

pica.org

Impact Report

2022

Portland Institute for Contemporary Art



Radio III / SŌhōRYŪ KT, Elisa Harkins, Zoe Poluch, and Hanako Hoshimi-Caines, TBA:22 | Photo: Tojo Andrianarivo



Drag Animism, Pepper Pepper, TBA:22 | Photo: Tojo Andrianarivo



Table of Contents



Come On In, Faye Driscoll | Photo: Mario Gallucci

10

About PICA /
Land Acknowledgment

24

2022 Program Highlights

14

2022 at a Glance

48

Residencies & Commissioning

16

A Letter from Victoria Frey

54

Make an Impact

18

PICA Budget & Spending

56

Coming Up!

Portland Institute for Contemporary Art (PICA) acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences.

PICA believes that artists tell us about our time and our place. Artists show us what is possible. Artists offer us new languages and forms. PICA creates a sanctuary for their ambitious ideas by transforming the energy of individuals into the strength of a community.

We explore the current moment and support the artists, audiences, and visionaries who will shape the future.

We provide a multidisciplinary platform for artists to engage with peers around the world and foster ideas that shape the field.

We collaborate with our diverse community to encourage belonging, share resources, and acknowledge interdependence. We honor where we came from and work together to get where we're going.

We invite curiosity, investigation, and participation.

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.

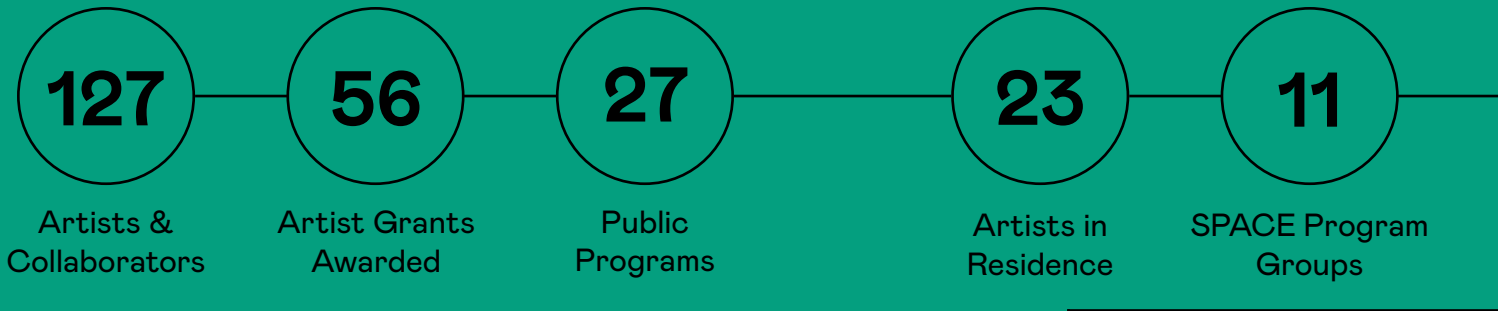
About

COLLE



UwU & Friends, UwU Collective, TBA:22 | Photo: Tojo Andrianarivo

2022 at a Glance



500+

Tickets to PICA programs provided at no cost to community members through PICA's Ticket Bank

420

Bao Buns Consumed (IYKYK)

31.2k

Social Media Followers

2.6k

New Social Media Followers

600+

(New Instagram followers during TBA:22 alone!)

442k

Social Media Impressions

A Letter from Victoria Frey

As I prepare to leave PICA, I reflect on what this organization has meant to our community, to artists, and to the field. I am tremendously proud of how we have built an internationally respected program while supporting and investing in the local and regional art ecology, lifting the voices of the talented artists working in our own community.

PICA has always been driven by our values, evolving in response to changing times while remaining true to our mission.

Two and a half years ago, when arts organizations around the country were closing down, PICA stepped forward. We leaned into the work. We found new ways to support artists and the larger community. We opened our doors to mutual aid groups, provided direct relief aid to artists, and opened our building to artists exploring new work and developing projects. And we continued to program, finding safe ways to invite visitors and artists.

I am grateful to the brilliant and dedicated staff and board, who reached deep within themselves to care for our vulnerable communities. They listened to the needs of artists. They created a culture that allowed artists to continue to dream and fulfill their ambitions, building connections in a society scarred by division.

If that was not daring enough, they simultaneously began to envision a new future—a future that is more equitable and just—and an organization that audaciously embraces reflection and is unafraid to pursue change.

Through partnership and consulting, we have sought to better understand PICA's role in the field and to acknowledge and address the ways in which we are contributing to systemic inequities. We are committed to continually working to break down these practices, build better access, hear unheard voices, and create a society that represents the best in all of us. We are an “unstitution” that builds bridges between communities using the language of art, celebrating the diversity that unites us.

PICA's history over the past 25 years is remarkable. It changed the arts landscape regionally, nationally, and internationally. In staying true to its mission, and pursuing its vision, PICA stubbornly redefined the possible. It challenged assumptions, expectations, and limitations. It changed the lives of artists and audiences and made Portland a center for a global dialogue about the role of art in the lives of individuals and society.

But even as I celebrate everything PICA has accomplished already, I am more excited by PICA's future than its past. **New voices will call out to new audiences.** In this time of transition, evolution, and soul searching, **PICA will remain steadfast in its support of artists, in an ethos of generosity and compassion, in a conviction that the language of art speaks across all barriers.** PICA will remain committed to this community and leading the field forward.

We haven't gotten here without the generous support of our community. Thank you. As we enter a new chapter, we continue to need your help. Please help us move culture forward. Be part of this exciting time and the future of PICA by donating today.

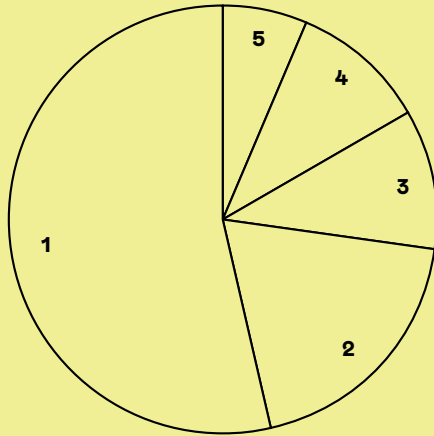
Victoria Frey



Executive Director
Portland Institute for Contemporary Art

PICA Budget & Spending

PICA's platform is more than just a stage, a building, or a calendar filled with gatherings and events. We take care with the funds we have and choose to spend our budget with PICA's values and mission in mind. In the spirit of transparency in our field, below is a breakdown of our finances over the past year.



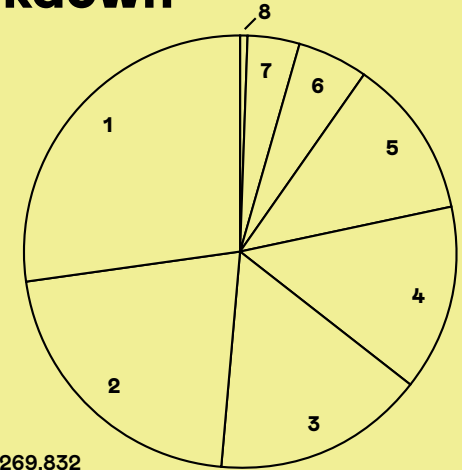
- 1 Artistic Programs: **\$826,288**
- 2 General Operations: **\$296,264**
- 3 Fundraising: **\$162,704**
- 4 Regranting: **\$156,922**
- 5 Marketing: **\$96,169**

Total 2022 Expenses: \$1,538,347

Regranting Support:



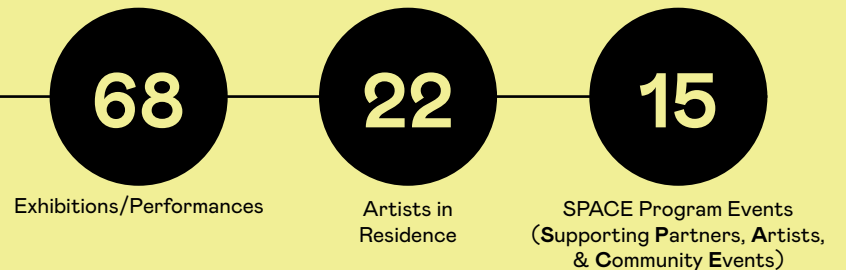
Programs & Regranting Breakdown



- 1 Art Workers (Our People): **\$269,832**
- 2 Artists' Fees: **\$208,625**
- 3 Regranting (Grants to Artists): **\$156,922**
- 4 Production Costs: **\$136,352**
- 5 Artist Residency Support: **\$118,457**
- 6 Travel & Hospitality for Artists: **\$49,375**
- 7 Benefits & Taxes: **\$39,518**
- 8 Occupancy: **\$4,129**

Regranting Support & Artists Served in 2022

At PICA:







2022 Program



Lime Rickey International in *Arab.AMP LIVE* feat. Sir Richard Bishop, Lime Rickey International, and Descending Pharaohs, TBA:22 | Photo: DJ Schaller



Lime Rickey International in *Arab AMP LIVE* feat. Sir Richard Bishop, Lime Rickey International, and Descending Pharaohs, TBA:22 | Photo: DJ Schaller

Highlights

Faye Driscoll**November 19, 2021–January 15,
2022**

Faye Driscoll's performative works, including TBA:17's audience favorite, *Thank You for Coming: Play*, explore the complex relationship between artists and audiences, the viewer and the viewed. *Come On In*, the artist's first solo exhibition, removed the performers and the theater entirely, giving the work to the body of the gallerygoer, leading us into an internal dance of our senses: of self and other, body and world, desire and abjection, communion and loss.

Come On In, Faye Driscoll | Photo: Mario Gallucci

Come On In

NOTHINGBEING | A Virtual Symposium

David Thomson, Anna Martine Whitehead, and Takahiro Yamamoto in *NOTHINGBEING* | Photo: DJ Schaller



Impact Report

Takahiro Yamamoto, Anna Martine Whitehead, David Thomson, Samita Sinha

April 16, 2022

Based on the philosophical and creative research for the upcoming live performance *NOTHINGBEING*, this two-hour symposium featured the performance's primary collaborators, David Thomson, Anna Martine Whitehead, Samita Sinha, and Takahiro Yamamoto. This symposium included a short introduction by Yamamoto, three recorded performance presentations: Thomson's current and ongoing practice, an excerpt from Whitehead's current project *FORCE! an opera in three acts*, and Yamamoto's new collaborative project with filmmaker Roland Dahwen.

ASUNA

April 22–23, 2022

Japanese sound artist ASUNA created a mesmerizing live music performance/installation using 100 colorful keyboards placed in a circular pattern on PICA's floor. By playing sustained notes of different pitches on each keyboard, he gradually built a "moiré of sound" as the audience moved around the space to experience the shimmering patterns and effects of overlapping frequencies.



100 Keyboards, ASUNA | Photo: Princess Bouton

100 KEYBOARDS

ENCHIRIDION: aisle, spline, resort

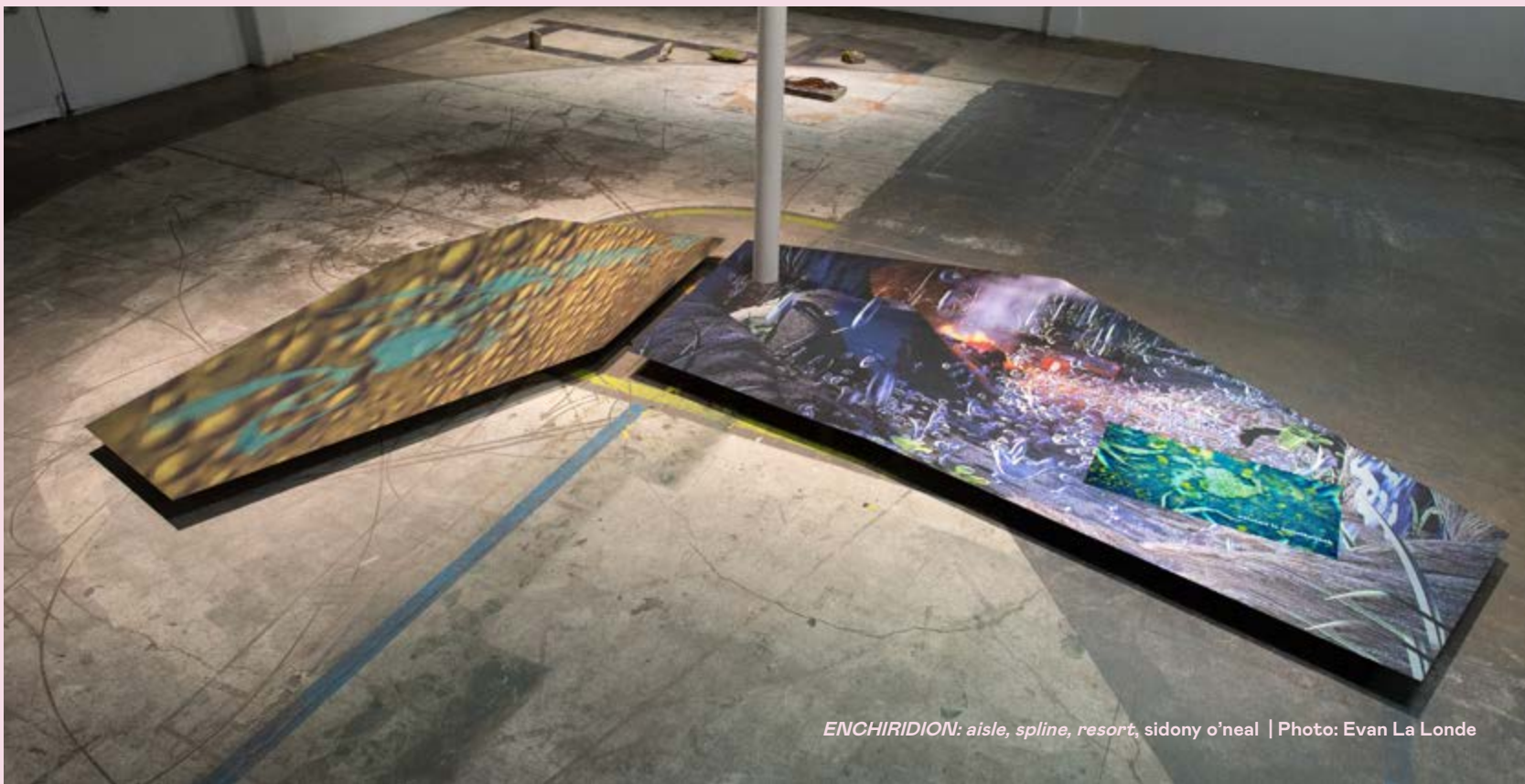
sidony o'neal

June 4–August 10, 2022

In the summer of 2022, PICA presented *ENCHIRIDION: aisle, spline, resort*, sidony o'neal's first major solo exhibition in North America. o'neal is a Portland-based conceptual artist and writer with a focus on post-digital and synthetic methods for the development of works. Engaging philosophies of translation, mathematics, and the relationship to notions of asylum as it relates to Blackness and multi-diasporic identities, o'neal's body of work demonstrated rigorous research, intuition, and interface among many types of objects and environments.

sidony first came to PICA as a Creative Exchange Lab artist-in-residence in the Spring of 2016. They went on to work with Taka Yamamoto on their performance, *Direct Path to Detour*, and in the same year performed at the 2017 Time-Based Art Festival with keyon gaskin under the moniker DEAD THOROUGHbred. *ENCHIRIDION: aisle, spline, resort* is the result of a multi-year investment in o'neal's ideas and practice through the Ford Family Foundation, Golden Spot residency (2020), and support from the Oregon Community Foundation's Creative Heights Initiative (2022). Production of the exhibition was an ambitious undertaking and resulted in collaboration with many local fabricators, craftspeople, and technicians. The exhibition was accompanied by a publication of texts, *M:ASR*, selected and organized by the artist and designed and printed by the artist Sharita Towne.

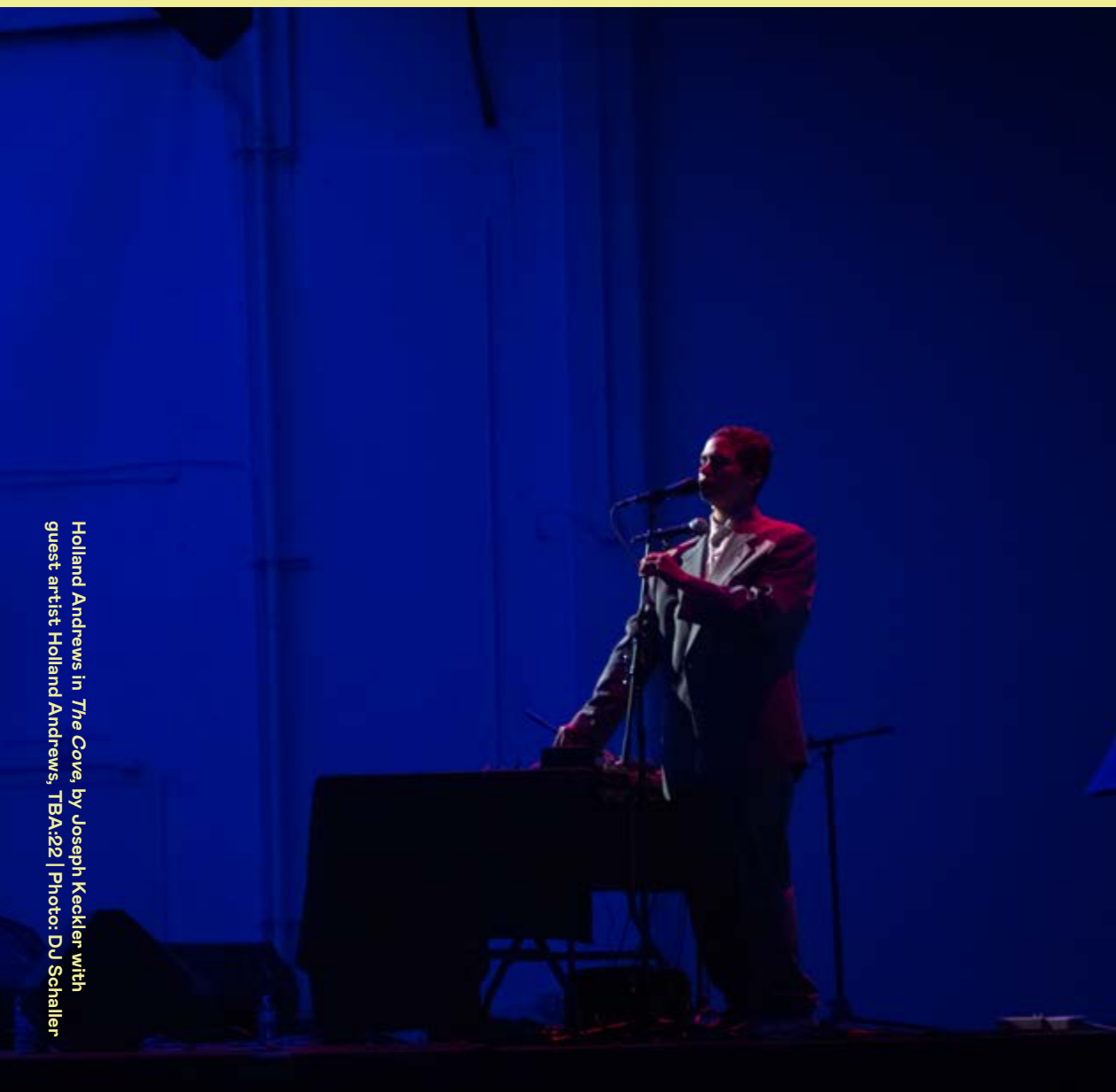
PICA's time spent with sidony has been an amalgamation of conversations, artistic exchange, and camaraderie, as well as extensive investments of time, visioning, and trust.



ENCHIRIDION: aisle, spline, resort, sidony o'neal | Photo: Evan La Londe

2022 Time-Based Art Festival

September 8–18, 2022



Holland Andrews in *The Cove*, by Joseph Keebler with guest artist Holland Andrews, TBA:22 | Photo: DJ Schaller

For TBA:22, we returned to an entirely in-person Festival. We celebrated the opening night with a performance by **San Cha**, a Los Angeles-based musician who queers Mexican mariachi and Bolero musical traditions through striking sound and visuals. Over eleven days, **PICA hosted over 71 artists, collectives, and cultural bearers**, for performances, exhibitions, artist lectures, dance parties, and more. We also introduced a new TBA program, **NIGHT SCHOOL**, a series of performance-lectures that celebrated experimental and creative research, blurred the boundaries between art and academia, and disrupted established forms of knowledge. Artists came from around the US and abroad to celebrate the 20th anniversary of the Festival. We were especially honored to host a gathering of First Nations Performing Arts, a global network for exchange among Indigenous artists and arts workers, and to present several days of performance by Indigenous artists from around the world.

Adrienne Truscott, Lenape lands
(Brooklyn, New York)

Anthony Hudson/Carla Rossi,
Portland, Oregon

**Arab.AMP featuring Sir Richard
Bishop, Lime Rickey International
and Descending Pharaohs**,
Portland, Oregon / Oakland,
California

**Black Feast featuring Salimatu
Amabebe*, Intisar Abioto*, Akela
Jaffi*, and Annika Hansteen-
Izora***, Multnomah, Wasco, Cowlitz,
Kathlamet, Clackamas, Bands of
Chinook, Tualatin, Kalapuya, and
Molalla lands (Portland, Oregon) /
Chochenyo and Ramaytush Ohlone
lands (Bay Area, California)

**Dez Ramirez aka La Cosmica and
Diana Suarez aka Buena Suerte**,
Portland, Oregon

**Elisa Harkins, Zoe Poluch,
and Hanako Hoshimi-Caines**,
Stockholm, Sweden / Tiohtià:ke
lands (Montréal, Canada)
Muscogee lands (Tulsa, Oklahoma)

**First Nations Performing Arts
featuring Dakota Camacho, Kunu
Bearchum, Allison Akootchook
Warden, Autumn Chacon and
Jess Abeita, Kevin Holden, morher
with Chloe Alexandra Thompson
and Ed Bourgeois**, Global

garima thakur, Portland, Oregon

jaamil olawale kosoko, Detroit,
Michigan

**Joseph Keckler with Guest Artist
Holland Andrews**, Brooklyn, New
York

Kite, Oglala Lakota lands

**Knowledge of Wounds featuring
Chloe Alexandra Thompson and
DB Amarin**, Global

Nana Adusei-Poku, New York, New
York / Berkeley, California

Pepper Pepper, Portland, Oregon

San Cha, Los Angeles, California

Sasha Wortzel* Miccosukee and
Seminole lands (South Florida)
Lenape lands (New York, New
York)

**Shannon Funchess/LIGHT
ASYLUM**, Portland, Oregon

Sylvan Oswald, Los Angeles,
California

Takahiro Yamamoto, Cowlitz,
Clackamas, and Confederated
Tribes of Grand Ronde (Portland,
Oregon)

**UwU Collective featuring ADAB
(T4T LUV NRG), Ryan Bunao,
Bianca AE Mack, Haevyn, Cay
Horiuchu, Adam Lucero, Jack
Malstrom, Jen Tam, Samantha
Pollock, Ava Douglas, Baby Timm,
Coco Madrid, Laura Anne Whitley,
Nikki Nicole, Nzinga Valentine and
more**, Portland, Oregon

Zach Blas, Toronto, Canada

** These artists are presented
with our partners Black Feast;
Stephanie Snyder and Douglas F.
Cooley Memorial Art Gallery, Reed
College; and Hollywood Theater.*



The Black Melancholia | Nana Adusei Poku | Photo: Tojo Andrianarivo

TBA:22 Artists

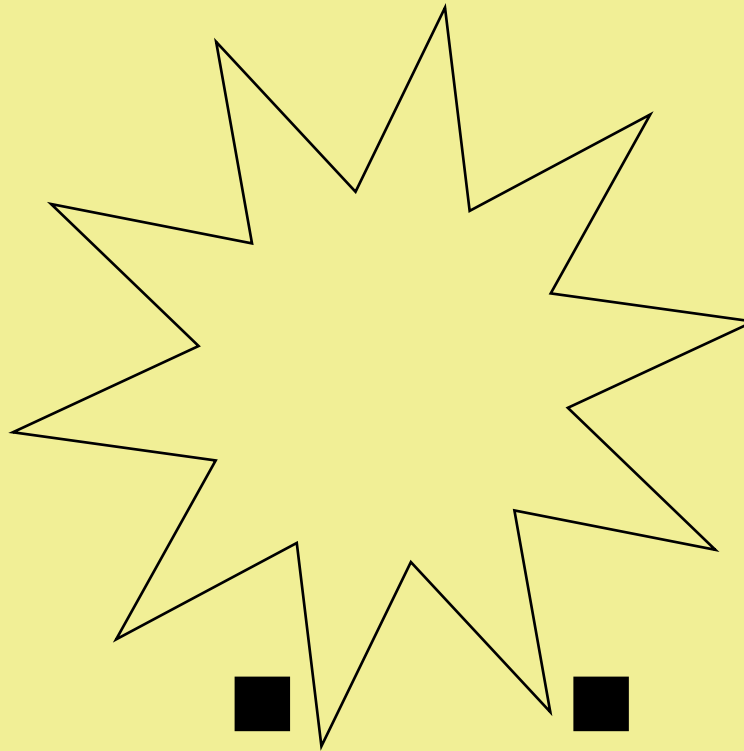


Dreams of Unknown Islands, Sasha Wortzel, Partner Program with Douglas F. Cooley Memorial Art Gallery, Reed College | Photo: Mario Gallucci

Active for over a decade, PICA's Precipice Fund, part of the Andy Warhol Foundation for the Visual Arts' Regional Regranting Program, remains a vital source of support for local contemporary artists.

In Spring 2022, Round 10 of the Precipice Fund awarded \$61,200 to 13 collaborative projects, which together encompass 48 individual artists, 92% of whom identify as Black, Indigenous, and/or People of Color, 83% as LGBTQ+, and 61% as Disabled or as having a disability. An external selection panel prioritized projects that demonstrated artistic experimentation, critical inquiry, innovative strategies for presentation and engagement, and the centering of artists and publics historically underrepresented in the mainstream art world.

We are currently reviewing applications for Round 11. This round will **award a total of \$60,000 in grants** to unincorporated visual art collectives, alternative spaces, and collaborations from proposals for projects, all based in and around the City of Portland.



round

Precipice

Creative

Fall 2022 CXL artists gathering at Caldera | Photo: Kristan Kennedy



“Creative Exchange Lab was an opportunity to both engage with other artists’ work and take time for my own practice.” — Emily Jones, Fall 2022 Creative Exchange Lab artist

Exchange Lab

Biannual artist residency Creative Exchange Lab (CXL) was founded in 2015 and has continued with generous support from the Andrew W. Mellon Foundation. CXL was designed to acknowledge and advance the increasingly hybridized discourse between contemporary performance and visual art fields and to foster in-depth, cross-disciplinary research and exchange opportunities for artists.

Spring 2022 artists included **Leon Finley** (Seattle, WA), **bart fitzgerald** (Portland, OR), **Moonyeka** (Seattle, WA), **Anh Vo** (New York, NY), and **Fox Whitney** (Seattle, WA). The residency took place between Portland and Caldera Arts in Sisters, Oregon. Caldera has been our longtime host and retreat space for CXL, and we were grateful to spend ten beautiful days there.

In September 2022 we hosted another cohort during TBA:22. **Princess Bouton** (Portland, OR), **Emily Jones** (Portland, OR), **hannah krafciak** (Portland, OR), **Satpreet Kahlon** (Seattle, WA), **Harun Morrison** (London, England), and **Pallavi Sen** (Berkshires, MA) spent 11 days in Portland, experiencing the festival and enjoying strong connectivity with each other, followed by a week at Caldera.

SPACE Program (Supporting Partners, Artists, & Community Events)

Through COVID, our building served artists and small groups for creative residencies, pilot projects, and mutual aid. The pandemic revealed the urgent—and continuing—need for an accessible space to work and gather safely.

2022 SPACE Partners:

- 45th Parallel Universe
- A Black Art Ecology of Portland (BAEP)
- Elbow Room
- Friends of Noise
- Joop Joop Creative
- Makrokosmos
- Mobile Projection Unit
- Portland Experimental Theatre Ensemble
- Samuel Eisen-Meyers When I Close My Eyes - Short Film Production Shoot
- Shaun Keylock Company
- Wild Diversity - Queer Film Program

PICA is the tenant of a 16,000 sq. ft. warehouse in Portland's Eliot neighborhood, a historically Black and highly gentrified part of the city. Amidst a crisis of affordable and accessible art space, we launched the SPACE program to share our institutional resources, facilities, and capacities for artistic and community-led programs and events spanning the fields of art, culture, urban planning, social justice, youth advocacy, and more.



Friends of Noise event at PICA | Photo: André Middleton

Residencies & Commissioning

Did you know that PICA hosts artists in residence throughout the entire year? We support artists in developing new work and value open creative time through residencies and commissions. Artists supported by residencies through the generosity of The Ford Family Foundation this year include **garima thakur, Tabitha Nikolai, sidony o'neal, Maya Vivas, Patricia Vazquez Gomez, and Jose de Jesus Gonzalez Campos.**

PICA regularly partners with national colleagues and funders to invest in commissioning new work, supporting the development of new ideas, and providing administrative and technical support. In the Summer of 2022, we supported **Takahiro Yamamoto** and **Anthony Hudson**, each with extended residencies and technical support. PICA is a co-commissioner of new works by **Will Rawls, Anna Martine Whitehead, and Autumn Knight** through the National Performance Network's Creation Fund, and we look forward to presenting these works in the coming years. PICA is also commissioning five new multi-channel sound compositions for an upcoming exhibition and performance series of experimental sound art opening in February 2023.



Clown Down 2: Clown Out of Water, Anthony Hudson / Carla Rossi | Photo: Tojo Andrianarivo



David Thomson in NOTHINGBEING, by Takahiro Yamamoto | Photo: DJ Schaller

“In my work with PICA over the last two years, I was provided time, space, resources, and freedom to create the show of my dreams.”

— Anthony Hudson / Carla Rossi

Fiscal Sponsorship



FNPA at TBA:22 | Photo: Robert Franklin

Our fiscal sponsorship serves as an important bridge between funding entities and partner organizations and artists. 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.

Active Fiscal Partnerships:

- A Black Art Ecology of Portland (BAEP)
- Art Talk Bus Stop
- First Nations Performing Arts*
- Shaun Keylock Company

*First Nations Performing Arts (FNPA)

As fiscal sponsor for the FNPA, PICA facilitates the redistribution of resources to Indigenous leaders, curators, and artists; provides administrative and fundraising support; hosts network convenings; and serves as an advocate in the field. PICA's Artistic Director and Curator of Performance, Erin Boberg Doughton,

serves as an ally member of the FNPA Working Consortium and participates in the Decolonization Track, piloted in 2022. We were honored to host over 30 Indigenous artists as part of a Network Track Gathering and 10 Decolonization Track colleagues in tandem with TBA:22 and the ALL IN performance curated by FNPA.



Gelnaz Amin and Chiyu Takahashi at State of Being Photo Booth, Peter Gronquist | Photo: Princess Bouton

Big or small, every donation makes a difference in broadening access to contemporary art and offers community and growth opportunities to art and artists.

Make an Impact

PICA is Portland's leading presenter of contemporary art. We would not be able to do our work without the ongoing support from people in our community. Donations support our artistic and public programs, educational activities, community engagement, grant programs, and the direct support of artists. All of the great things you just read about only happen because people like you contribute.

As PICA evolves as a leader in our field, we ask you to join us. **Be part of something bigger.** Supporting PICA is more than just supporting a local arts non-profit. It's directly supporting the arts landscape locally, regionally, and globally.

You make PICA possible.
Make a gift today.



pica.org/support



PayPal @picapdx

Make a Gift

Coming Up

keyon gaskin as part of Physical Education (keyon gaskin, Alfred Watkins, Lu Yim, and Takahiro Yamamoto), *State of Being* | Photo: Mario Gutierrez

**Remembering to Remember:
Experiments in Sound**
February 17–March 19, 2023
*Co-curated by Roya Amirsoleymani
and Felisha Ledesma*



PICA Spring Fundraiser
Saturday, May 20, 2023
Party with a purpose! Each Spring, PICA’s annual Fundraiser is THE art party of the season. We go beyond the basic or expected to make sure that attendees experience an unforgettable night. With wild and socially relevant themes—and outfits galore—his event promises to be a fundraiser, and friend-raiser, like no other.

Remembering to Remember:
From February 17–March 19, 2023, PICA will serve as a month-long hub for experimental sound art by local, national, and international artists, honoring Portland’s rich history and vibrant community of sonic arts, and providing much-needed space, time, and resources for both new and established sound artists and audiences. On view to the public will be an installation of newly commissioned multichannel compositions for immersive listening, coupled with an exhibition of large-scale projections of film and video that explore the intersection of sound

and moving image. From March 3–5, 2023 a mini-festival of live performances will feature artists working in a range of forms, including experimental electronic, dance/club, and ambient noise. Synth Library Portland will be in residence at PICA, facilitating free and low-cost workshops and drop-in hours that offer open access to synthesizers and other electronic music equipment. Additional workshops and public programs will be offered throughout the month, creating a center of activity that celebrates sound and noise in and as contemporary art.



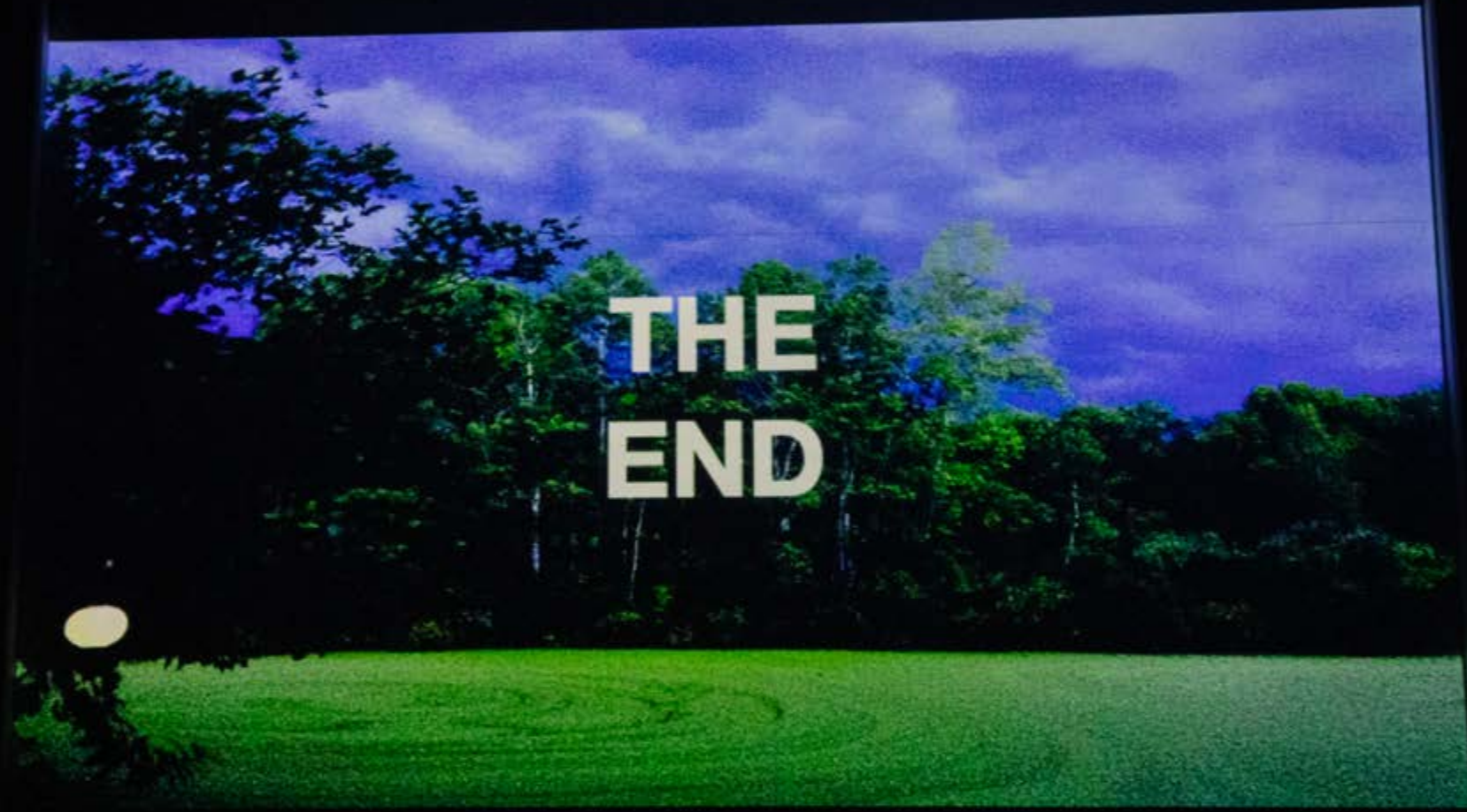
Matthew Henderson & POC Multimedia Students' installation at State of Being | Photo: Mario Gallucci

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ÇA ÇA DI?

PA ABITWÉ ZAFÈ-SA-LA

PAS KOURI NIL PLAS!



THE
END

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Drag Animism, Pepper Pepper, TBA:22 | Photo: Tojo Andrianarivo