared recent projects across design, writing, and experimental pedagogy. Using writing, music, movement, and conversation—and karaoke! This participatory event opened up polyvocal ways of working in and around the world.

# *Department of Transformation,* Prem Krishnamurthy

III  
*Speaking with power—*



*Department of Transformation, Prem Krishnamurthy | Photo: Kristan Kennedy*

# Time-Released



■ **August–November, 2023**

Time-Released was a response to the now. From high summer to late fall, PICA stretched time and encouraged you to participate in a succession of offerings. This new program was an extension of our TBA Festival and the culmination of developmental residencies, multi-year and multi-institution commissions, trusted partnerships, and community investment. Developed with artists and you in mind, **Time-Released reimagines how we come together in the name of curiosity, inquiry, and the expression of new ideas.**

*Carla Rossi and Pepper Pepper are GLOOP, Anthony Hudson & Pepper Pepper | Photo: Robert Franklin*

# Time-Released

# Carla Rossi and Pepper Pepper are GLOOP

August 17, 18, and 19, 2023

In *GLOOP*, Carla and Pepper are slated to lead a psychedelic wellness seminar in Sedona until their party bus runs out of gas at PICA, where they are left with no choice but to teach 'homodalities' and 'hole-istic' healing practices—and all before the mushrooms kick in. Tackling art therapy, microdosing, land acknowledgments, and demonstrating what it looks like when a drag queen has a meltdown while lip-syncing on an actively-inflating airbed, ***GLOOP* provided a roadmap for overcoming (and monetizing) limiting beliefs through a gauntlet of spectacularly unhinged drag from two of Portland's most beloved gifters.**

# *Alka domo and Flowing Like Waterfalls* by Seba Calfuqueo



*Flowing Like Waterfalls*, Seba Calfuqueo | Photo: Mario Gallucci

**August 24 - September 24, 2023**

Co-presented by Converge 45

Curated by Christian Viveros-Fauné

Seba Calfuqueo (b. 1991, Santiago, Chile) is an internationally celebrated Mapuche artist, of Chile's largest Indigenous community. **Rooted in their cultural identity, Seba's work prompts critical reflection on the social, cultural, and political status of the Mapuche people in contemporary Chilean society, in Latin America, and the world.** *Alka Domo* was a video installation and performative work that recontextualizes the story of Caupolicán, a legendary *toki* in their traditional mythologies, a symbol of strength and perseverance in the face of adversity. *Flowing Like Waterfalls* was a 20-minute performance that approached the power of water's fluidity as a means to explore the body, gender, sexuality, and the relationship of water with flora, fauna, and all ecosystems.



[siccer], Will Rawls | Photo: Kristan Kennedy

**August 24 - September 24, 2023**

Co-curated by Erin Boberg Doughton and Kristan Kennedy

PICA supported the commissioning and development of *[siccer]*, a large-scale project, by Will Rawls, whose first engagement with PICA was part of the 2017 Creative Exchange Lab cohort. five years in the making, PICA was the lead commissioner and fiscal sponsor for *[siccer]* along with co-commissioners On the Boards (Seattle), The Momentary (Bentonville), The Kitchen (NY), and MCA Chicago through the National Performance Network's Creation Fund.

**Will Rawls' new interdisciplinary work, *[siccer]*, addresses the relationship between blackness and image-making through a live performance accompanied by a multimedia installation.** Encompassing dance, photography, and sound, *[siccer]* experiments with stop-motion, a filmmaking technique in which subjects incrementally shift positions between photographs to produce the illusion of movement. At PICA, *[siccer]* took shape as a six-week large-scale immersive video exhibition and a weekend of three full-length performances.

The project's title is driven by the usage of '[sic],' a Latin adverb that indicates incorrect spelling within a quotation. '[sic]' is often employed to contrast Black vernacular with standard English. Upturning this perceived conflict, *[siccer]* illuminates the verbal, physical play that marks how Black performance actively eludes capture and speculates on the potential for collective strategies of narrating the world, uncorrected.

# Cove of Harmony, Episode 1



Joseph Keckler | Photo: Alice Teeple

Commissioned by PICA in 2022 and now being released in full, *Cove of Harmony, Episode 1* is a musical film about a mysterious and transformative encounter that showcases an in-studio performance by vocalist and composer Holland Andrews and a conversation between Joseph and Holland.

Featuring new works, exclusive performances, and intimate conversations about life and art, **Keckler's Cove of Harmony series embraces the idea that with moments of uncertainty comes a weird invitation to dream.** The title is inspired by Cave of Harmony, Elsa Lanchester's 1920s London nightclub.

October 18, 2023

October 19 - November 5, 2023

*THE ACHE* is the third installment of Allie Hankins' five-part performance series of projects entitled *By My Own Hand*. Developed in collaboration with Hannah Krafcik, *THE ACHE* took shape as 1) a video exhibition, 2) a publication release, and 3) a series of free intergenerational art-making workshops facilitated by local artists dee bustos, Muffie Delgado-Connelly, Midori Hirose, and Ralph Pugay.

# *By My Own Hand, Part 3: THE ACHE* by Allie Hankins and Hannah Krafcik

*By My Own Hand, Part 3: THE ACHE*, Allie Hankins & Hannah Krafcik | Photo: Samantha Ollstein



***THE ACHE* calls attention to the myriad of ways selfhood can be constituted and remixed through creative acts of self-determination**, exploring the tension between points of distinction and gradients of interrelation. It was conceived out of a desire to create more crossover between artistic field-based microcosms, to share knowledge of mediums, explore overlaps and divergences across practices, and to embolden artistic exploration of self by anyone at any age.

# "long shadow"<sup>33</sup> by DB Amorin

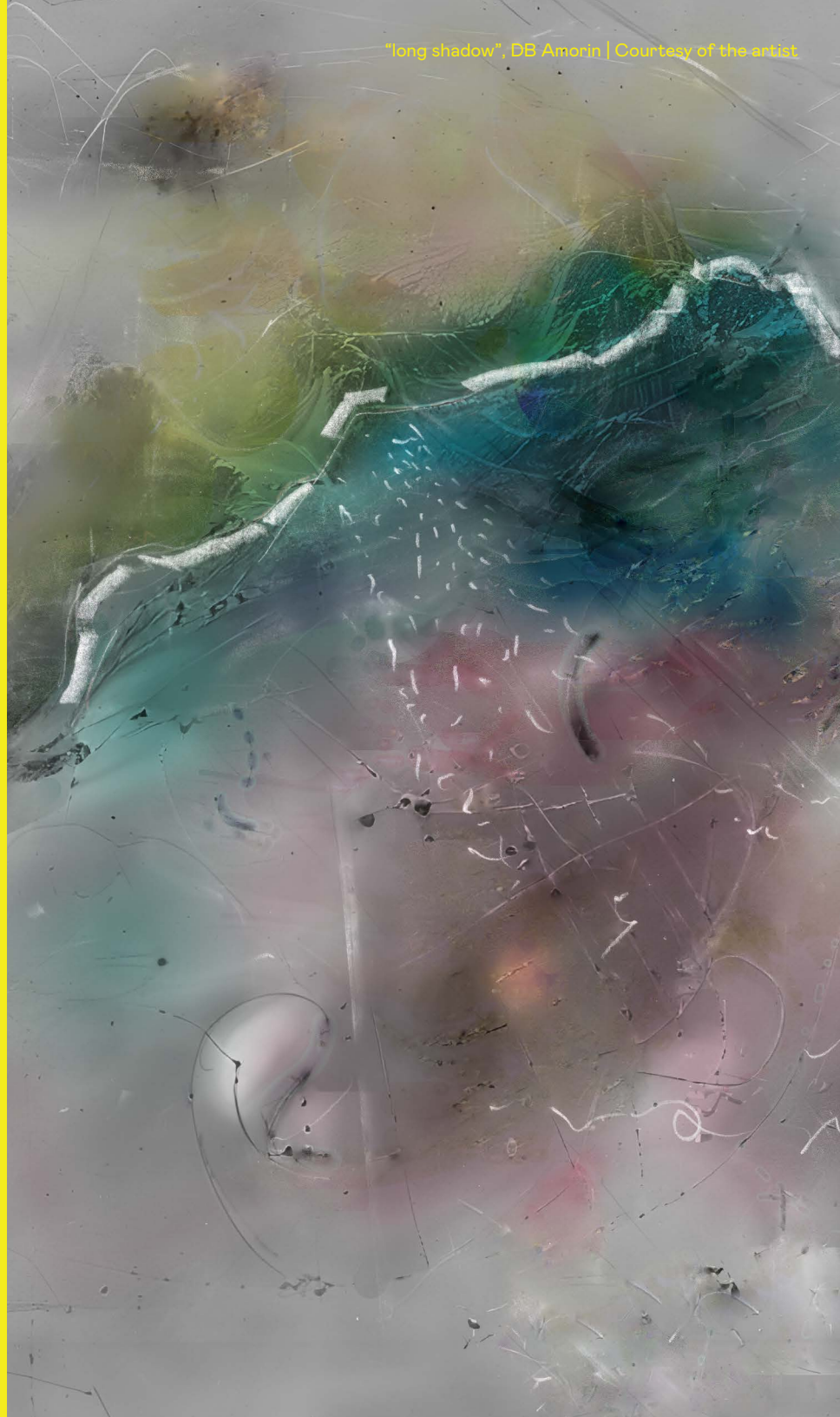
**October 28, 2023**

Co-presented with Third Angle New Music

DB Amorin's "long shadow" is a 45-minute soundwalk composition inspired by the sustained yearning to revisit former homes (Kahalu'u, O'ahu; Portland, Oregon) during the COVID-19 lockdown—a longing which, over time, became its own interior landscape to traverse. Nostalgia for the transition between summer and fall on the windward side of O'ahu, Hawai'i loomed large over the course of the pandemic. It is a time when the orographic lift of the Ko'olau mountain range creates a type of daily microclimate with a unique, fleeting ambiance. There the heaviness of summer's humidity dissipates, replaced by a deeper iridescence.

**"long shadow" was designed to trace the path of the MAX Red Line from the urban center of Portland to Portland International Airport:** a contemplative space encased in physical movement, the first step towards an unreachable there, a conversion of the present into past and experience into memory.

"long shadow", DB Amorin | Courtesy of the artist



# "long shadow"<sup>40</sup>

*Outfitumentary* (still), K8 Hardy | Courtesy K8 Hardy; Hardy Studio; Picture Palace Pictures



**November 9, 2023**

Co-presented with the lumber room on the occasion of their exhibition *The Rose*, curated by Justine Kurland

Beginning in 2001, artist and filmmaker K8 Hardy documented her daily outfits on video according to a very simple set of self-imposed rules. Over an eleven-year period, until the camera broke, she captured these outfits—and outfitting—on a fairly consistent, if not daily basis, using the same ‘shitty’ mini-DV camera, filming in an ever-changing series of living spaces and art studios in New York. The result of this disciplined process is the fascinating *Outfitumentary* (2016), **a thrilling evolutionary document of life and living, fashion and persona in 21st Century New York**; an episodic first-person account of a young, lesbian feminist dressed and styled in her ‘coming of age’ and an examination of coded fashion statements and subcultural communication in the pre-Instagram era. *Outfitumentary* was presented at PICA as a film screening followed by a Q&A with artist/director K8 Hardy.

# ***Outfitumentary*** **by K8 Hardy**

**Make Banana Cry is a continuous barrage of body politics,** a durational parade that contemplates the problematics of 'universal' Western popular culture while drawing on the artistic background of each of the invited artists. Visual artist Dominique Petrin creates an immersive fake museum 'exhibition' as the container for the work, encouraging the public to consider the history of colonization within cultural institutions and museums.



Stephen Thompson in *Make Banana Cry*, Andrew Tay & Stephen Thompson | Photo: Richmond Lam

**November 17 and 18, 2023**

US Premiere in partnership with On the Boards  
Community Partnership with *Liminal Bodies*, a  
publication and collective of QTAPI artists and writers

**In *Make Banana Cry*, six artists confront Western society's perception of 'Asianness' in a critical performance that reclaims, protests against, and subverts clichés.** Sitting in the tension between identity and stereotypes, the performers continuously deconstruct cultural codes using an arsenal of randomly selected objects in an attempt to shake off the weight of violent representation and fetishization.

# ***Make Banana Cry* by Andrew Tay and Stephen Thompson**



Saint Abdullah  
*Breathe*

Since its founding in 1995, PICA has built a reputation for not only presenting and supporting truly innovative artists, but also throwing incredible parties. *Champagne Wishes & Grunge Dreams: PICA Prom (1995 ed.)* was no exception! As PICA's annual party for a purpose, this event celebrated PICA's past, present, and future while raising crucial funds to support PICA's mission. **This was a particularly special event as it was also a celebration of our outgoing Executive Director, Victoria Frey, and incoming Executive Director, Reuben Roqueñi.** We were joined by special guests Kristy Edmunds, Malia Jensen, Ahamefule J. Oluo, Rebecca Gates, Shannon Funchess, bart fitzgerald, Genny Pickett, Daniel Bernard Roumaine, and hosted by Andrew Dickson. Guests arrived in 90s style and raised a glass, and much-needed funds, for our beloved organization.



*PICA Prom, 2023 Spring Fundraiser, Ahamefule J. Oluo | Photo: Mario Gallucci*



# Precipice Fund

**Precipice Fund is a regranting program where PICA provides direct monetary support for artists in the Portland Metro area.** Since 2013, the Precipice Fund has provided critical support to unincorporated visual art collectives, alternative spaces, and collaborative projects in and around Portland. **To date, we have distributed over \$737,000 to support 145 projects and 625 individual artists.**

The Precipice Fund drives cultural production in Portland through a lens of resource sharing, community cultivation, and creative exchange. We remain constantly impressed and inspired by the artistic projects that can come to fruition thanks to Precipice funding, and are deeply thankful for the artists who make them happen.

Precipice Fund is administered with lead support from The Andy Warhol Foundation for the Visual Arts. Past funders have included the Calligram Foundation/Allie Furlotti and the Oregon Community Foundation.

# Regranting with The Ford Family Foundation

PICA continues to work in partnership with The Ford Family Foundation as a regranter for their Exhibition + Documentation and Capital Projects grant program. **In winter 2023, we disbursed \$110,086 to Oregon visual artists and the art spaces that support them so that they could realize publications, exhibitions, and critical capital improvements.** This program is another way we bridge funders and artists in a way that is adaptable and responsive to their work.

PICA is a recipient of a grant from The Ford Family Foundation that funds the “Golden Spot” residency programs in Oregon. While The Ford Foundation allows for fifty percent of the award to go towards the institution’s administrative support, since administering the grants in 2020, **PICA has turned over more than ninety percent of the funds directly to artists.**

Fiscal sponsorship is an important way that we serve artists and activists in their work. **As the fiscal sponsor, PICA serves as an essential bridge between funding entities and the projects we sponsor.** It is a way for us to use our organizational infrastructure and nonprofit status to help unincorporated projects doing incredible work in our community. We devote time, staff capacity, and resources to help our partners navigate grant applications and secure vital monetary support to advance their practices and community initiatives.

# Golden Spot Residency

Golden Spot residencies have taken the form of self-determined in-residence time, travel, research, studio support, materials, and mentorship. **Patricia Vázquez Gómez, Jose de Jesus, Lawren/Lawrence Oliver III, Bogosi Sekhukhuni, Maya Vivas, Elmeater Morton, Morgan Buck, and Vo Vo** were selected as the 2022/23 residents and worked directly with PICA’s Artistic Director and Curator of Visual Art, Kristan Kennedy. Kennedy assisted with research, new project development, and access to experts and technicians, including fabricators, writers, designers, and translators. We are honored and proud of our work to bolster and advance the creative work of Oregon-based artists, which ultimately enriches the fields of arts and culture across Oregon.

## Our Active Fiscal Partnerships:

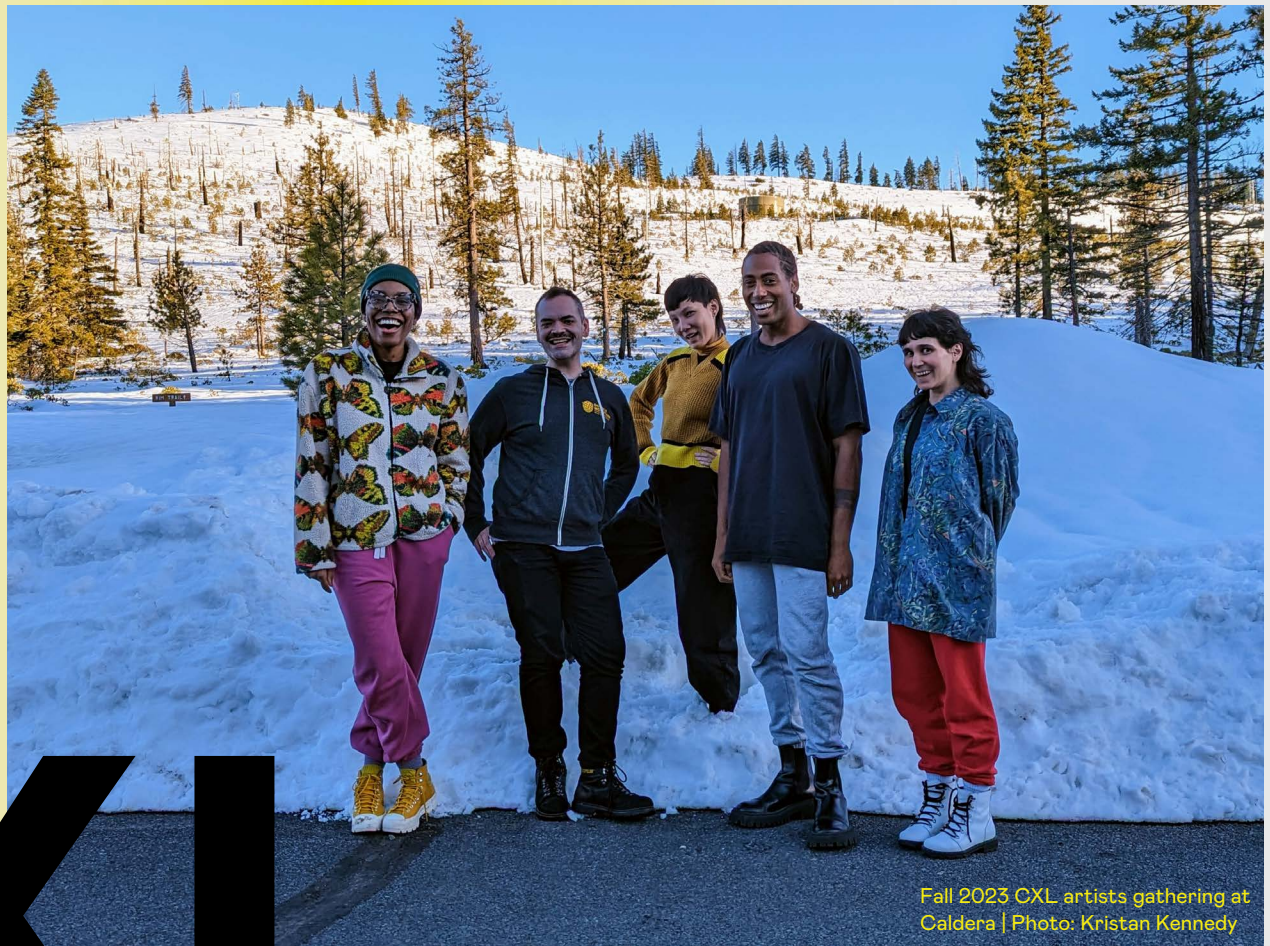
**A Black Art Ecology of Portland (BAEP)** is an ongoing initiative that brings together community organizations in coalition to devote resources to creating, reclaiming, and redefining spaces for Black art, youth, and audiences in Portland led by artist and organizer Sharita Towne.

**First Nations Performing Arts (FNPA)** is a transnational, indigenous-led initiative that promotes and uplifts the urgent work of decolonization through the performing arts field in the United States.

# Fiscal Sponsorship

**Creative Exchange Lab (CXL) is a PICA-led residency program where a cohort of artists have the opportunity to experiment, collaborate, and make connections with the support of PICA's staff.**

# CXL



Fall 2023 CXL artists gathering at Caldera | Photo: Kristan Kennedy

In spring 2023, Creative Exchange Lab celebrated its ten-year anniversary. Funded by the Mellon Foundation, this three-week residency experience brought together local, national, and international artists to spend time together in Portland and at Caldera Arts Center in Eastern Oregon. Artists **Jenn Freeman/Po' Chop** (Chicago, IL), **Allie Hankins** (Multnomah, Cowlitz, Confederated Tribes of Grand Ronde, Clackamas, and many other tribes, also known as Portland, Oregon), **Anthony Hudson/Carla Rossi** (Confederated Tribes of Grand Ronde, Siletz / Portland, OR), **Anchi Lin [Ciwas Tahos]**

(Taipei, Taiwan), and **Malik Nasha Sharpe** (London, England) were brought together for shared conversation, meals, karaoke, and a lot of snow. CXL has been a revelatory experience for PICA to develop and offer. We have learned the critical importance of allocating focus and resources to rest and care for artists themselves—not only their creative production.

## Supporting Partners, Artists, and Community Events

In 2023, PICA worked with numerous organizational partners, offering deeply discounted and no-cost access to our facilities, staff, and PICA resources as part of our **SPACE Program**. SPACE partners activated our warehouse for diverse activities, including art workshops and gatherings, movement and practice, music festivals and performances, and other events and happenings that engaged a wide variety of community members, artists, and culture bearers.

### 2023 SPACE Partners:

- **Black Arts Ecology of Portland (BAEP)** continues to be a long-time SPACE partner with PICA. BAEP has used PICA facilities for myriad events, gatherings, and activations, including a mural project, public programming, and convenings of Black artists and culture bearers of Portland. BAEP is stewarded by Sharita Towne.
- **Elbow Room** is a community-based group that serves Portland-based artists with Intellectual and Developmental Disabilities through hands-on creative workshops at partner spaces, venues, and organizations throughout the city.
- **Friends of Noise** supports creative youth in Portland through all-ages concerts, workshops, and experience navigating the music scene. A long-time SPACE partner, Friends of Noise uses PICA's facilities for rehearsals and performances.
- **Makrokosmos Project** is an annual music festival that brings contemporary and avant-garde American music to unconventional and accessible urban settings. In June 2023, Makrokosmos presented composers and artists from the American West for *Ghosts of Cascadia* in PICA's large warehouse space.
- **Portland Experimental Theatre Ensemble (PETE)** is an itinerant collective of artists working together to bring contemporary theatre performances to the public in spaces across Portland. At PICA, PETE presented *Cardiac Organ: A Goth Cabaret*, an immersive concert, summoning, and celebration of big feelings.
- **Red Door Project** examines social justice and racial justice through the platform of performance and theater in Portland. Red Door Project used PICA as a rehearsal and performance space.



## Policing Justice

In Winter 2024, PICA will be presenting the exhibition *Policing Justice*, curated by Nina Amstutz, Associate Professor of the History of Art and Architecture at the University of Oregon, and Cleo Davis, Portland-based social construct artist, educator, designer, curator, historian, and community leader.

*Policing Justice* examines themes of racial, environmental, spatial, and juvenile justice. To address the history of policing in Portland from these intersecting perspectives, exhibition curators, and PICA are commissioning new works from Oregon artists and activists, including **Master Artist Michael Bernard Stevenson Jr.** and **Blue** featuring **Tin Can Phone**, **Black Aesthetic Studio (BAS)**; **Don't Shoot PDX**; and **Forensic Architecture**, an internationally recognized human rights violations research agency. These works will be exhibited alongside activist artwork from national and international artists **Alfredo Jaar**, **Carrie Mae Weems**, and **Sandy Rodriguez**. *Policing Justice* will create a convergence of local perspectives within a national context and conversation.

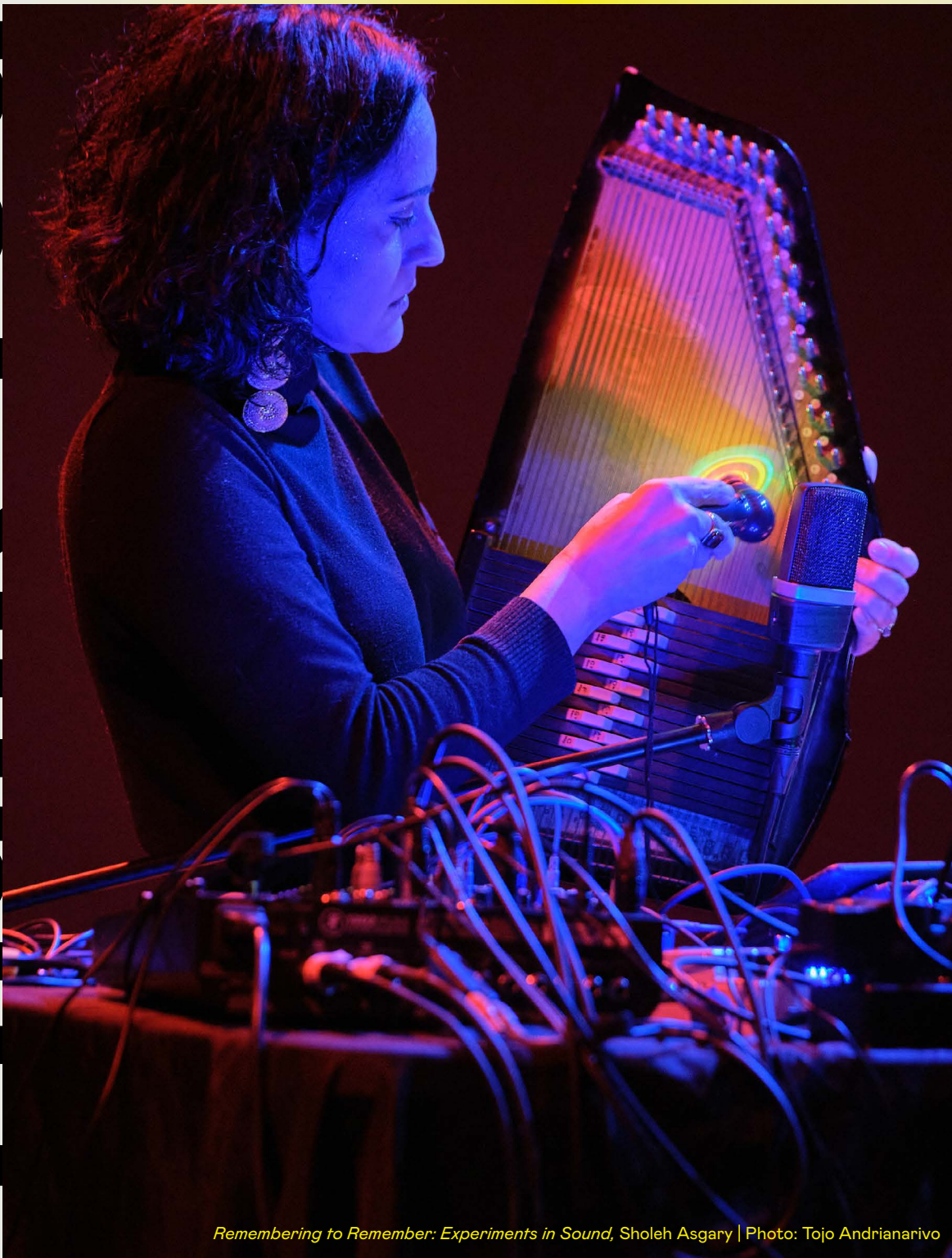


The origin of the *Policing Justice* exhibition is the protest movement that swept the US in the wake of the murder of George Floyd in 2020. These civilian uprisings against systemic racism in policing were met with further police violence. This was particularly true in Portland where 6,000+ recorded instances of the use of force by the Portland Police Bureau (PPB) against journalists, medics, legal observers, and civilians drew national attention to deep-rooted problems at the core of policing across the US. This exhibition interrogates the structures, operations, and impacts of policing in the US, with a particular focus on the history of policing in Portland.

# Thank you to our supporters

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*Remembering to Remember: Experiments in Sound, Sholeh Asgary | Photo: Tojo Andrianarivo*

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*Flowing Like Waterfalls, Seba Calfuqueo | Photo: Mario Gallucci*

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