

**Let's build something together.**

**SEAN SCHUMACHER**

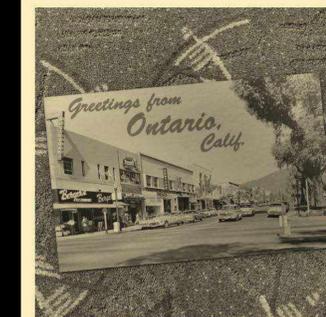
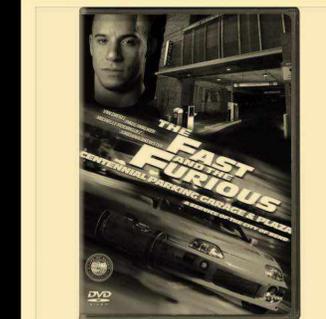
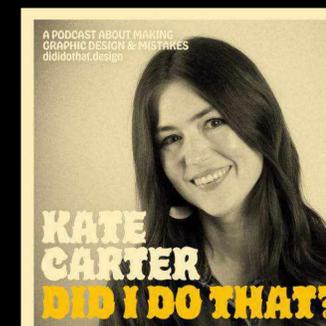
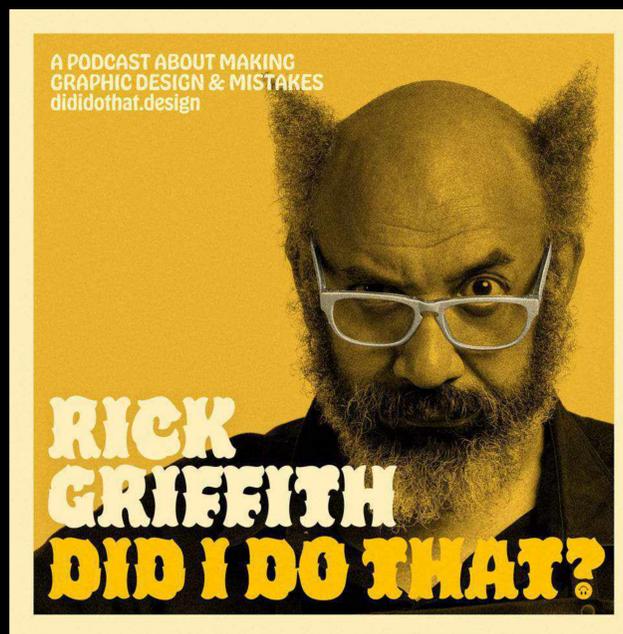
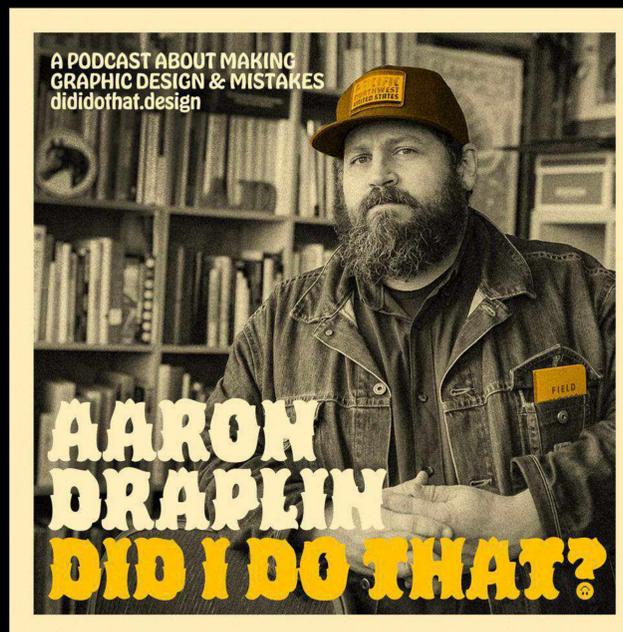
**SEAN@SEANSCHUMACHER.COM**

# 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

LISTEN ON

- Apple Podcasts
- Spotify
- YouTube
- Overcast
- Castbox
- Pocket Casts
- Google Podcasts
- Castro
- Stitcher

SHARE EPISODE

- Twitter
- Instagram
- Facebook

### 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.

LISTEN

- apple
- spotify
- youtube
- overcast
- rss
- more...

SUPPORT

- patreon
- paypal tips

FOLLOW

- newsletter
- instagram
- twitter
- youtube



# 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

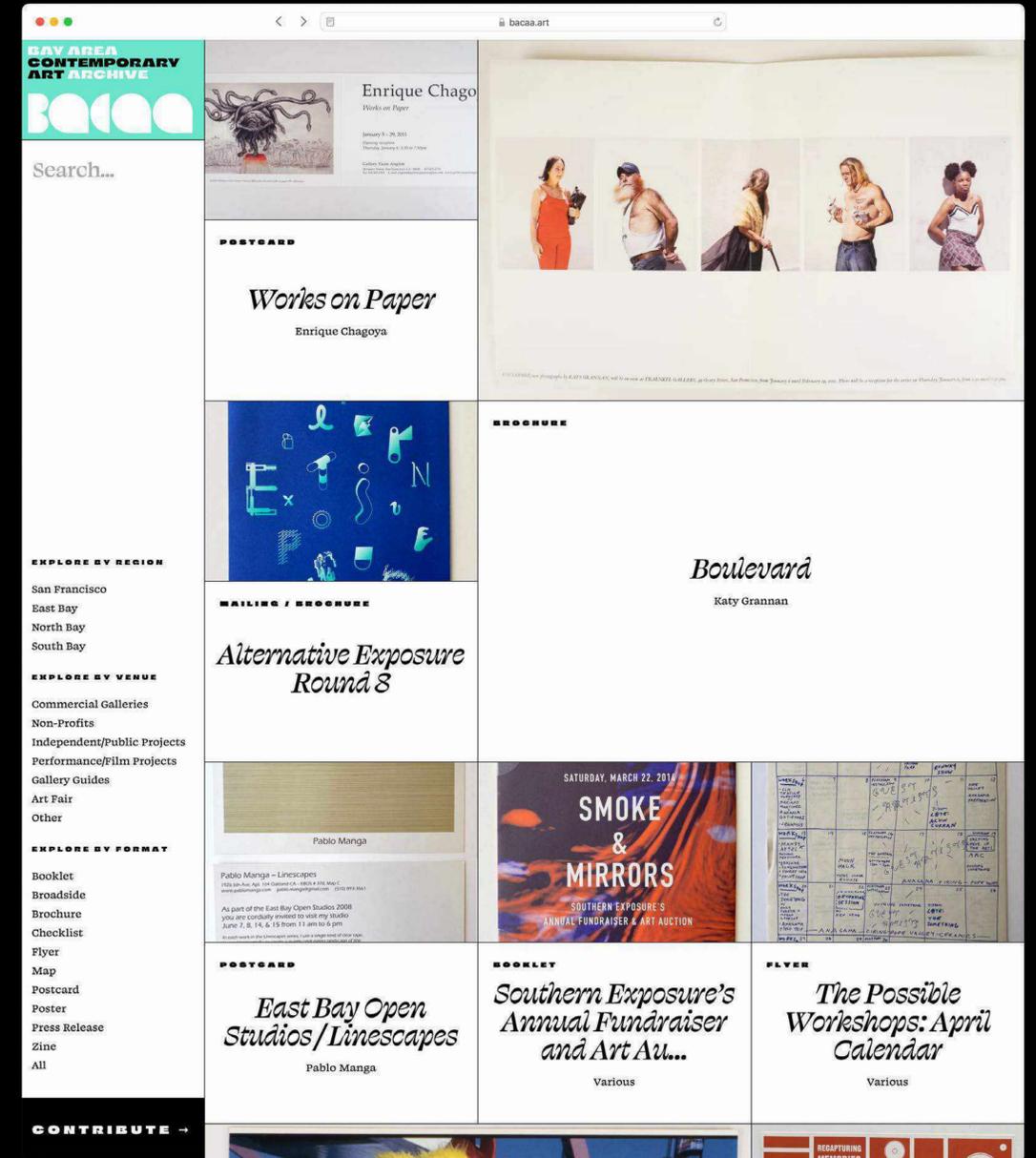


EAST BAY · NON-PROFITS

## The Possible ephemera packet

Anna Halprin, Bhasana, Various

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



CONTRIBUTE →

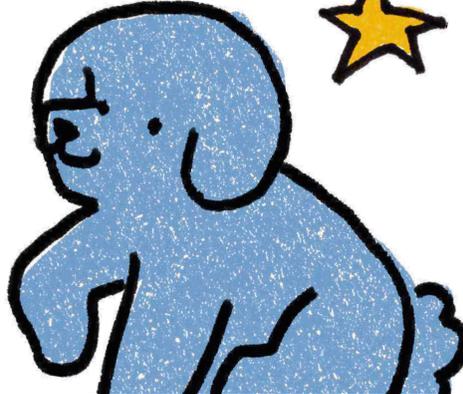
# LET'S GET THE ZOOMIES! SYNCHRONOUS LEARNING DECKS

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

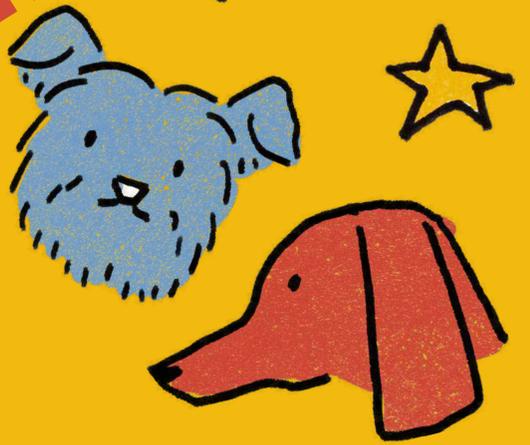
READ ONLINE 



## Let's get the ZOOMIES!

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

BY SEAN SCHUMACHER, [ss3@pdx.edu](mailto:ss3@pdx.edu)  
ASST. PROFESSOR OF GRAPHIC DESIGN  
PORTLAND STATE UNIVERSITY  
ILLUSTRATED BY HARRISON GERARD



## Let's get the ZOOMIES!

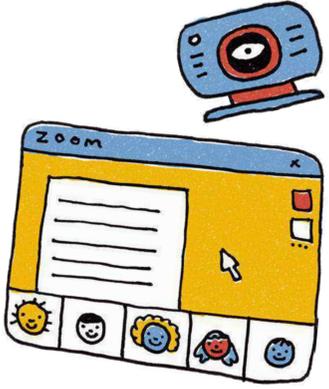
A Student Guide to Classes, Office Hours, and Events in Zoom Meetings!

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.

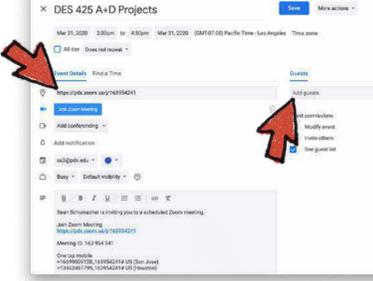
### WHAT THE HECK IS ZOOM ANYWAY?

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!

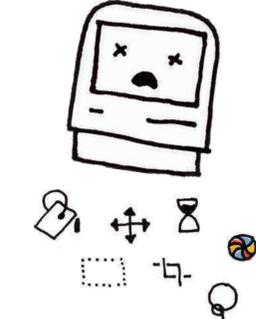
So, you joined your class meeting! Let's get to talking!



### GOOD TO KNOW...

**You're not an IT professional!** That's what [pdx.edu/oit](http://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.



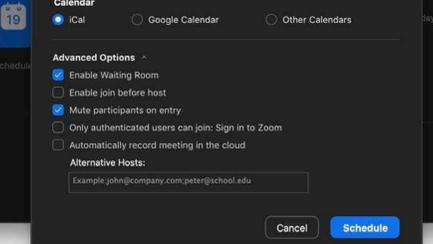
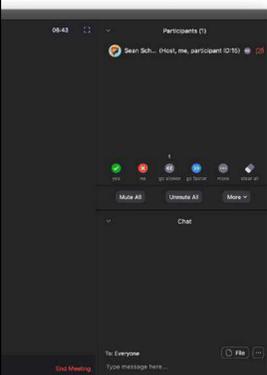
### JOINING A MEETING!

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.



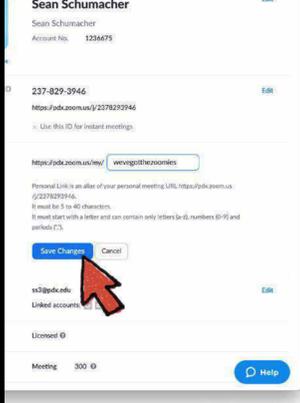
### CHAT & MANAGE PARTICIPANTS

**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.)



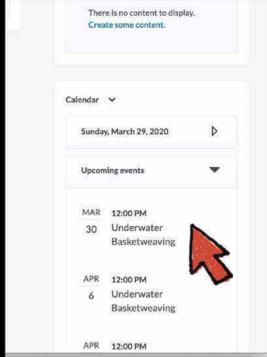
Wanna do fancy stuff? Under **Advanced Options**, there are some advanced options! Some of these are better to mess around with more once you get more comfortable.

**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](https://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  
INSTITUTE FOR  
CONTEMPORARY  
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, Coe Museum Art Gallery at Reed College, and in the basement of 714 NE, Portland, Oregon.

Thanked: Albert Corvino, 2 Health, and Ben Carver. 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

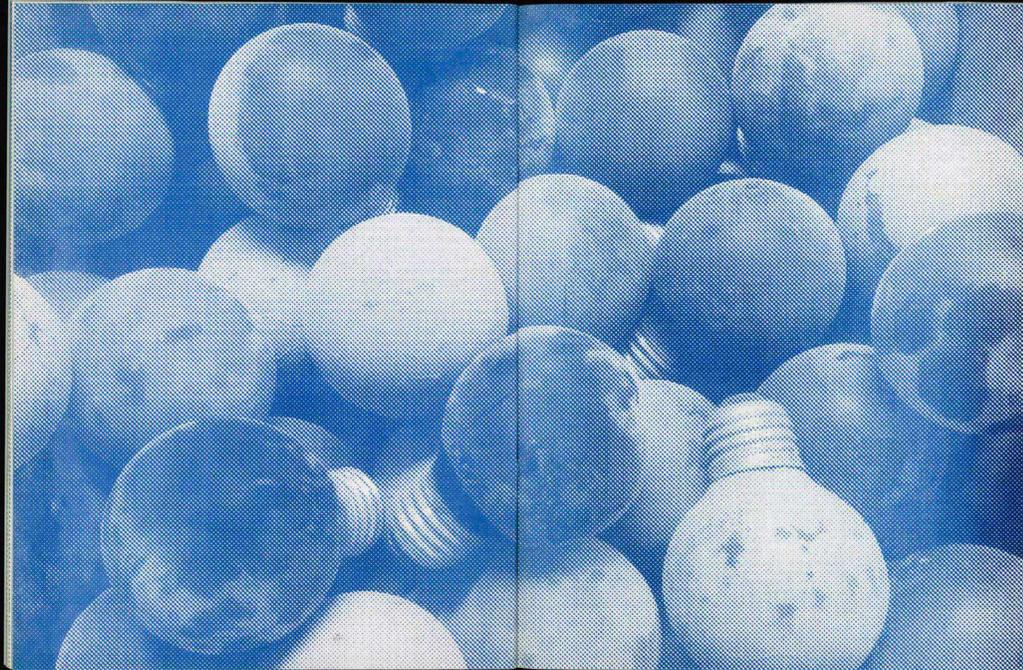
Wynne Greenwood—34

Jennifer West—38

Lisa Radon—42

Contributors—52

Acknowledgements—55



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

12 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 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.

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

16 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.

Life, permission, conditions. When I built 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.

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.

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

18 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 thestrically productive. Gravity would shift. The audience could be weightless, and surprised. Shouldn't we be constantly surprised, a politics of surprise?

20 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

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 an analog and quite sensitive, so the infinite chain of reactions will continue to unfold as a hunching, chirping entity, subtly modulated by the visitors' presence.

KK: Can you talk to me about the systems you create or use to make your work? I am thinking specifically of this idea of looping, sound, or continual light, or a never ending coil...

MSHR: Light-audio feedback systems are a fundamental structure for our recent musical performances and installations. In these systems, light and sound are mutually generative and mutually modulating.

Here is a technical description of a specific type of light-audio feedback system that we use: There is a very basic synthesizer made up of 4 oscillators that modulate each other in a series. This means that each oscillator will affect the different sound of the synthesizer in a different way. The frequency of each oscillator is controlled by an optical sensor—the more light that reaches a sensor, the higher the frequency of the oscillator will be. From subsonic to ultrasonic. The audio signal from this synthesizer is split into 4 paths—one output goes to the speakers and the other goes to a device that triggers groups of lights based on the volume and frequency of the audio signal. So, the light and audio signals trigger one another, frequently fractal fluctuations. The flow can be modulated by varying the proximity and sensitivity of the lights and the optical sensors.



of something to assess it's meaning? MSBR: Our work is all about creating universes—building electronic and aesthetic systems and engaging them as they play out. We're tinkering, trying out different combinations of elements, reflecting on the results, modifying the system, starting again. So in this way, I think the process does relate to poetics. Finding new ways of approaching the world by engaging and shifting sensory material.

MSHR presented a cybernetic system of hand-built analog synthesizers and hieroglyphic sculptures. Light, sound, and shape are pulled through feedback ridges on the system coils. Visitors to the installation

become a part of the feedback cycle, steering a course through ritual space with intentional engagement and ambient presence. Resonant Entity Modulator was on view at the Fashion Tech warehouse from September 11–October 1, 2014. This project is a new commission by PICA.

Courtesy of the artist and PICA

32

MSHR 33

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 gesture, in every movement. And I don't mean that in a negative way. I mean that in a positive way. It's a sincerity that is not a solution. It's a sincerity that is not a solution. It's a sincerity that is not a solution.

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 appropriate space. This process reverses the organic orientation and narrative of the car, the car's return to its appropriate space. This process reverses the organic orientation and narrative of the car, the car's return to its appropriate space.

American cars, photographer unknown.

28

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.

KK: Is the "muscle memory" of the workers an embodiment of a particular history? And how to what end?

26 The goal of *We Build Excitement* is to reanimate the physical and social histories of a dead corporation, to draw a chalk line around the corpse of the Pontiac Motor Division and force it into motion. The muscle memory of former Pontiac assembly workers makes an uneasy tool in this effort. This lingering, unintended choreography, marked through thousands of repetitions on the assembly line, is physical evidence of Pontiac's history. Disembodied, it serves as a sort of social design, framing the absent space of the assembly line while exhibiting a forgotten or expired skill. Pontiac can be reanimated through the lingering physical knowledge of its former employees, the obsolete duties Pontiac had once parented turned into a dance of tribute, the obsolete spaces Pontiac once occupied redefined from memory.

28 No, the sculptures are more allied than they are organic. If you will forgive the pun. As monuments, they are inorganic. They are purposeful fabrications that summarize or base.

KK: Why celebrate Pontiac via monument? Or rather why celebrate anything via monument?

28 I'm making work about the end of Pontiac, about the end of a way of life and the extinguishing of a source identity, while encapsulating a history and assessing our complicity. And considering these motivations, the form of monument seems like the only solution form. The monument is an appropriate medium through which to acknowledge a loss of conclusion. Most often, that is the purpose of the monument. And monuments typically situate their form, which, really, is something that Pontiac could use. Plus, I'm interested in the preexisting relationship that monuments share with the automobile. Monuments, as a collection, make up the museum of the highway. Monuments are

inorganic accidents, products of design, and they sit in opposition of the organic choreography of the assembly workers and accident survivors.

KK: Do you think a sense of place has traveled with the work now that it removed from its research and development phase in Michigan?

26 I'm not confident that the video will whisk you away to Oakland County unless you've been there before. The specific qualities of a Michigan summer exist in light and breeze, but I don't know if you will pickle with the humidity unless you've spent time in Pontiac. There is a stronger experiential translation, though, contained in the sequences shot on brownfields, the vast expanses of concrete slab where automotive assembly factories once stood. The experience of standing on a vast brownfield is really quite singular, the moment in which you understand the vastness of what was dismantled and lost in Michigan. And I feel like that translates, this vast emptiness of the brownfield, Michigan desert, and it's something I want viewers to experience.

28 The clearest sense of place I look for from Michigan, however, exists in the soundtrack. When I was a kid, growing up in New Haven during the crack era, you could always hear gunfire. If you just stood quietly for a moment and listened, you would hear gunshots. It's the same thing in Michigan with engine noise: if you just stand quietly for a moment and listen, you will hear someone, in the distance, hitting a rev limiter.

28 There is constant engine noise in Oakland County during the summer, the environmental consequence of a mass culture that hasn't faded. It's something really specific to Southern Michigan, a constant and universal interest in automotive performance.

KK: Do you think of your work as related to poetics in any way? Or rather to poetics the breaking apart of something to assess it's meaning?

designed to be traveled to, usually driven to, possibly visited in passing. So a monument seemed appropriate, on several levels, to something that I've been trained in. I was once enrolled in a poetry program in a public arts magnet school. I mean, I feel compelled to disclose that I was expelled from the school for being a stoner. But I was a peripherally aware kid and so the lessons still stick. The ability to construct and deconstruct poetry is the same ability one needs to understand or construct an experiential film. Reading and writing poetry has made me a better film editor, teaching me alternative methods of pursuing or avoiding a narrative. Poetry offers an abstraction of narrative as well as a way of finding context or structure within non-narrative abstraction, and that duality mirrors the possibilities of film and video.

28 Absolutely. I do. Film editing, as I have, is a system of visual poetics. And I try to use it as such. Coincidentally, or maybe not coincidentally, poetics is the subject matter of *We Build Excitement*.

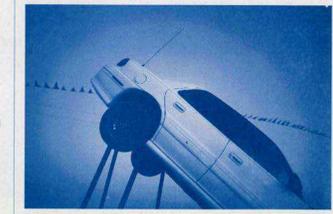
28 On September 28th, 20th, 20th, 20th, 2014, Sugarmann screened his three channel video work *We Build Excitement* on the side of the Fashion Tech Warehouse in industrial Southeast Portland. This ambitious ongoing project by the Central Valley-based artist is a series of performances and videos examining the evolution of the American auto industry as a

parallel to shifting American identity. Starting two years ago, Sugarmann opened fast plans to curate original unannounced Pontiac dealerships in former Pontiac dealership locations across the United States. He activates these dealerships on sites of intimate relationships to cars themselves. In the project's video work, he documents his laid-off assembly line workers and car accident victims, recreating the movements of their former jobs and crashes, respectively. Their deadpan choreography forms a moving homage to the mundane and the traumatic moments in both the birth and death of the automobile. *We Build Excitement* is funded in part by a grant from Creative Capital.

28 I'm not confident that the video will whisk you away to Oakland County unless you've been there before. The specific qualities of a Michigan summer exist in light and breeze, but I don't know if you will pickle with the humidity unless you've spent time in Pontiac. There is a stronger experiential translation, though, contained in the sequences shot on brownfields, the vast expanses of concrete slab where automotive assembly factories once stood. The experience of standing on a vast brownfield is really quite singular, the moment in which you understand the vastness of what was dismantled and lost in Michigan. And I feel like that translates, this vast emptiness of the brownfield, Michigan desert, and it's something I want viewers to experience.

28 The clearest sense of place I look for from Michigan, however, exists in the soundtrack. When I was a kid, growing up in New Haven during the crack era, you could always hear gunfire. If you just stood quietly for a moment and listened, you would hear gunshots. It's the same thing in Michigan with engine noise: if you just stand quietly for a moment and listen, you will hear someone, in the distance, hitting a rev limiter.

28



© Jesse Sugarmann 2014. Image courtesy of the artist and Portland Institute for Contemporary Art.

SUGARMANN 29

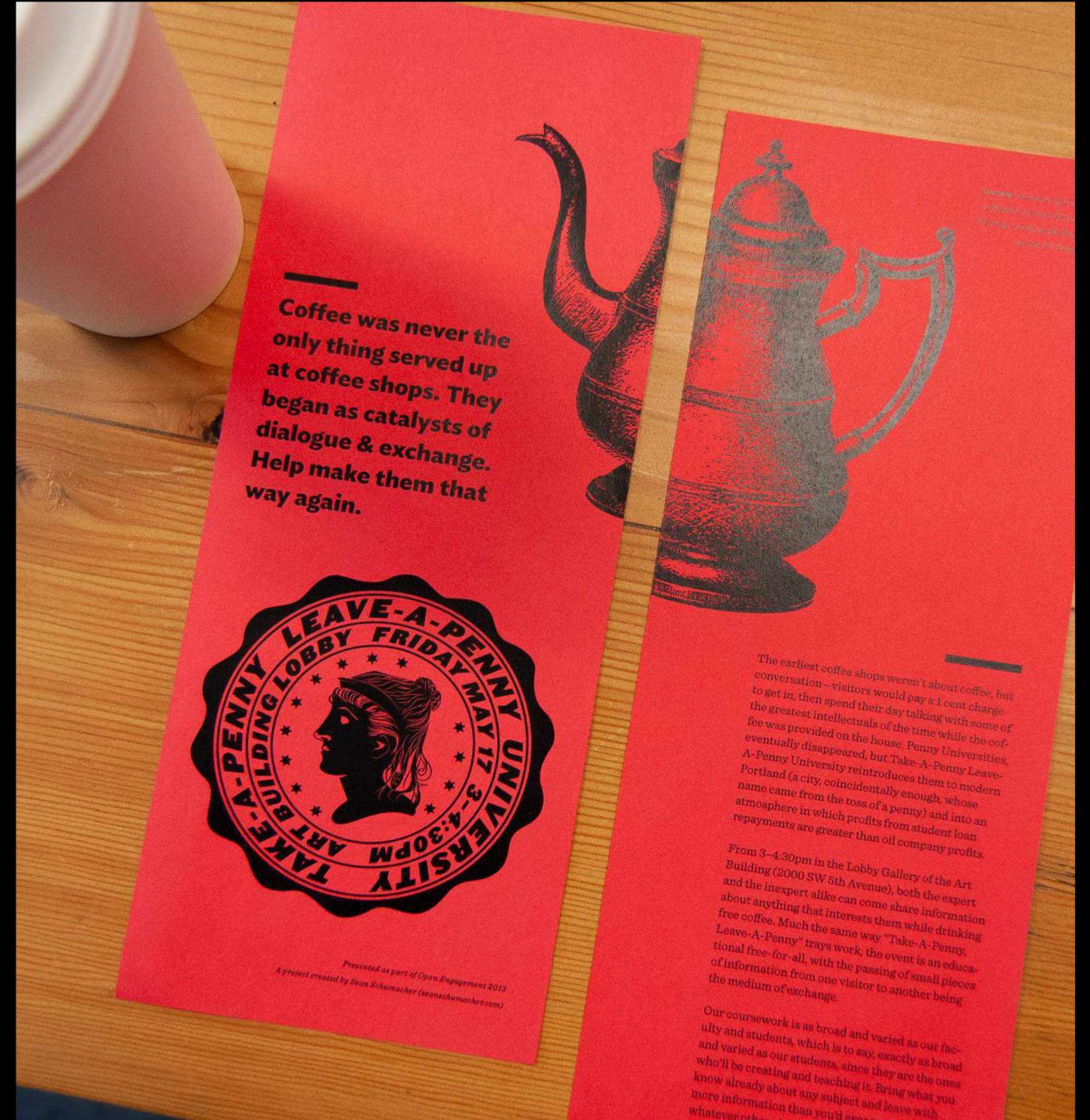


# TAKE-A-PENNY LEAVE-A-PENNY UNIVERSITY

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

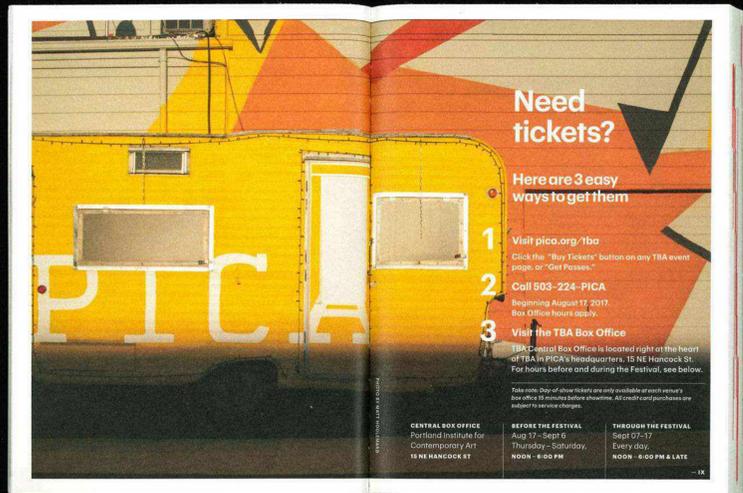


# TIME-BASED ART FESTIVAL 2017 GUIDEBOOK

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](http://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 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, festival concierge service, PICA swag bag, and unlimited access to exhibits, institute programs, and THE WORKS. Reservations required for all performances.

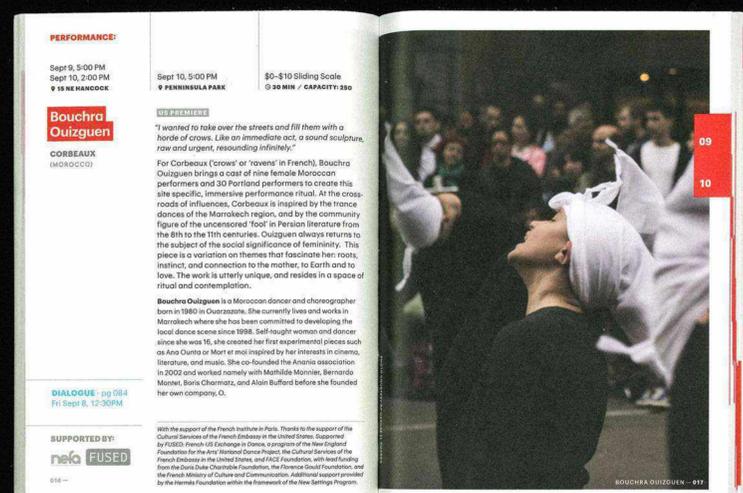
### Patron Pass

\$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 discount 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 Deck, and On Tap events. 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 Ouizguen

(MOROCCO)

**THE 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."

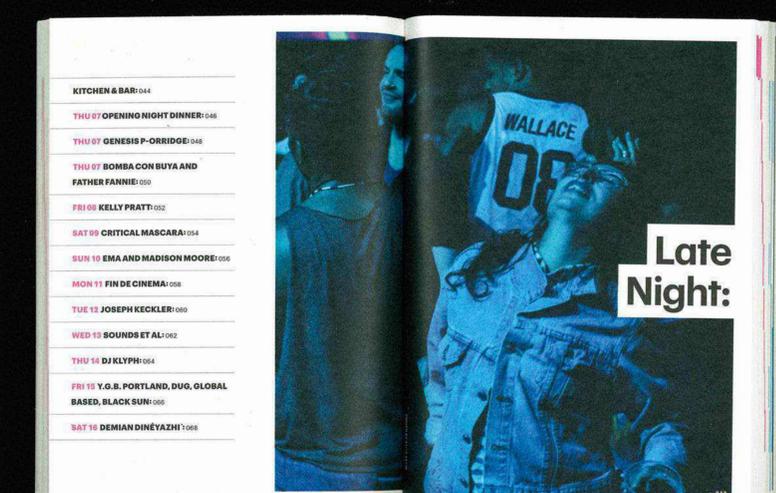
For Bouchra Ouizguen's "Crows" or "Avenue" in French, Bouchra Ouizguen brings a cast of nine female Moroccan performers and 30 Portland performers to create this site-specific, immersive performance ritual. At the crossroads of influences, Ouizguen is inspired by the trance dances of the Marrakech region, and by the community figure of the uncelebrated "fool" in Persian literature from the 8th to the 11th centuries. Ouizguen 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 Ouizguen 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 Annona association in 2002 and worked notably with Marilène Monnier, Bernardo Monner, Boris Choumova, and Alain Billaud before she founded her own company, O.

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-50 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 ICA 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.

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

**SUPPORTED BY:**  
nbc FUSED



## 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

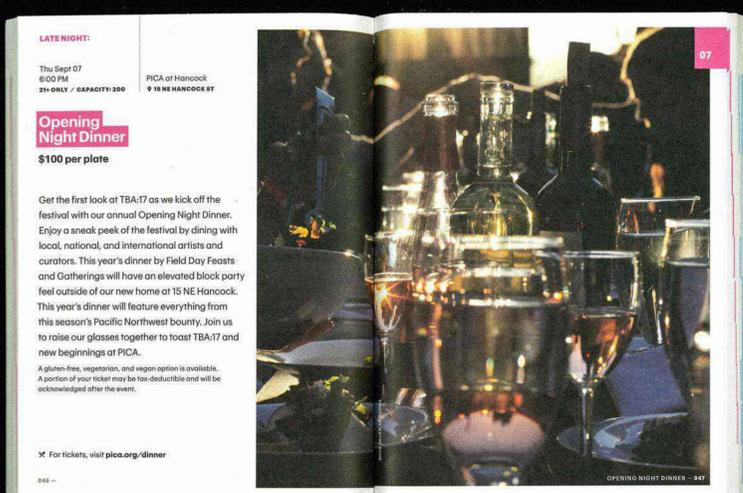
**TUE 12 JOSEPH KECKLER:** 060

**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

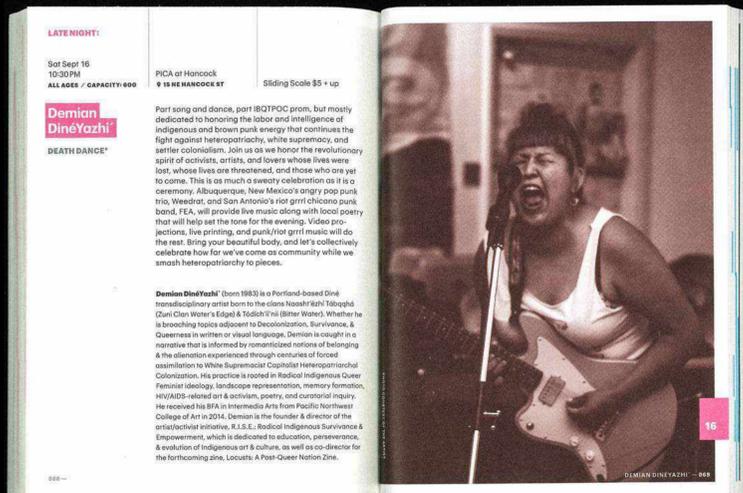
### Opening Night Dinner

\$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](http://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 Dine transdisciplinary artist born to the clans Naash'Kah' Tábogah (Diné Clan Weaver's Edge) & Tósh'áí (Diné 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 Colonization. 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/visual 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 15  
10:00 AM  
120 MIN / CAP: 40

Sliding Scale  
\$0-\$10  
ALL LEVELS

### Asking for Diaspora

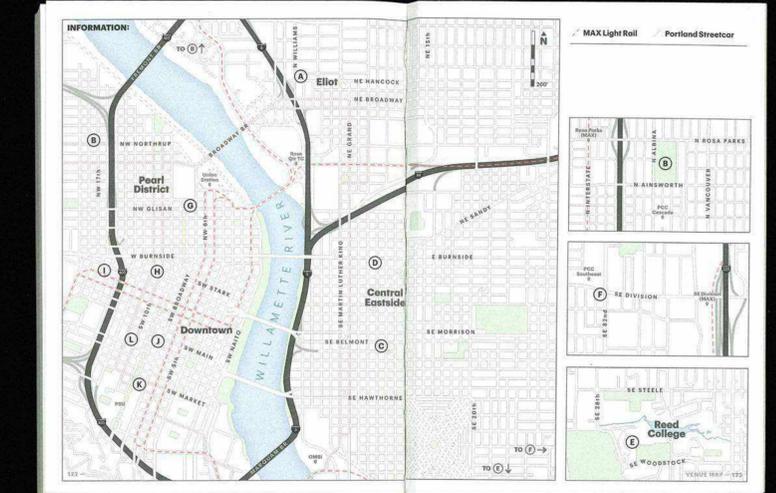
WITH MAYA VIVAS AND LELLA MAILE  
Creative duo Maya Vivas and Lella Maile will facilitate a participatory discussion surrounding the history of art institutions, gatekeeping, Queer Black art, and their motivations behind opening Out Gallery, a CTR/OC focused rooftop art space.

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

Sliding Scale  
\$0-\$10  
ALL LEVELS

### Brown Boy Feelings

WITH ISRAHIM ISRAHIM, OSOON ILIYANIC AGACEM, JOTI MANGAT, PORTLAND STATE UNIVERSITY; JUNA KIL, CAYLOR GABLE SCHWULY, VILEE WYATT, BELLA SALLE NORTH 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

CREDITS

Catalog Art Direction and Initial Layout: Sean Schumacher  
TBA Graphic Designer (Print): Leslie Vigeant  
PICA Director of Marketing: Kirsten Saladow

# 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 »

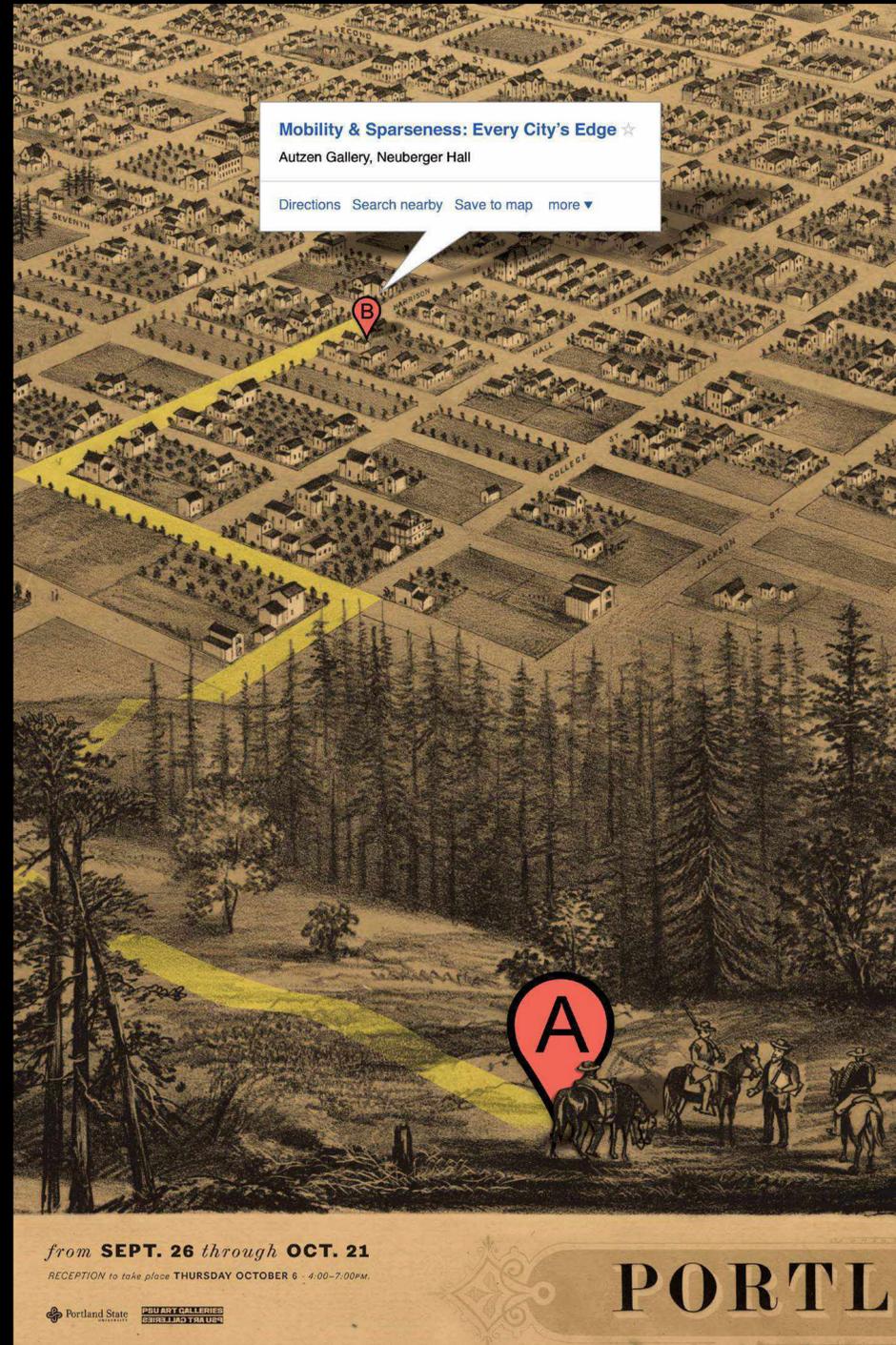
YOU ARE GIVEN THE CHANCE TO UNDERSTAND

**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



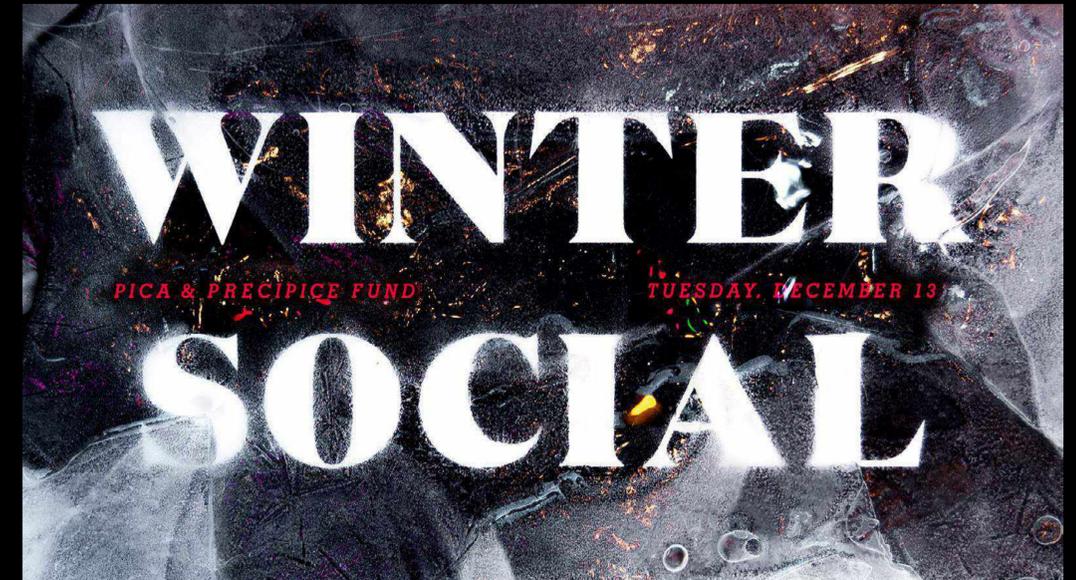
Mobility & Sparseness: Every City's Edge ☆  
Autzen Gallery, Neuberger Hall

Directions Search nearby Save to map more ▼

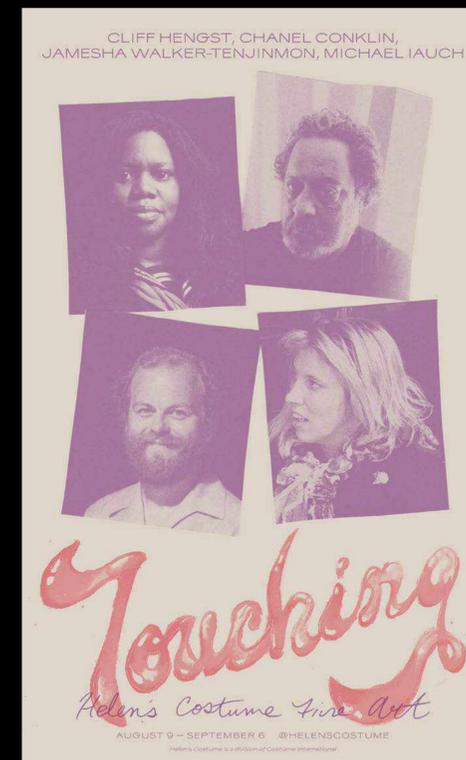
from **SEPT. 26** through **OCT. 21**  
RECEPTION to take place **THURSDAY OCTOBER 6** 4:00-7:00PM.

Portland State  PSU ART GALLERIES  
CHERRY LIND VERA UCH

**PORTL**

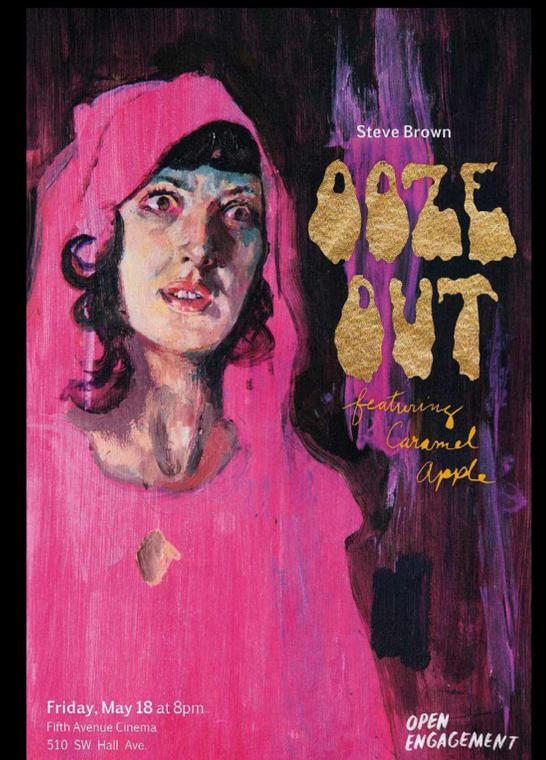


**WINTER**  
PICA & PRECIPICE FUND TUESDAY, DECEMBER 13  
**SOCIAL**



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

**Touching**  
Helens Costume Fine Art  
AUGUST 9 - SEPTEMBER 6 @HELENSCOSTUME  
Helens Costume is a division of Costume International



Steve Brown  
**BOOZE OUT**  
featuring  
Caramel  
Apple

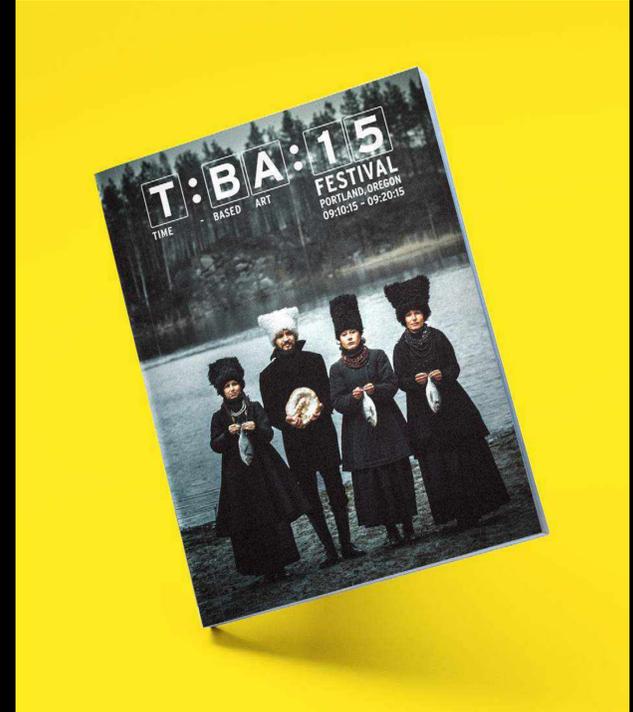
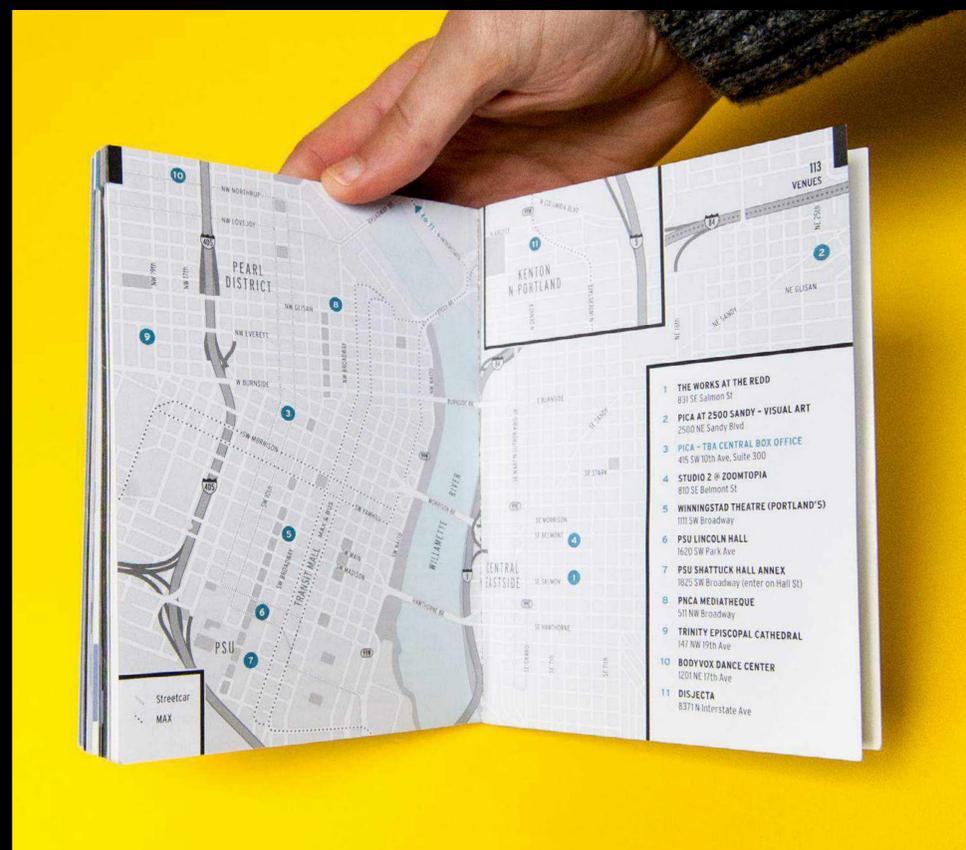
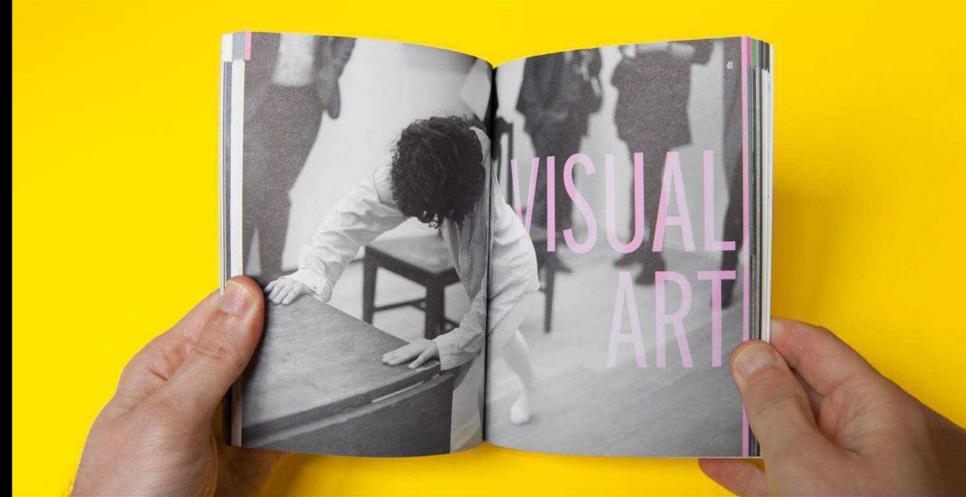
Friday, May 18 at 8pm  
Fifth Avenue Cinema  
510 SW Hall Ave.  
OPEN  
ENGAGEMENT

# 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

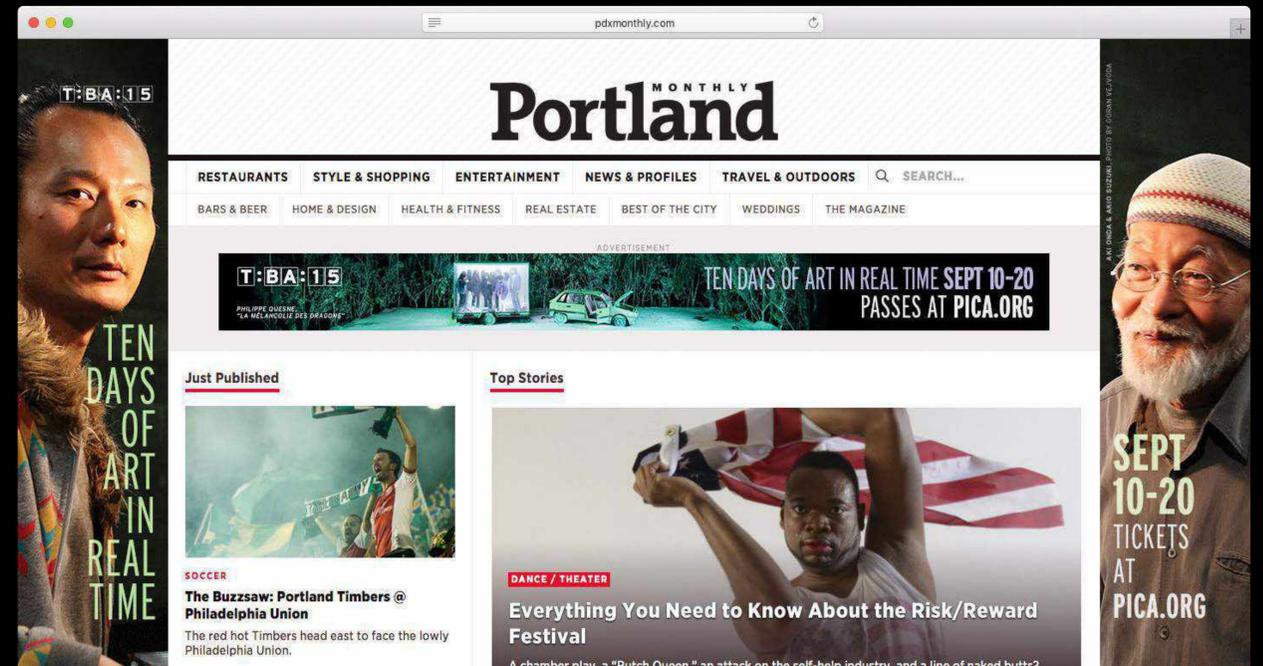


# TIME-BASED ART FESTIVAL 2015 MARKETING

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



[Creative Exchange Lab] was full on and one of the most intensive residency programs I have participated in. I know that I will be collaborating with other CEL participants in the near future—I know that I was greatly touched and inspired by everyone that I met.

MATH BOONE (LOS ANGELES BASED ARTIST)  
CREATIVE EXCHANGE LAB, FALL 2016

**CREATIVE EXCHANGE LAB**  
We welcomed the gifts of artists and artists from all over the globe to our community, and PICA staff has made to each other, many of us are collaborating on projects in the future. Many of our past Lab artists participated in TBA this year and we can't wait to see what these artists contribute to us in their cities.

**FIELD GUIDES THROUGHOUT**  
October. We hosted eight Field Guides over the course of 2016 for artists, audiences, and software to participate in dialogues and exchanges and to reflect and discuss what we've learned. For the first time, we invited a team of three to return to meet Field Guides during TBA and we worked with other academics and artists throughout the year to help and support our Field Guides. We hope to have more Field Guides during 2016 and we're committed to grow the education and community building initiatives every year.

In a turbulent time, art moves us forward. Your gift can help us make a difference now.

**ONLINE** pica.org/support  
**BY PHONE** 503-242-1419 X22  
**BY EMAIL** development@pica.org  
**BY POSTAL MAIL** 415 SW 10th Avenue Suite 300 Portland OR 97205

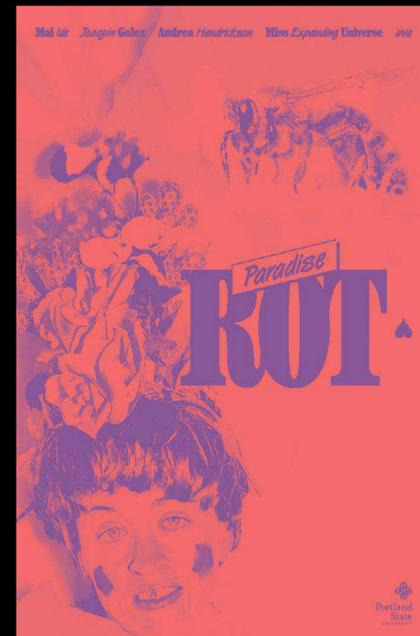
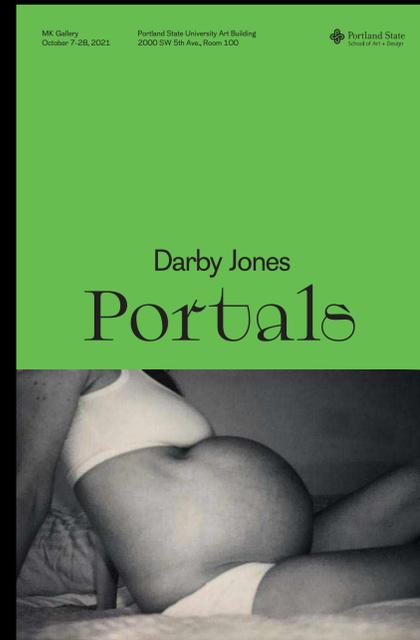
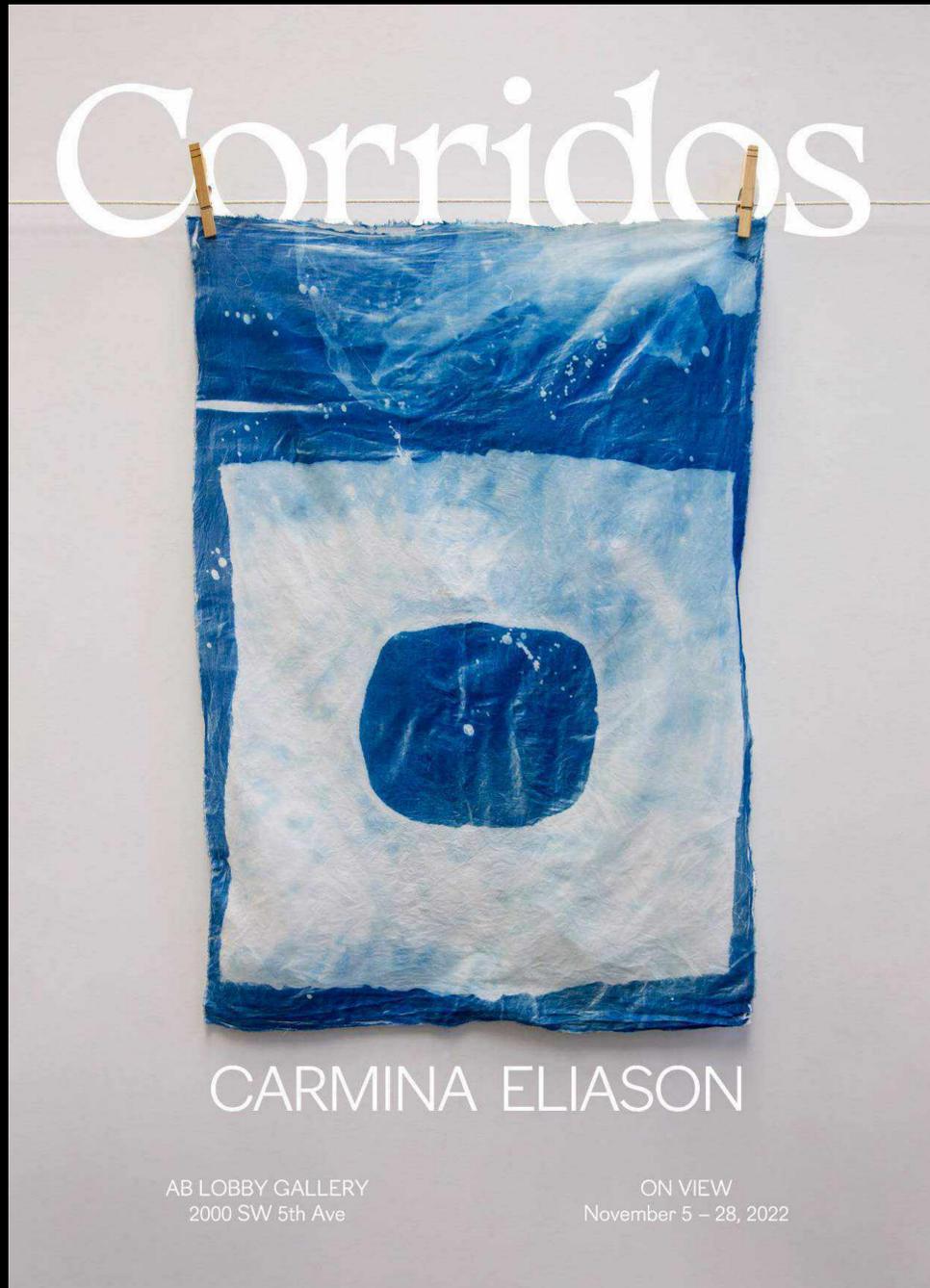
**MORE WAYS TO GIVE**  
Donate your old vehicle  
Give a gift of stock or securities  
Give a PICA Membership to a loved one  
Check with your employer to see if they will match your gift  
Volunteer your time or services during TBA or one of our programs throughout the year

**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

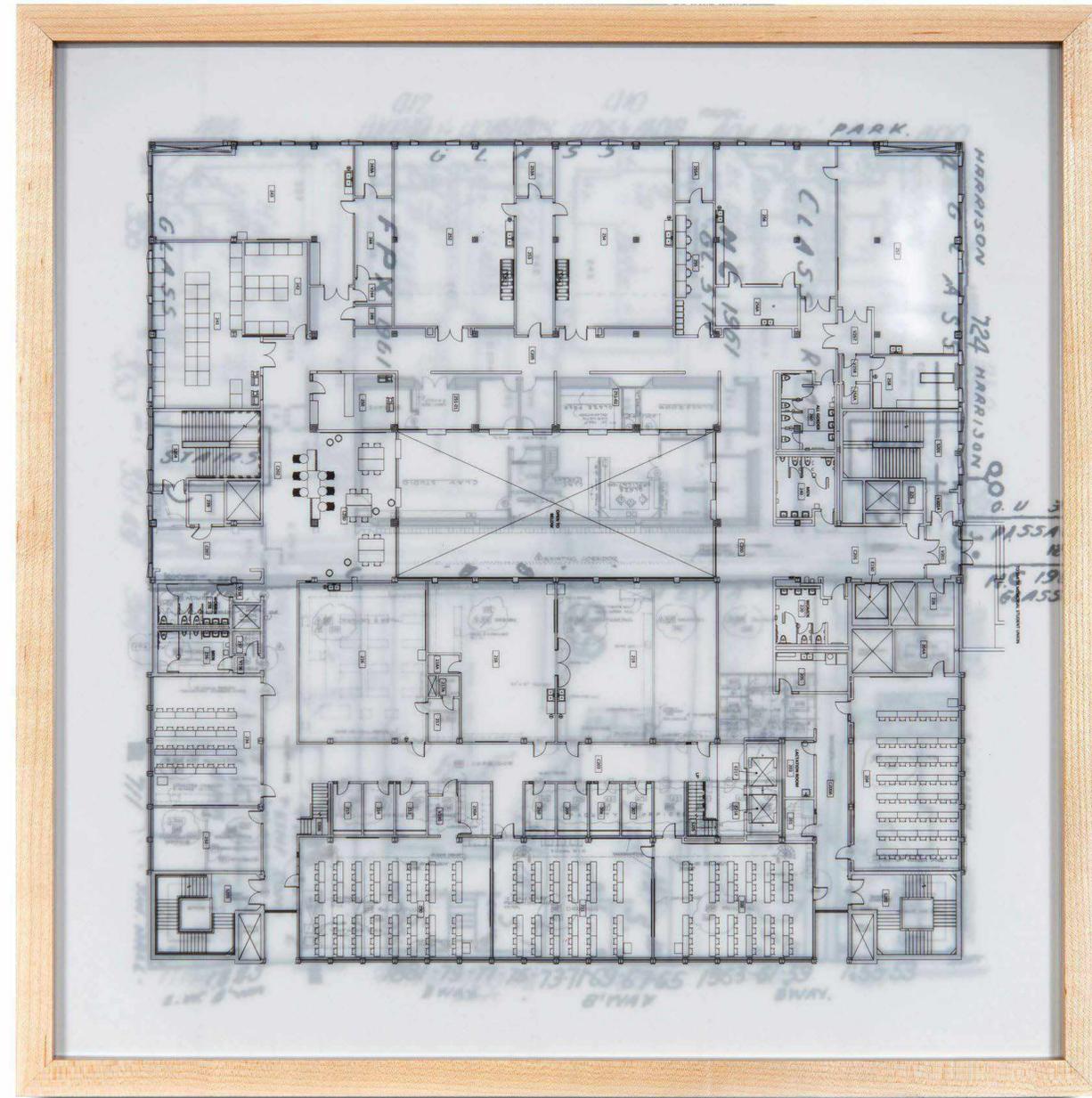


# "NOW AND IN TIME TO BE"

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

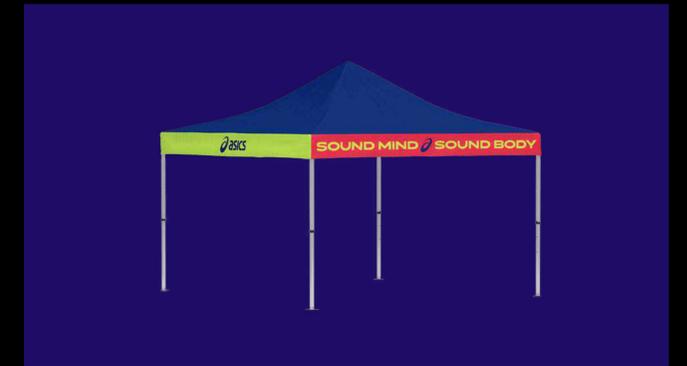


# ASICS \* JASON STURGILL BONNAROO

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

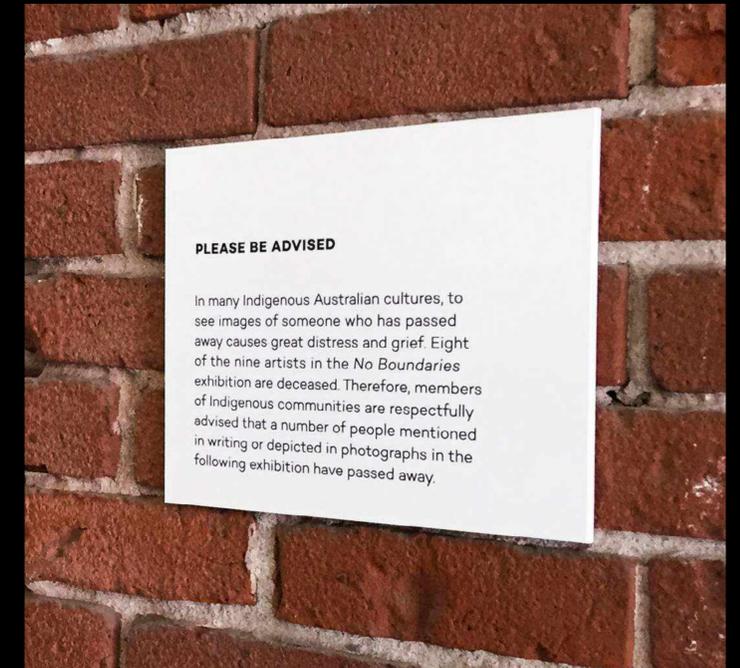
UI/UX, Pitch Deck Design, Environmentals, and Additional Illustrations: Sean Schumacher  
Creative Direction & Illustration: Jason Sturgill  
Senior Producer: Danni Cannon/Pressure Point Creative

# 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

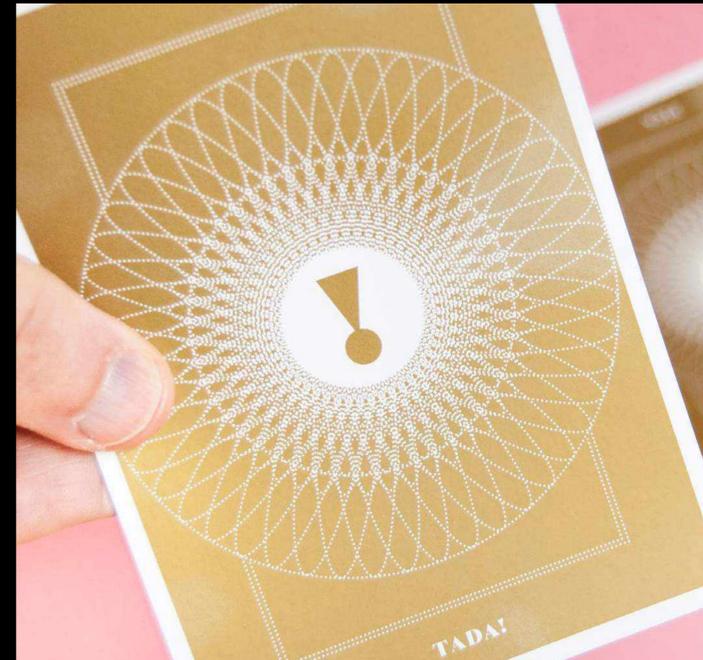


# TADA! GALA INVITATION CARD SET & SAVE-THE-DATE

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

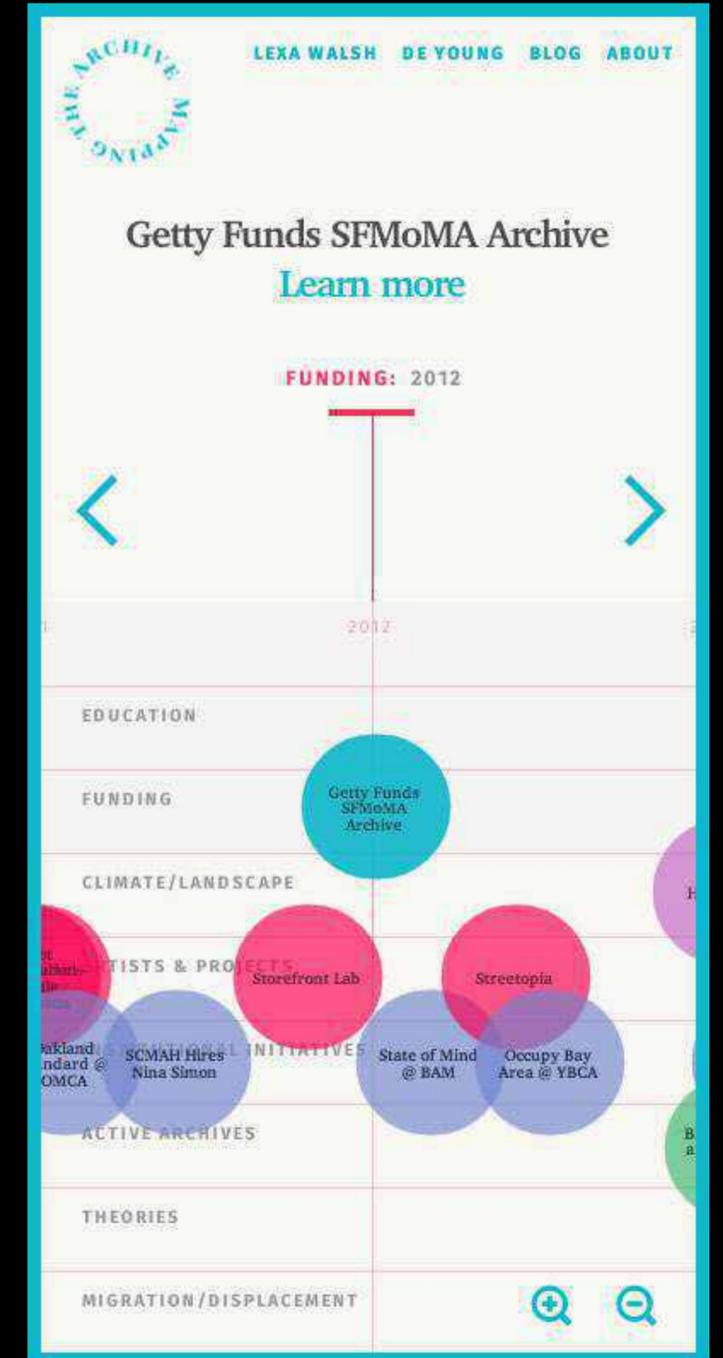
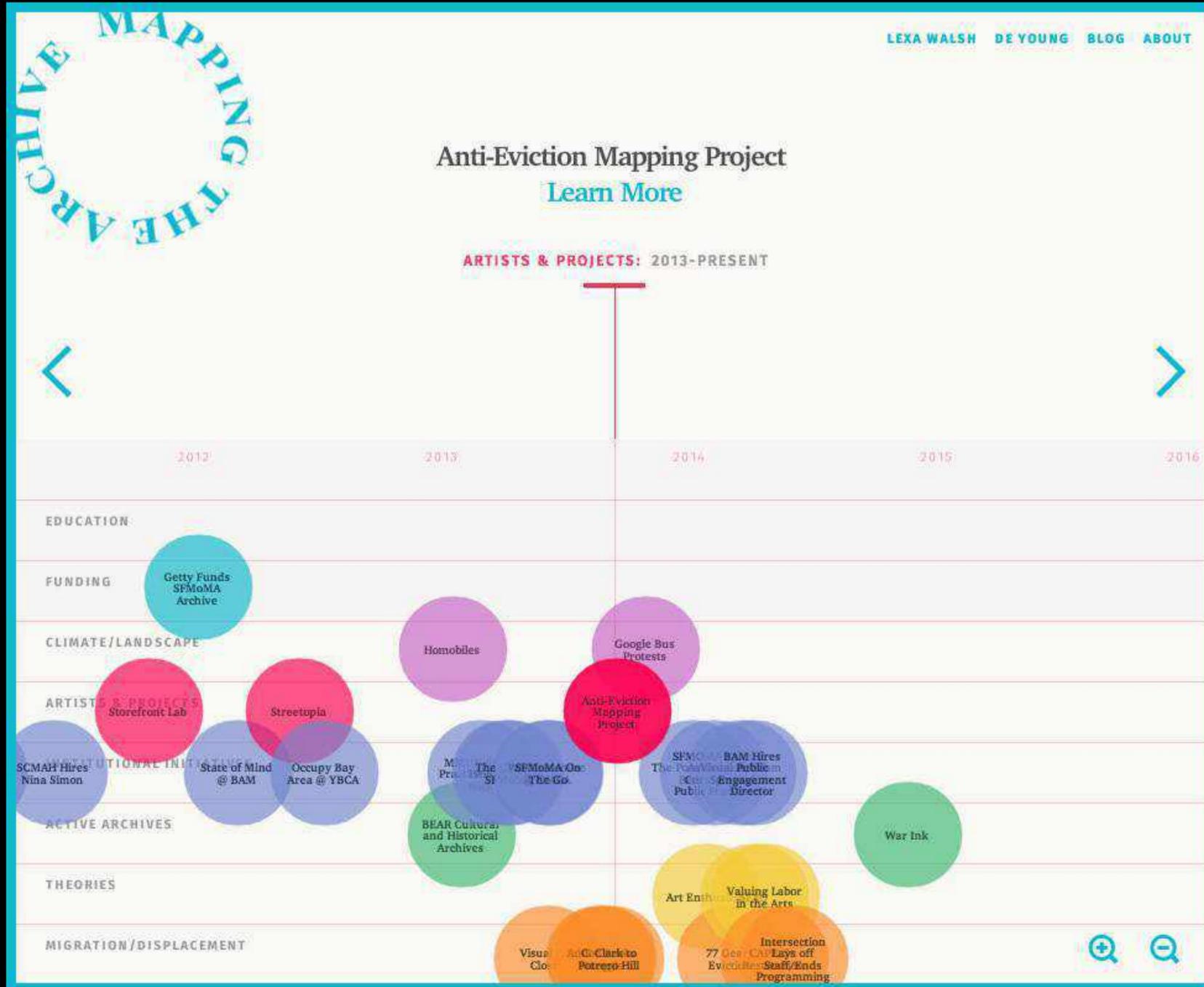


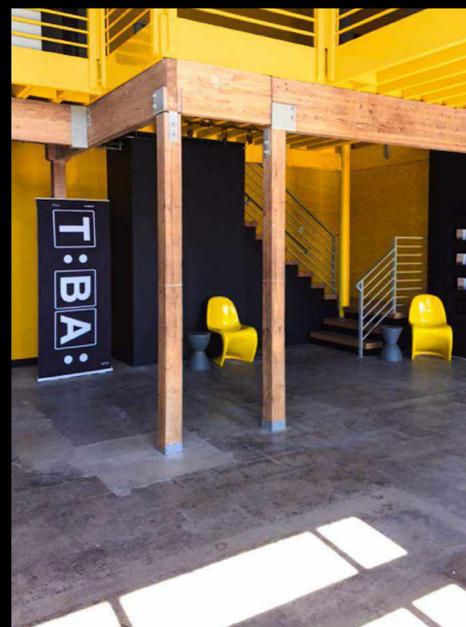
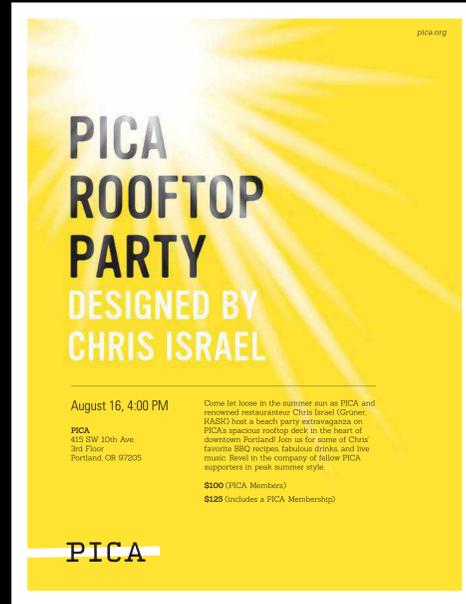
# MAPPING THE ARCHIVE WEB TIMELINE

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.org

PICA CALENDAR PROGRAMS ARTIST INDEX PRECIPICE FUND SUPPORT

PICA + PRECIPICE FUND

# Winter Soirée

WINTER SOIRÉE

Precipice Fund Reception & PICA's Seasonal Celebration

GET TICKETS

FREE FOR MEMBERS/\$25 GENERAL

TUESDAY, DECEMBER 8  
beginning at 6:00 PM

LOCATION

PICA DOWNTOWN  
415 SW 10th Ave. Suite 300

415 SW 10th Ave #300  
View larger map

ARTISTS

- Beacon Sound
- Akela Jaffi
- Pepper Pepper
- Holcombe Waller

MORE FROM PICA

WINTER SOCIAL  
Precipice Fund Announcement

PRECIPICE FUND INFORMATION

SHARE

---

**THANK YOU FOR YOUR TIME.**

hi@seanschumacher.com • 702-277-2689