

Let's build something together.

SEAN SCHUMACHER

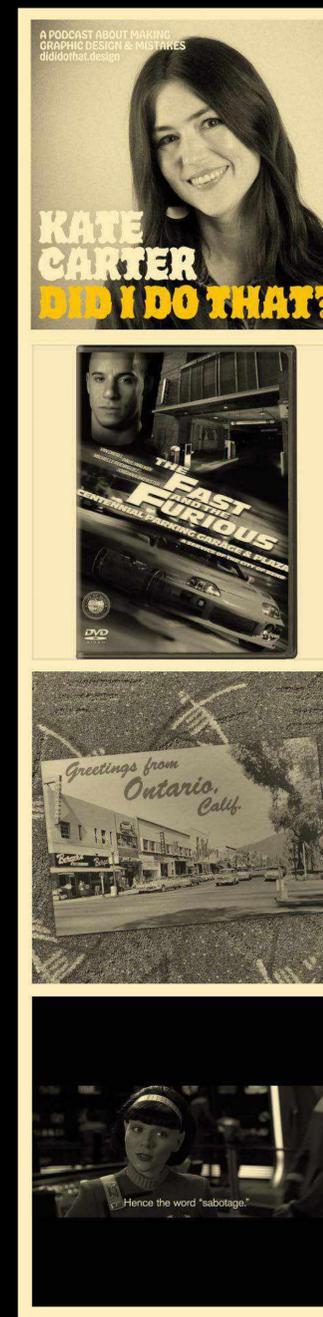
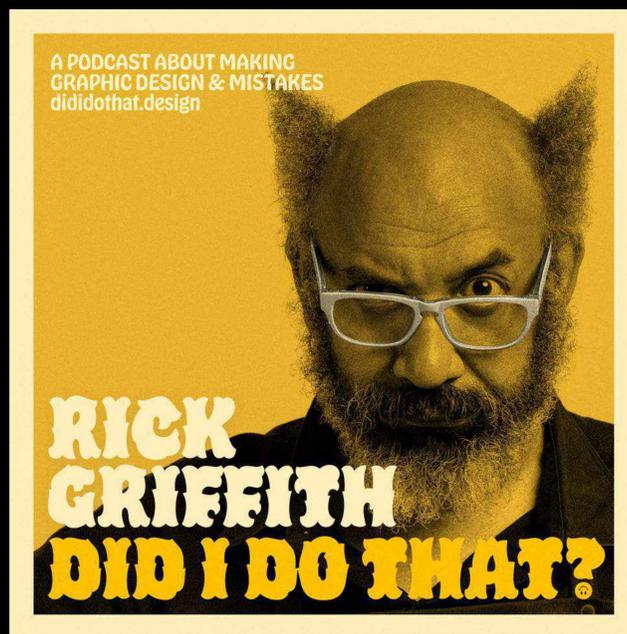
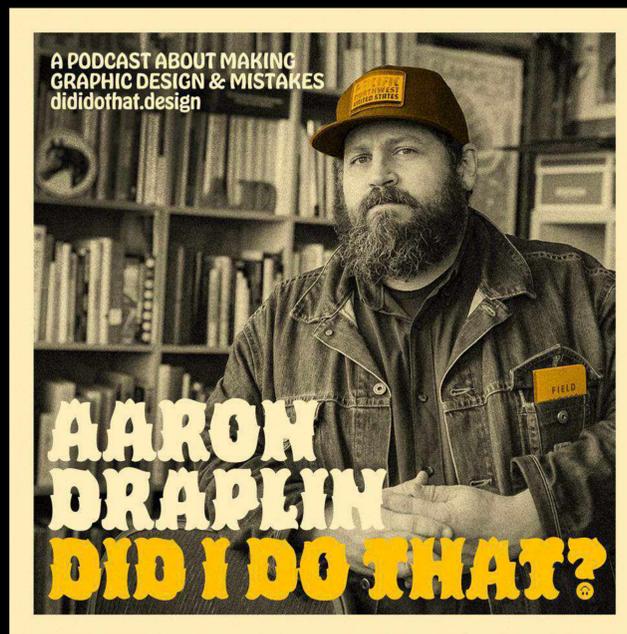
SEAN@SEANSCHUMACHER.COM

DID I DO THAT? MAKING GRAPHIC DESIGN & MISTAKES

2021-PRESENT

Ongoing graphic design podcast project featuring conversations with working designers about their creative failures. Show art, promos, and website shown.

CREATIVE DIRECTION • BRANDING • MEDIA PRODUCTION



SEASON 2 • EPISODE 23

ILLICIT SANDWICHES

1:08:53

Is Did I Do That? back on the road at Bend Design? Yer darn tootin'! Laurie Rosenwald (author of How to Make Mistakes on Purpose) joins Sean to talk about the excitement of small town parking structures, the world's top travel destination for both lost baggage and lost Canadians, and the sabot: the wooden shoe for all occasions!

20 JULY 2022

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Laurie Rosenwald (New York, New York/Gothamberg, Sweden) is an author, designer, painter, and educator. She's done work across animation, product design, typeface design, and more, and her illustrations have appeared in the New Yorker, the New York Times, the Atlantic, the Wall Street Journal, Vanity Fair, and more. Her most recent book, How to Make Mistakes on Purpose, gives readers and audiences insight into the beautiful world of creating through intentional acts of randomness.

DID I DO THAT? episodes guests about support the show

"Did I Do That?" is a podcast about graphic designers—the ups and downs they face in creative practice, because making design means making lots (and lots) mistakes.

Every other Thursday, host Sean Schumacher (Ass't Professor of Graphic Design at Portland State University) is joined by a guest from the world of design with a special story about their own mistakes starting out and how they ended up where they did. It's very weird, pretty silly, and definitely not serious—but neither are designers.

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PICTURES OF THE MOON WITH TEETH

2015

A publication of artist interviews with a somewhat sinister cult vibes, drawing on 19th century and 1970s influences and executed in one-color offset on newsprint.

PRINT DESIGN • EXHIBITION ART DIRECTION

WALLACE STEVENS

"Final Soliloquy of the Interior Paramour"

Light the first light of evening, as in a room in which we are used, for small reasons, think the world imagined is the ultimate good.

This is, therefore, the intruder treadless. It is in that thought that we collect ourselves. Out of all the indifference, into one thing: A light, a power, the mechanical influence.

Within a single thing, a single abject. Wrapped tightly round us, since we are poor, a warmth. A light, a power, the mechanical influence.

Here, now, we forget each other and ourselves. We feel the obscurity of an order, a whole. A knowledge, that which arranged the tremulous.

Within its vital boundary, in the mind. We see God and the imagination are one. How high that highest candle lights the dark.

Out of this same light, out of the central mind. We make a dwelling in the evening air. In which being there together is enough.

PICTURES OF THE MOON WITH TEETH

INTRODUCTION — KRISTIAN KENNEDY PAGE 6

INTERVIEWS

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POETS

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1. From The Collected Poems, Wallace Stevens. Copyright © 1992 by Wallace Stevens, Alfred A. Knopf. The Collected Poems of Wallace Stevens (Alfred A. Knopf, 1994, Random House, 2015)

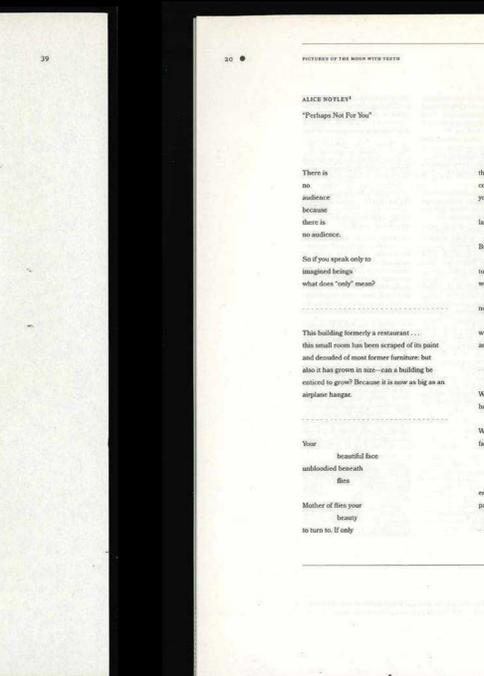
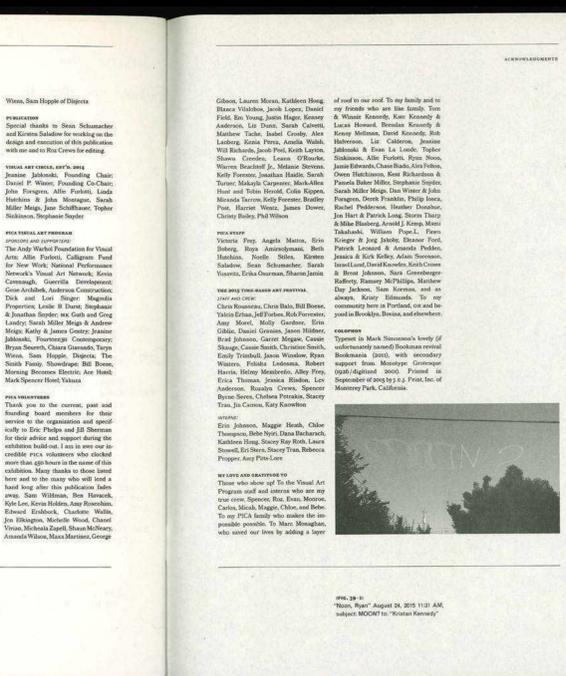
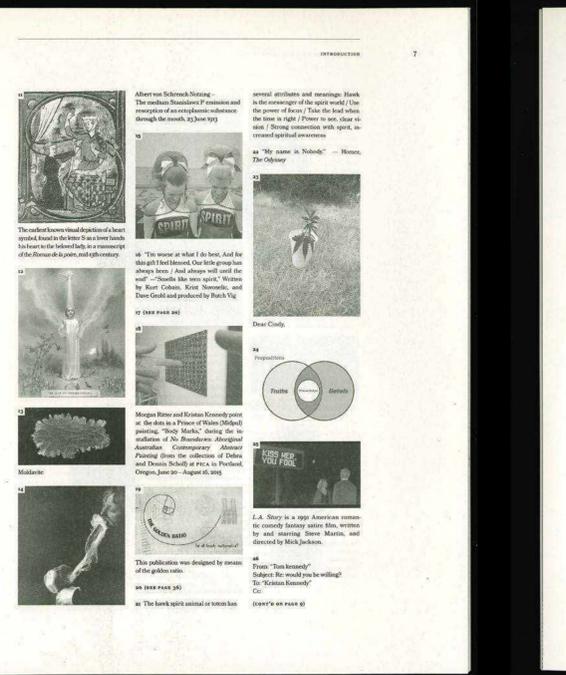
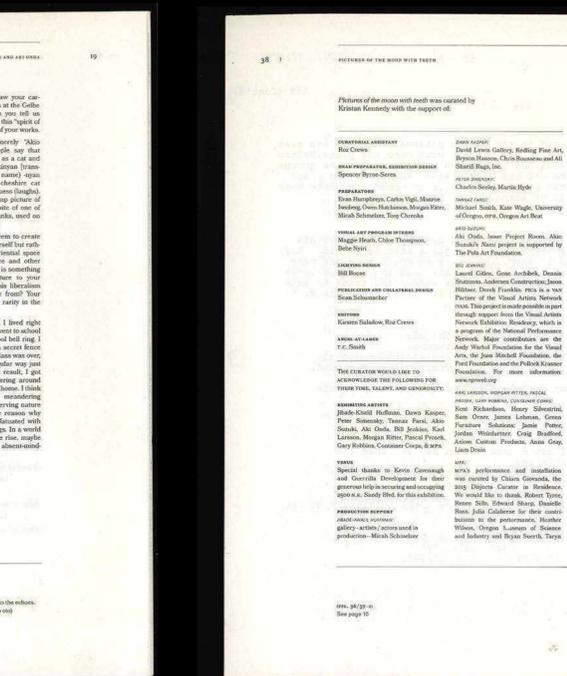
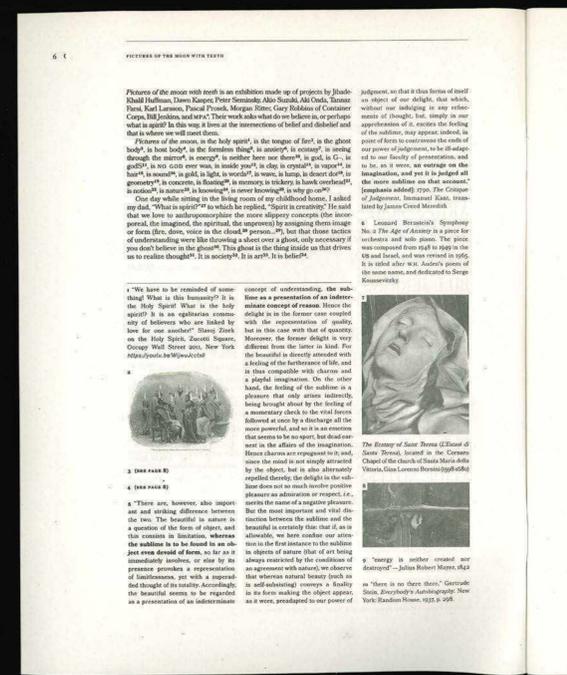
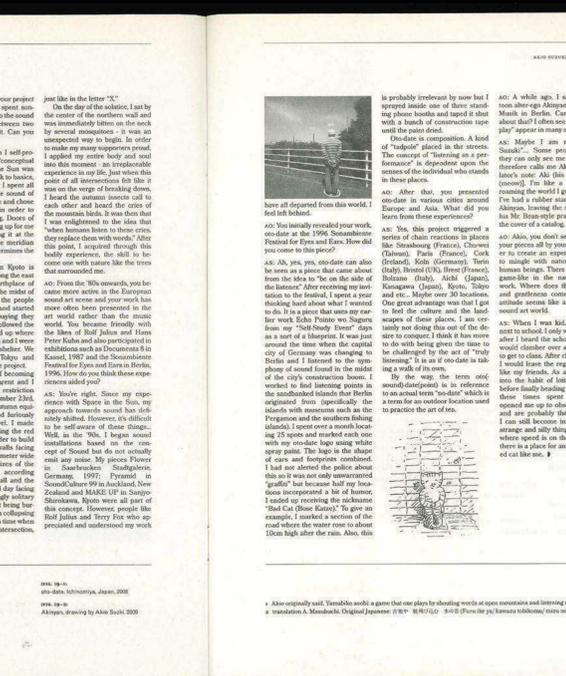
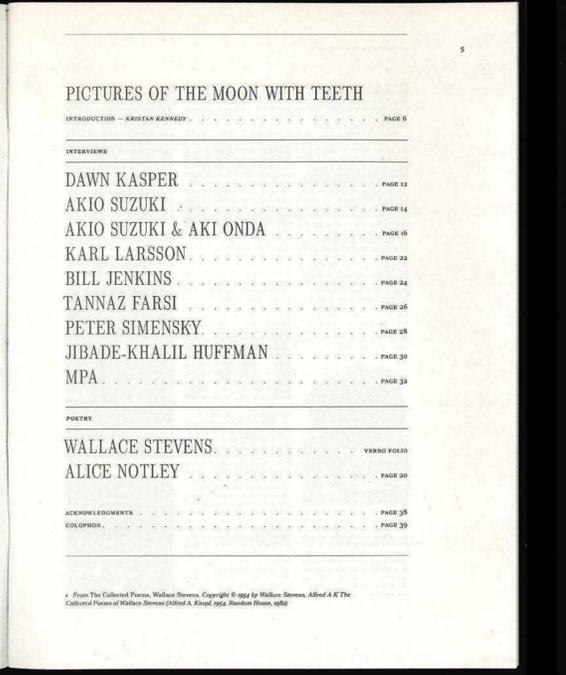
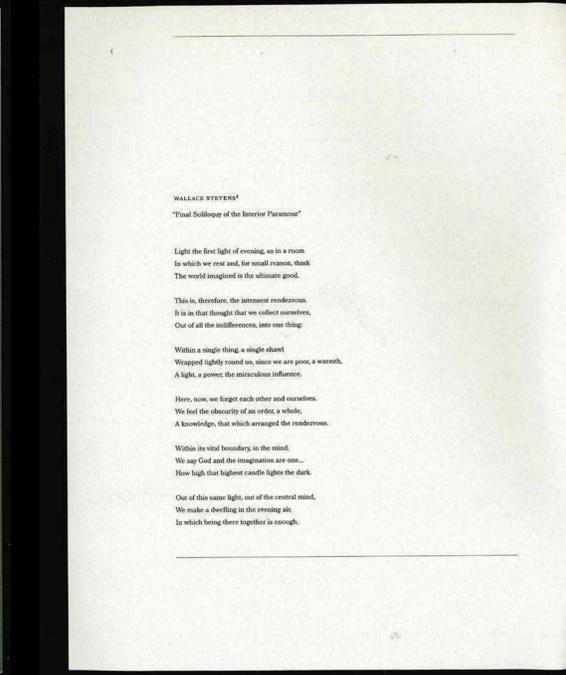


PHOTO: © 2015 Source in the Sun, photo by Anne Walsh, 2015

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PHOTO: © 2015 Source in the Sun, photo by Anne Walsh, 2015

BAY AREA CONTEMPORARY ART ARCHIVE

2022

Branding and interaction design for web-based museum of regional visual art ephemera that takes public contributions.

ART DIRECTION • WEB DESIGN+DEV • BRANDING

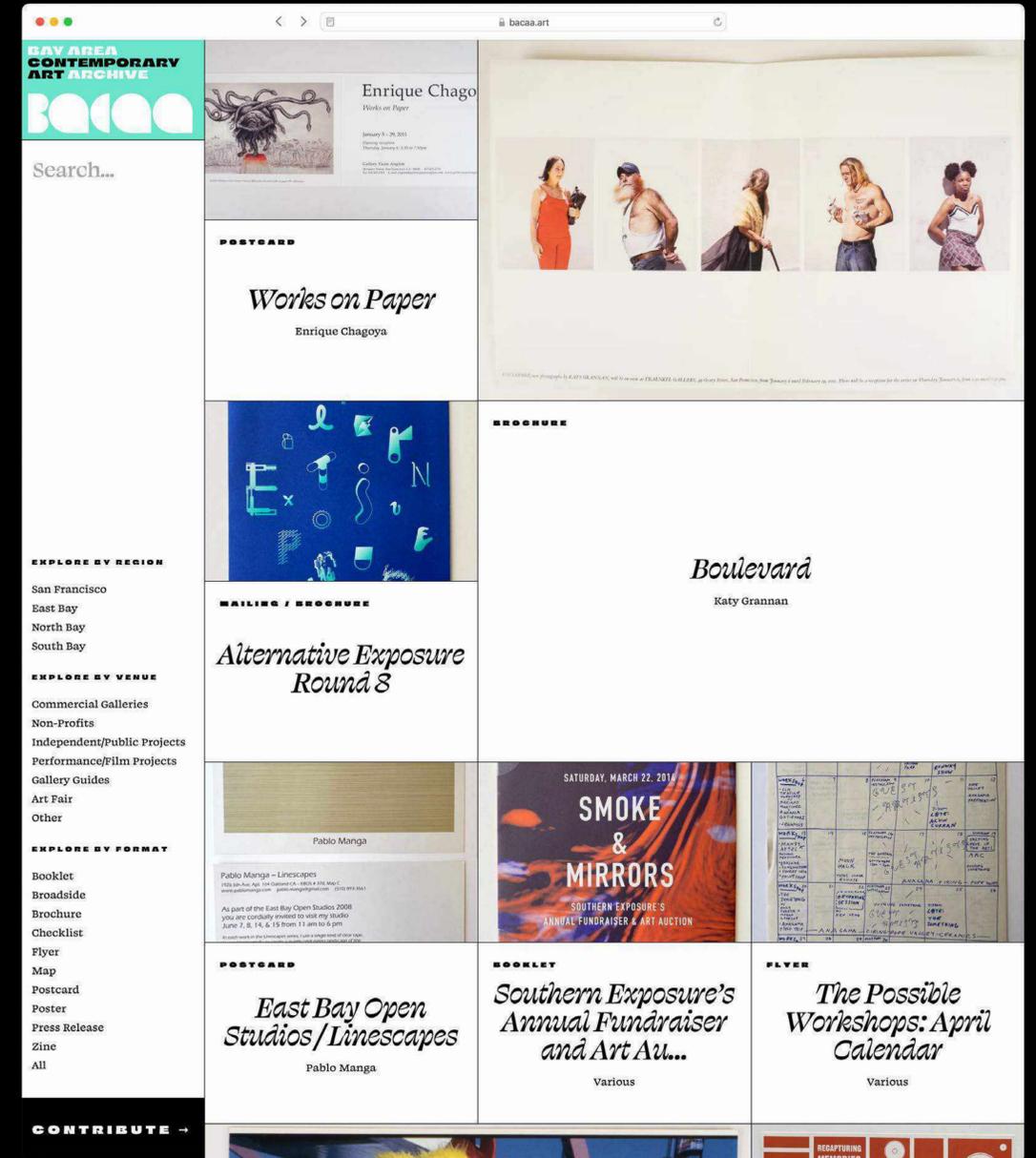


EAST BAY · NON-PROFITS

The Possible ephemera packet

Anna Halprin, Bhasana, Various

| | |
|---|----------------------------------|
| COLLECTED EPHEMERA | VENUE BAM/PFA |
| 1 brochure, riso print, roughly letter size (folded) | CONTRIBUTED BY Dan Nelson |
| | |



CONTRIBUTE →

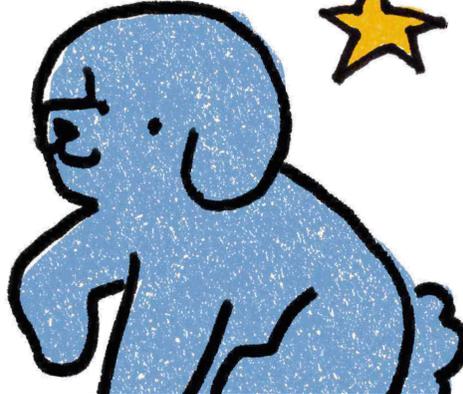
LET'S GET THE ZOOMIES! SYNCHRONOUS LEARNING DECKS

2020

Instructional decks with a friendly tone for introducing faculty and students to online synchronous learning in March 2020, with illustrations by Harrison Gerard.

INSTRUCTIONAL DESIGN • CREATIVE DIRECTION

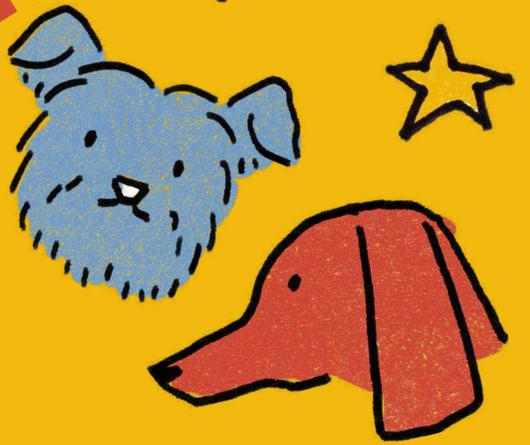
READ ONLINE 



Let's get the
ZOOMIES!

A quick guide to getting started with synchronous online learning through Zoom Meetings!

BY SEAN SCHUMACHER, ss3@pdx.edu
ASST. PROFESSOR OF GRAPHIC DESIGN
PORTLAND STATE UNIVERSITY
ILLUSTRATED BY HARRISON GERARD



Let's get the
ZOOMIES!

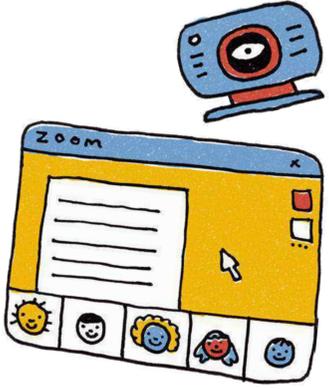
A Student Guide to Classes, Office Hours, and Events in Zoom Meetings!

BY SEAN SCHUMACHER
ILLUSTRATED BY HARRISON GERARD
REVISED 29 MARCH 2020

Separate decks were designed for students and faculty oriented around their concerns. I also led faculty workshops and helped devise messaging and design promos to communicate the shift to remote learning to students.

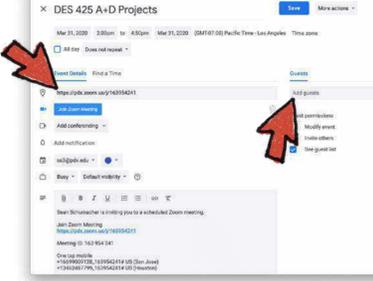
WHAT THE HECK IS ZOOM ANYWAY?

Zoom is a really cool way to connect remotely—you can share stuff, break out your class into small groups, hold office meetings, and see or hear each other (if you want).



SCHEDULING

You can invite your students to the **guest list**, but you can also **copy the URL in the location field and share it anywhere**—that'll let students in your meeting.



BEING AN ACTIVE STUDENT!

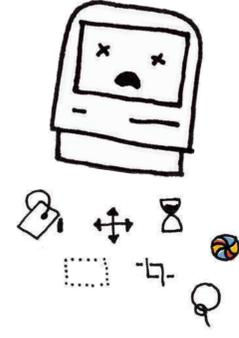
So, you joined your class meeting! Let's get to talking!



GOOD TO KNOW...

You're not an IT professional! That's what pdx.edu/oit is for. If a student has computer problems, direct them there. They have more tools to help.

This won't be perfect! You're not a TV producer, either—check in frequently, especially at the start of class, to make sure stuff is looking right to your class.



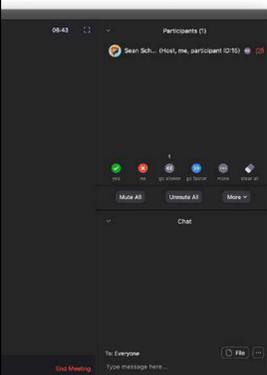
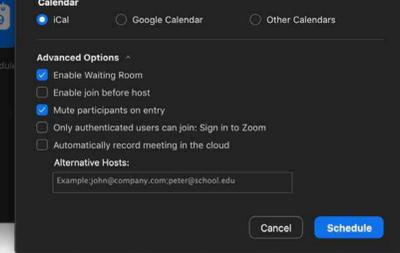
JOINING A MEETING!

Whether you're going to class, visiting faculty during their office hours, or even going to a cool event, there's a few ways to join in.



CHAT & MANAGE PARTICIPANTS

Chat and Manage Participants are both useful for you and your students to keep open. In chat, you and they can ask questions and even share files! They can answer quick questions or give you an idea about the rate you're going from **Manage Participants'** buttons. (You can also mute everybody from there if you need.)

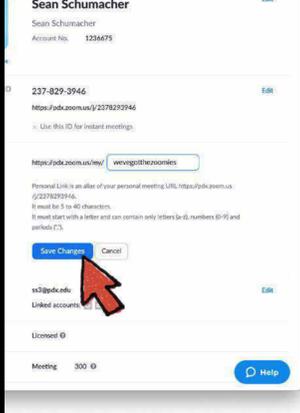



Wanna do fancy stuff? Under **Advanced Options**, there are some advanced options! Some of these are better to mess around with more once you get more comfortable.

QUICK TIP! Disable the **waiting room** and **enable join before host** to let your class in without having to do so one-by-one.

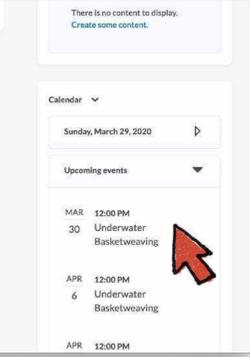
SET UP A PERSONAL LINK

Hit **Save Changes**, you'll be able to share that address (in the form of pdx.zoom.us/my/yourlinkname) with your advisees over email. Sam should also be able to add it to your YouCanBook.Me confirmation message. It's still good to reach out, though.



OPTION 3 CHECK D2L

Your class is in D2L? They may have placed your Zoom meetings in a few different spots. Meetings are most likely appear in your Calendar (click an event, then click the Join Meeting link). They may also be in the People menu under Zoom Meetings, or as links in the Announcements or Content.



TIME-BASED ART FESTIVAL 2019 WEBSITE

2019

Front-end design and development for performance art festival with an international audience.

FRONT-END WEB DESIGN+DEV

PORTLAND
INSTITUTE FOR
CONTEMPORARY
ART

[← BACK TO TBA](#)



TBA:19 OPENING NIGHT BLOCK PARTY BBQ

[Get Tickets →](#)

Date **Sept. 5, 7:00 PM — 9:00 PM**

Location **PICA Patio, 15 NE Hancock St.**

Ticket **\$15 - one plate / \$30 - one plate + sponsor an artist / \$50 - one plate + artist + donation to PICA**

Run Time **120 min**

Capacity **300**

A convocation for all! Our inaugural and first-ever TBA Block Party BBQ is a chance for artists, audiences, neighbors, and staff to kick off the festival over a casual, celebratory meal, featuring legendary barbecue from Po'Shines. In years past, the Opening Night Dinner was a lovely but exclusive affair. Now celebrating the third year in our home on NE Hancock St., the Block Party BBQ is open to all, an accessible



TBA Festival
Artists & Archive
Precipice Fund
Support

PORTLAND
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ART



2019
SEPTEMBER
05-15

PORTLAND
OREGON
USA

PICA's 17th Annual Time-Based Art Festival (TBA) gathers artists and audiences from around the world for ten days of contemporary performance, music, visual art, film, workshops, lectures, food, drink, conversation, and celebration. Immerse yourself in the art and ideas of our time.

[Get Tickets & Passes →](#)

[Explore Catalog →](#)

All Events ↓

All Dates ↓



TBA:19 OPENING NIGHT
BLOCK PARTY BBQ



LIKE A VILLAIN
(HOLLAND ANDREWS)
Hello, I'll See You Later



EIKO OTAKE
A Body in Places



TBA Festival
Artists & Archive
Precipice Fund
Support

PORTLAND
INSTITUTE FOR
CONTEMPORARY
ART

FOR TICKETS,
PASSES, AND
INFORMATION: **CALL 503-224-PICA
OR VISIT
15 NE HANCOCK**

Before the Festival
Thursdays and
Fridays
12:00-6:00 PM
(starting August 16)

Saturdays
12:00-4:00 PM

Closed on Labor Day,
Sept. 2
Open Sept. 3-4
12:00-6:00 PM

Box Office Open
Aug. 15-Sept. 15
15 NE Hancock
Street
Portland
503-224-PICA

During the Festival
Every day
12:00-late

[Purchase a Festival Pass →](#)

[Get Tickets →](#)

[FAQ →](#)

LATE NIGHT PASS

\$48 Member/\$60 General All-access to Late-Night shows.

ENTHUSIAST PASS

\$120 Member/\$150 General Tickets to six (6) mainstage performances of your choice plus all-access to exhibitions, Institute programs, and Late Night.*

IMMERSION PASS

\$200 Member/\$250 General Priority admission to performances and unlimited access to exhibitions, Institute, and Late Night.

PATRON PASS

\$500 (\$250 tax deductible) Priority admission to all performances, festival concierge service, and unlimited access to exhibitions, Institute programs, and Late Night.

[PURCHASE A FESTIVAL PASS →](#)

*Reservations are strongly recommended to guarantee seating for all performances, including those that are free. Please see the FAQ below for more information or contact the TBA Box Office at 503-244-PICA (7422).

FAQ

WHERE IS THE BOX OFFICE?

The TBA Box Office is located at PICA in Northeast Portland at 15 NE Hancock.

IS THERE A SERVICE CHARGE ON TICKETS AND PASSES?

A \$3 transaction fee applies to all orders whether processed online by phone, or

WHICH SHOWS ARE APPROPRIATE FOR CHILDREN? CAN I BRING MY FAMILY?

PICA supports freedom of speech for artists and the audiences' right to choose what to see and hear. Due to the nature of live performance, we cannot prescreen all works for content. However, if you have

TBA Festival
Artists & Archive
Precipice Fund
Support

Pictures center and left: Centralized festival hub page, with sortable schedule and pass/ticketing information

CREDITS

TBA Front-End Design/Development: Sean Schumacher
PICA Staff Designer: Dante Carlos
PICA Director of Marketing: Kirsten Saladow
Back-End Development: Grailsoft
Overall PICA Site Creative Direction: Fuzzco

AS ROUND AS AN APPLE, AS DEEP AS A CUP

2014

Single-color offset newsprint publication consisting of artist interviews and found imagery. This publication was designed alongside exhibition signage and materials.

PRINT DESIGN • EXHIBITION ART DIRECTION

READ ONLINE 



As round as an apple,
as deep as a cup

Published on the occasion of *As Round as an Apple, as Deep as a Cup*, a series of installations and happenings curated by Kristan Kennedy for PICA's 2014 Time-Based Art Festival. Projects were on view from September 11 to October 19, 2014, at PICA, 700 NE Oregon Street, Douglas, Cooley Memorial Art Gallery at Reed College, and in the basement of 714 NE Harney, Portland, Oregon.

Thanks to Albert Conroy, 2 Healthline, and Dan Conover. Printed by Oregon Lithographers in McMinnville, Oregon.

© 2014 Portland Institute for Contemporary Art
415 SW 10th Avenue, Third Floor
Portland, Oregon 97205
#PICA

Kristan Kennedy / (A well.)—5

Karl Larsson /
Editing Youghal—9

Emily Roysdon—12

Aki Sasamoto—22

Jesse Sugarmann—26

MSHR—30

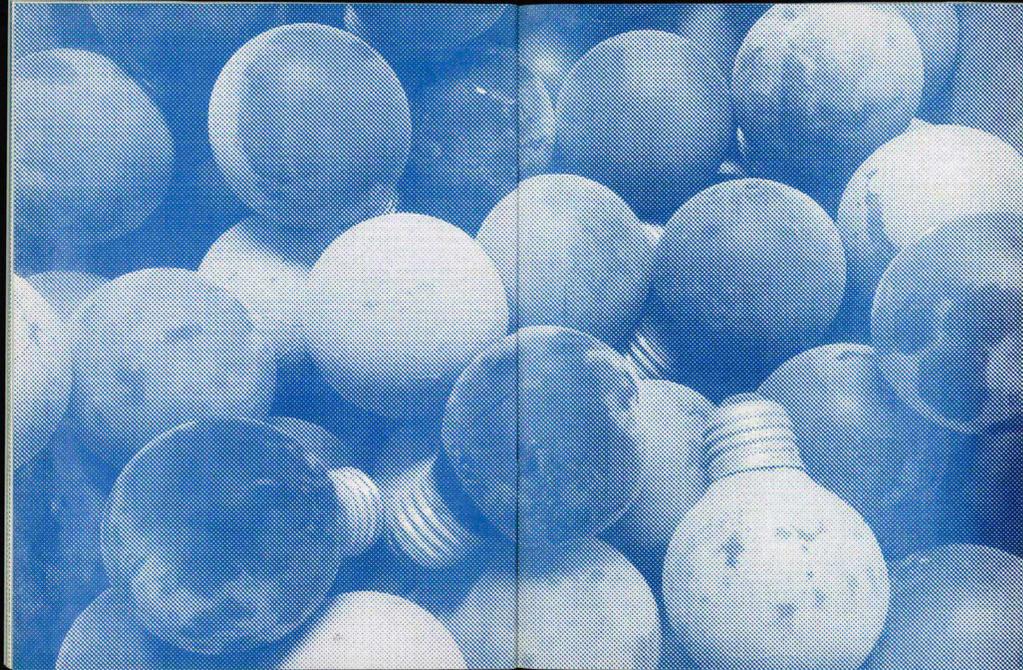
Wynne Greenwood—34

Jennifer West—38

Lisa Radon—42

Contributors—52

Acknowledgements—55



Kristan Kennedy: What is a transgression that is not a solution?

13 With every passing, any awareness of time, the choreographic decomposes the space around us, asking how we arrange our bodies in response.

14 Virginia Woolf opens "A Room of One's Own" with a disclaimer, "I have skirted the duty of coming to a conclusion upon these two questions—women and fiction remain, so far as I am concerned, unsolved problems." Woolf resists the call to a conclusion and instead performs as an unsolved problem—she thinks. She writes a scene of thinking.

"Thought—to call it by a proper name than it deserved, had let its line down into the stream. It swayed, minute after minute, hither and thither among the reflections and the weeds, letting the water lift it and sink it until—you know the little tug—the sudden conglomeration of an idea at the end of one's line; and then the cautious hauling of it in, and the careful laying of it out? Alas, laid on the grass how small, how insignificant this thought of mine looked, the sort of fish that a good fisherman puts back into the water so that it may grow fatter and one-day worth cooking and eating. It will not trouble you with that thought now, though if you look carefully you may find it for yourselves in the course of what I am going to say.

"But however small it was, it had, nevertheless, the mysterious property of its kind—put back into the mind, it became at once very exciting, and important, and as it darted and sank, and flashed hither and thither, set up such a wash and tumult of ideas that it was impossible to still it. It was that that I found myself walking with extreme rapidity across a grass plot, instinctively a man's figure rose to intercept me. Nor did I at first understand that the gentleman's a curious-looking object, in a cut-away coat and evening shirt, were aimed at me. His face expressed horror and indignation.

15 How we use space constitutes the nature of our political beliefs."

16 "The place in which I'll live will not exist until I make it." James Baldwin

17 How can we build a structure to be alive inside? To be towards a building of space and commons that

instinct rather than reason came to my help, he was a "fisher." I was a woman.

18 Not to be the thing itself, I was in a workshop with Miguel Gutierrez, he asked us twenty-seven questions and this was one of my answers.

19 Life, permission, conditions. When I build something—a project, phrase, collaboration—there are little holes everywhere. I encourage the space between—o—o Little gaps of intention that life fills up with conditions, with proximities. Little holes everywhere—o—o Little holes. Permission.

20 Not to be the thing itself. It's also a way of saying, "with o—o entanglement and alignment. Hoisting a margin from a movement.

21 Not to be the thing itself is a transgression that is not a solution. Is this queer form?

22 On April 14th of last year I had the idea to write a play where something fantastic is discovered, something that debunks the white supremacy ideology of the ruling patriarchy. This lost thing would be loose the ordering energies, shift the paradigm. You could find it under water. Or it could be a major collector's closet. Underwater, that would be theistically productive. Gravity would shift. The audience could be weightless, and surprised.

23 Shouldn't we be constantly surprised, a politics of surprise?

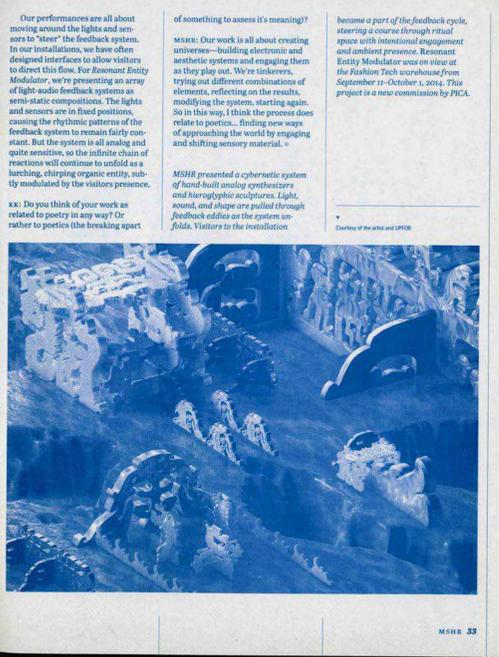
24 This year it was suggested that humans had the capacity to conceptualize time 2,000 years before previously believed. Stone age holes filled by the light of the moon. The will to measure. The moon method. The ordering energies of day and night. Hanging our narrative on breakfast lunch and dinner." The construction of time and history itself. Walking out beyond the moon to the political. And what is under the water after the moon? A minor planet dragging through the galaxy? scale altering temporal drag? Something to slip through.

20



MSHR

MSHR: We're more like a square-wave oscillator. If we're 1, we go to 0. If we're 0, we go to 1. Trying to identify a beginning point in our creation leads to infinite regression... we're more interested in conceptualizing our work as a living feedback system. Feedback systems have become central to our work, both as a compositional structure and as a conceptual model for our workflow. In our creative ecosystem, idea modules are plugged into each other in an ever-complexifying network. Each module can be translated across a multitude of forms: digital sculpture, sound, performance, synthesis, texture, physical sculpture, interface, etc. In our collaboration, feedback between one another is a fundamental creative principle. And as artists we take as much input as possible, and frequently experiment with retooling, adding or changing elements in the system just for the sake of mutation.



MSHR

Our performances are all about moving around the lights and sensors to "steer" the feedback system. In our installations, we have often designed interfaces to allow visitors to direct this flow. For *Resonant Entity Modulator*, we're presenting an array of light and audio feedback systems as semi-static compositions. The lights and sensors are in fixed positions, causing the rhythmic patterns of the feedback system to remain fairly constant. But the system is in analog and quite sensitive, so the infinite chain of reactions will continue to unfold as a hunching, chirping organic entity, subtly modulated by the visitors' presence.

MSHR 33



Jesse Sugarmann

or structure. So monuments are not always honest, as they are sourced from emotion and tend towards oversimplification and revision. The Pontiac Motor Division is at the center of a great social loss in Michigan, a loss of tradition, a loss source of employment and purpose. And we approached that loss from all sides, pursuing honesty by sourcing the sincerity of my monument in different places, be it in a broken down van or in a worker's obsolete muscle memory. I've tried my best to be honest with this project, to offer a plain view in my monument. But I can't be sure that I'm not blinded by emotion, because I loved the Pontiac Motor Division and I miss it.

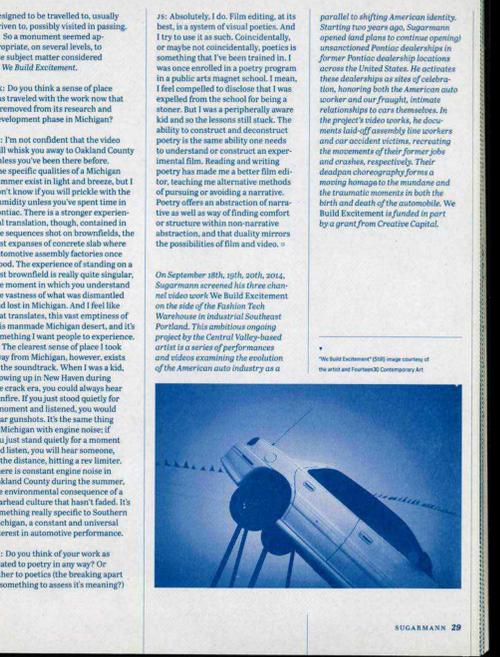
Jesse Sugarmann



Kristan Kennedy: What I am most interested about this piece, and perhaps the project in general—is the overwhelming projection of "sincerity" in every image, in every crumb. It is present in the quiet pans over the Pontiac lot, or the cars, or the people and even in the noise of the cranes or the bending/breaking metal. There is a haunting feeling for awe, emptiness, death, destruction and failure, but, more often I am touched by your subjects' vulnerability, their persistence and the final videos' honesty. Do you think this is an accurate read of the work? What were you hoping to portray?

Jesse Sugarmann

American artist, photographer, videographer.



Jesse Sugarmann: This project, in its entirety, is designed to serve as a monument to the Pontiac Motor Division. And I feel that monuments are sincere by definition, so yes, sincerity is a primary energy within the work. Honesty is another question. Monuments are physical embodiments of some emotional response to an event or trauma or loss. And this response doesn't have to be based in facts, that is, sincerity. This process reverses the organic orientation and narrative of the car, the car's return to its non-accident space. I mean, that's a mouthful, but the meaning is in there. These monument sculptures are

Jesse Sugarmann

American artist, photographer, videographer.

32

SUGARMANN 29

DESIGN PRACTICE AS SERVICE

2019-PRESENT

Departmental service as design practice supporting recruitment, fundraising, space planning, student and programmatic activities, and gallery exhibitions.

VARIOUS

- 1 Assistant Professor Search (2022)
- 2 Slides from the Graphic Design Program's *Sophomore Portfolio Review* information session deck (2022)
- 3 Pages from *School of Art+Design Space Programming Study* (2019)
- 4 Slides from "Professional Pathways in the Arts" deck for PSU Deans' Council (2019)
- 5 Kemeny Lecture Series website (2019-present)

①

RADIATE A NEW ENERGY AT PSUGD

SEEKING AN
ASSISTANT PROFESSOR
OF GRAPHIC DESIGN



psu.gd/radiate

②

Submit your portfolio by
**Sunday June 5
at 8pm**

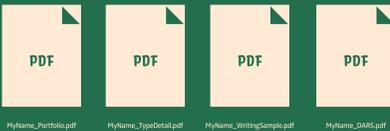
Submissions open Thursday, June 2 at 9am
Submit to psu.gd/spr

Portfolio Anatomy

Must include your full name and PSU ID number on cover (pg. 1 of PDF)
7 numbered projects, with labeling & contextualization for all projects

| Cover with Name & ID Number | Table of Contents | Project 1 | Project 2 | Project 3 | Project 4 | Project 5 | Project 6 | Project 7 |
|-----------------------------|-------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Files you need to submit



Why a Review?

It's as easy as A-B-C.

③

Developing this creative service requires working on...
Overcoming the School of Art+Design to ease of...
The School of Art+Design is a vibrant and...
The School of Art+Design is a vibrant and...
The School of Art+Design is a vibrant and...



④

Presentation to the Dean's Council
October 2019

PROFESSIONAL PATHWAYS IN THE ARTS

THE SCHOOL OF ART+DESIGN

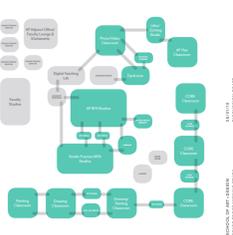


⑤

THIRD FLOOR

Usage of Art+Design Studio

| Usage | Count |
|----------------|---------------|
| Class | 10,000 |
| Art Practice | 20,000 |
| Art Studio | 5 |
| Graphic Design | 100 |
| Total | 30,005 |



⑥

ALUMNI BUSINESS CASE STUDY

Tina Spangola is the Senior Art Director at Spotify in New York City—a high profile role, but one she reached with the aid of the skills and connections she made at PSU and in Portland's design community.

Before she headed to the East Coast, she was a designer and Art Director at Instrument and Nike here in Portland, and has a designer in residence at EDCO. She runs a personal project called Earth To Her which considers the future of design for the cannible industry.



⑦

PSUGD: Matthias Kemeny Ends: X +
https://psu.gd/kemeny/

Adam Garcia

Presented as part of the Be Honest Student Portfolio Showcase
Friday, May 6, 8pm



Adam R Garcia is a designer, creative director and artist working and playing in Los Angeles, California. He's a creative lead at Apple Music where he and a small team help oversee content for the platform, he has his own studio aptly named Adam R Garcia Studio, and previously ran the studio The Pressure in Portland, Oregon. After working at record labels, with music festivals, and a stint at Nike Global Brand Studio, Adam had a wonderful time as adjunct faculty at PSU for a few years, teaching a senior thesis course to designers. He has a podcast called Dope Excerpts, draws incessantly, and is currently writing a tabletop roleplaying game about the membrane between realities. Wish him luck on that.

Made possible by the...
Fund of the O...
Additional pro...
Really Big Vid

REALLY BIG VIDEO

Lecture

Friday, May 6, 8pm
The Loft at 8th Avenue
2010 SE 8th Ave.
Free and open to the public

Get tickets →

Workshop

Saturday, May 7, 1pm
Art Building Annex 165
2010 SE 8th Ave.
Only open to PSUGD students
Free

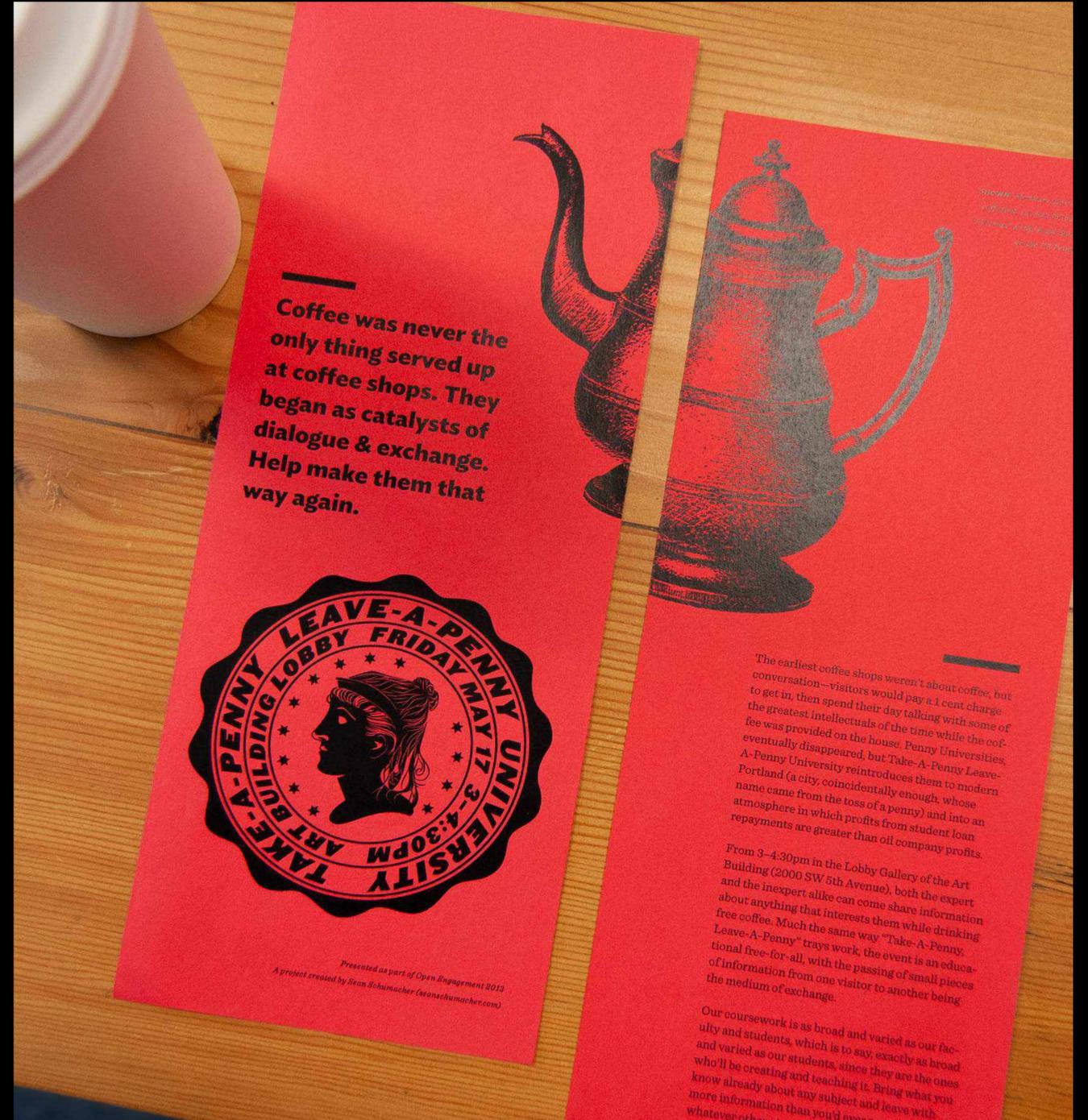
Register →

TAKE-A-PENNY LEAVE-A-PENNY UNIVERSITY

2013

Designed conversationally-focused coffee space as a project presented as part of the Open Engagement art and social practice conference's registration area.

ENVIRONMENTAL DESIGN • BRANDING

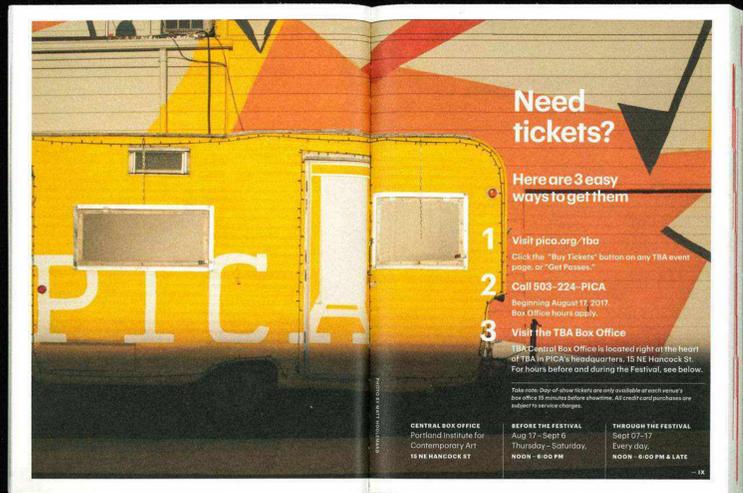


TIME-BASED ART FESTIVAL 2017 GUIDEBOOK

2017

Catalog design for a performance art festival with international audience. My work included the first full template redesign of the book and connected marketing since 2004.

ART DIRECTION • PRINT DESIGN • MAP DESIGN



Need tickets?

Here are 3 easy ways to get them

- 1 Visit pica.org/tba
Click the "Buy Tickets" button on any TBA event page, or "Get Passes"
- 2 Call 503-224-PICA
Beginning August 17, 2017
Box Office hours apply.
- 3 Visit the TBA Box Office
The Central Box Office is located right at the heart of TBA in PICA's Headquarters, 15 NE Hancock St. For hours before and during the Festival, see below.

Central Box Office
Portland Institute for Contemporary Art
15 NE HANCOCK ST

BEFORE THE FESTIVAL
Aug 17 - Sept 6
Thursday - Saturday
NOON - 6:00 PM

THROUGH THE FESTIVAL
Sept 07-17
Every day
NOON - 6:00PM LATE

Rate note: Day-of show tickets are only available at each venue's box office 30 minutes before showtime. All passes and tickets are subject to service charges.



Don't miss a moment

See more and save with a pass

The Works Pass

\$45 MEMBERS / \$60 GENERAL
All access to THE WORKS late-night shows. Reservations required for all performances.

Enthusiast Pass

\$120 MEMBERS / \$150 GENERAL
Includes tickets to six main stage performances of your choice, plus full access to exhibits, institute programs, and THE WORKS. Ticket reservations required upon pass purchase.

Immersion Pass

\$300 MEMBERS / \$350 GENERAL
Priority admission to all performances, and unlimited access to exhibits, institute programs, and THE WORKS. Reservations required for all performances.

Patron Pass

\$500 (\$250 TAX DEDUCTIBLE)
Priority admission to all performances, festival concierge service, PICA swag bag, and unlimited access to exhibits, institute programs, and THE WORKS. Reservations required for all performances.

JOIN PICA & SAVE
Become a PICA member to receive generous discounts on all passes and tickets. See pg 124 for more.

VISITING PORTLAND?
Travelers can receive special discounts on TBA passes and tickets. See pg 97 for more details.

Reservations are required to guarantee seating for all programs including On Stage, On Wall, and On Deck. Reservations, please see pica.org for more details or contact the TBA Office at 503-224-PICA.



PERFORMANCE:

Sept 9, 5:00 PM
Sept 10, 2:00 PM
15 NE HANCOCK

Bouchra Oulizguen

CORBEAUX (MOROCCO)

PERFORMANCE
"I wanted to take over the streets and fill them with a horde of crows. Like an immediate act, a sound sculpture, raw and urgent, resounding infinitely."

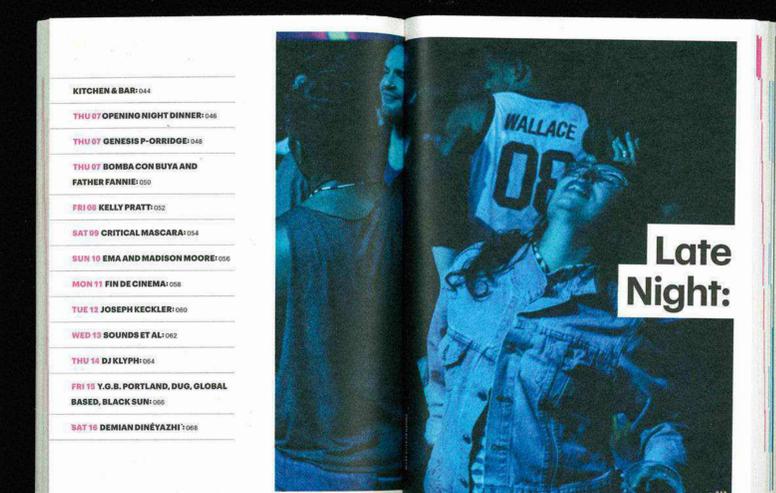
For Corbeaux (Crows) or "Avenue" in French, Bouchra Oulizguen brings a cast of nine female Moroccan performers and 30 Portland performers to create this site-specific, immersive performance ritual. At the crossroads of influences, Corbeaux is inspired by the trance dances of the Marrakech region, and by the community figure of the uncelebrated "fool" in Persian literature from the 8th to the 11th centuries. Oulizguen always returns to the subject of the social significance of femininity. This piece is a variation on themes that fascinate her: roots, instinct, and connection to the mother, to Earth and to love. The work is utterly unique, and resides in a space of ritual and contemplation.

Bouchra Oulizguen is a Moroccan dancer and choreographer born in 1980 in Ouarzazate. She currently lives and works in Marrakech where she has been committed to developing the local dance scene since 1998. Self-taught woman and dancer since she was 16, she created her first experimental pieces such as Ana Dunia or Mori et moi inspired by her interests in cinema, literature, and music. She co-founded the Anania association in 2002 and worked notably with Marilène Monnier, Bernardo Monner, Boris Choumova, and Alain Baffut before she founded her own company, O.

DIALOGUE - pg 084
Fri Sept 8, 12-30PM

SUPPORTED BY:
nbc FUSED

With the support of the French Institute in Paris. Thanks to the support of the Cultural Services of the French Embassy in the United States. Supported by the FORD French-USA Exchange Office, a program of the New England Foundation for the Arts' National Dance Project, the Cultural Services of the French Embassy in the United States, and ICF Foundation, with leadership from the Doris Duke Charitable Foundation, the Florence Gould Foundation, and the French Ministry of Culture and Communications. Additional support provided by the French Foundation within the framework of the New Settings Program.



Late Night:

KITCHEN & BAR: 044

THU 07 OPENING NIGHT DINNER: 046

THU 07 GENESIS P-ORRIDGE: 048

THU 07 BOMBA CON BUYA AND FATHER FANNIE: 050

FRI 08 KELLY PRATT: 052

SAT 09 CRITICAL MASCARA: 054

SUN 10 EMA AND MADISON MOORE: 056

MON 11 FIN DE CINEMA: 058

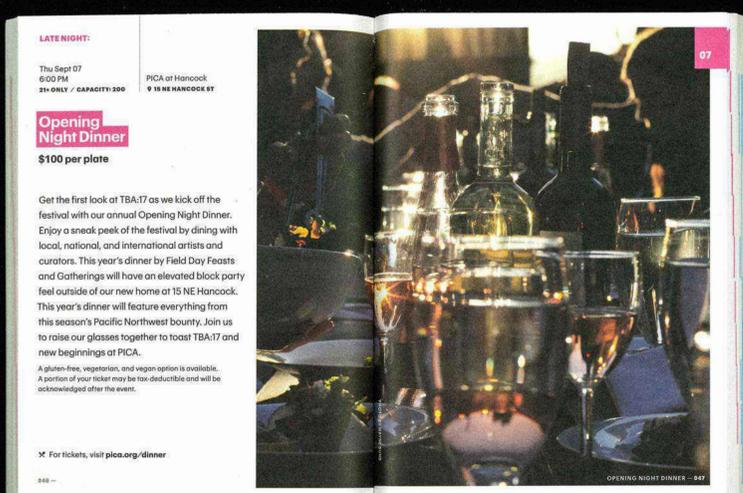
TUE 12 JOSEPH KECKLER: 060

WED 13 SOUNDS ET AL: 062

THU 14 DJ KLYPH: 064

FRI 15 Y.G.B. PORTLAND, DUG, GLOBAL BASED, BLACK SUN: 066

SAT 16 DEMIAN DINEYAZHI: 068



LATE NIGHT:

Thu Sept 07
6:00 PM
20+ ONLY / CAPACITY 300

PICA at Hancock
15 NE HANCOCK ST

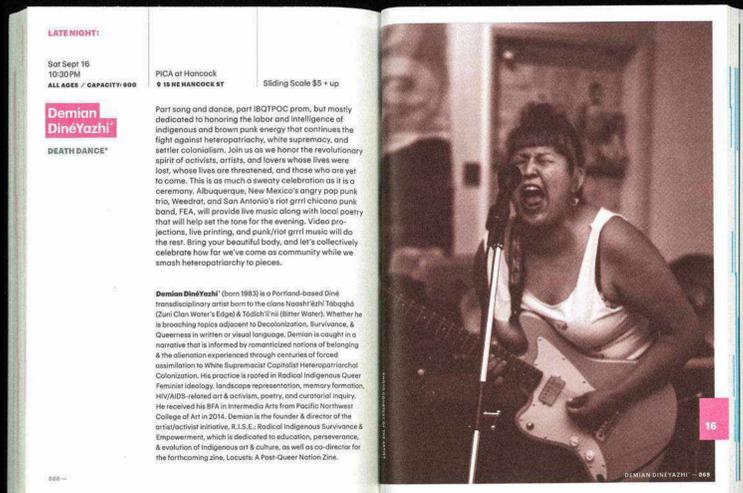
Opening Night Dinner

\$100 per plate

Get the first look at TBA.17 as we kick off the festival with our annual Opening Night Dinner. Enjoy a sneak peek of the festival by dining with local, national, and international artists and curators. This year's dinner by Field Day Feasts and Gatherings will have an elevated block party feel outside of our new home at 15 NE Hancock. This year's dinner will feature everything from this season's Pacific Northwest bounty. Join us to raise our glasses together to toast TBA.17 and new beginnings at PICA.

A gluten-free, vegetarian, and vegan option is available. A portion of your ticket may be tax-deductible and will be acknowledged after the event.

For tickets, visit pica.org/dinner



LATE NIGHT:

Sat Sept 16
10:30 PM
ALL AGES / CAPACITY 800

PICA at Hancock
15 NE HANCOCK ST

Demian Dineyazhi

DEATH DANCE*

Part song and dance, part DJ/POC prom, but mostly dedicated to honoring the labor and intelligence of indigenous and brown punk energy that continues the fight against heteropatriarchy, white supremacy, and settler colonialism. Join us as we honor the revolutionary spirit of activists, artists, and lovers whose lives were lost, whose lives are threatened, and those who are yet to come. This is as much a swirly celebration as it is a ceremony. Albuquerque, New Mexico's angry pop punk trio, Weedrat, and San Antonio's riot grrrl/chicano punk band, FEA, will provide live music along with local poetry that will help set the tone for the evening. Video projections, live printing, and punk/riot music will do the rest. Bring your beautiful body, and let's collectively celebrate how far we've come as community while we smash heteropatriarchy to pieces.

Demian Dineyazhi (born 1983) is a Portland-based Diné transdisciplinary artist born to the clans Naash'ihéi Tábogah (Dark Clan Weaver's Edge) & Tósh'ihéi (Silver Weaver). Whether he is broaching topics adjacent to Decolonization, Survival, & Queerness in written or visual language, Demian is caught in a narrative that is informed by politicized notions of belonging & the alienation experienced through centuries of forced assimilation to White Supremacist Capitalist Heteropatriarchal Colonialism. His practice is rooted in Radical Indigenous Queer Feminist ideology, landscape representation, memory formation, HIV/AIDS-related art & activism, poetry, and curatorial inquiry. He received his BFA in Intermedia Arts from Pacific Northwest College of Art in 2014. Demian is the founder & director of the oral/activist initiative, P.L.S. Radical Indigenous Survivance & Empowerment, which is dedicated to education, perseverance, & evolution of Indigenous art & culture, as well as co-director for the forthcoming zine, Locusts: A Post-Queer Nation Zine.



INSTITUTE:

Fri Sept 14
10:00 AM
120 MIN / CAP: 40

Sliding Scale
\$0-\$10
ALL LEVELS

Maintain

WITH MYKEL DEVILLE
Through interactive discussion, this workshop will center the creation of performative works that unapologetically explore the redefining of one's Black identity, including in white consumer based structures. We will share stories, tips, and tricks and form solidarity lists to keep participants strong in the face of adversity while being Black and vulnerable.

Fri Sept 15
10:00 AM
120 MIN / CAP: 40

Sliding Scale
\$0-\$10
ALL LEVELS

Asking for Diaspora

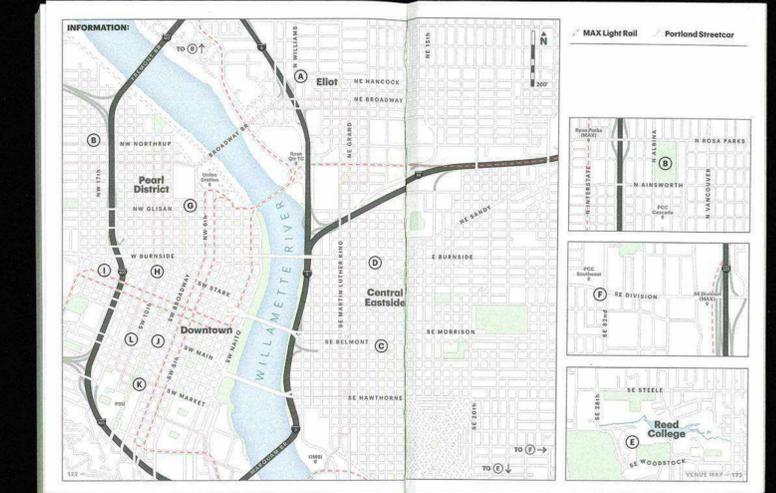
WITH MAYA VIVAS AND LELLA MALE
Creative duo Maya Vivas and Lella Male will facilitate a participatory discussion surrounding the history of art institutions, gatekeeping, Queer Black art, and their motivations behind opening Out Gallery, a CTR/OC focused rooftop art space.

Sat Sept 16
10:00 AM
120 MIN / CAP: 40

Sliding Scale
\$0-\$10
ALL LEVELS

Brown Boy Feelings

WITH ISRAHIM ISRAHIM, OSOON ILIYANIC AGABERY, JOTI MANGAT, PORTLAND STATE UNIVERSITY; JUNA KIL, CAYLOR GABEL SCHOOLS; VILEY WELLS, BELLA SALENORTH CATHOLIC HIGH SCHOOL
This interactive, multimedia, youth-designed and -led workshop focuses on deconstructing the concept of masculinity by examining societal impacts, pressures, stigmas and notions of masculine identity through the lenses, frameworks, and perspectives of minority, mole-identified people of color. A showcase of immersive visual vignettes will be shared expressing individual stories through video and art, coupled with collective analysis and discussion among participants.



INFORMATION:

MAX Light Rail | Portland Streetcar

Pearl District

Downtown

Central Eastside

Reed College

Map showing streets: NE HOUGHTON, NE HANCOCK, NE BROADWAY, NE DIVISION, NE BELMONT, NE HAWTHORNE, NE STARK, NE MAIN, NE MARKET, NE BURNSIDE, NE GLisan, NE 17th, NE 19th, NE 21st, NE 23rd, NE 25th, NE 27th, NE 29th, NE 31st, NE 33rd, NE 35th, NE 37th, NE 39th, NE 41st, NE 43rd, NE 45th, NE 47th, NE 49th, NE 51st, NE 53rd, NE 55th, NE 57th, NE 59th, NE 61st, NE 63rd, NE 65th, NE 67th, NE 69th, NE 71st, NE 73rd, NE 75th, NE 77th, NE 79th, NE 81st, NE 83rd, NE 85th, NE 87th, NE 89th, NE 91st, NE 93rd, NE 95th, NE 97th, NE 99th, NE 101st, NE 103rd, NE 105th, NE 107th, NE 109th, NE 111th, NE 113th, NE 115th, NE 117th, NE 119th, NE 121st, NE 123rd, NE 125th, NE 127th, NE 129th, NE 131st, NE 133rd, NE 135th, NE 137th, NE 139th, NE 141st, NE 143rd, NE 145th, NE 147th, NE 149th, NE 151st, NE 153rd, NE 155th, NE 157th, NE 159th, NE 161st, NE 163rd, NE 165th, NE 167th, NE 169th, NE 171st, NE 173rd, NE 175th, NE 177th, NE 179th, NE 181st, NE 183rd, NE 185th, NE 187th, NE 189th, NE 191st, NE 193rd, 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ARTS & EVENT MARKETING

2010-PRESENT

Marketing and arts design support for independent artists, projects, and arts institutions in Portland, ranging from print to social media to web.

ART DIRECTION

I LEAVE THAT DECONSTRUCTION TO YOU
IT LOOKED LIKE BEING EATEN BY A MONSTER

DO NOT SIT ON THE ART

THE ORDINARY IS EXPRESSED AS IF EXTRAORDINARY
close — no, I mean close far

AGAINST MASTERY

WHY DOES ANYTHING HAVE TO HAPPEN AT ALL?

YOU WANTED FANCY, I'LL GIVE YOU FANCY

I don't have a statement

THE AUDIENCE WILL TAKE CARE OF THEMSELVES

What does that even mean?

« THE SENSE I'M BEING THRUST THROUGH THE MIND OF ANOTHER PERSON »

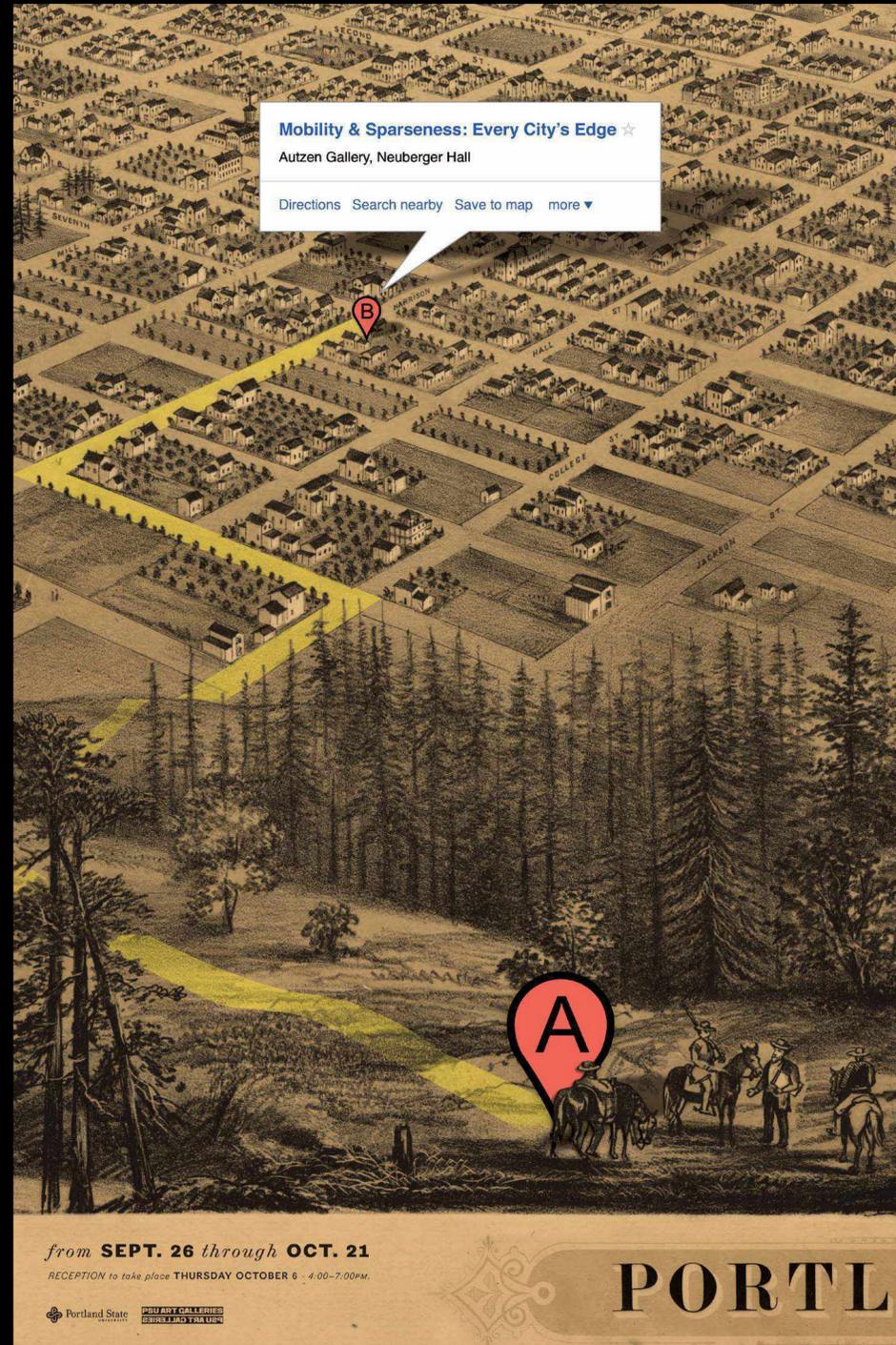
YOU ARE GIVEN THE CHANCE TO UNDERSTAND

Art that won't shut up

PSU'S MFA STUDIO LECTURE SERIES RETURNS THIS FALL

psumfastudio.org 

Sponsored by PSU's Department of Art, Utrecht Art Supplies and PICA



Mobility & Sparseness: Every City's Edge ☆
Autzen Gallery, Neuberger Hall

Directions Search nearby Save to map more ▼

from **SEPT. 26** through **OCT. 21**
RECEPTION to take place **THURSDAY OCTOBER 6** 4:00-7:00PM.

PORTLAND



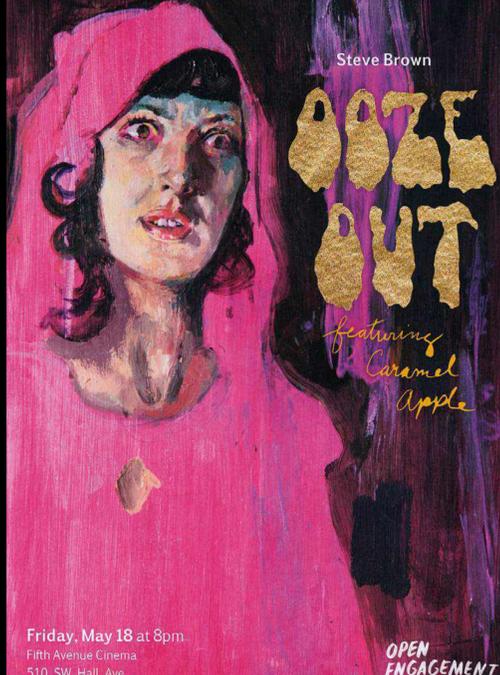
WINTER
PICA & PRECIPICE FUND TUESDAY, DECEMBER 13
SOCIAL

CLIFF HENGST, CHANEL CONKLIN,
JAMESHA WALKER-TENJINMON, MICHAEL IAUCH



Touching
Helene's Costume Fine Art
AUGUST 9 - SEPTEMBER 6 @HELENSCOSTUME
Helene's Costume is a division of Costume International

Steve Brown



BOOZE OUT
featuring
Caramel
Apple

Friday, May 18 at 8pm
Fifth Avenue Cinema
510 SW Hall Ave.

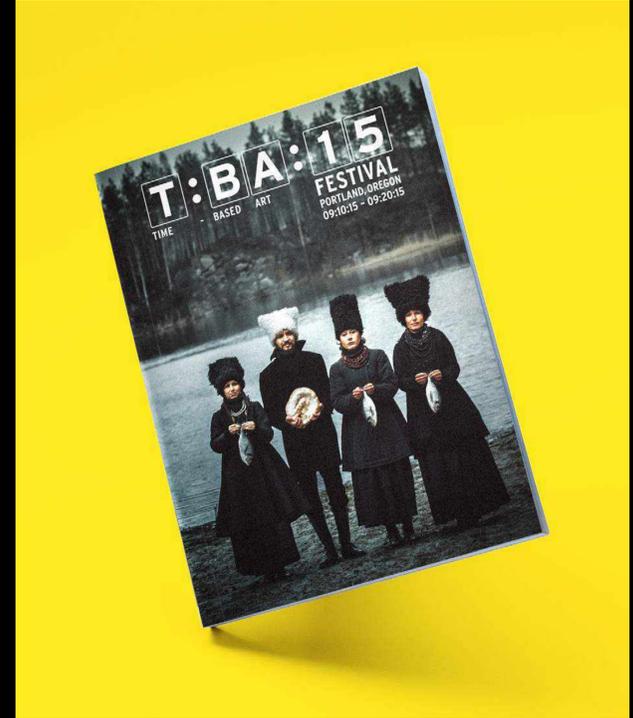
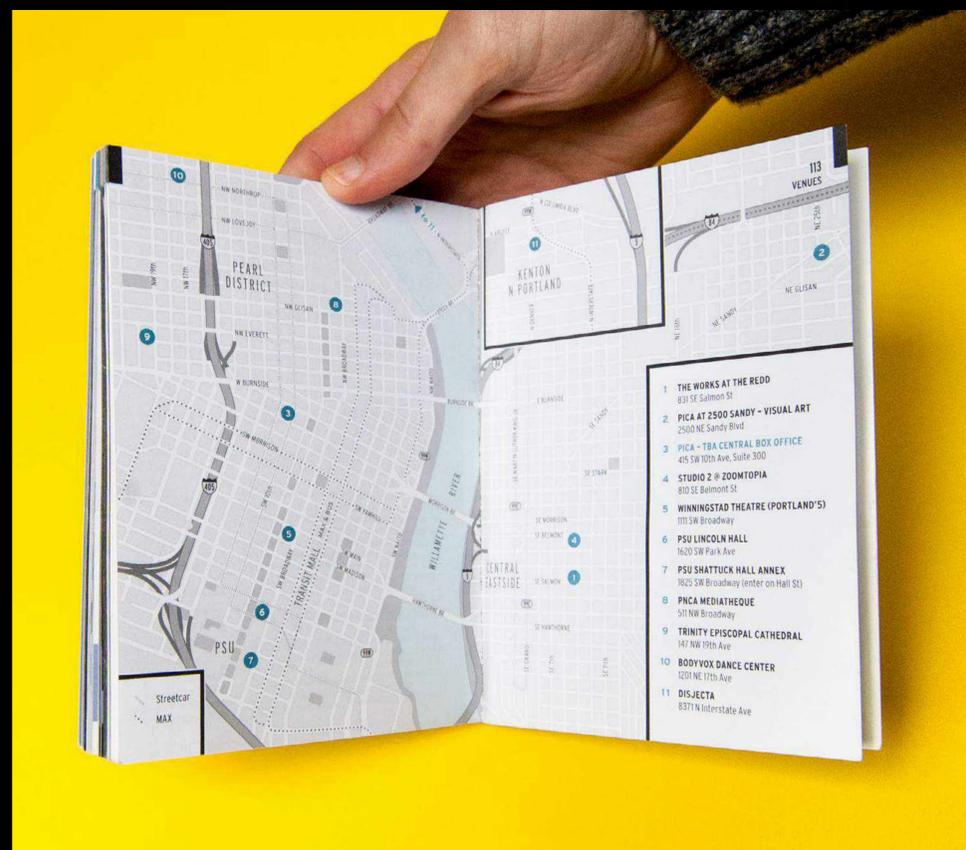
OPEN ENGAGEMENT

TIME-BASED ART FESTIVAL 2015 GUIDEBOOK

2015

Catalog design for performance art festival with international audience. My work included a major revamp of brand type and information pages.

ART DIRECTION • PUBLICATION DESIGN • MAP DESIGN

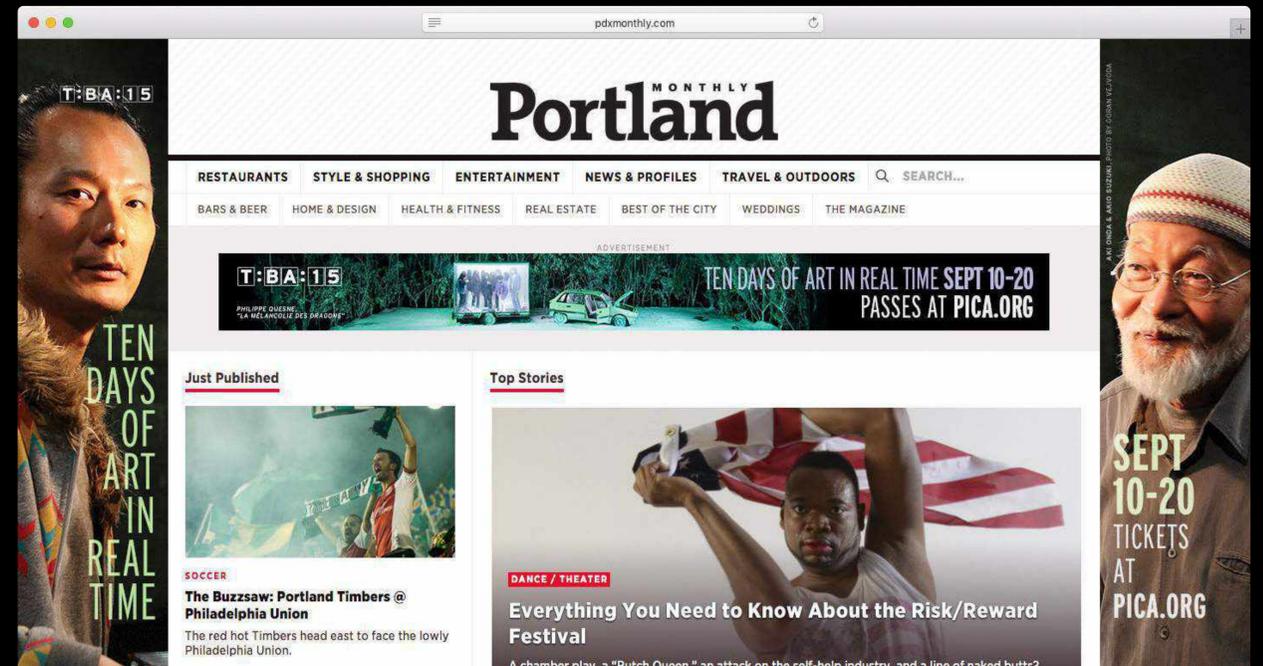


TIME-BASED ART FESTIVAL 2015 MARKETING

2015

Art direction to refresh the established look and feel of the then-11 year old festival within the local and international art communities.

ART DIRECTION



PICA FUNDRAISING & MEMBERSHIP CAMPAIGN

2016

End-of-year fundraising campaign and offset-printed foldout booklet mailer centering on the connection between artists and audiences.

ART DIRECTION • PRINT DESIGN

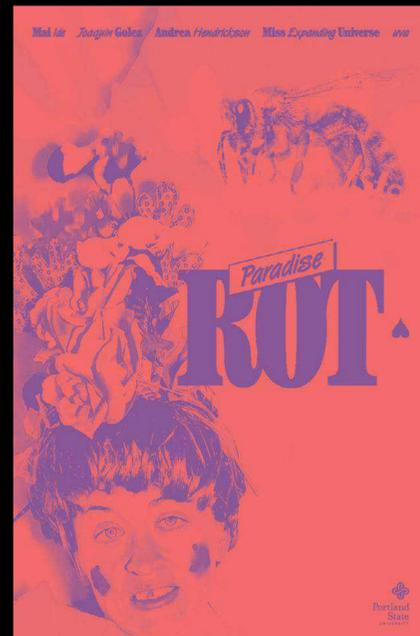
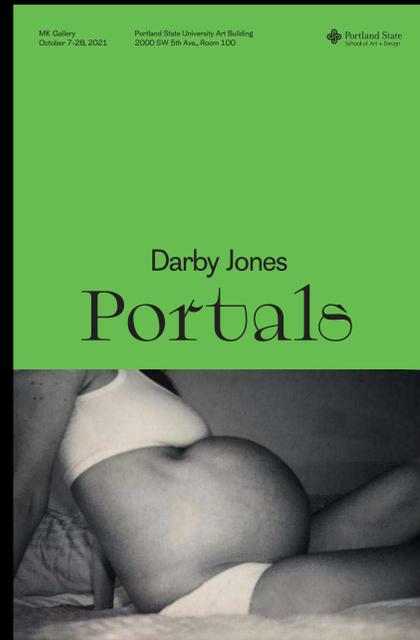
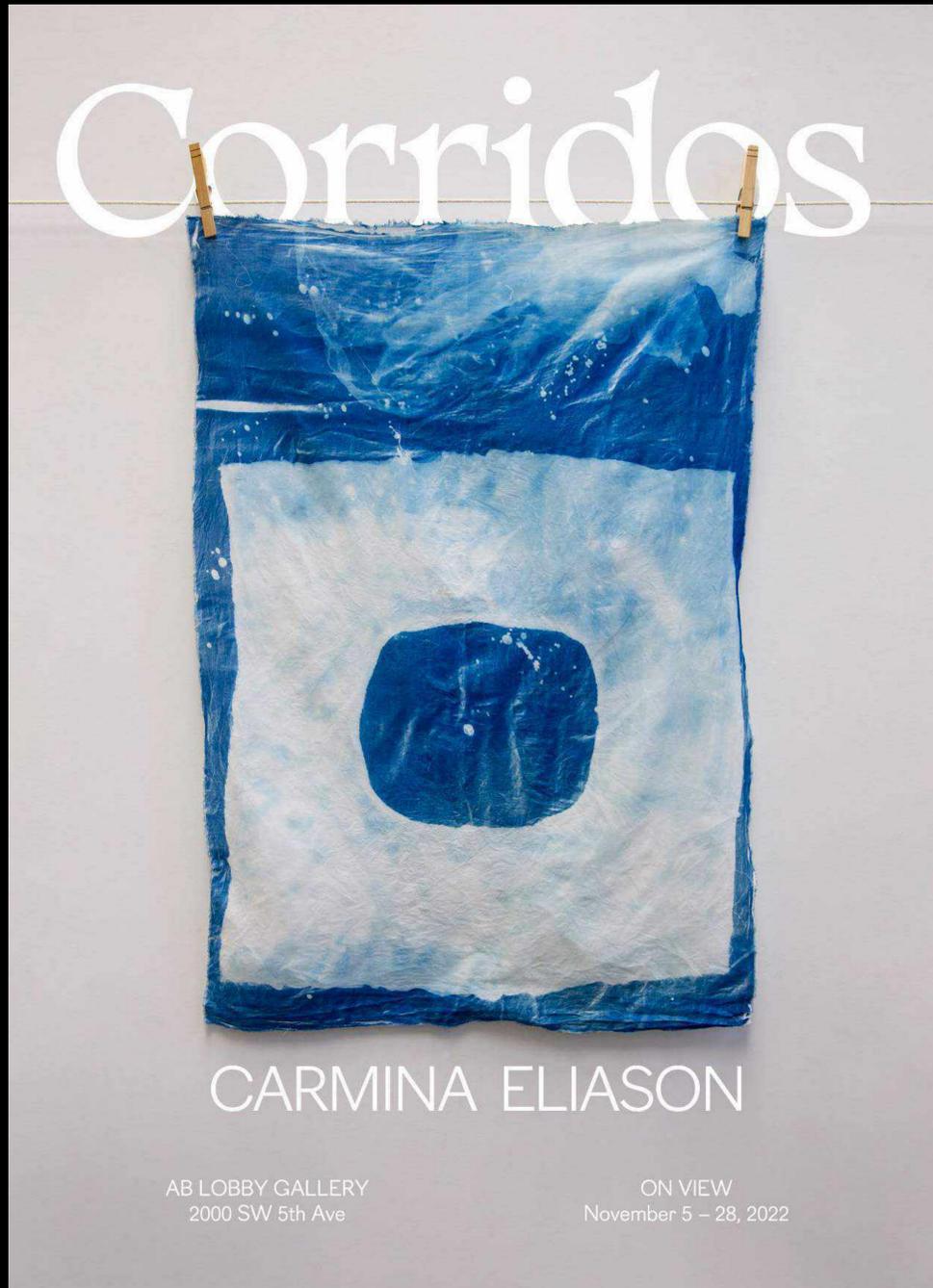


**EXHIBITION
DESIGN**

2018-PRESENT

Ongoing design support of institutional art galleries,
including branding, exhibition marketing collateral
design, didactics, and print materials.

ART DIRECTION • ENVIRONMENTAL & SIGNAGE

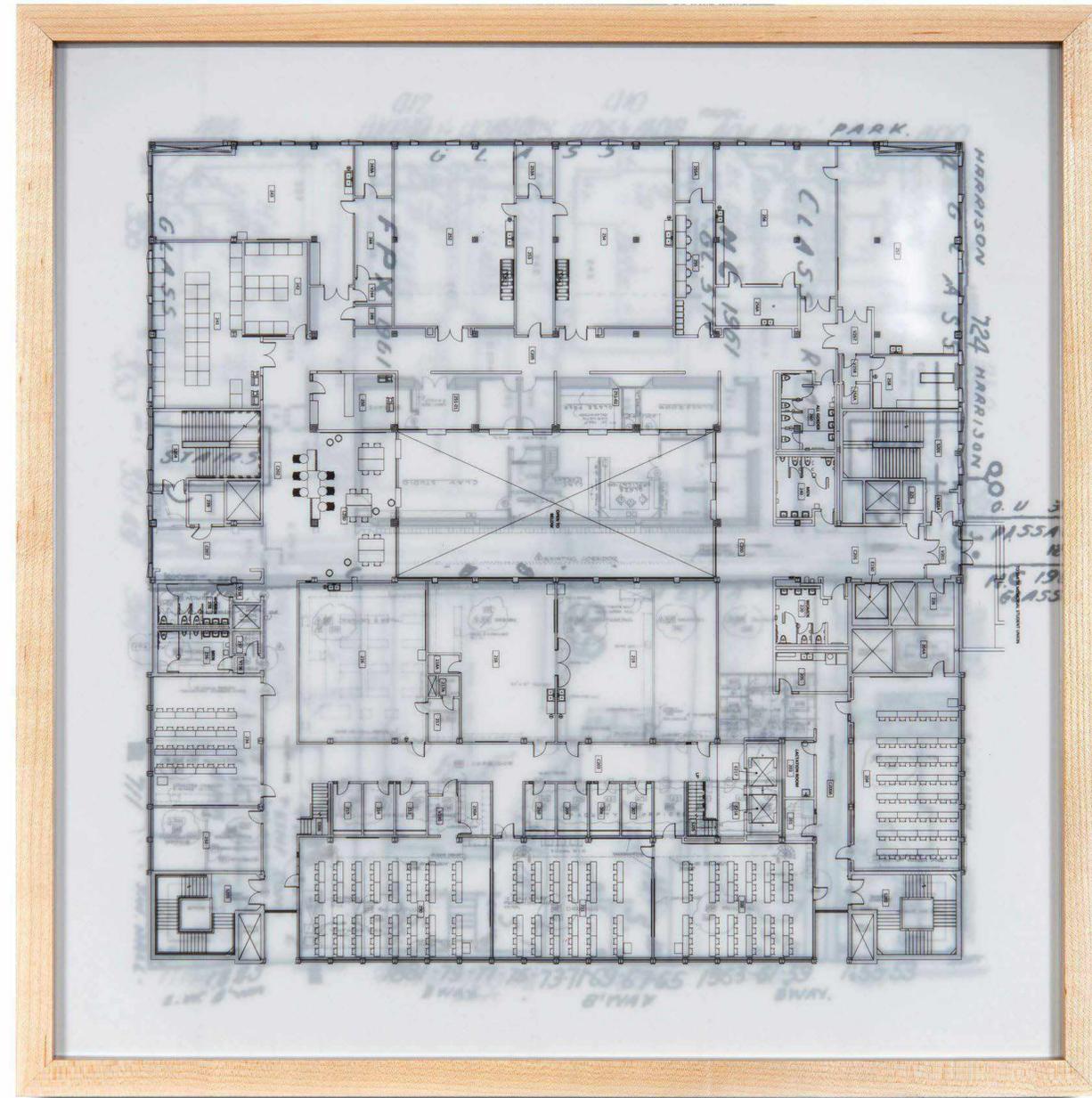


"NOW AND IN TIME TO BE"

Layers map prints on mylar depicting uses of a site on the PSU campus from 1889 to 2020. This work was later adapted for use as a gift to donors of the School's capital project.

PRINT DESIGN • ART

2021

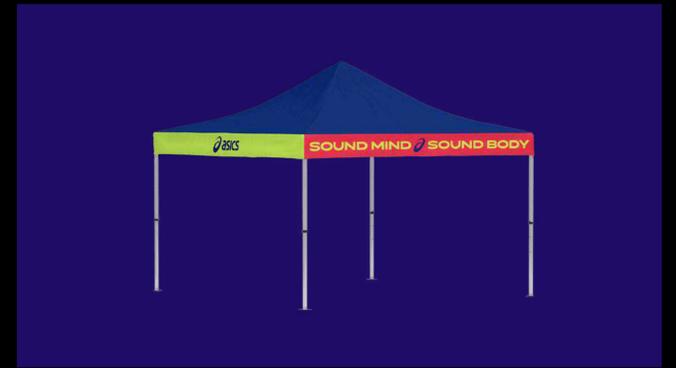
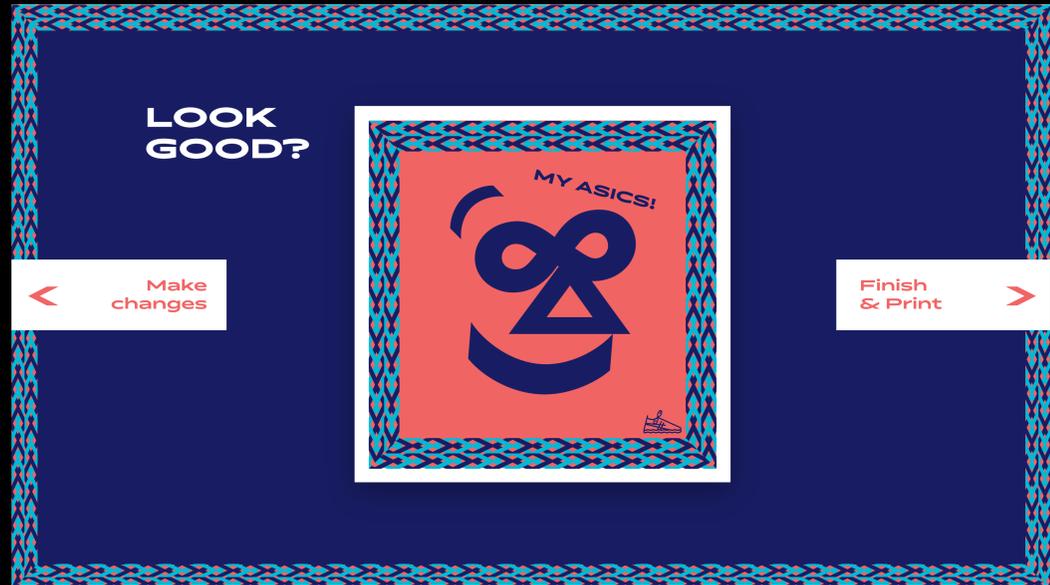


ASICS * JASON STURGILL BONNAROO

2017

App and environmental design for build-your-own bandana design station using ASICS' brand typeface created in collaboration with artist Jason Sturgill.

UI/UX



CREDITS

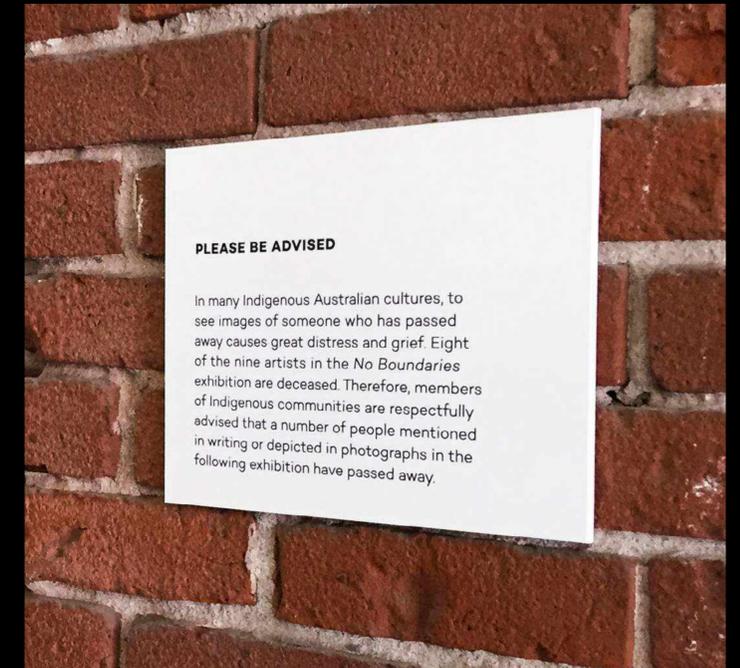
UI/UX, Pitch Deck Design, Environmentals, and Additional Illustrations: Sean Schumacher
Creative Direction & Illustration: Jason Sturgill
Senior Producer: Danni Cannon/Pressure Point Creative

NO BOUNDARIES EXHIBITION

2015

Visual and environmental design for playful painting exhibition, intended to complement the work and contrast the industrial aesthetics of the venue.

ART DIRECTION • ENVIRONMENTAL & SIGNAGE

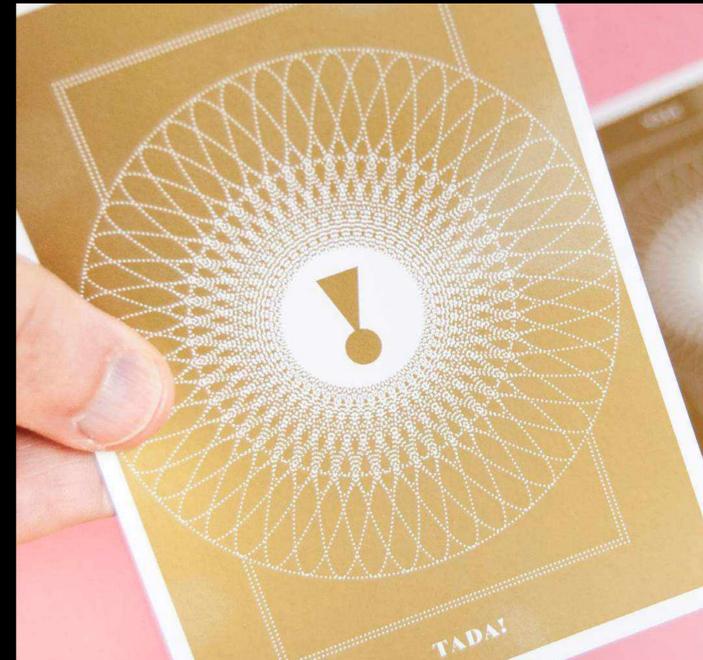


TADA! GALA INVITATION CARD SET & SAVE-THE-DATE

2016

Casino gaming-themed Invitations for a fundraising gala meant to "raise a champagne toast" to the reveal of the organization's new building.

ART DIRECTION • PRINT DESIGN • ILLUSTRATION

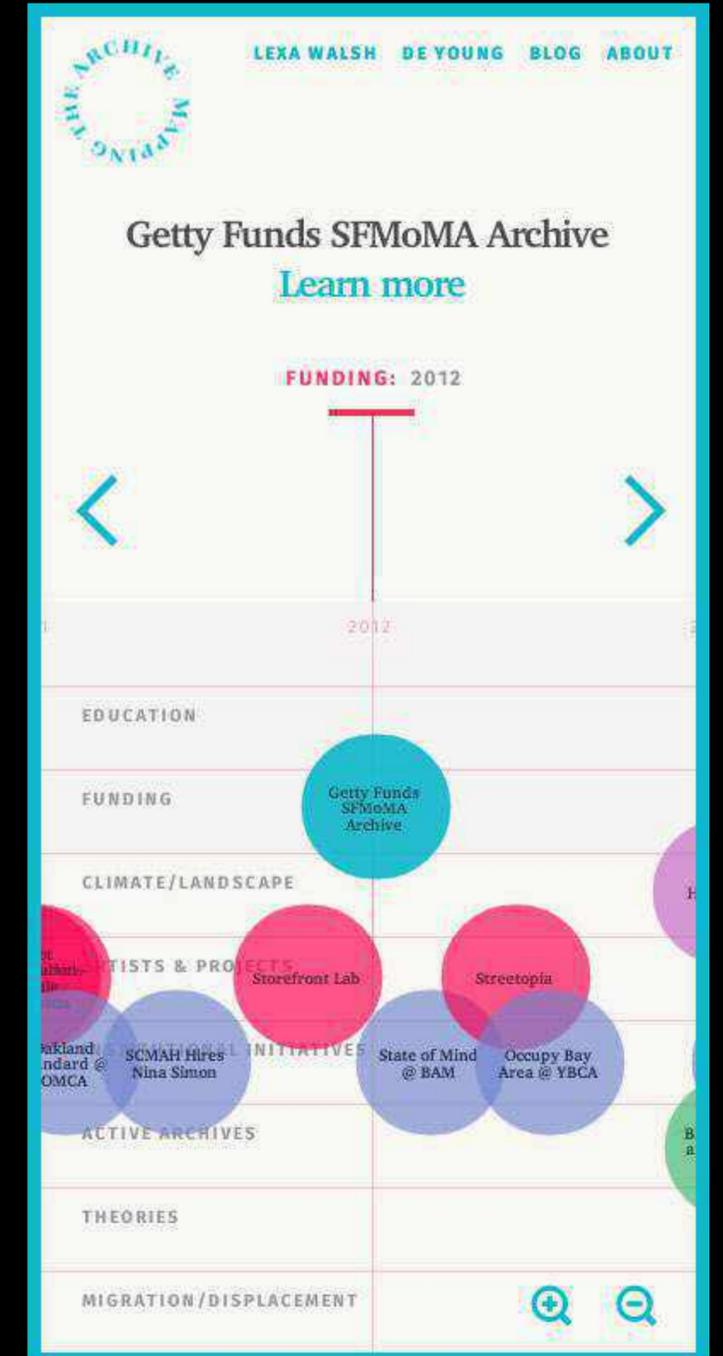
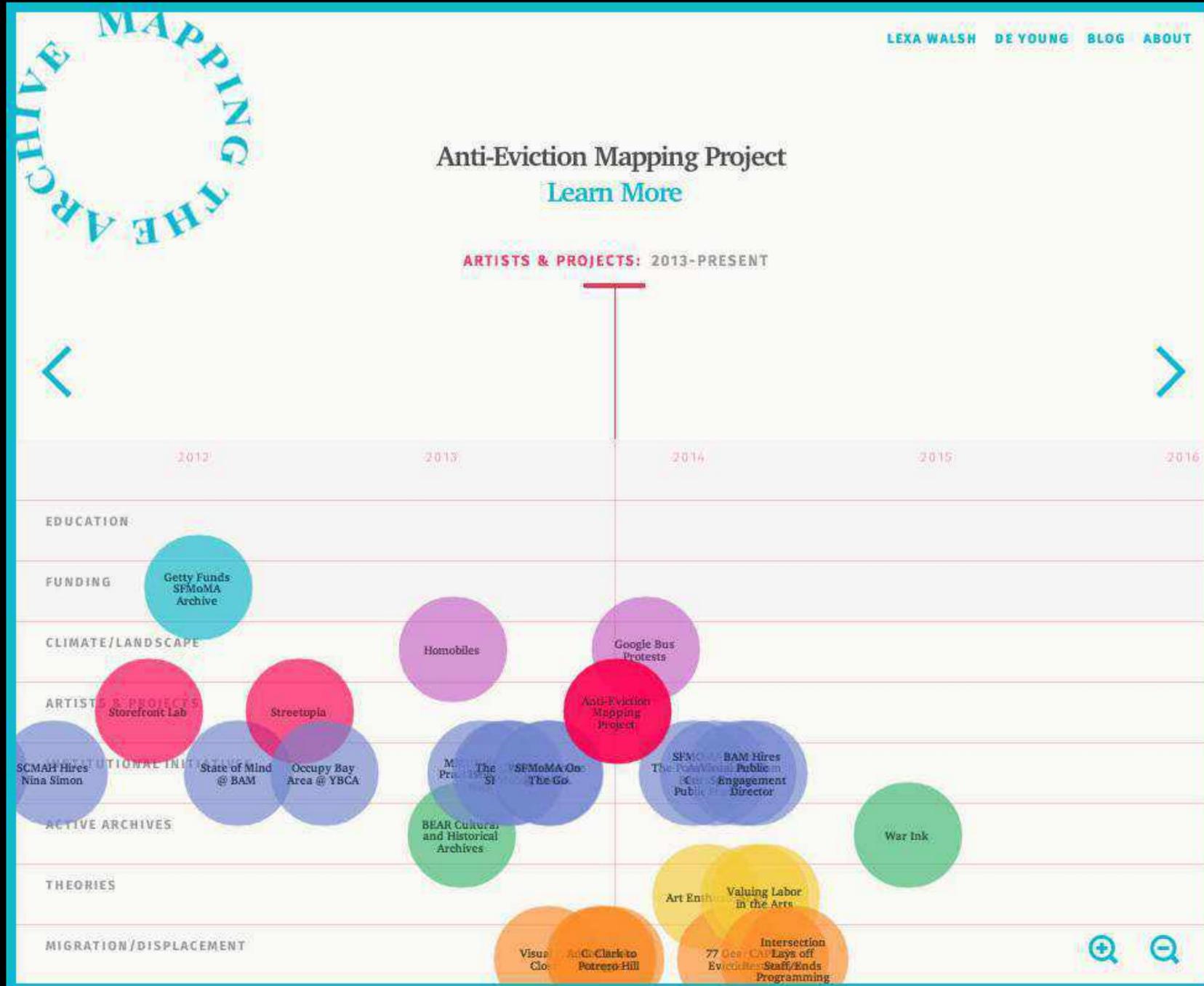


MAPPING THE ARCHIVE WEB TIMELINE

2015

A scollable, updatable visual timeline of major events in the Bay Area arts community. Produced for Lexa Walsh and the de Young Museum in San Francisco.

WEB DESIGN+DEV

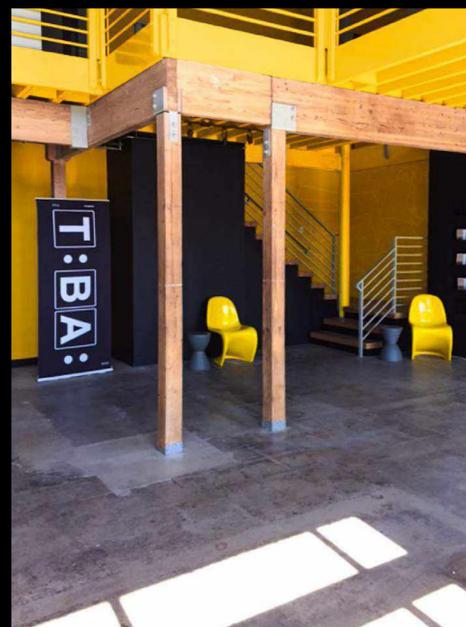
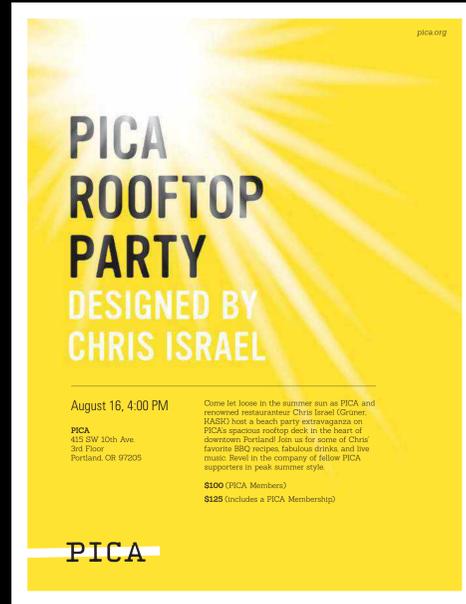


PICA BRAND

In-house work produced for Portland-based arts non-profit, ranging from digital marketing to environmental design to web design.

BRAND • WEB DESIGN+DEV • ENVIRONMENTAL & SIGNAGE

2014-2017



The screenshot shows the PICA website interface. At the top, the navigation menu includes 'CALENDAR', 'PROGRAMS', 'ARTIST INDEX', 'PRECIPICE FUND', and 'SUPPORT'. The main banner features a hand in a red winter glove holding a glass of champagne, with the text 'PICA + PRECIPICE FUND Winter Soirée'. Below the banner, the event title 'WINTER SOIRÉE' is prominently displayed, followed by the subtitle 'Precipice Fund Reception & PICA's Seasonal Celebration'. A 'GET TICKETS' button is on the right, with a note 'FREE FOR MEMBERS/\$25 GENERAL'. The event date is 'TUESDAY, DECEMBER 8 beginning at 6:00 PM'. The location is 'PICA DOWNTOWN 415 SW 10th Ave. Suite 300', accompanied by a map. A section titled 'ARTISTS' lists four performers: Beacon Sound, Akela Jaffi, Pepper Pepper, and Holcombe Waller. At the bottom, there are social media links for 'WINTER SOCIAL' and 'PRECIPICE FUND INFORMATION'.

THANK YOU FOR YOUR TIME.

hi@seanschumacher.com • 702-277-2689