5-1-2015

Student Work 2007-2009

Avalon Kalin

AVALON KALIN

STUDENT WORK

2007-2009

WITH COMMENTARY FROM

^YOUR NAME HERE

2015

Self-Published 2015 by Avalon Kalin

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digital typeset in ChaletBook
and Mono typefaces

What he sees, what he thinks about it, what he makes of it.

– Jacques Ranciére, **The Ignorant School Master**

INTRODUCTION

This book is meant as a way to share the projects I manifested and facilitated as a student in the years 2007, 2008, and 2009 primarily in Portland, Oregon. They range from simple to complex in organization and context. Mostly involving myself and several others either from my immediate everyday life or from organizations or the public that I had access to. Each project is presented with a short description and as many images as I had, or that seemed necessary to convey the general idea of the project.

This book is meant as a genuine collaboration between the reader and myself, and I don't consider this book complete without the commentary written by the reader(s). How can the reader use this book? How can the reader comment on these projects? Maybe start by answering these questions after reading about a project and looking at pictures: What is this project about? What do I think of this project? What do I make of what I've just read about; What can I do with this knowledge? The sections with lines are there for commentary.

A few words about the context of my studies and how these projects began: In 2006, I was a graphic design student at Portland State University where one of my instructors, the enthusiastic designer Liz Charman, informed me that Harrell Fletcher was teaching a course in the art department. The strange thing was, just the night before I had experienced Harrell's work for the first time via his website with Miranda July, Learning To Love You More, and then his website [harrellfletcher.com]. That night I had compiled a list of all the forces in my life on one page. I made this list because I was very affected by their work. Naturally I was surprised to find out that not only did Harrell live in Portland, but he was teaching at my school, and I could take his class!

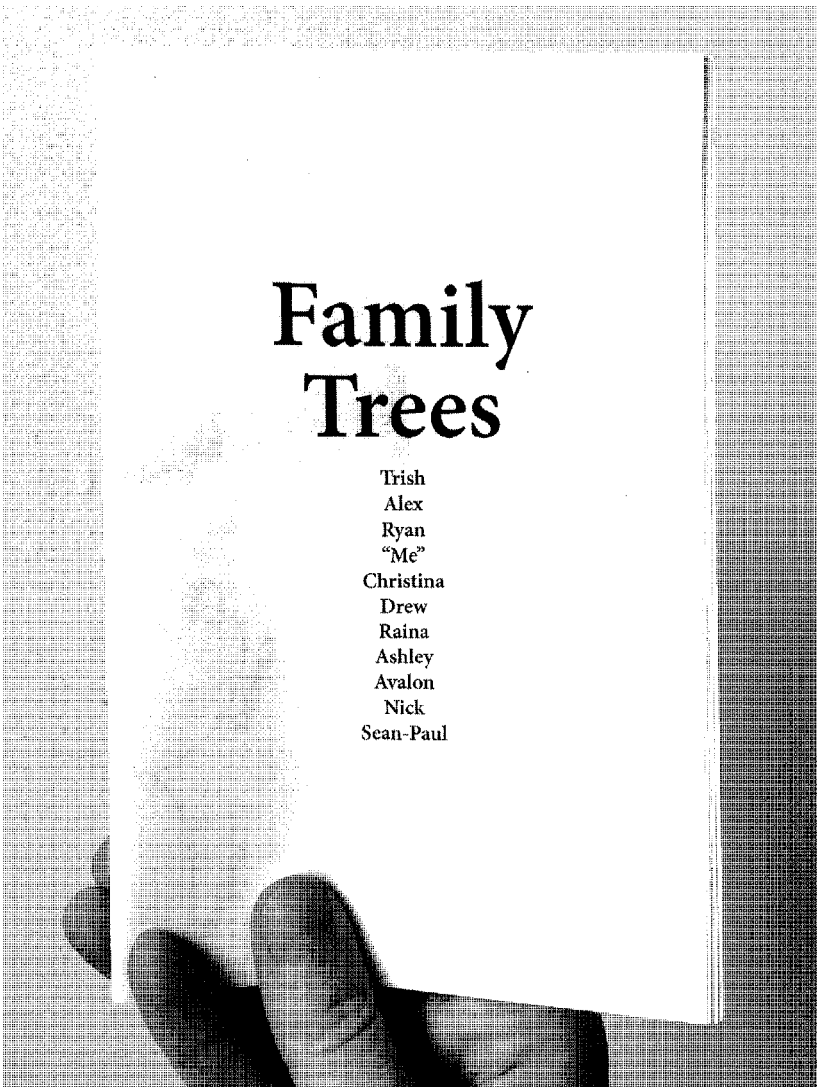
I was amazed, took his class, asked him to lunch, learned about his work and experiences studying art as a student. After taking his "creative sculpture" course, he offered to give me an independent study course. It was the summer after these classes that I began the projects in 2007 that are found in this book.

The following year, in 2008, I became one of the first students in the first self-described "Social Practice" MFA programs on the west coast and perhaps the entire United States. My two years in that program from 2008-2009 were two of the best years of my life. I hope that some of the sense of exploration and critical thinking during that time will be apparent to the reader as well as my desire to create situations – if only to disrupt the idea that everyday life is full of the mundane, while the opposite is in fact the case.

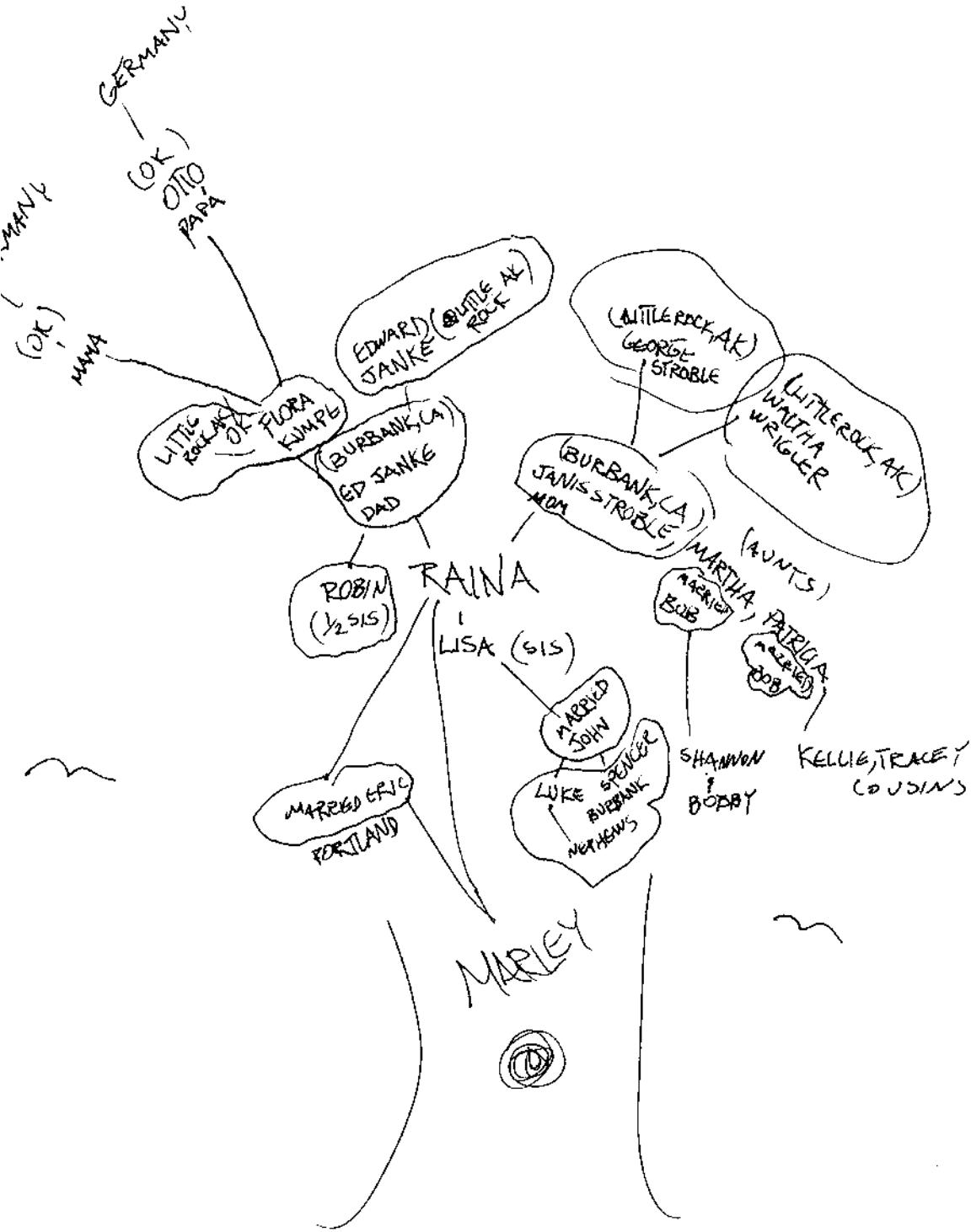
AVALON KALIN
2015 Portland, Oregon. United States of America.

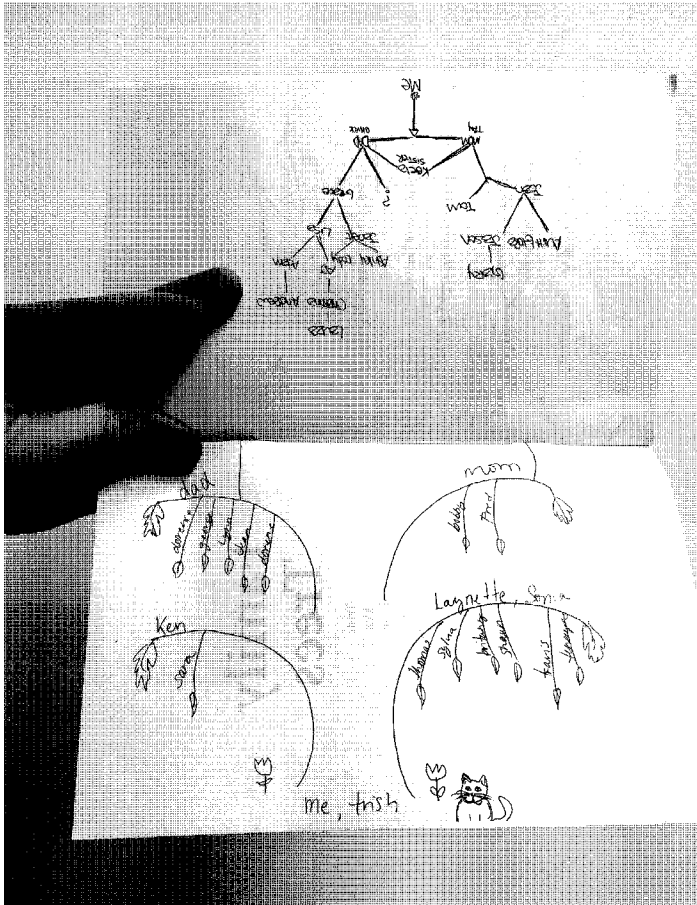
FAMILY TREES

For one of my projects in the “creative sculpture” class I first took with Harrell, I asked my fellow students to draw by memory their family tree. I asked them to remember what they could and design a “tree” in any style they wanted. My desire was to point out the strangeness of our multi-generationality. Often we don’t know anything about those who came even two generations before us in our own families. I then printed these on to paper of course, and let the folding of the booklet force the trees together. So that everyone’s families mixed together.



2007 Family Trees


GERMANY
(OK)
OTTO
PAPA
(OK)
MAMA
LITTLE ROCK, AK
OF
FLORA KUMPE
EDWARD JANKE
(LITTLE ROCK, AK)
(BURBANK, CA)
ED JANKE
DAD
(LITTLE ROCK, AK)
GEORGE STROBLE
(LITTLE ROCK, AK)
MARTHA WRIGLER
(BURBANK, CA)
JANIS STROBLE
MOM
(AUNTS)
MARTHA, PATRICIA
ROBIN
(½ SIS)
RAINA
LISA (SIS)
MARRIED BOB
MARRIED BOB
MARRIED JOHN
MARRIED ERIC
PORTLAND
LUKE SPENCER
BURBANK
NEPHEWS
SHANNON
&
BOBBY
KELLIE, TRACEY
COUSINS
MARLEY


Me
Mom
Tim
Dad
Ken
Lazarette
Ken
Me, Trish

DOMESTIC RESIDENCY

I wanted to give an artist a chance to live in my apartment rent-free for at least a month during the summer of 2007. I asked around and soon found an artist who would be willing to do a residency in my two-bedroom duplex. Unfortunately I soon found out he was not willing to move in, but wanted to use the space for other purposes. Sam Gould placed a short wave radio transmitter for a pirate radio broadcast in the room. He invited people over for dinner in the space, and invited a food cart to pull up next to the building as well.

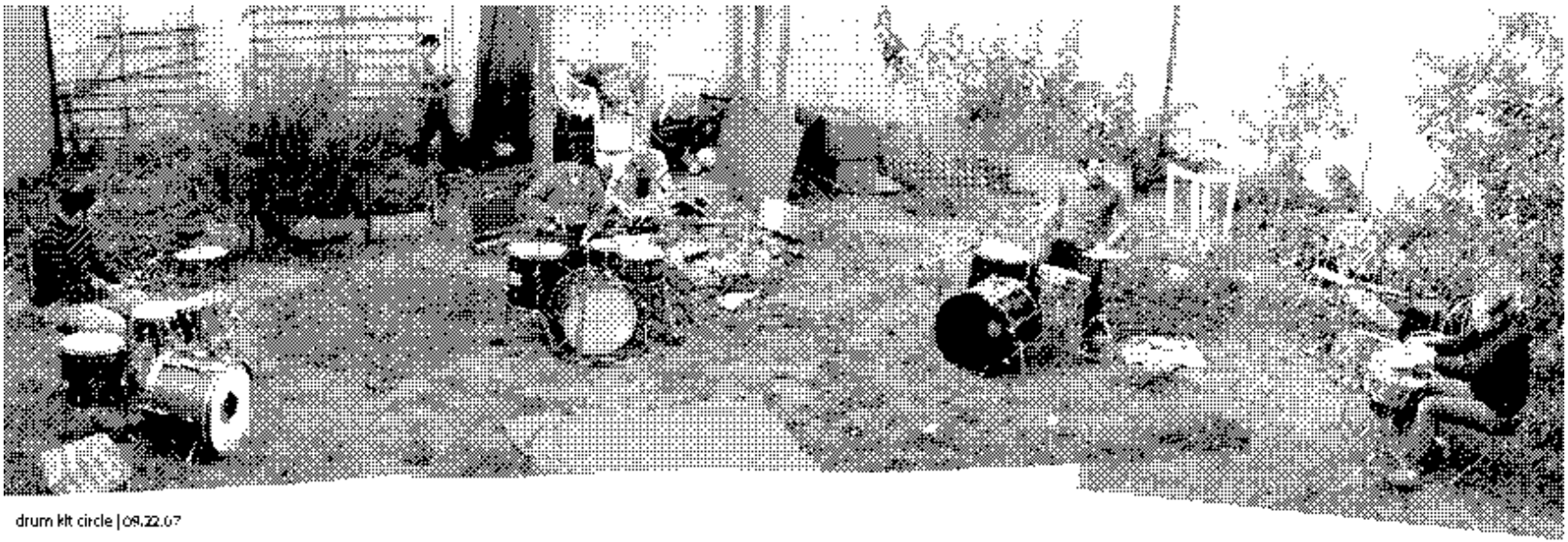
2007 Domestic Residency

Dinner in the bedroom of the "domestic residency"

DRUMSET DRUMCIRCLE

I put drummers into a “drumset drumcircle” and told them to jam. This idea came from a “creative sculpture” class taught by Harrell Fletcher at Portland State University in Portland, Oregon. For his term project he asked students to make a work that responded to their greatest fear in life. I realized after thinking for a while that my biggest fear at that time was not being approved by others – not belonging with others. It was suggested by the class that I explore expressing myself in front of people. Some one else mentioned that I can play drums. One of the students then suggested I play in a drum circle because in drum circles everyone is always accepted as they are. I agreed and created three public drum circles with my drumset and several other drumsets. Marcus Fischer, Mark Johndal, Jon Brooks, Cullen Camic, Honey Owens, Adam Forkner, Lawrence Rengert and others.

2007 Drumset Drumcircle



drum kit circle | 09.22.07

2007 Drumset Drumcircle

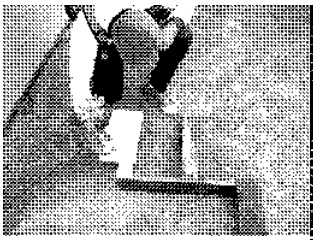
GARDEN BLESSING

With the help of Andrew Ellis, I blessed my friend Sean Imeson's garden by reading the wonderful poems of Hafiz to the plants. Then, we thought good thoughts of joy and prosperity to the plants, their use, and to everyone who would come in contact with the fruit of the garden. I also surrounded the garden with a ring of "intentionality" made of a tee-shirt cut in an unraveled way so it was made of one piece and was tied once. (the shirt was green). Can art be metaphysical in context? Can one make sculptures from energy? This question became on of my interests and led me to dowsing, mentioned later.

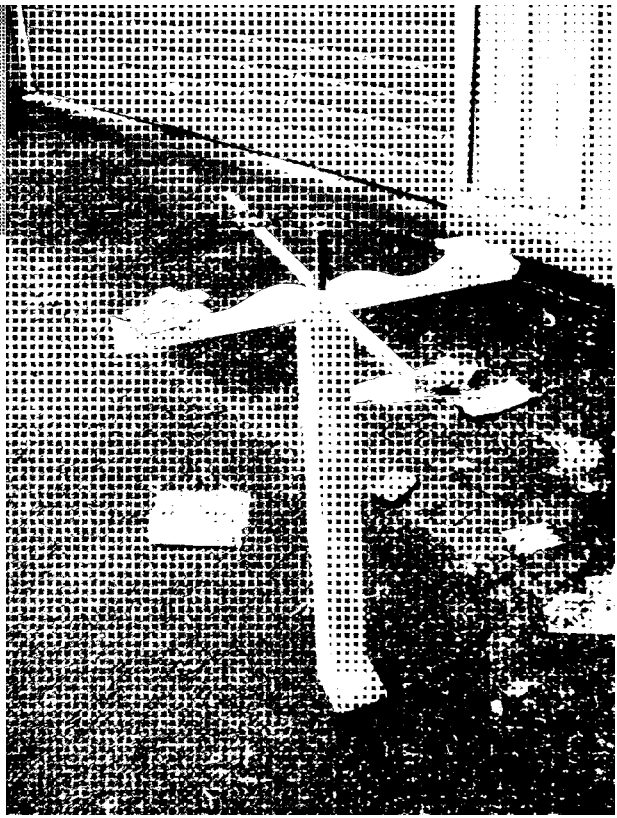
2007 Garden Blessing

WALKSHOPS

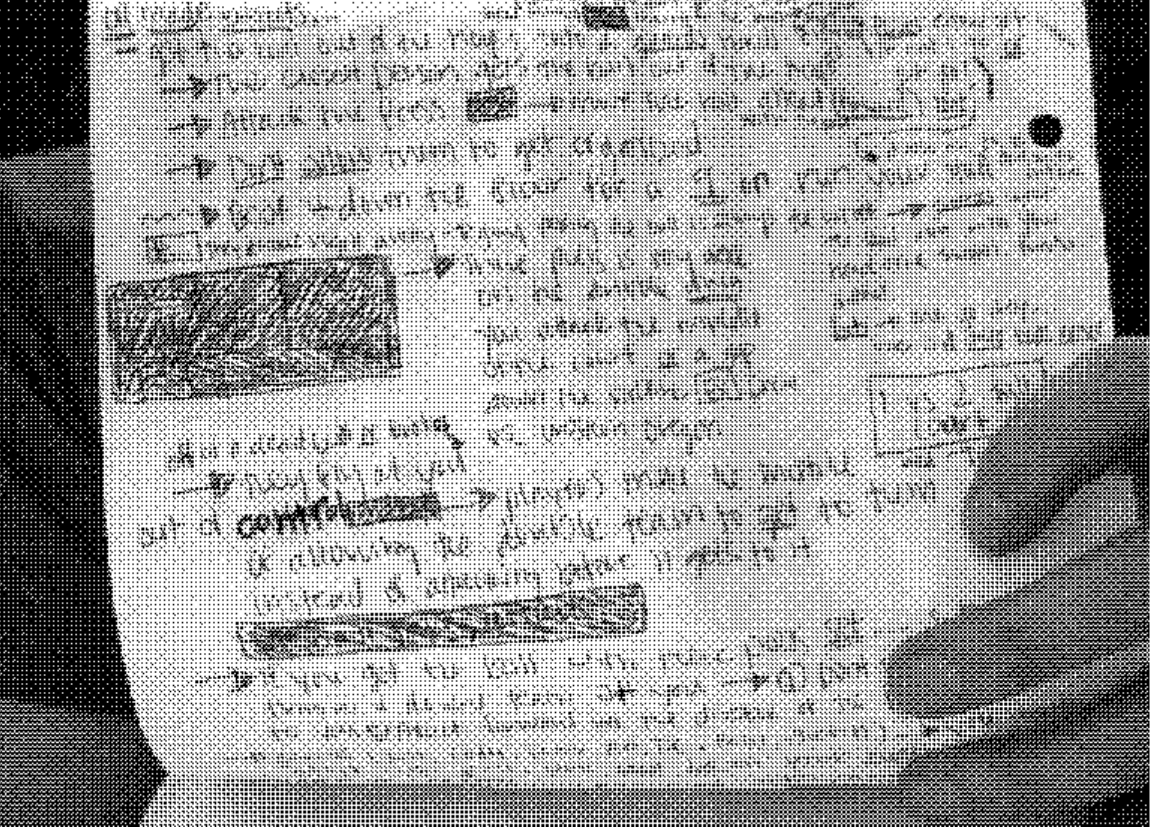
I was working long hours before grad school as a graphic designer, and didn't have any free time during the week. I felt so bad because I only had a half hour to go get groceries, so that I could walk back home, cook and eat, and then sleep and do it all over again. I heard my conscience say "well Avalon, if you really want to make something happen, you will have to do it on the walk to the grocery store." So I took my camera and started making sculptures on the walk. It felt really good. Next I invited others to go on walks too. Dylan Walker, Eric Steen, Robert Burns, Laurel Kurtz were some of my first collaborators. When I entered graduate school I began to ask the visiting artists to go on "walking-workshops" with me or "Walkshops". These included Mark Dion, Lucky Dragons, and Michael Rokowitz, to name a few. Each walk was unique and often the conversation guided any improvised work we put together along the way. Little sculptures or minimal conceptual pieces would form out of each walk using whatever materials we could find. Walking and improvising at the same time is a nice feeling. Walkshops not shown include Terry Chatcup (artist) , Courtney Fink (curator) and Eric Steen (artist).



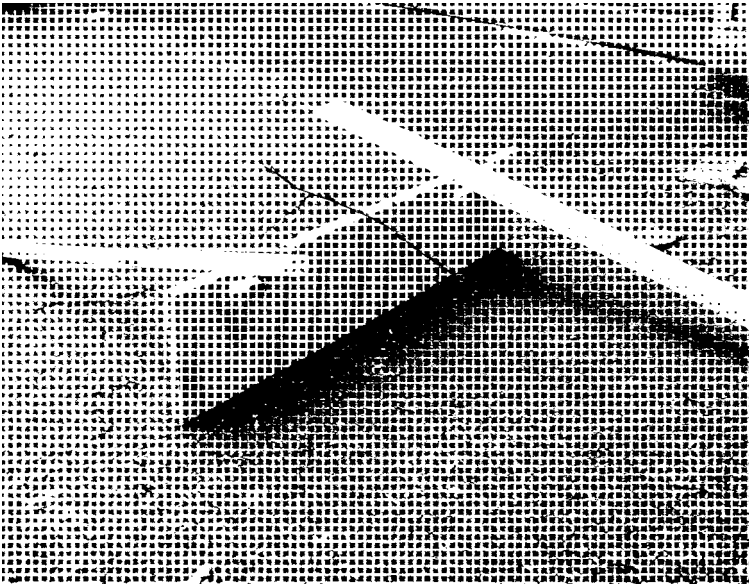
With Dylan Walker



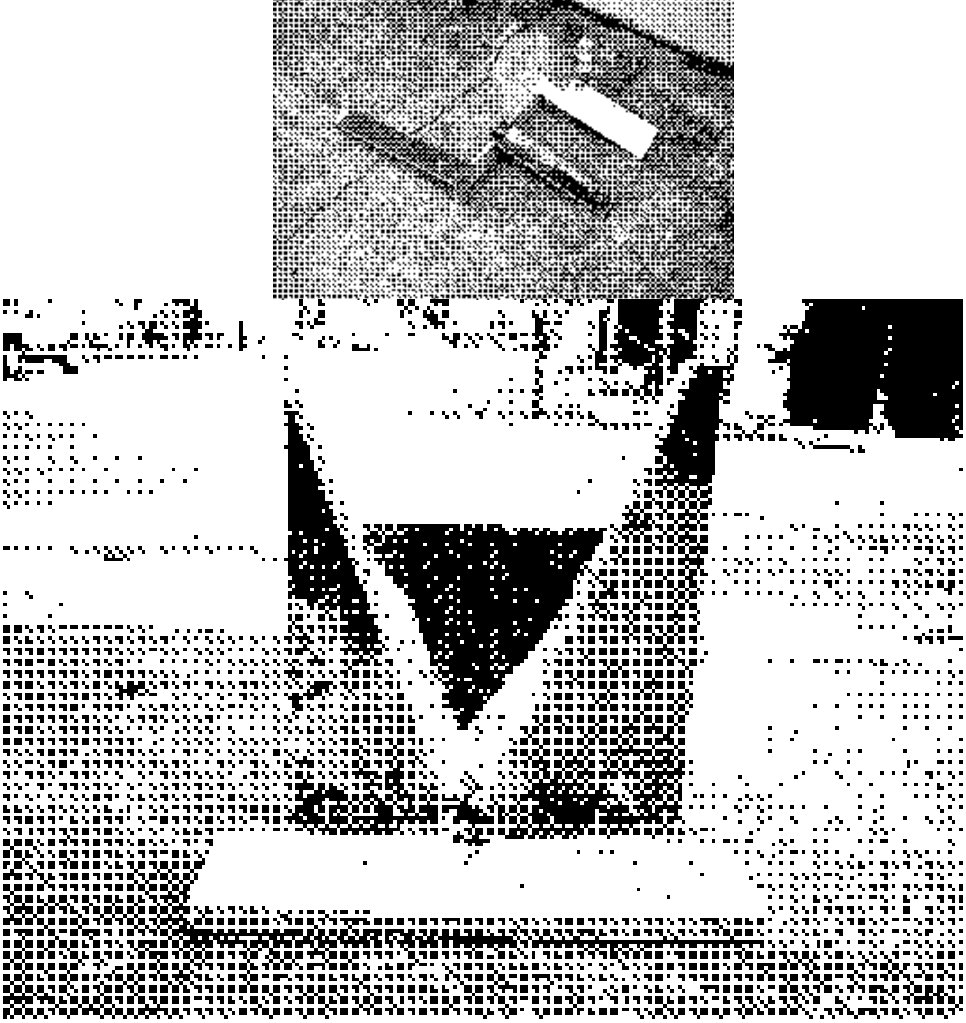
First Walkshop



With Michael Rakowitz

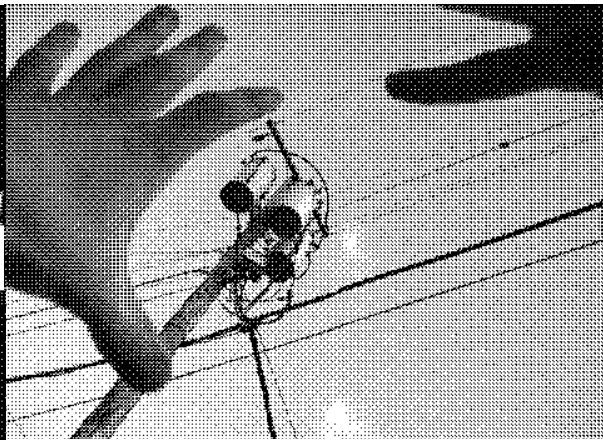


First Walkshop



With Dylan Walker

With Laurel Kurtz

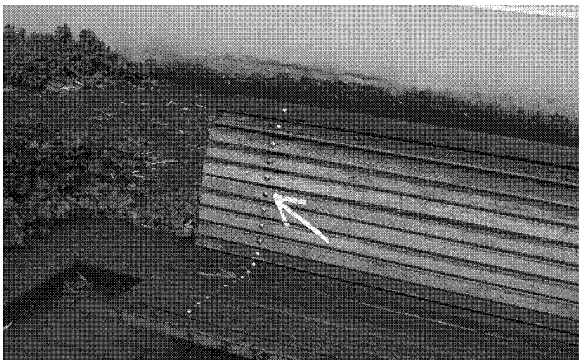


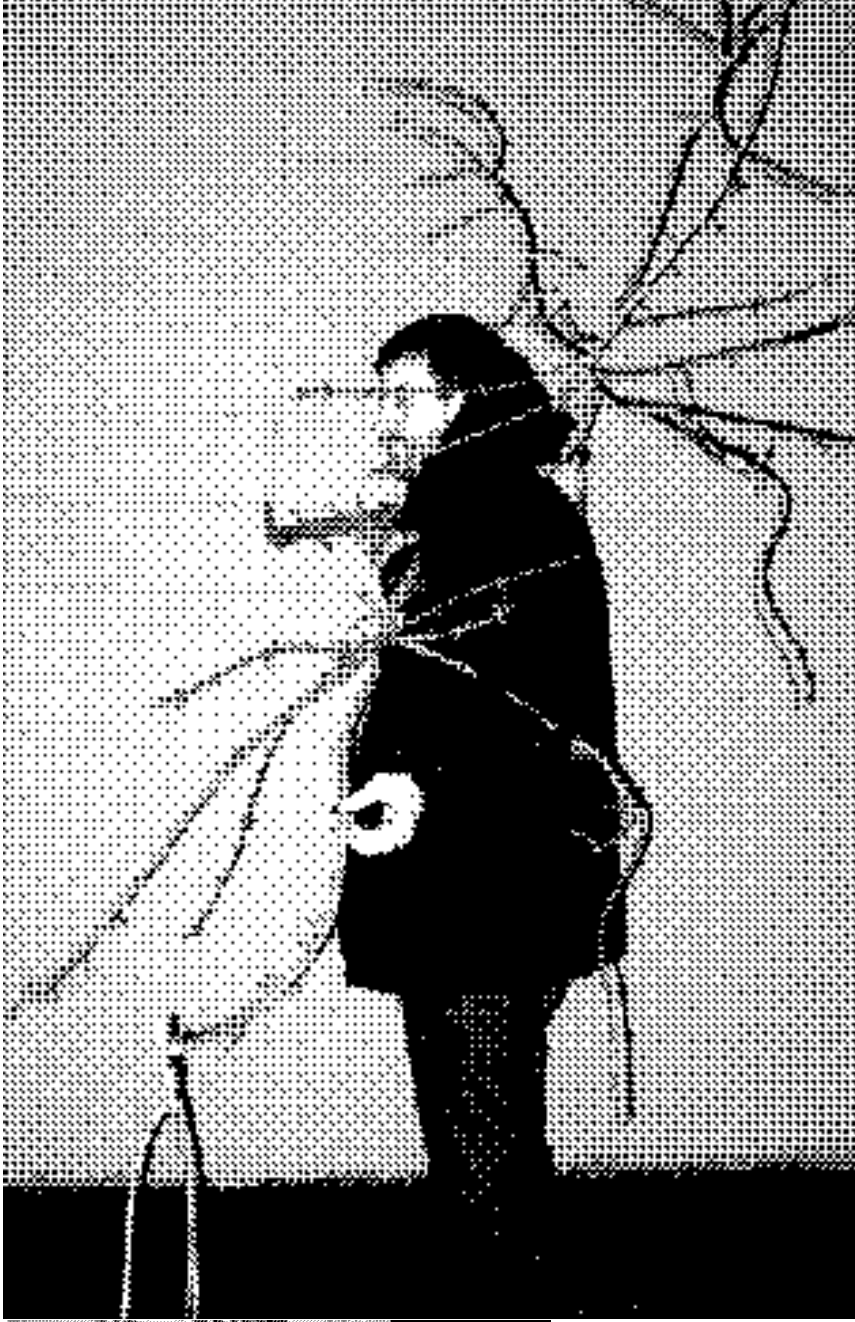
With Joel Garcia

2007-2009 Walkshops

With Kate Pocrass

With Kate Pocrass

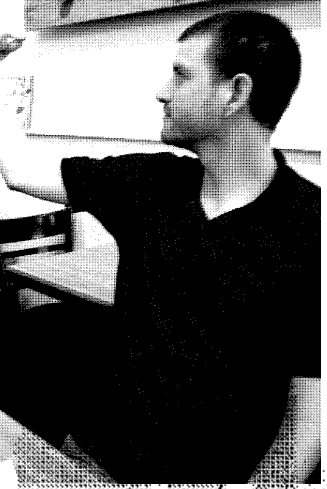




With Robert Burns

With John Root

Douglas Harding lesson asking what I am (above) and walk with Stephanie Steen

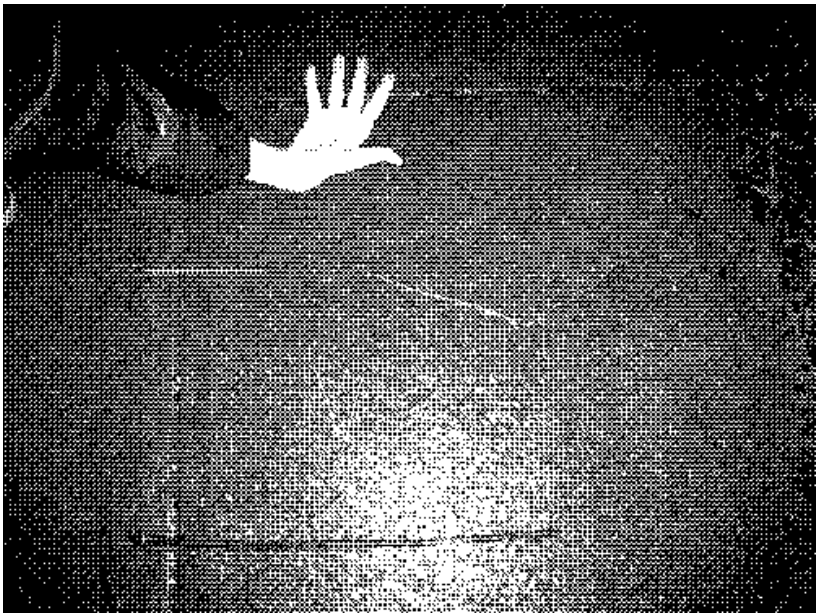


2007-2009 Walkshops

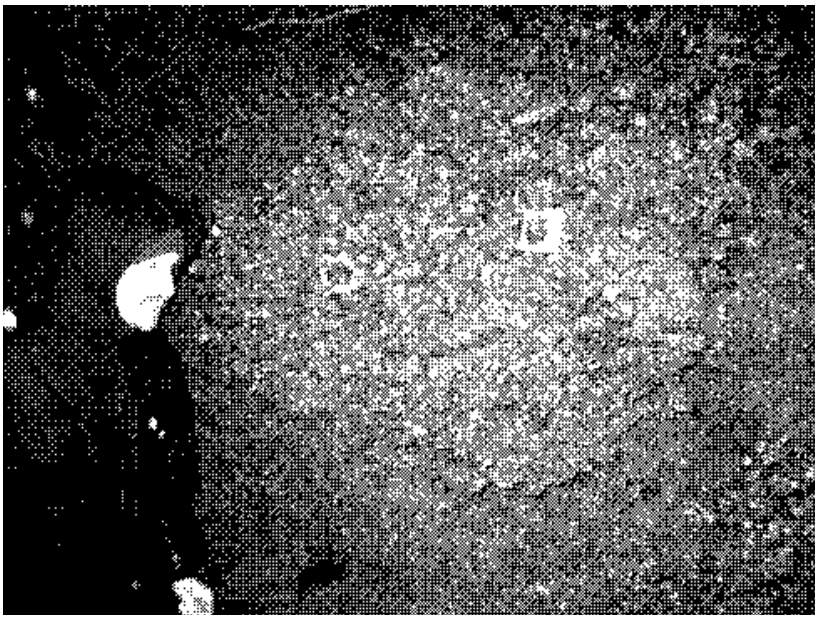
With Luke Forsyth, Cyrus Smith, Sarah Roach

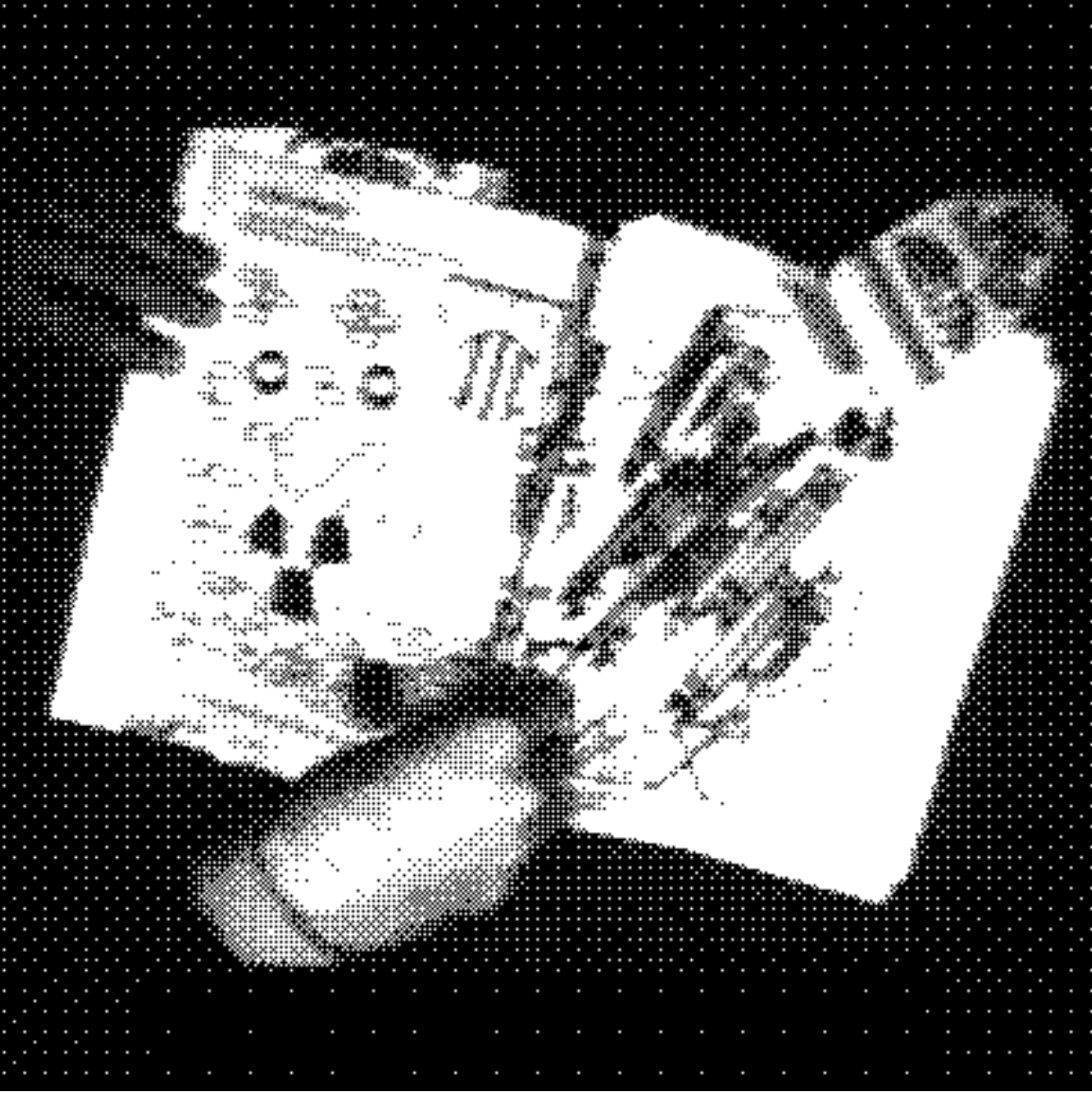
2007-2009 Walkshops

With Luke and Sara of Lucky Dragons



With Laurel Kurtz





"LOW-RES" VIDEO NIGHT

Can a cell phone be a platform for a film festival? I asked people to make low res videos (preferably on their cell phones) and upload them to my computer on the night of the “Low Res Video Night”. Above is an image of a video by Cyrus Smith being projected onto a wall in a cafe.

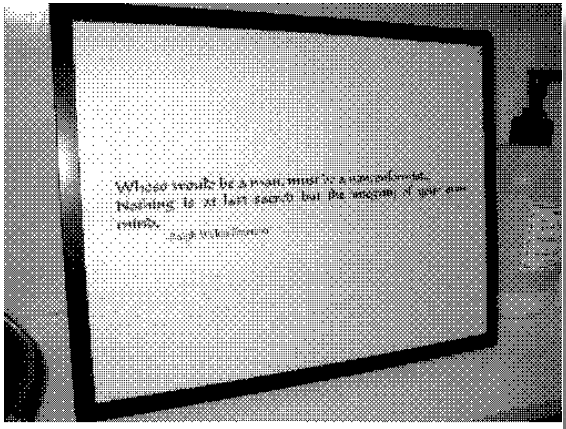
2007 Low-Res Video

LEGARE'S

PRESENTS :

LOW-RES video night

a time for cellphone &
digital camera video appreciation
>>><<<
WE NEED YOUR VIDEOS!!!
THE THEME IS:
"DON'T FORCE IT, IT WILL COME"
>>><<<
7PM SATURDAY
19TH OF JANUARY
LEGARE'S SE 16TH & CLINTON
>>><<<
make a video with your cell phone and or digital camera and show it to the world! tell your friends, bring it to the cafe or email it to lowresvideofest @ yahoo.com

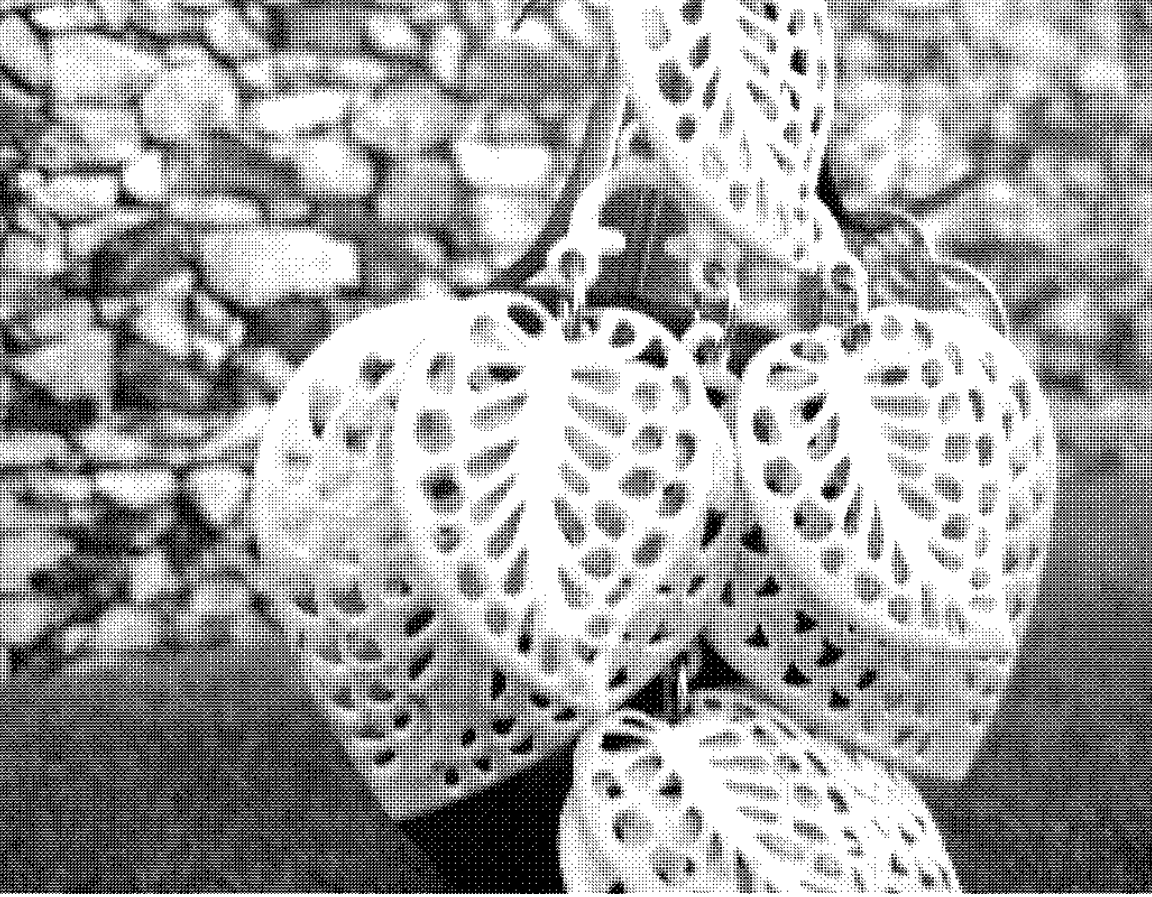


LEGERE'S LOW RES VIDEO NIGHT

call_for_videos in_response_to_the_quote in_the_restroom

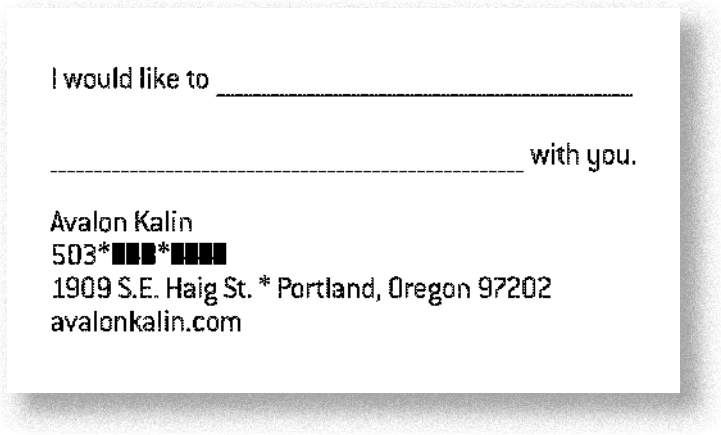
Jonathan says that in '87 he used to go to Marky's Cafe in Petaluma, on Western Avenue behind the Saint Vincent's De Paul Catholic church. In the restroom, posted above the toilet, there was a framed copy of a Ralph Waldo Emerson quote (pictured on this flyer). For about the next eight years, every time he'd stand at the toilet, he'd read the quote over and over, until it was burned into his brain, and became a personal mantra, shaping his personal identity, and thereby modifying others' personalities through his interaction with them. He says his community resource center (Legere's cafe) is a tangible manifestation of how that quote has evolved through him over time. The quote now resides in the Legere's restroom.

YOU ARE INVITED TO MAKE A LOW-RES VIDEO RESPONDING, RESONATING OR REACTING TO THIS QUOTE. TELL YOUR FRIENDS. TRY USING YOUR CELL PHONE OR DIG. CAMERA. LEAVE A VIDEO FILE AT THE CAFE OR EMAIL IT TO LOWRESVIDEOFEST@YAHOO.COM



MINIATURE SCULPTURE GARDEN

I imagined asking artists to create sculptures that were in reduced-scale miniature settings. I imagined having a miniature sculpture garden installed in real estate models used for selling condominiums. This is perfect timing for Portland, which is seeing more and more new condominiums. This project is the only unrealized project included in this book. Are miniature dioramas platforms for abstract art?



I WOULD LIKE TO

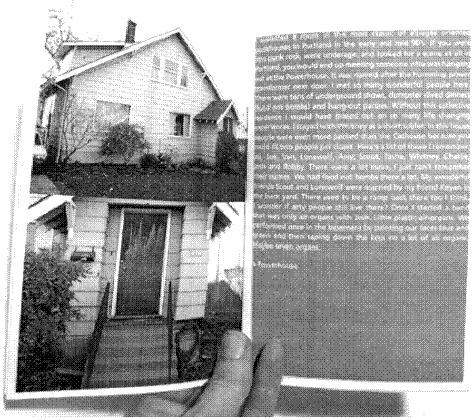
Here is a business card I designed to personalize my interest in working with someone on any kind of project. Note: always spell check before you print.

2007 I Would Like To Biz Card

This area can be used to design your own participatory business card concept:

PLACES I'VE LIVED IN PORTLAND

I took pictures of all eleven different places I have called home in Portland since 1995. I wrote a bit about each place and have put them together in a booklet. I sent these to each of the addresses I've lived in. I received one response inquiring about interior paint colors during previous tenancy.



2007 Places I've Lived In Portland

KK and I moved into a large studio and it felt so good to ju hang out, the two of us. We listened to T Rex a lot in the ap was working and going to school. KK was working and creati fashion art. She was pretty forgiving of my stress – which ma me unsympathetic to anyone else because I thought they we all lazy screw-ups because they weren't going to school a working all the time like me. It was kind of a cave. We had moth problem because of the cave-like atmosphere. It was ki of a small place for two people. Once, I invited a priest over the apartment. It is pretty cool to have a priest visit your home recommend it. This particular priest is a really nice guy.

< SE 28th Apt.

BOTANY OF A VACANT LOT

As part of the Portland Institute for Contemporary Art's <Time-Based Arts> festival, I created two neighborhood projects. One of which was a botanical tour of a vacant lot by my friend Heather Lane. Heather and I had been discussing the ignorance most people have around the use of plants, natural spaces, and native plant life. I asked her if she would be willing to share these ideas with the public and identify several plants thriving in a vacant lot. With Heather Lane.

BOTANY OF THE "VACANT" LOT

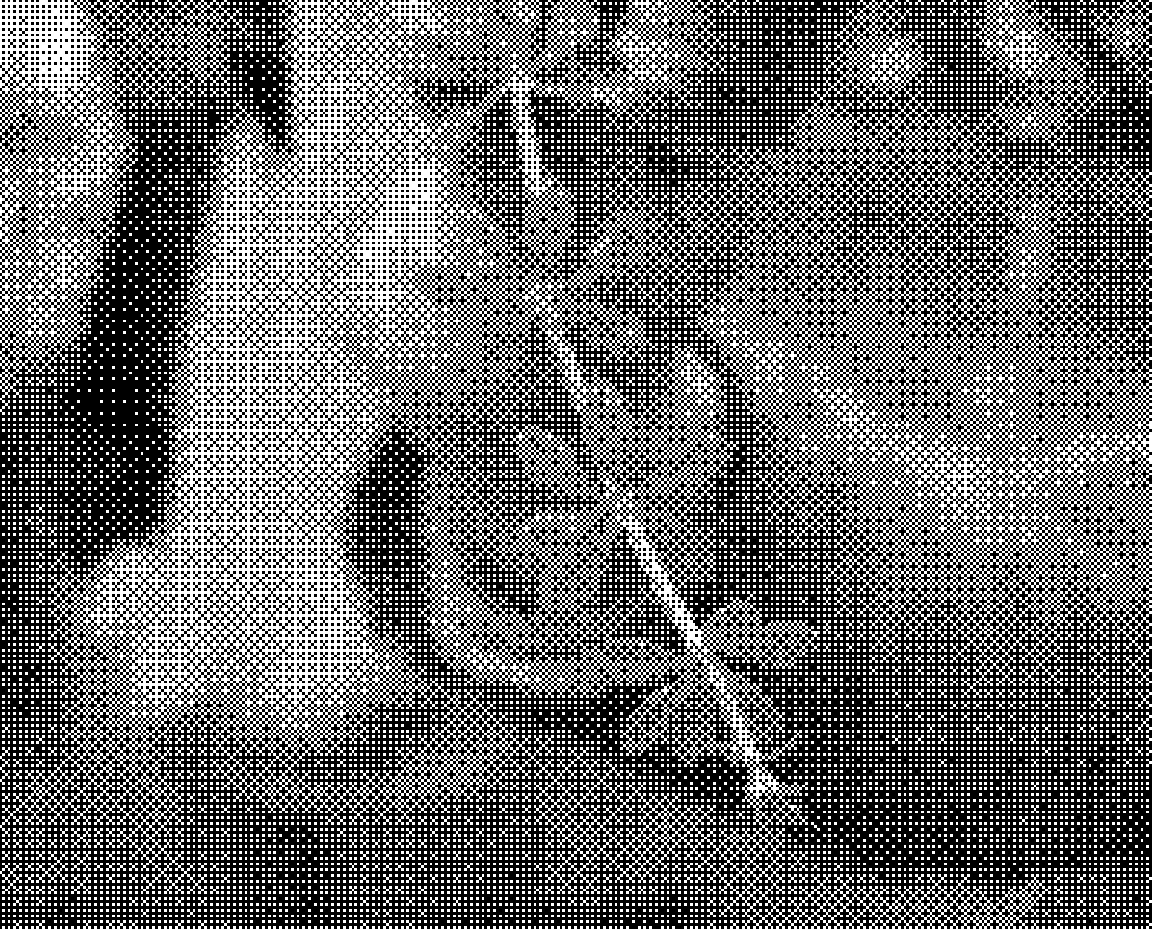
A TOUR

THIS SUNDAY 16th DECEMBER

1 PM LOT BETWEEN 4835 & 4915 NE 15TH, LEAD BY HEATHER

ALL ARE WELCOME FREE

GRASSES, "WEEDS" & SUCCESSFUL SPECIES WILL BE SEEN AND DESCRIBED



With Heather Lane displaying local "vacant lot" plant life while describing it

2007 Botany of A Vacant Lot

MESSAGE MY RIDE

Can my car be used as a platform for a project? I asked people around me to give me quotes to put in my car for others to read as I drive around town. I asked a barista named Megan at my neighborhood cafe. She suggested “Listen to the River” and “Find Peace Where It’s Hardest”. I installed the former for several weeks and I imagine dozens of people must have read it. One driver cupped his hand to his ear as if listening as he overtook me in the next lane as if to signal “listing to to the river” with a smile.

Message My RFind peace where it's hardest

(put peace in rainbow colors)

"Message My Ride"

Listen to the River

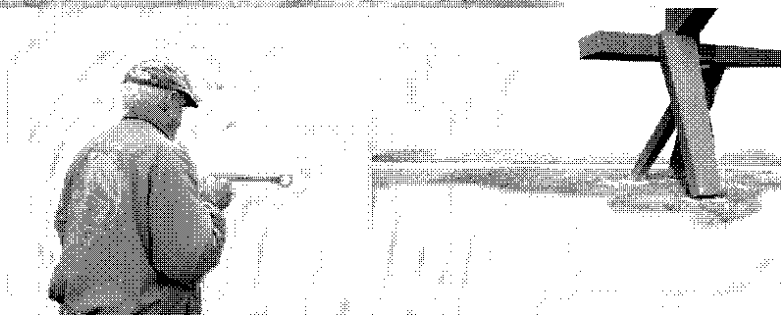
2008 Hand Dances

DANCE FOR HANDS AND SITTING

With artist Jane Paik. I asked choreographer/artist Jane Paik to create dance pieces for hands and sitting, based on my prompt to make dances for hands and arms that could be performed at the dinner table as part of everyday life. We had our first rehearsal with dancers Tamar Monhait, myself, Kaetlin Rhodes , and with Jane leading. We performed in cafés and at formal settings as well. This came pretty close to my goal and far surpassing my expectations and initial prompt. Glorious. Can your body be a platform for performance to the degree that it moves through your everyday spaces?

DOWSING THE PUBLIC SCULPTURES AT REED COLLEGE W/ MIKE DONEY

Professional Dowser Mike Doney – accomplished dowser*, author and head of the Oregon NW Dowsing Association, now passed beyond – did a preliminary dowsing at Reed campus in preparation for Reed Arts Week with Laurel Kurtz and I. We dowsed the auras of a large sculpture, the musical vibrations of Bflat in a small area as well as the water line and energy through a tree. We placed flags that represent auras and/or tonal vibrations present.

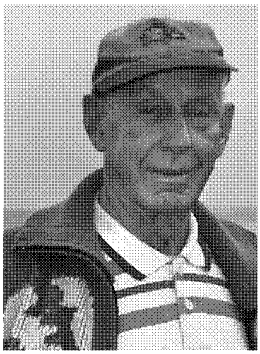


2008 Dowsing at Reed

Obituaries Funeral Homes Photos & Memorials Send Flowers Grief & Supp

Mike O. Doney

Obituary



Doney, Mike O. 90 Nov. 22, 1923 May 19, 2014 Mike O. Doney died at 12:45 a.m. with his daughter, Kelie, by his side. Born to William Albert Doney and Alma Kruger Doney in Portland. Mike was the fourth son of five children. He was raised on their family ranch in Cave Junction. Mike grew up hunting cougar with the hounds, fishing and working on the ranch. He graduated from Kirby High School in 1941. Mike tried to join the military and was disappointed to be classified 4F due to pulmonary hypertension. He served his country by working for the Forest Service, manning remote lookout towers, including Bald Peak in Southern Oregon. He also worked as a logger where he set chokers, picking hops in Idaho and working at Yellow Stone National Park. In 1949, he met and married the love of his life, Bety Jean Pearl. They were married for 56 years. In 1952, the family moved to Pendleton, where Mike worked as a Pendleton police officer. In 1958, he went to work as an Oregon Liquor Control Commission Inspector. He retired from the OLCC as a lieutenant in Portland in 1982. Mike was introduced to dowsing (water locating) in 1951. He spent the rest of his life studying and teaching this art. Mike could locate a well site and determine the depth of flow of the water. He could also remote dowse, and often used it when he hunted. Mike taught water dowsing at Portland Community College and Clackamas Community College. He founded the Northwest Society of Dowsers and organized the annual conventions for nearly 30 years. He was a member of the American Society of Dowsers and the Canadian Questers. ?? Mike and Bety lived in Milwaukie until Bety died in 2005. Mike leaves behind his daughters, Kelie Kolanko and Karla Pearlstein (Aaron); grandchildren, Sarah Rod (David) and Christopher Conrad; three great-grandchildren, Kaitlyn, Melia and Elise Rod; brother Ralph; and sister, Cleo. Mike loved his family and provided a comfortable life. He was a loving father and grandfather. After Bety's death in 2005, Mike and Kelie started Pet2Tingo alpaca farm to honor Bety's memory. Mike enjoyed his dogs, garden, golf, hunting, fishing, camping, friends and life. To Mike, "No one was a stranger." Mike moved through the world with grace and a sense of humor and joy. He leaves a powerful legacy, touching many lives and teaching many lessons. He is loved and will be missed. A memorial will be held at 2 p.m. Thursday, May 29, 2014, at Lincoln Memorial, 11801 S.E. Mt. Scott Blvd., Portland. Do a kindness to honor Mike's life.

Published in The Oregonian from May 23 to May 25, 2014

Guest Book

12 entries

The Guest Book is expired.

Restore the Guest Book

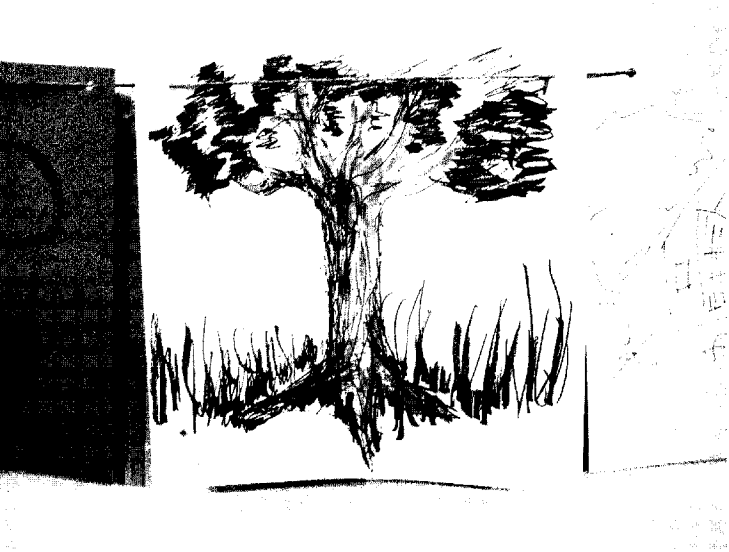
Mike Doney Obituary May 25th, 2014. May he enjoy his adventures in other dimensions and his reunions in the hereafter.

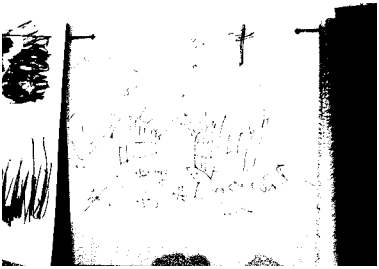
* "Dowsing" is the practical activity of using divination to discover water and other precious objects. A tradition that has roots in antiquity. Often dowsers use rods and pendulums to find what they are looking for and to "ask questions".

ENTERBEING BANNER

I worked with a local encounter group that focused on the power of story to convey profound insight. I asked the people I met at Enterbeing to create drawings and words in response to that night's storyteller so that I could make a banner of everyone's responses. Do artists belong in circles?

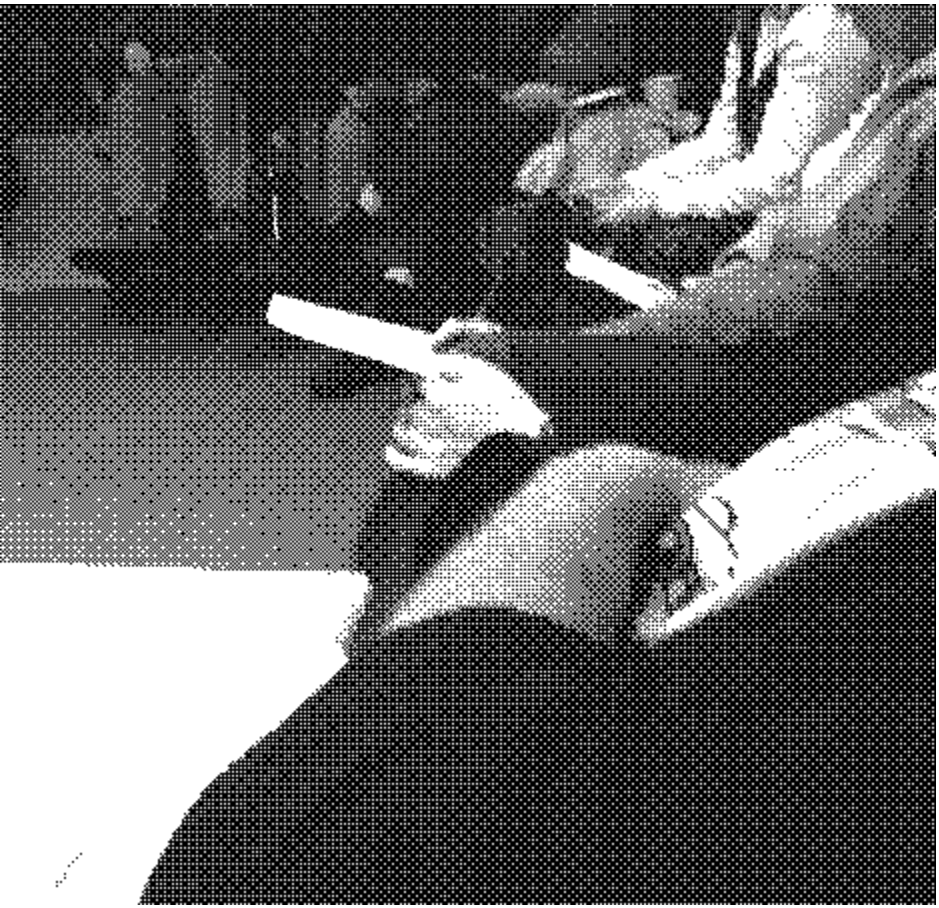
2008 Enterbeing Banner



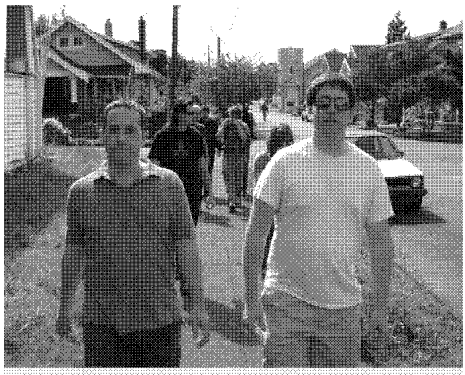


ENTERBEING STRANGER MOMENTS

For my second visit to Enterbeing, I decided to initiate something I could expand on. I asked attendees to write short descriptions of significant or insignificant interactions they have had with strangers at any time or place in their life. I then recorded these and used them as the basis for street theater in the neighborhood around where Enterbeing was located.



These neighborhood performances (pictures on next page) were part of that second neighborhood project for PICA's 2007 TBA festival. With Scot Brazieal, Will Palumbo, Tess Yinger, James Nielson, Alan A. Hakimoglu, Sandy Sampson, Benjamin Gilliam and people who gathered at Enterbeing.



I'm always meeting new people. Sometimes they are famous people. Like, Authors or Dietitians. It's often useful to say "don't take them for an insult, but do people ever say you look like and then I say the person name...

Alan A. Hakimoglu performed this re-enactment by approaching people on the sidewalk and asking them if people ever said they looked like someone famous they son of resembled. That's Alan on the left.

Stranger Moments

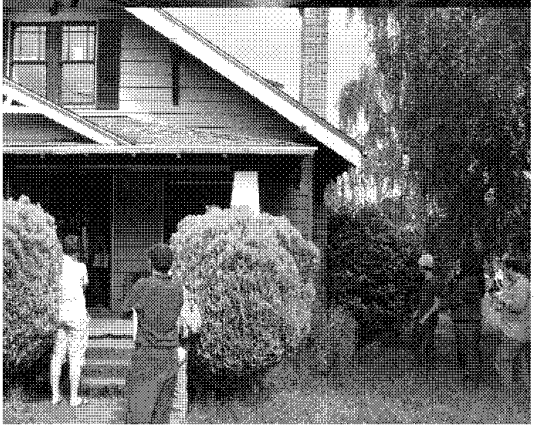
A collaboration of Avalon Kalin, Scot Brazieal, Will Palumbo, Tess Yinger, James Nielson, Alan A. Hakimoglu, Sandy Sampson, Benjamin Gilliam and people who gathered at Enterbeing.

For *Stranger Moments*, Kalin worked with members of the spiritual story-telling group Enterbeing, who related stories involving encounters with strangers. Amatuer actors then reenacted moments from the stories throughout the neighborhood where the group meets in a storefront. This exhibition includes photos of the reenactments with the orginal hand-written descriptions.

Special thanks to neighbors who let us perform in their yard, Jason Burns and his roomates for letting us use their porch, and to Scott Brinkley and everyone at Enterbeing for welcoming us into their stories.

A waitress in Eureka, CA. Her daughter died unexpectedly the week before. I was recovering from surgery. We cried together.

Performed by Ben Gilliam, and Tess Yinger. This was the most emotionally intense scene to re-create. They did an amazing job creating the feeling of compassion in the room.



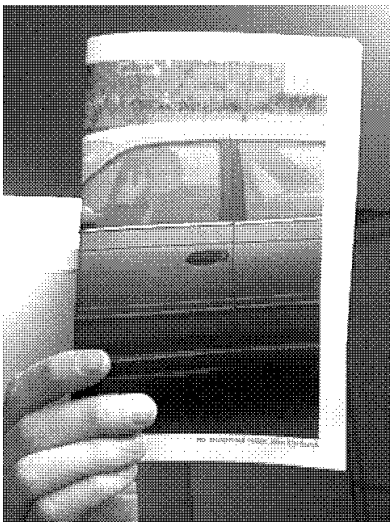
I had a stranger come to my door and ask me directions around my neighborhood. He was from another city and wanted to explore the neighborhood and Portland in general

Performed by Alan A. Hakimoglu and James Nielson. This involved using a house near yo.

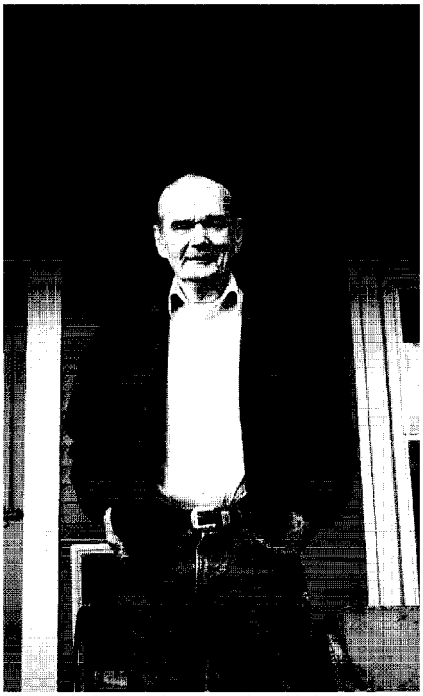
MY UNEXPECTED VISITOR

I created booklet documenting the coincidental visit of someone who had lived in my apartment in the 1950's (over 50 years ago) who came to my door a week after I sent the places booklet out. It was a really weird coincidence or a sign from the universe. John Upchurch was road tripping and had many things to say about the house and the neighborhood. I took notes and photographs and reproduced the visit in a booklet format.

my unexpected visitor, John Upchurch



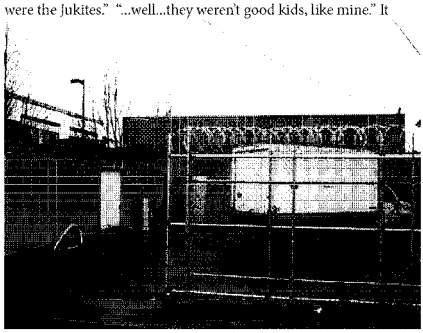
2008 My Unexpected Visitor



John agreed to let me take his picture in front of the house

how he was really happy that I came to the door and It was really great to be seeing the old apartment. It was as if he was giving me the opportunity to show him out every few minutes or so. This continued until about fifteen minutes, when he definitively decided he wanted to go.

He talked about the neighborhood. How there was a house across the street (now a lot used for storing scaffolding) and a house next door (now a small soap factory) [see pictures]. In 1959, a Longshoreman named Mike Fisch lived across the street. According to John, he was a B-29 bomber pilot who was shook up by the experience. "He was a good man." John told me that Mike FIsch's wife was mentally ill and he (John Upchurch) used to drive Mike and his wife down to a mental hospital in some Oregon town south of Portland I can't remember the name of. Sometimes they would take the med student who lived upstairs (I live in a 4 plex with two units down and 2 units upstairs). About the house next door where the soap factory is now, John said a family lived there with what sounded like a single mom and four kids. John couldn't believe he could remember the name of one of them. "Raymond Jukite. They were the Jukites." "...well...they weren't good kids, like mine." It



lot where the Jukites used to live

15 minutes: meeting a previous tenant at my home

avalon kalin

portland 2008

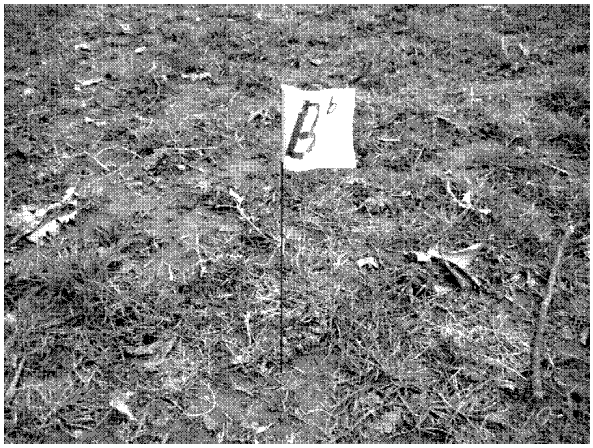
I was making music on my computer in the back room of my apartment when I heard a knock at the front door. It was an older man. I dropped my music keyboard trying to get up to answer the door. I saw him because I left the front door curtain up and because we live in a shotgun style apartment where you can see the front door from all the way in the back.

He said "I'm sorry to bother you like this, but I lived here in 1959, and I just thought I would knock." He introduced himself as John Upchurch. It was perfect timing for this sort of unusual event because lately I have been collecting photos of all the different places I have lived in Portland (11 in all). He had cowboy boots on. I invited him in saying I would like to hear about what it was like. As he told me stories and trailed into different details or different aspects of his life, he gravitated to a gestural statement about

Dowsing for Music at Reed

For <Reed Arts Week> a local art festival at Reed College, Mike Doney, Laurel Kurtz and I (and others) “divined” the location of the auras of public sculptures, as well as the musical tones in the land at Reed campus. We dowsed for music in the ground. This involved using the dowsing techniques to find certain notes. After someone would find where a note was, the spot was marked with a flag. We asked vocalist Becky Miller to then sing these notes where they were located, creating a mulit-media “energy-art” event. When Mark Dion saw this project he said “that’s really strange.”

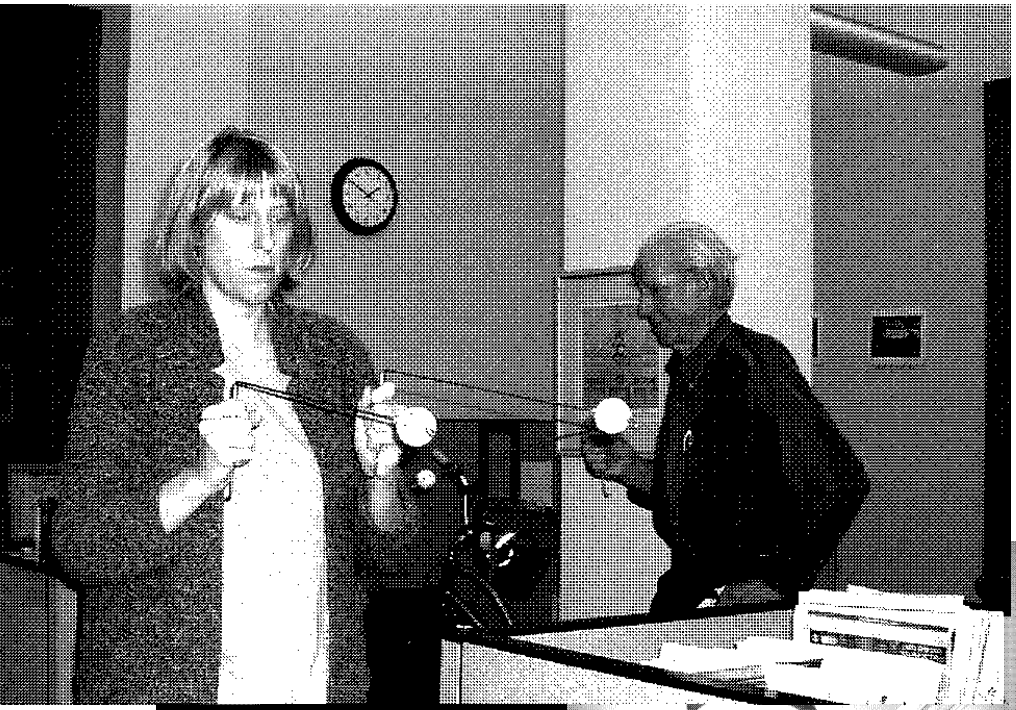
2008 Dowsing at Reed

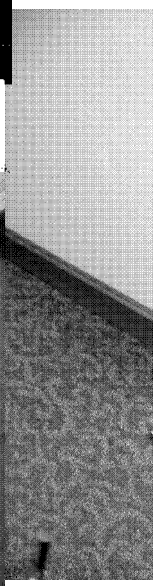


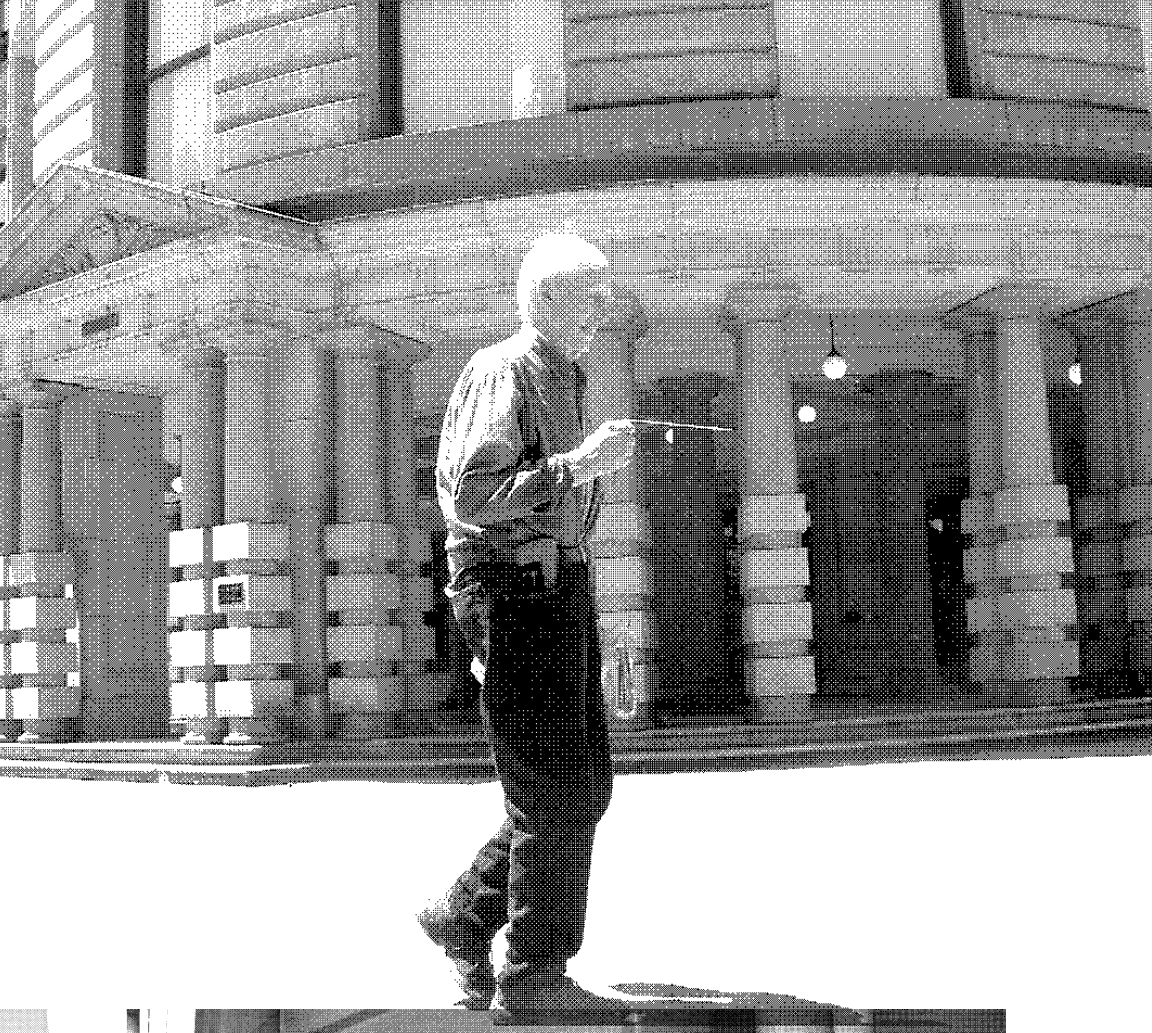
2008 Dowsing at Reed

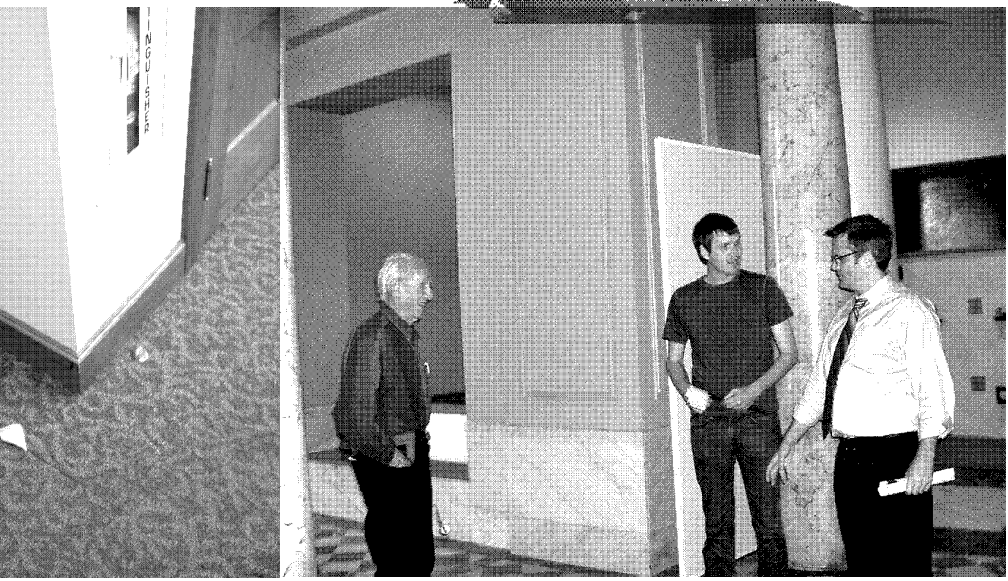
DOWSING FOR HOPE AT CITY HALL WITH MIKE DONEY

With Laurel Kurtz and Mike Doney. We asked Mike if we could dowse for anything at City Hall in Portland, Oregon. Mike said we could dowse for the energy known as “hope”. We dowsed in the offices of City Commissioner Randy Leonard, and the then mayor elect Sam Adams, who is pictured here with Mike Doney. We temporarily marked these fields with flags. There was “Hope” in City Hall.









Mike Doney, Avalon Kalin, and Mayor Elect Sam Adams

2008 Dowsing at City Hall

Society of the Spectacle English Voiceover

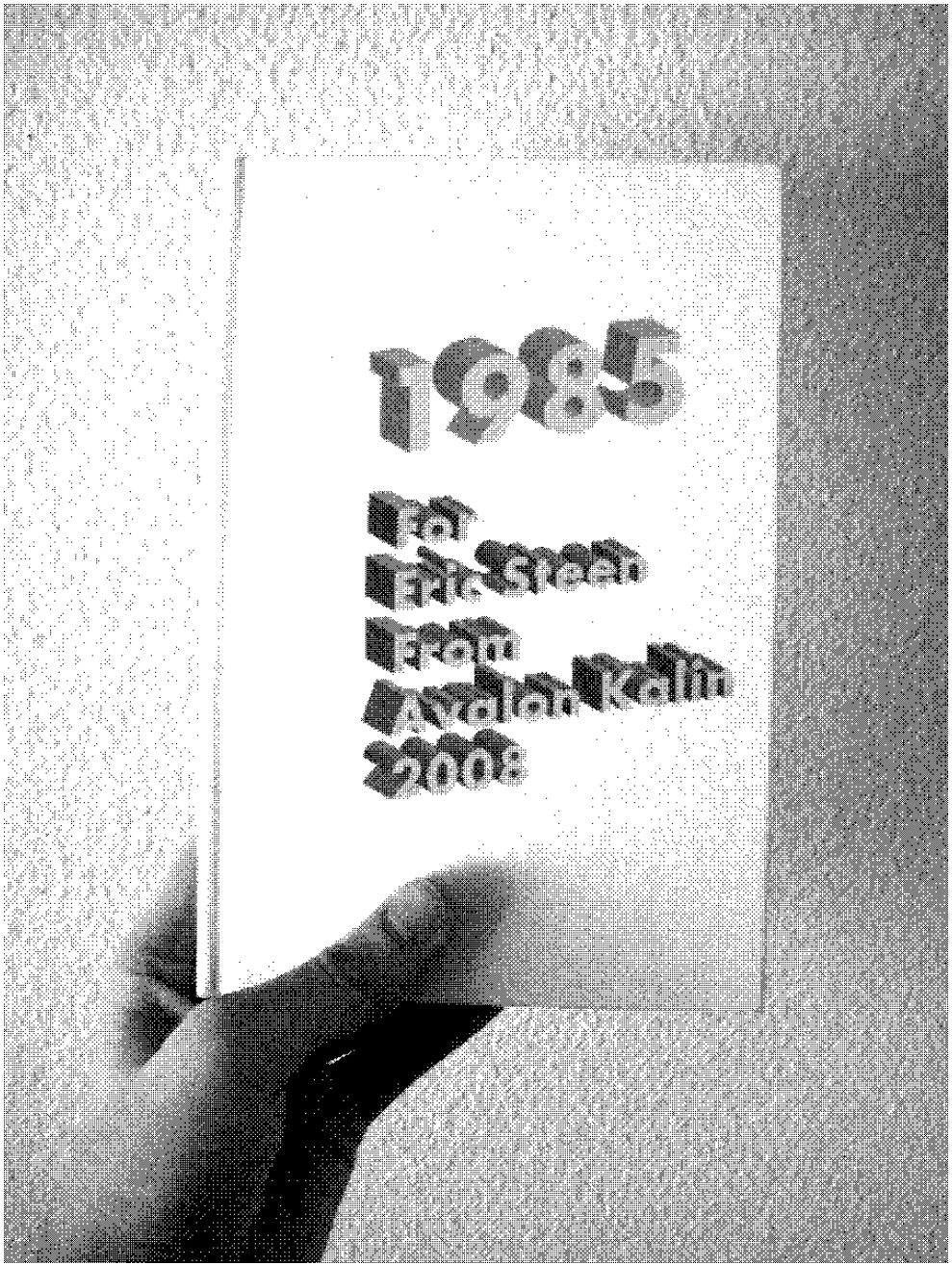
For over a year I spent some of my time creating the first English overdub of the infamous film <The Society of the Spectacle> by Guy Debord [1972]. I used a digital rip of the VHS circulated by Not Bored! and the newest translation by Ken Knabb. I recreated text blocks in english and dubbed the voiceover using my own voice. I was never able to finish a full resolution version and it has since been dubbed in much better production by Konrad Steiner. For PICA's TBA 08 Festival, I showed my overdub to about a dozen people in a house in Portland.

he Society of the Spe
973 Guy Debord
this is an unauthoriz
English voice over

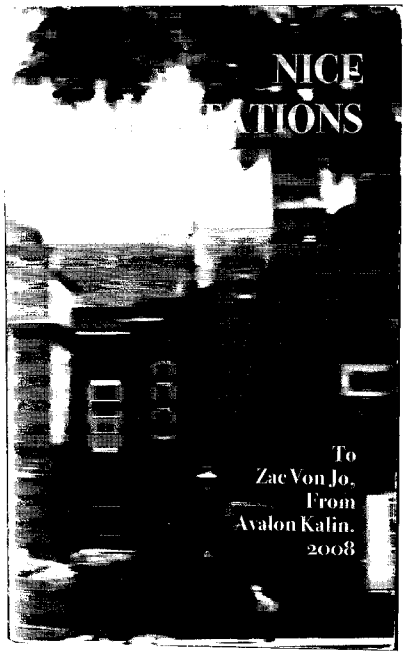
la socie
du
specta

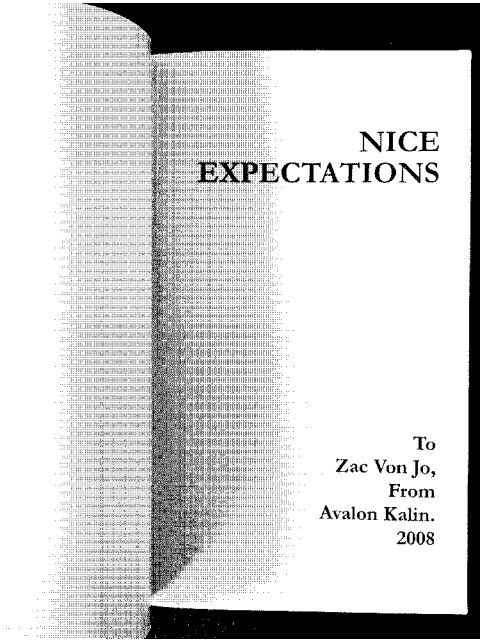
NOVEL PROTAGONISTS

I have printed a series of books as portraits of friends and colleagues. I do this by inserting them as main characters into novels that relate to them in some way. This is done using digital book design software so that every instance of a protagonist's name in a novel is replaced by the name of a real person. I inserted people into novels that already exist by reprinting my own versions of them. For example, 1984 became 1985. And, instead of the main character being Winston Smith, I replaced him with my friend Eric Steen. I did similar things with several other books and friends and collegues, including my graduate review board membesr. This project is ongoing. Can books be portraits of living people without being biographies?

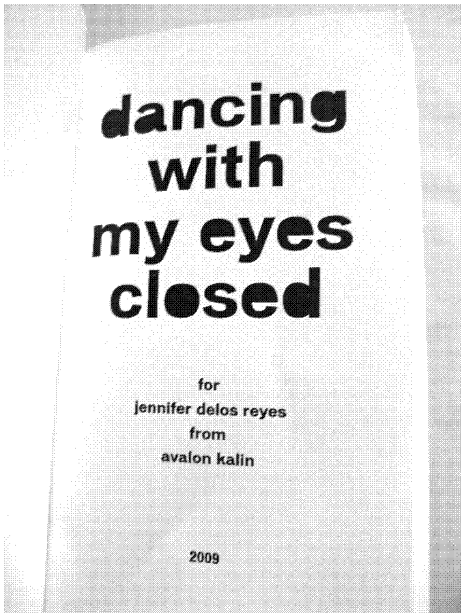


1984 became "1985" for Eric Steen

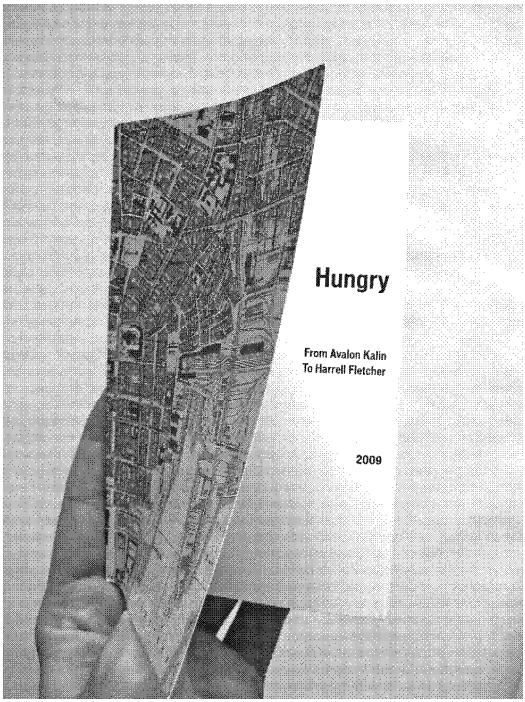


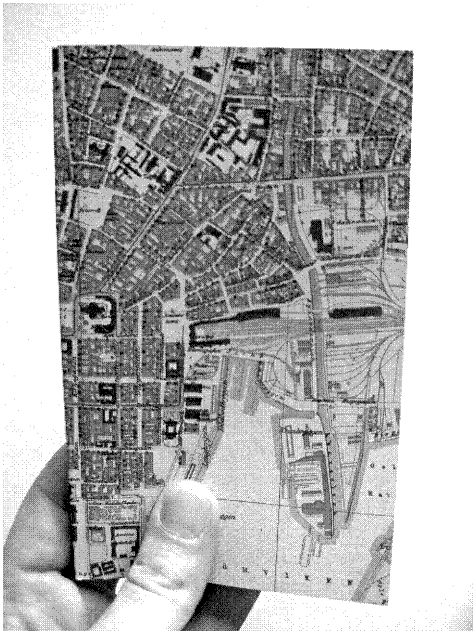


Great Expectations became "Nice Expectations" for Zach Von Joo



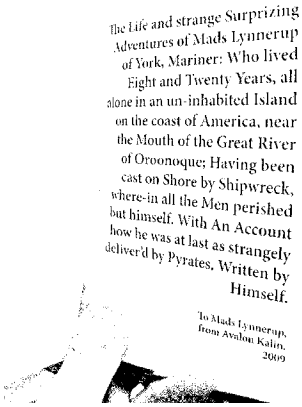
Never Let Me Go became "Dancing With My Eyes Closed" for Jen Delos Reyes





Hungar became "Hungry" for Harrell Fletcher

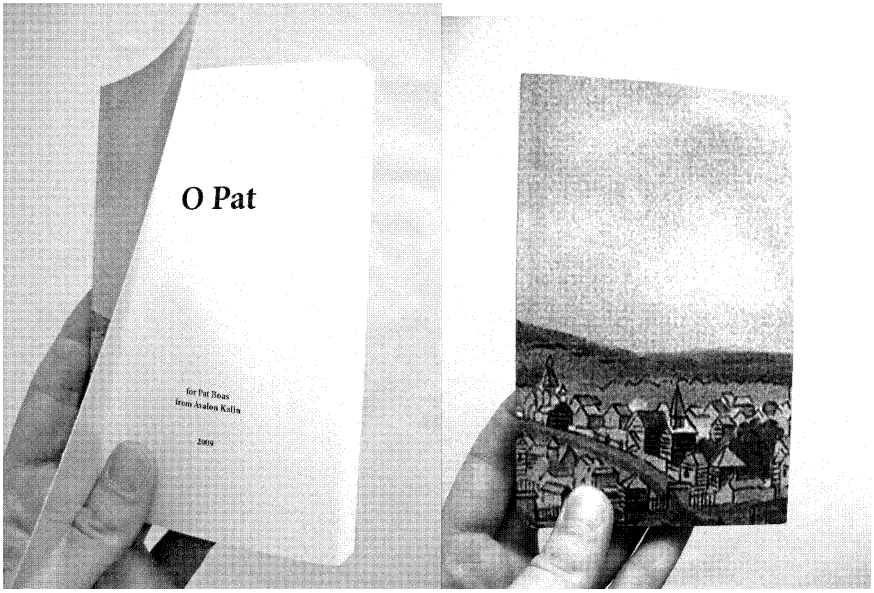
2008-2009 Novel Protagonists



The Life and strange Surprizing
Adventures of Mads Lynnerup
of York, Mariner: Who lived
Eight and Twenty Years, all
alone in an un-inhabited Island
on the coast of America, near
the Mouth of the Great River
of Oroonoque; Having been
cast on Shore by Shipwreck,
where-in all the Men perished
but himself. With An Account
how he was at last as strangely
deliver'd by Pyrates. Written by
Himself.

To Mads Lynnerup,
from Avalon Kalin,
2009

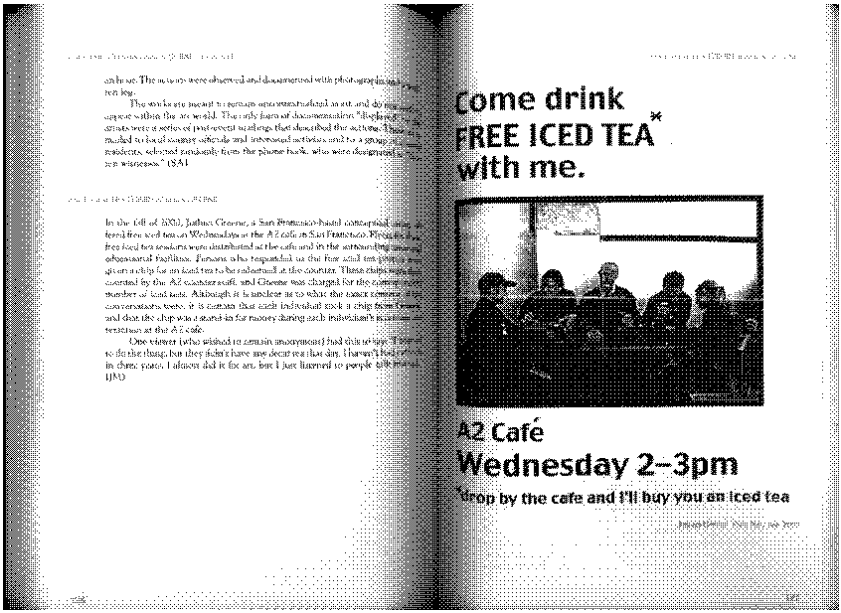
The Adventures of Robinson Crusoe became "The Adventures of Mads Lynnerup" for Mads Lynnerup



Oblamov became "O Pat" for Pat Boas

ART HISTORY REENACTMENTS

For my art history coarse I wanted to participate in art history by reenacting recent works of <Social Practice> in the contemporary arts. I asked Mads Lynnerup about his project Chasing A Bus (2003) where he repeatedly gets on and off a bus by chasing it for 7 miles. I reenacted the project in downtown Portland for 1 mile at which time it became impossible to chase it. Mads was happy to see I was reenacting his work but had nothing to add to his project description nor advice to give. I asked Joshua Greene about his project FREE ICE TEA (2000) where he put up fliers and invited people at his college to sit and have ice tea with him. He responded that the project was not very successful but it did get people to sit and talk with each other, which was his goal. I asked Swiss artist San Keller about his project It Takes Two (2005) where he sits on a bench for as long as it takes for someone to sit next to him, at which time he moves to another bench. He did this project once for 2 days and once for 4 days. I was only able to do this project once for one afternoon. I asked Ashley Neese about two of her projects I was considering reenacting, but she responded she did not want me to reenact them because it would not make sense for anyone else to do them other than her. So, I did not consider them further. I also asked Markuz Wernli Saito about his project the Memorium, where he projected videos inside people's apartments regularly so people outside could see them. But, I was unable to organize the necessary resources to re-enact the work.



Come drink
FREE ICED TEA*
with me.

A2 Café
Wednesday 2–3pm
*drop by the cafe and I'll buy you an iced tea

hi avalon,

well i have to say that i am not wild about that piece and that is not simply a function of years gone by.

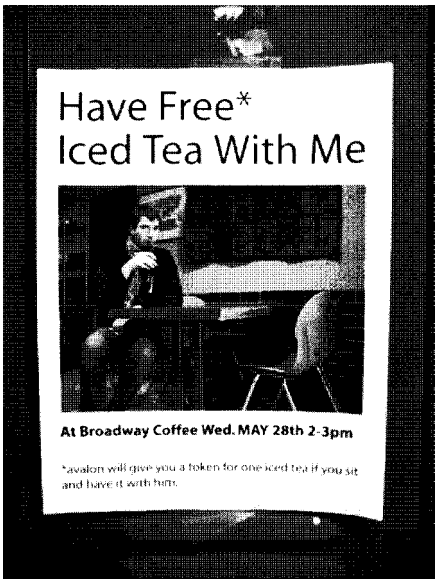
as i recall, i was thinking that it would be cool if all of a sudden the cafe at cca, where i was a grad student at the time, could become packed with thirsty students, faculty and staff. i thought the promise of free iced-tea would be enough to lure them in. apparently my optimism was not founded in reality. about si or so people showed up. i didn't find it terribly interesting.

in terms of logistics, i made a little "chit" that was an image of a lemon in a glass of ice-tea. i handed these out to people as they entered the cafe, inviting the to enjoy a free ice tea. they then gave the chit to the cafe worker and received their beverage. once it was over the cafe worker counted the chits and i paid fo the six or so glasses of ice tea.

let me know if you have any questions. my hope is that you can make this project interesting, because i sure couldn't!

best,

josh



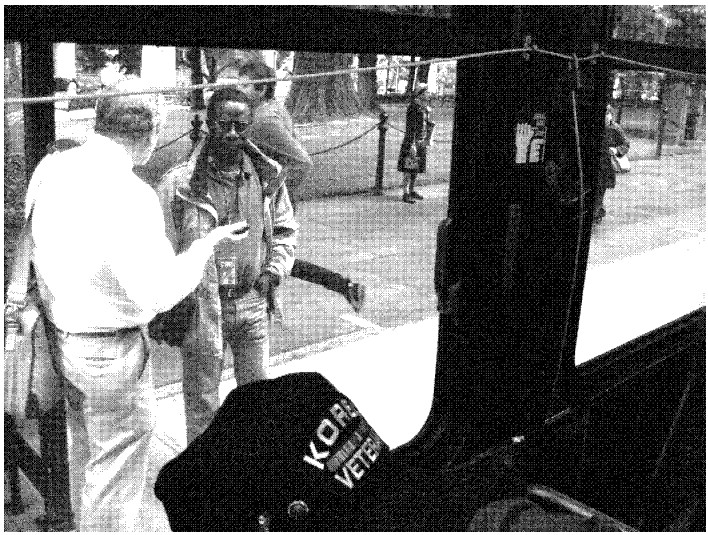
WORKS BY MADS LYNNERUP

HOME
ABOUT
WORKS
RESUME
BIBLIOGRAPHY
CONTACT

Chasing a Bus, 2003

In the video called Chasing the Bus Mads repeatedly gets on and off the same bus for a distance of about 10 kilometers (7 miles) starting in the "Mission District" and all the way to "Fisherman's Wharf" in San Francisco.

Mads Lynnerup reenactment materials



Subject: Re: Re-enactment

Hi Avalon,

Sounds cool with the music, I will check it out as soon as I can. I'm finishing my school this coming month, so things are a bit hectic and I probably wont have a chance to email until I am done.

I would love to see what comes out of the re-enactment and hope everything goes well,

Keep in touch and all the best,

Mads

a clear view happend last week! was a nice action, I cleaned 12 windows in 1 week!

HTML Attachment [Scan and Save to Computer]

what is not in englisch documentations that could interest you is:

IT TAKES TWO
me sitting on a bench, waiting until some is sitting beside me on the bench, then moving to another bench. do it for one day or two days or how long you want
I did it once for 2 and once for 4 days.
> I would like to do it once in a museum, on one of the large saets in the paintings collection. do it then during the opening hours of the museum.

BEDTIMESTORYS
me going to bed in front of the audience. on chair beside my bed. then the audience is invited to tell me bedtimestorys until I fall asleep. not until I sleep, the audience is allowed to leave!

hope you find something that you like!

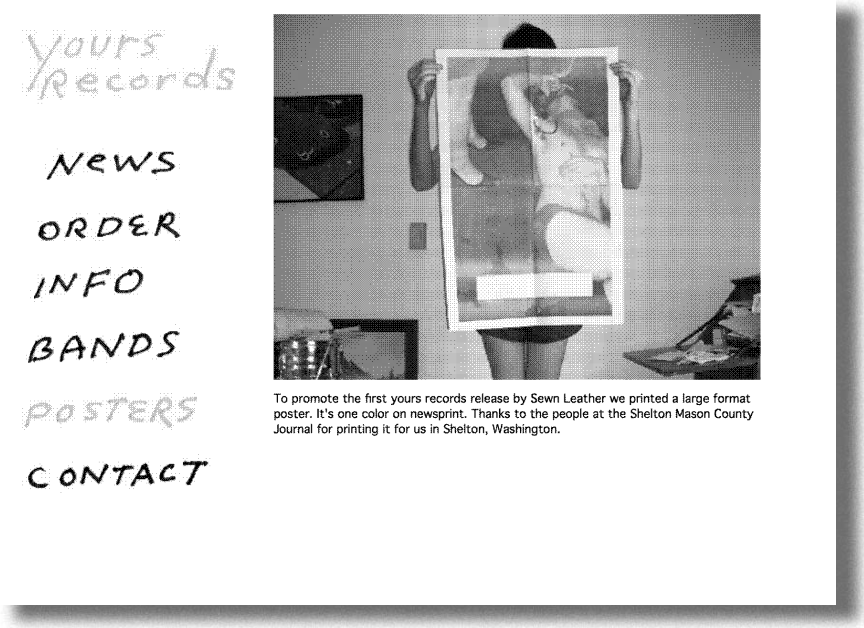
nice greetings

san

San Keller reenactment materials

It Takes Two

The concept of the action ‹It Takes Two› was developed for the performance festival ‹Stromereien› in Zurich, but was realised the first time in the context of the workshop ‹entgegen›. San Keller sits on a public bench and remains seated till someone sits down next to him. If there is some kind of exchange San Keller remains on the bench. If no exchange takes place San Keller sits on the next bench, etc. In Helmstedt San Keller announced his presence in the daily newspaper, so that the inhabitants would know about the stranger sitting on their park benches. In the context of ‹Stromereien› San Keller announced his presence but to the festival visitors, although he placed a cushion emblazoned with the words ‹Please sit next to me› beside him.

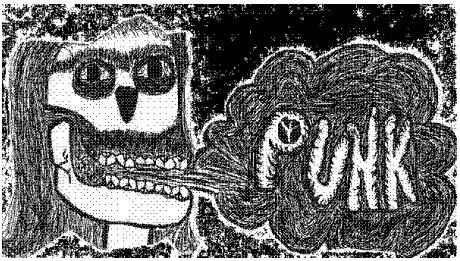


YOURS Records website

(Y)OURS RECORDS

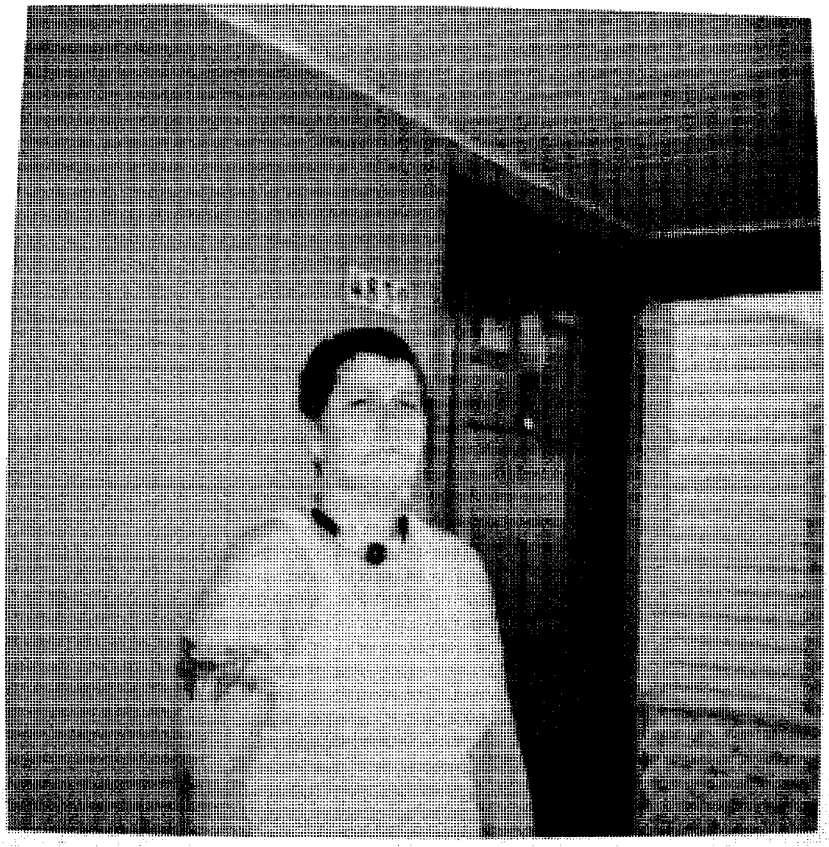
I started a record label and put out a record. The record I put out was by artist Sewn Leather. I payed for vinyl pressing, and a poster to promote the record. It was a financial disaster.

Photo courtesy of Jake Cooper



VIEWFINDER

As part of the TBA '08 festival I roamed Portland taking pictures of peoples' houses and giving them to them as a way to realize a short story by Raymond Carver called Viewfinder. In the story a man is visited by a person who offers to take Poloroids of his house for a fee. I offered to do it for free. I had one request from someone who emailed me after reading my TBA project post. Her name was April. We took several portraits of her along the parameter of her house with a Poleroid camera. I documented these with my digital camera before giving them to her. Thanks to Cyrus Smith and Kennedy Smith.



During the TBA festival, Avalon Kalin will be roaming Portland neighborhoods asking people to help him realize the Raymond Carver short story Viewfinder. This will involve them buying (or maybe just accepting) a photo of their home taken by the artist, and perhaps a walk-around of several portraits of them and their home, if they wish.

If you would like to participate in this project, please email Avalon at [redacted]

We went outside. He adjusted the shutter. He told me where to stand, and we got down to it.

We moved around the house. Systematic. Sometimes I'd look sideways. Sometimes I'd look straight ahead.

"Good," he'd say. "That's good," he'd say, until we'd circled the house and were back in the front again. "That's twenty. That's enough."

"No," I said. "On the roof," I said.

"Jesus," he said. He checked up and down the block.

"Sure," he said. "Now you're talking."

I said, "The whole kit and kaboodle. They cleared right out."

"Look at this!" the man said, and again he held up his hooks.

I went inside and got a chair. I put it up under the carport. But it didn't reach. So I got a crate and put the crate on top of the chair.

It was okay up there on the roof.

I stood up and looked around. I waved, and the man with no hands waved back with his hooks.

It was then I saw them, the rocks. It was like a little rock nest on the screen over the chimney hole. You know kids.

You know how they lob them up, thinking to sink one down your chimney.

"Ready?" I called, and I got a rock, and I waited until he had me in his viewfinder.

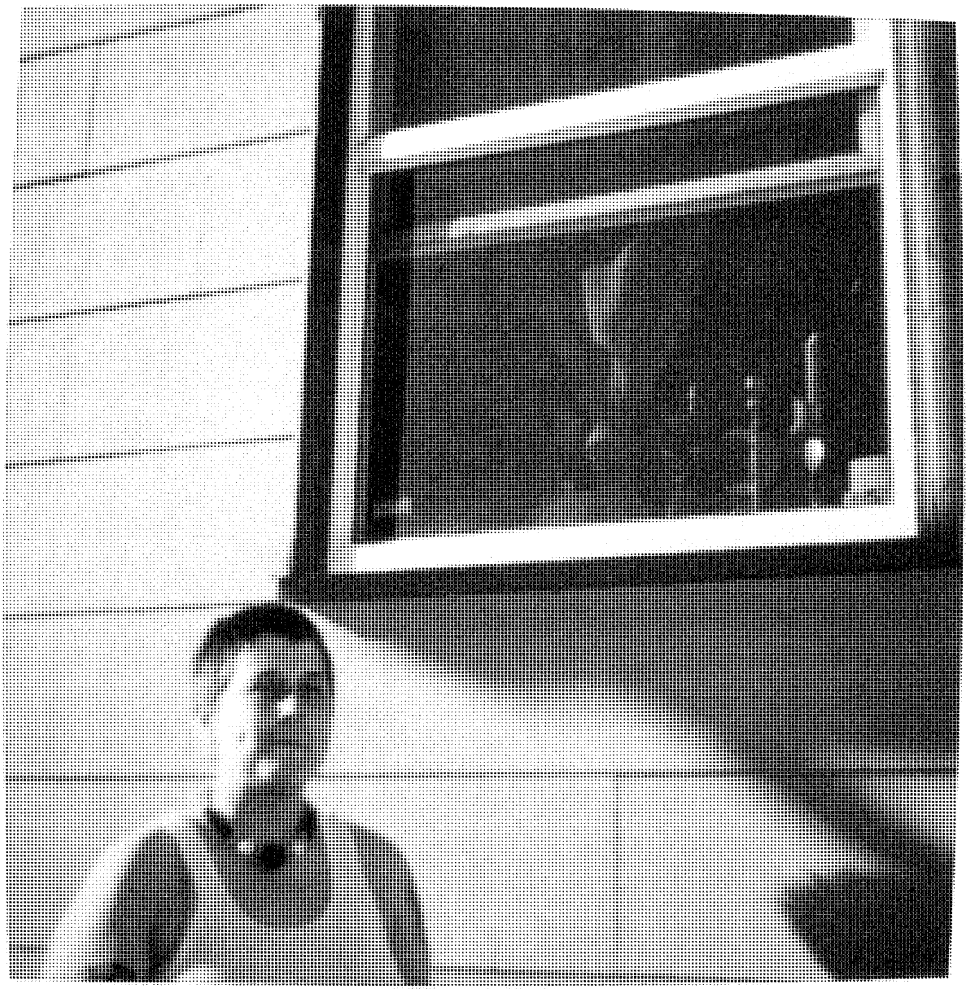
"Okay!" he called.

I laid back my arm and I hollered, "Now!" I threw that son of a bitch as far as I could throw it.

"I don't know," I heard him shout. "I don't do motion shots."

"Again!" I screamed, and took up another rock.

– Raymond Carver, **Viewfinde**r, What We Talk About When We Talk About Love

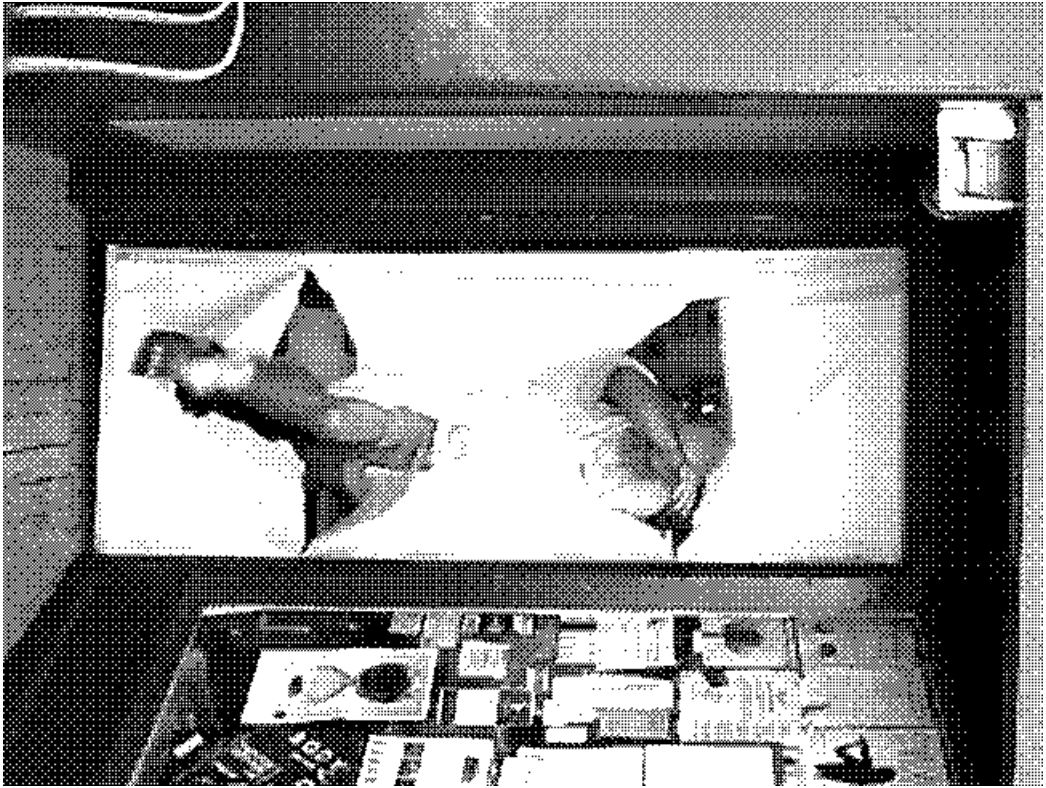


BREAKTHROUGH

As part of the Time-Based Art festival in Portland, presented by the Portland Institute for Contemporary Art, I organized this project. It involved asking volunteers to “break through” the butcher-paper-covered door of a Portland café from 1-2pm on three consecutive days. Inspired by Sierra Norris and thanks to Jonathan Legare for letting us use his doorway. I had met Sierra Norris who told me a story of someone using butcher paper to line the doorway of their child’s bedroom door, so that every day their child had a “breakthrough” when they came out of their room. I wanted to spread this concept to everyone around me. Every 10 minutes we asked, “Does anyone want to have a breakthrough?” This project has since been lampooned by the writers of the television show Portlandia.

PICA Time Based Arts Festival, 2008

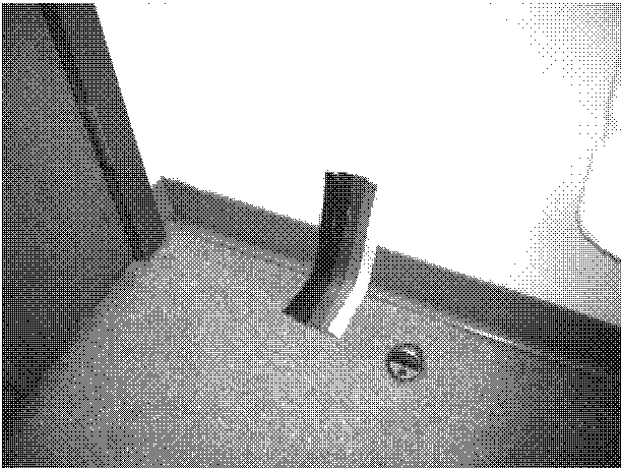
Portlandia (2012-2013 Season) Art Project Skit. The paper was printed with the words "This is an Art Project"



2008 Breakthrough

RAINBOW BATHROOM

I had a vision of a rainbow in my bathroom. I went ahead and fabricated it with felt where I remembered it to be (on the floor and wall near the door). I didn't have red or orange. **y G Biv



PLAY ME DON'T HURT ME

Can people make music during their everyday lives. How about in public? This is kind of a continuation of my Drumset Drumcircle but a solo opportunity I make available for other people. This was an installation of a synthesizer, a synthesizer manual, headphones, and a sign that read “play me, don’t hurt me” at Legare’s café for one day during open hours (on August 7th). Johnathan Legare, the proprietor of the café, reported that many people played the keyboard, including children, and that one woman even played Debussy on it.

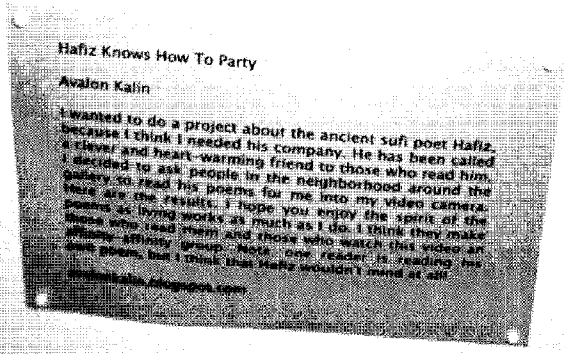
2008 Play Me Don't Hurt Me

HAFIZ KNOWS HOW TO PARTY

For a group show at a local gallery called Worksound, I walked around the neighborhood surrounding the gallery asking people on the street to read my favorite poet into the camera. The video ran about 15 minutes and included 7 people. Because I asked the people to chose the poem they read by opening the book randomly and reading whatever page they found, I recorded people “divining” the book. I was told this process of opening the book of Hafiz randomly, but intentionally, is traditional in Persian regions of the world.

2008 Hafiz Knows How To Party

HAFIZ KNOWS HOW TO PARTY



Hafiz Knows How To Party

Avalon Kalin

I wanted to do a project about the ancient sufi poet Hafiz, because I think I needed his company. He has been called a clever and heart-warming friend to those who read him. I decided to ask people in the neighborhood around the Gallery to read his poems for me into my video camera. Here are the results. I hope you enjoy the spirit of the poems as living works as much as I do. I think they make those who read them and those who watch this video an affinity group. Now, one reader is reading me down stream, but I think that Hafiz wouldn't mind at all!

avalonkalin.blogspot.com

2008 Hafiz Knows How To Party

I BELIEVE E-CARDS

“This I Believe E-cards” are part of a collaboration with Carol Joy Brendlinger and others at the Spiritual Life Center at Portland State University. I asked people at the center to write “I believe” statements. I then animated these statements using their original handwriting and digital animation software. I made these animations available to the public on the internet and asked the authors to share them with their friends and family.

Part of a collaboration
of Avalon Kalin,
Carol Joy Brendlinger,

and people at the
PSU Spiritual Life Center.
campusministry.pdx.edu

To view other "I Believe"
e-cards, go to
avalonkalin.blogspot.com

Make an “I Believe” e-card

You are invited to participate in the "I Believe" e-card project for the Spiritual Life Center organized by artist Avalon Kalin and Campus Minister Carol Joy.

What to do:
Write a short I believe statement (example: “I believe that everyone’s voice has value”). If you can, email a photo of yourself or that somehow reflects or resonates with your I believe statement (example: an image of a someone’s mouth).

And maybe:
We plan on sharing these e-cards by posting links to them on the Spiritual Life Center website. We also invite those who contribute to send their unique e-cards to those they would like to share them with, like family or friends or other groups, but this is not required.

Please email your statements and photos to avalonkalin@yahoo.com.

avalonkalin.blogspot.com

I believe in the power of relationship. As we know and are present to one another, we are changed for the better.

I believe in interwoven creativity.
I believe in the water that flows through the rocks at the basement of time.
I believe in wisdom that lives in terrible times.

2008 I Believe E-cards

KARL WILLIAMS RINGTONES

I collaborated with Karl Williams, a local musician and composer. He uses primarily synthesizers, drum machines and midi technology to create beautiful sweeping soundtrack compositions. We began working on a new CD, live promotion, and new compositions, with me as a support technician and band member. We created ringtones based on his compositions and made them available to people on the internet. Can another person's "band" be a way for an artist to communicate?

2008 Karl Williams Ringtones

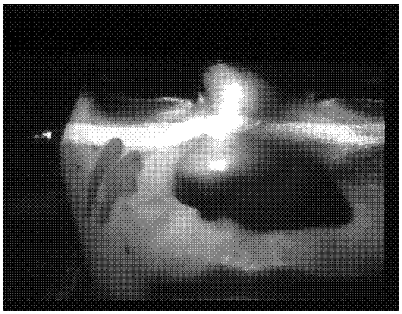
2007-2008 Synth Circle

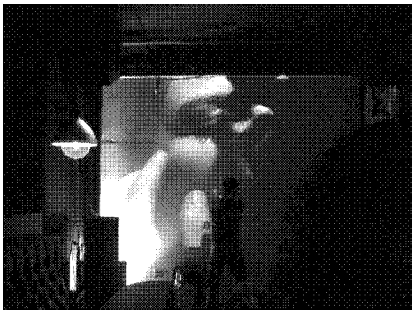
SYNTHESIZER CIRCLE

Chris Reylea and I invited everyone we knew to bring a synth or just play one at the local night club Dunes.

IS IT ALL OVER MY FACE?

With artist Ashby Lee Colliinson. We invited people to come to celebrate musician and composer Arthur Russell. We had face painting in the back with a live video feed to a huge video projection on the dancefloor. The result was the ability to see disarming images of your fellow dancers having their faces painted while dancing.

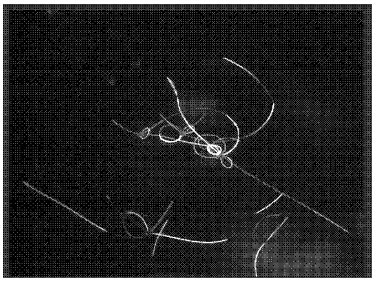




2009 Is It All Over My Face?

IS IT!!! ALL!!! OVER MY FACE?!

WED//JUNE13//@DUNES//$CLOSE//MICRORAVE/DISCO/TECHDISCO//PROTOHOUSE//MINIMALIS$FUNK//ARTINSTALLATION//FACEPAINT//LIVEMOVIE//DANCEPARTY//DJDOME//GLOWSTICKSCULPTURESUPPLIES//DJELISSFULSTEPPER//NOCOVER//HOUSETEDBYASHBY&AVALON//WATER//21+☆



SPECIAL PRESENTATION SERIES

Based on Harrell Fletcher's "COME TOGETHER" project, where people are gathered to present special knowledge. I invited people from the community to present knowledge to the public.

For the first in the Special Presentation Series at LEGARE'S CAFE, Larry Yes presented his story of coming to be a songwriter, how he writes a song, and how to use a four-track to record a musical moment. It was awesome and moving. Some joined Larry in recording a vocal and drum jam (posted above). Thank you Larry.

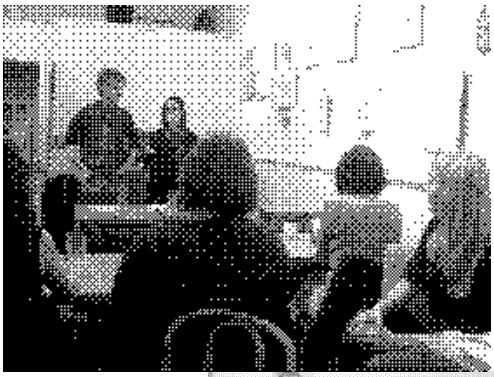
For the second presentation in the Special Presentation Series, Matt and Alex presented Matt's martial arts and Lion Drumming.

Donald and Lisa presented the work of John and Yoko.

Geoff Dorn presented the third in the Special Presentation Series by giving all the basic tips on insurance and them demonstrating how to tie all the ties.

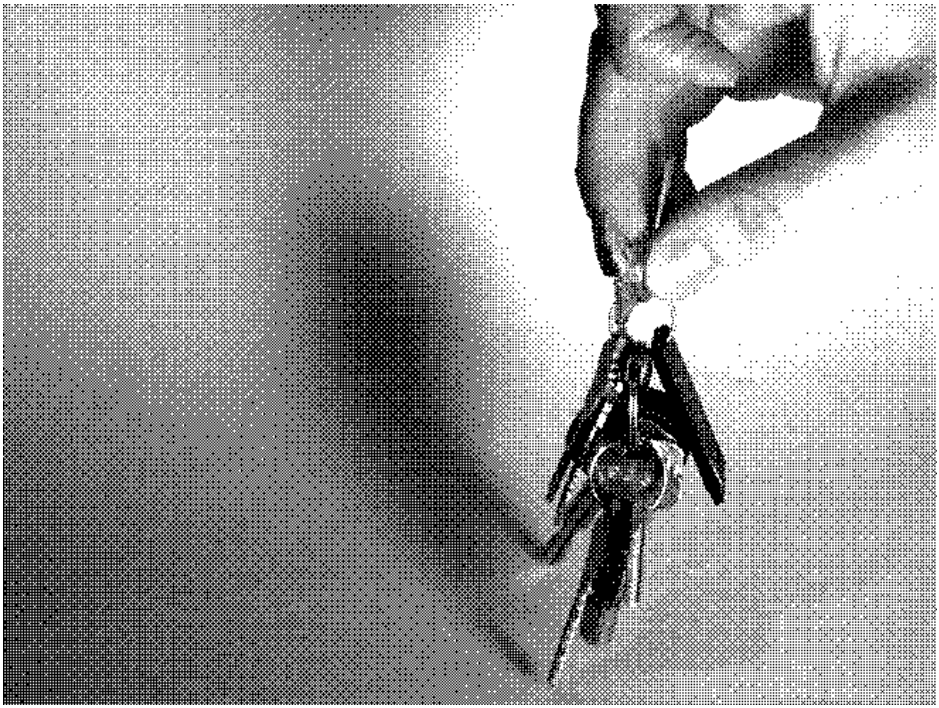
Abraham Ingle presented "How to record the lives that surround yours." He present the fundamentals to interviewing and recording people.


Ask for stories, not for answers
They will follow you
Ask the big questions: "Why?" "What does that say about..."
Get a release



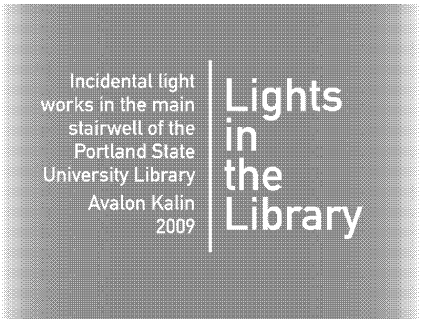
KEY DANCES

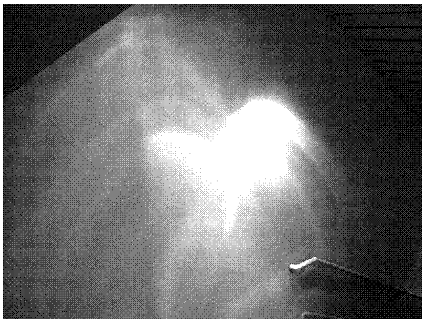
I asked my fellow students to make their keys dance in front of a camera linked to a projector that we could watch as it happened.

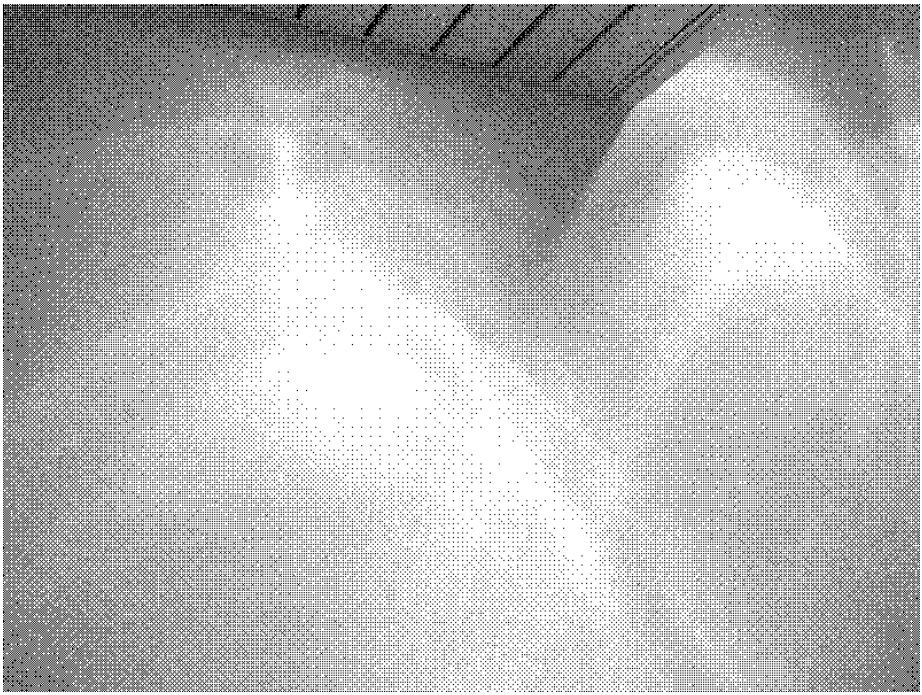


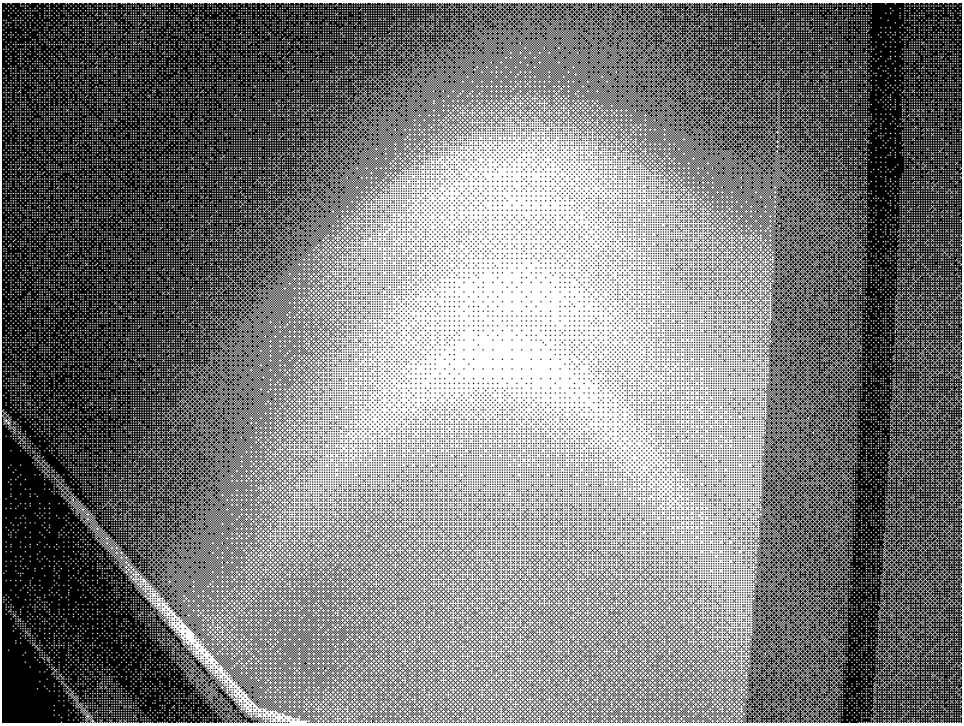
LIGHTS IN THE LIBRARY

I documnted the “light work” at the Portland State University Library by photographing all the lights in the main stairwells of the building. These beautiful shapes deserved to be shared and not taken for granted. The PDF document of these images was used in the piece Drugstore Beetle project by David Horvitz that was added the Walker Art Museum collection. Thank you to Lucky Dragons.



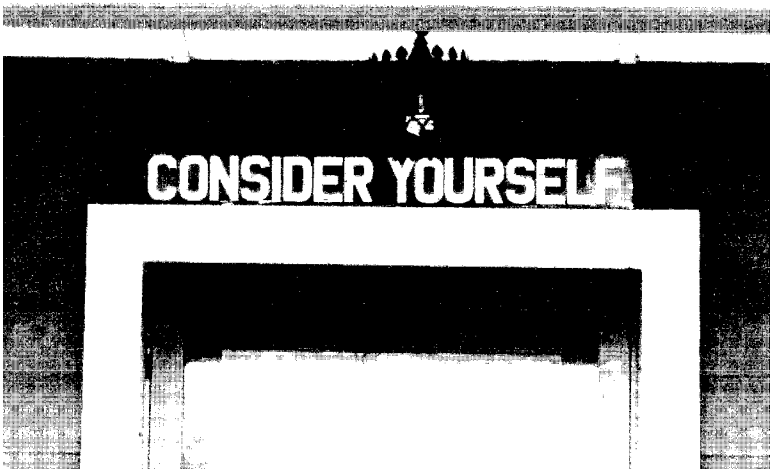


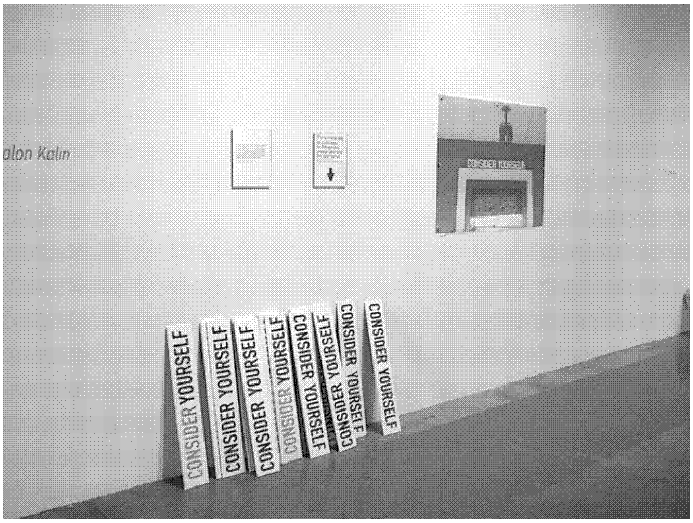


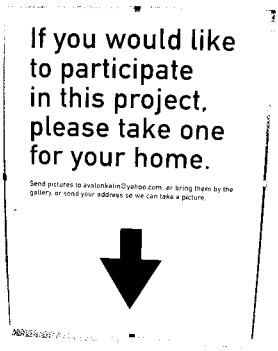


CONSIDER YOURSELF

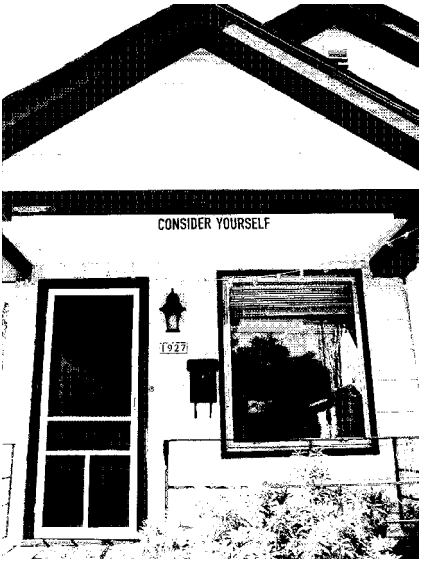
As part of the <It's Possible> PSU "Thesis" show at the Disjecta Gallery, I installed Consider Yourself signs to be taken by gallery goers to install above the doors of their homes. This project is inspired by a house in SE Portland I used to live near. Tamar Monhait screened them based on my design. It wouldn't have happened without her. Also thanks to Eric at the PSU woodshop for cutting the boards to size. Thanks to Sandy Sampson for the installation photo and Jennifer Delos Reyes for the home installation photos.







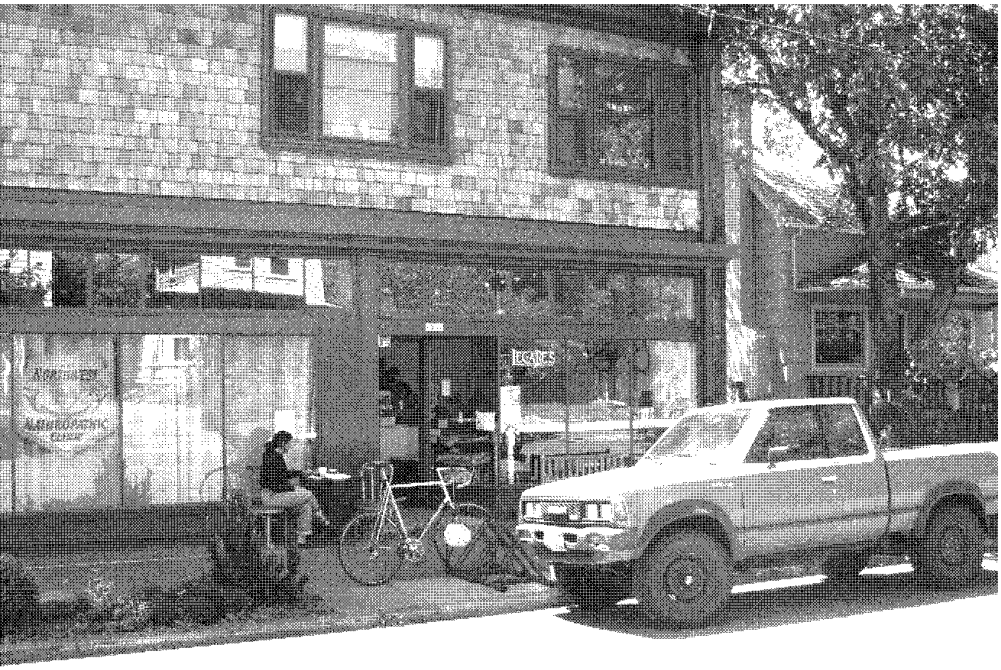
CONSIDER YOURSELF

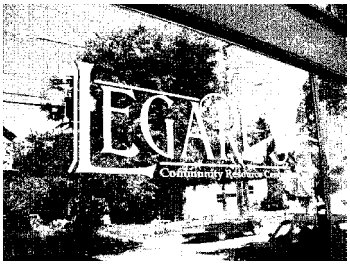


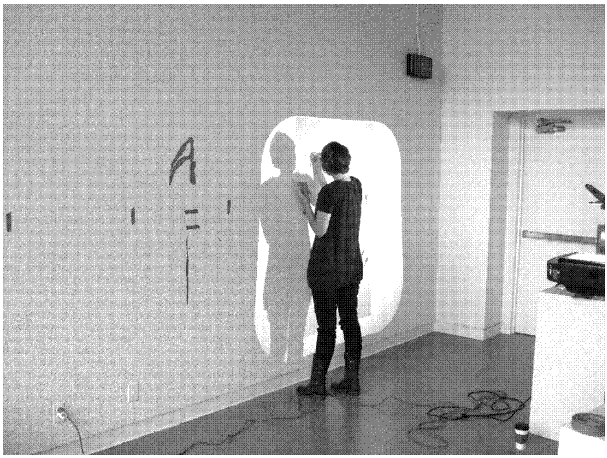
THE IDIOSYNCRATIC ELEMENT IS THE PRECURSOR TO CHANGE

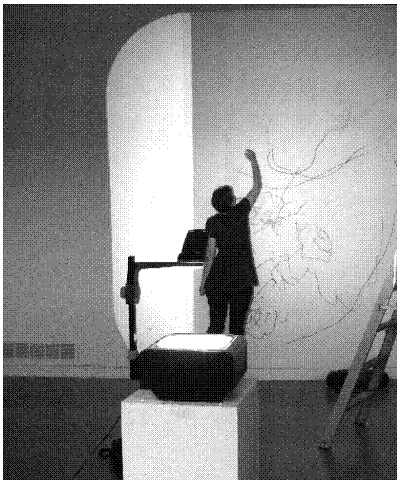
For over a year, I workied with local cafe proprietor Jonathan Legare as the artist-in-residence of his southeast café and community resource center, LEGARE'S. The title of my graduate exhibition, The Idiosyncratic Element is the Precursor to Change, is an aphorism authored by Legare himself.

Acting as an experimental documentary installation, my show uses Legare's life and times as a starting point, and engages Legare's particular interests. You could say the installation is a diverse portrait of Jonathan himself. My installation was coproduced by Jessie Dejonghe and Laurel Kurtz.





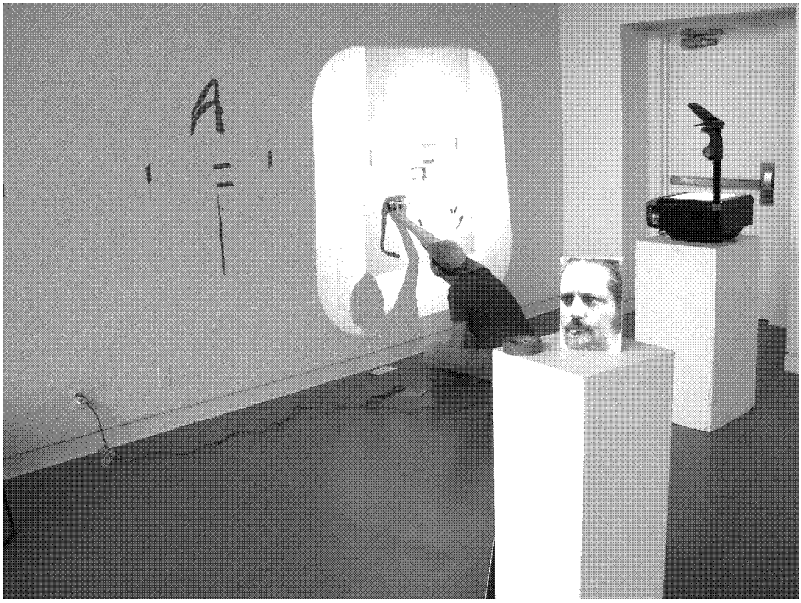


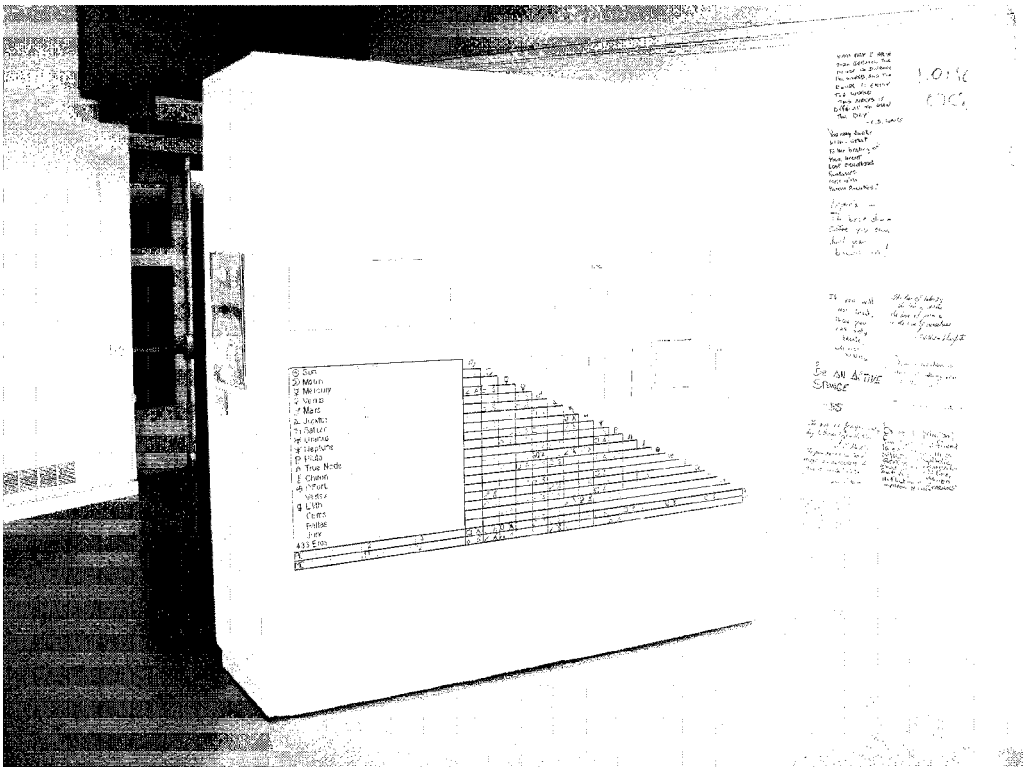


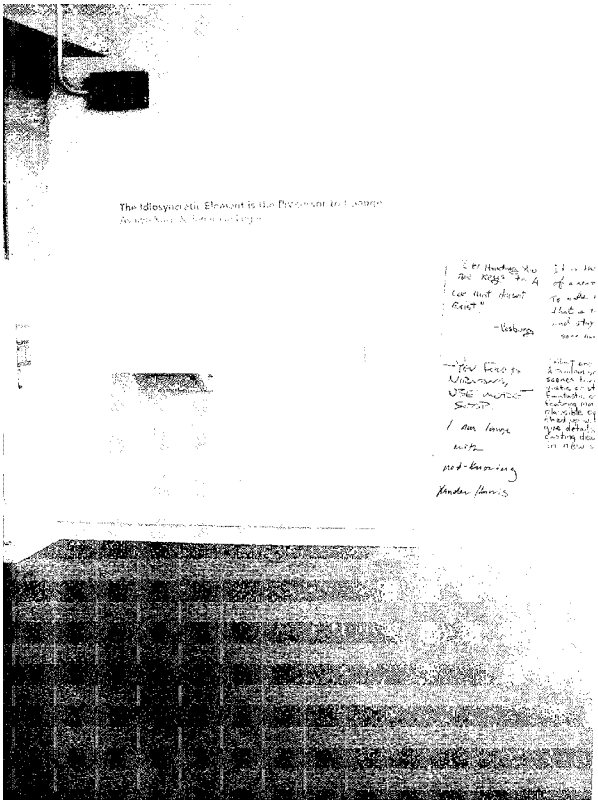
2009 Idiosyncratic Precursor

The Idiosyncratic Element is the Precursor to Change

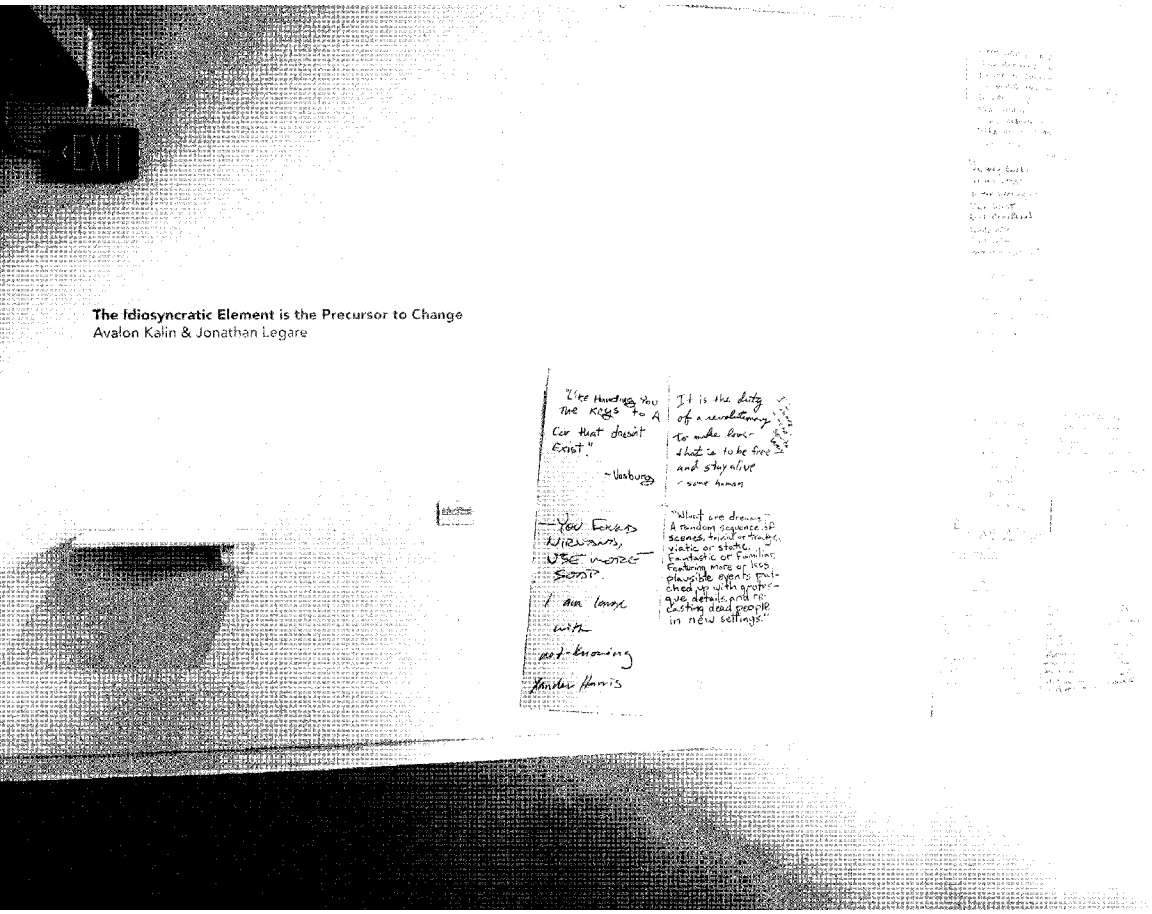
Avalon Kalin & Jonathan Legare

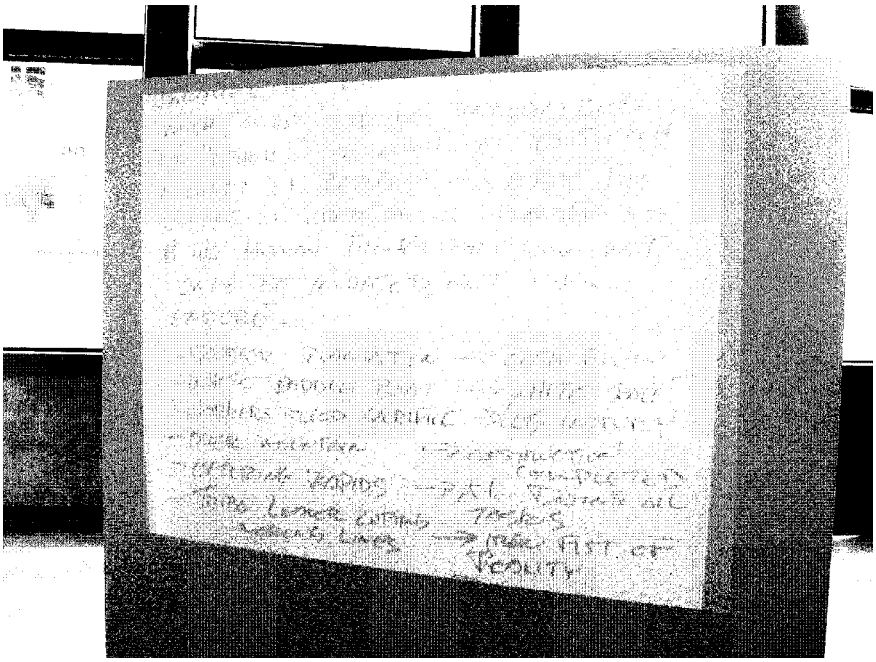


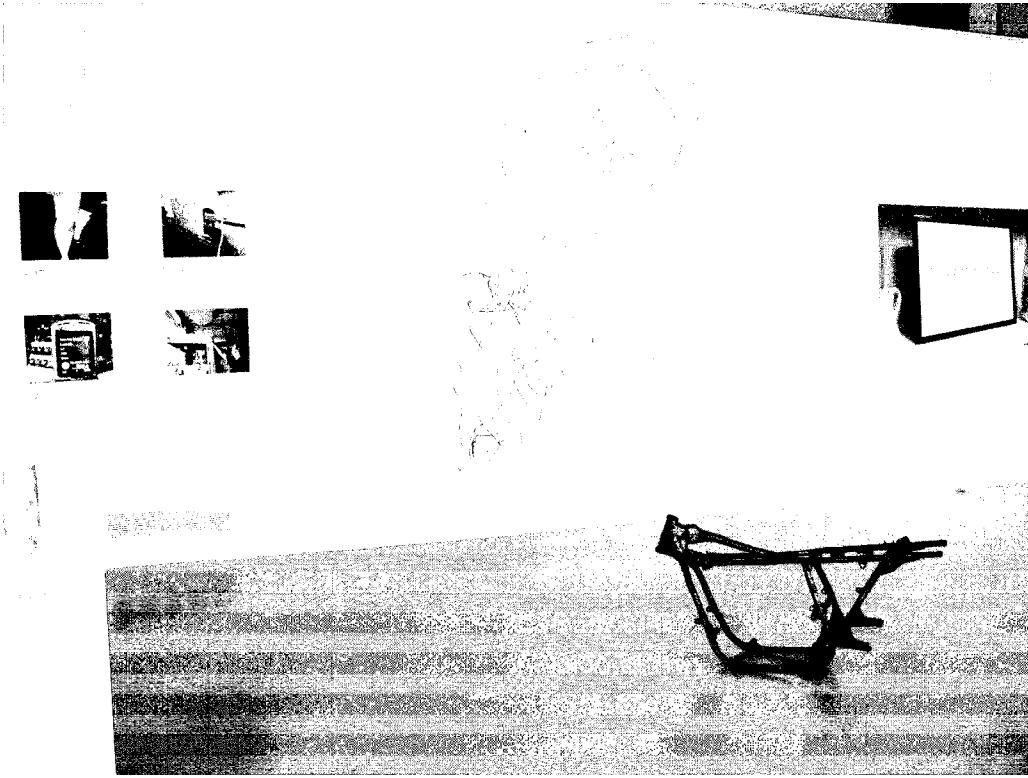

Sun
Moon
Mercury
Venus
Mars
Jupiter
Saturn
Uranus
Neptune
Pluto
True Node
Chiron
Part
Vertex
Lilith
Ceres
Pallas
Juno
433 Eros
BE AN ACTIVE STAGE

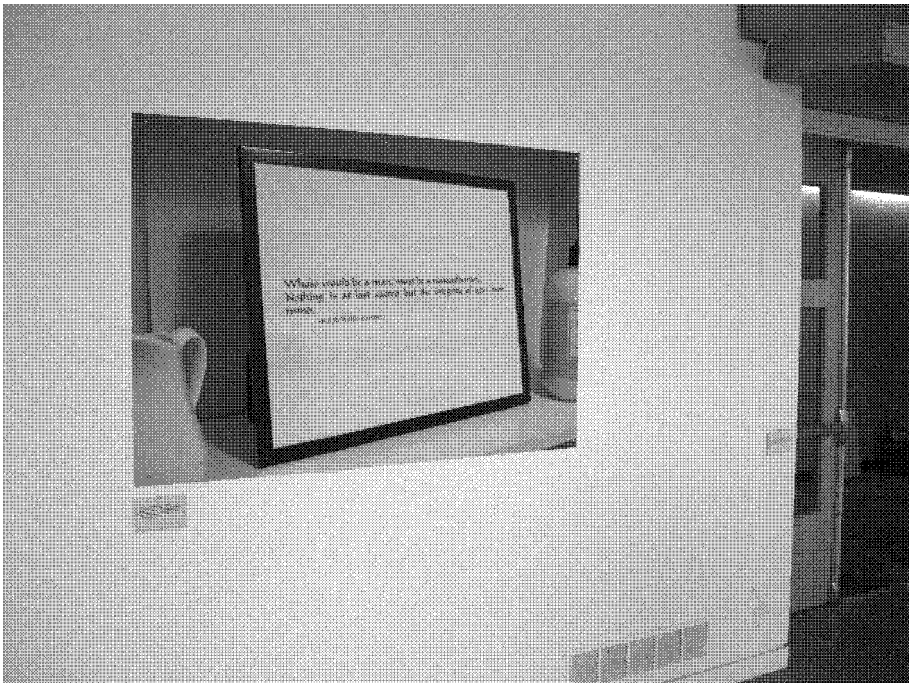

The Idiosyncratic Element is the Precursor to Change
I am large
not-burning
Random Harris

The Idiosyncratic Element is the Precursor to Change
Avalon Kalin & Jonathan Legare

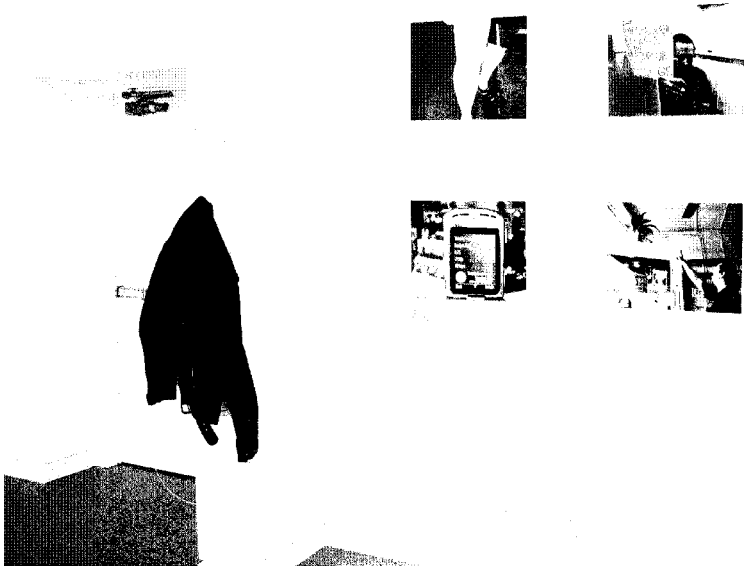


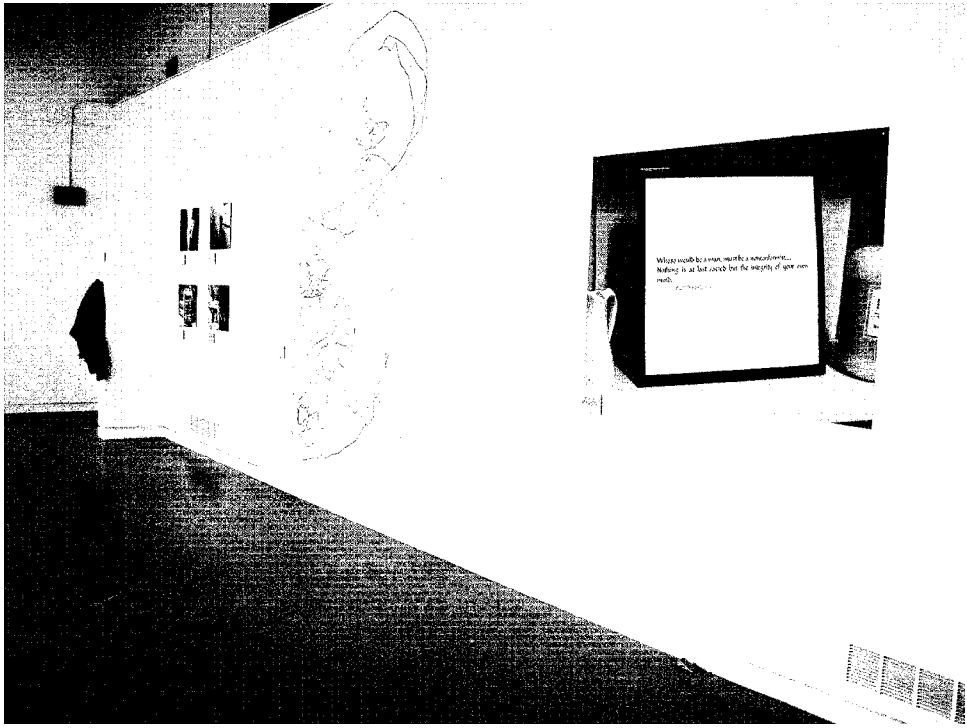






2009 Idiosyncratic Precursor

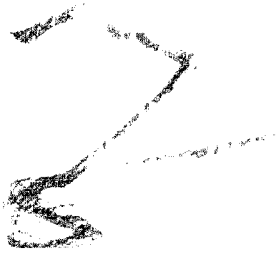



Where would be a man, would be a nonentity....
Nothing is at last sacred but the integrity of your own mind.

Gallery exhibition views

I photographed many of the smudges and scrapes in Jonthans' café. I've reproduced them here with Jonthan's associative descriptions of what each looks like.

Archaeopteris wing they found in Africa.



Sand worm from DUNE.

Tears and rain having fallen on the beach. From Blade Runner.

enlarged images derived from wall damage in the cafe with commentary

I want it to be a Parrot Fish, but it's a stretch. I was visited by some when I was in Honduras diving 118 feet. The colors are totally different down there.

Anarchy symbol.

enlarged images derived from wall damage in the cafe with commentary

The Line and the Dot. The Line was in love with the Dot.

P.H.S.L.O. The political organization I started in highschool.

enlarged images derived from wall damage in the cafe with commentary

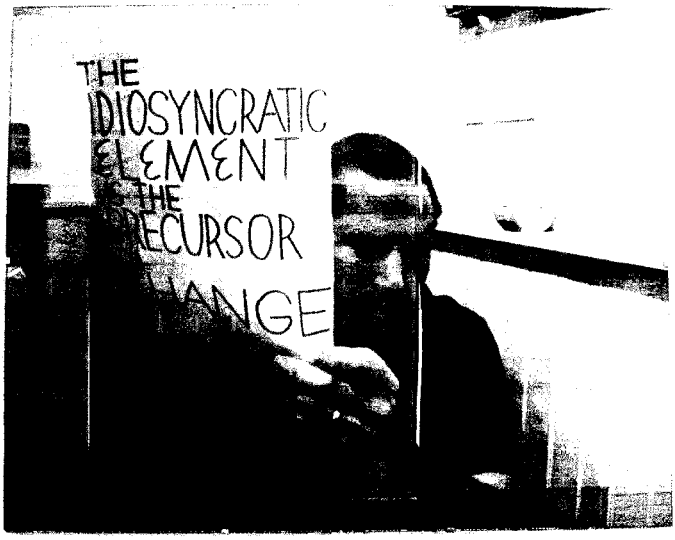
Confused anime face from Macros anime series.

enlarged images derived from wall damage in the cafe with commentary

photograph in show illustrating cell phone music created based on Jonathan's interests in Metal and Bosa Nova.

I have no idea which putting this show together. On the same night, Jonathan inexplicably developed a knee problem with the same knee (right one), Jonathan said it probably gave it to him. Because of the show we are connected.

-Ak

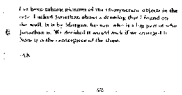


One of the first projects Jonathan and I did together was to create a flyer. It was his aphorism "the idiosyncratic element is the precursor to change." It eventually became the title of this show. I focused the flyer. He helped co design and typeset.

-Ak

views of photographs and information installed in gallery

views of photographs and information installed in gallery



2009 Idiosyncratic Precursor

"Like Handing you the keys to A Car that doesn't Exist."

-Vosburg

It is the duty of a revolutionary to make love - that is to be free & and stay alive

/ some human

—You Found Nirvana, use more soap.

I am lonely with

"What are dreams? A random sequence of scenes, trivial or tragic, viatic or static, Fantastic or Familiar, Featuring more or less plausible events patched up with grotesque details and recasting dead people in new settings."

List of works in the Idiosyncratic Precursor exhibition pictured on previous pages

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Balzac Portrait: A composite Portrait of Jonathan and his favorite author, Honore De Balzac

Balzac Book: A version of Balzac's Lost Illusions with Jonathan and me replacing the main characters. I put myself in this one. It is more intense.

Post-It Aphorisms: Sometimes, when someone says something memorable in the café, it gets written onto a post-it note and stuck onto the coffee machines near the cash register. I enlarged these and put them on a wall in the gallery, placing them as they were placed on the machines in the café.

Post-It Double Show: An installation of prints of these at Legare's during this month so that there could be a connection between the shows.

Leather Jacket: Jonathan wanted an interactive element, which scared me at first. But, He meant he wanted to let people try on his Leather Jacket, which he claims will make you feel angry.

Motorbike Chassis: I wanted to include as many artifacts that had stories behind them as possible. But there had to be a limit. Quality over quantity. This is a motorbike chassis. Jonathan has been into making his own custom motorbikes for years. He had a shop. He's into it. Working on bikes is a form of sublimation. It sublimates energies from life in form of the bikes and in the process of building them. This Chassis is from his shop.

Astrology: Randall Parker, the astrologer in residence at Legare's, was kind enough to let me include his research into Jonathan's astrology in the show. Laurel Kurtz, Jessie De Jonghe, and I rendered the graphic table with all the aspects of his chart. It looks really good, I think.

Bathroom Quote: Early on, I asked Jonathan about this quote in his bathroom. It was from a café bathroom he used to go to growing up. It had an impact on his character. Now he has it in his bathroom. Enlarged photograph installation.

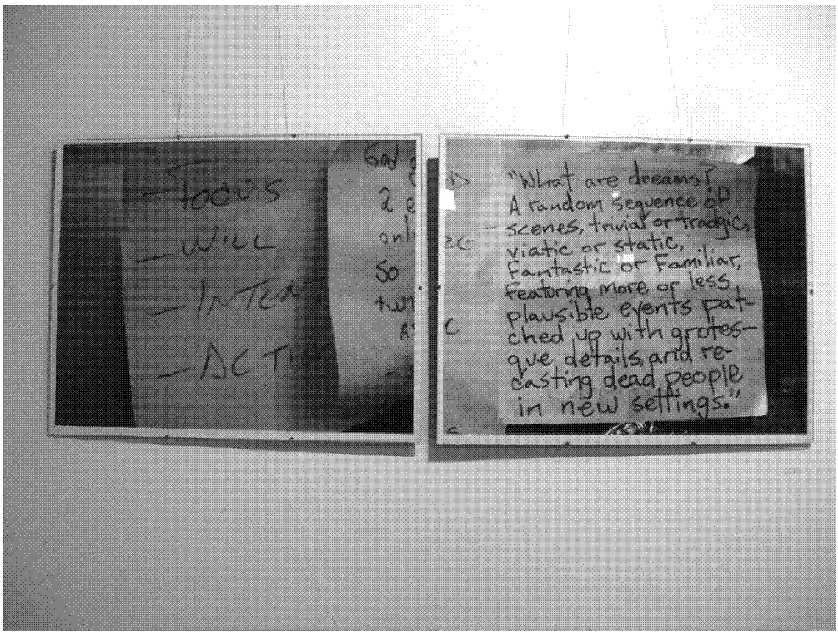
Images and stories: Parts of the exhibit involved me asking jonathan about the idiosyncratic things in the café. One such thing is the Aspidistra plant above the door. Another example is a knee injury he walks around with.

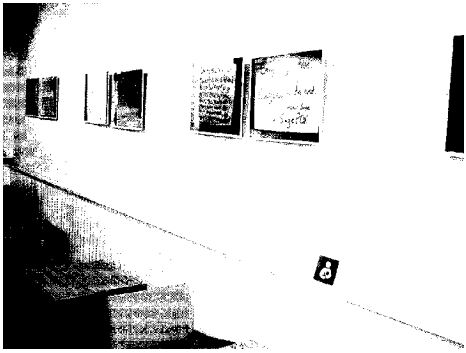
Wall Smudges: If you know Jonathan is a Virgo, then you might understand how annoyed he is at this piece. I documented the scrapes and smudges from his café walls and enlarged some of them onto the gallery walls. I asked Jonathan to think of his life, and then say what each smudge reminded him of. Like a rorschach test. Thank you Jonathan for giving me this artistic license to broadcast the imperfections of the walls.

Morgan Drawing: I asked about a drawing I found on the wall and he said it was by his son Morgan. I know Morgan is an important part of Jonathan. Jessie De Jonge traced it as an enlargement in the gallery. Now it's the centerpiece of the show.

Post-It Aphorisms

As part of the show at the Autzen Gallery, The Idiosyncratic Element is the Precursor to Change, I installed a small place-specific show at Legare's community resource center of the post-it notes found there. These are large framed enlargements of the post its found directly oppposite them in the cafe space.

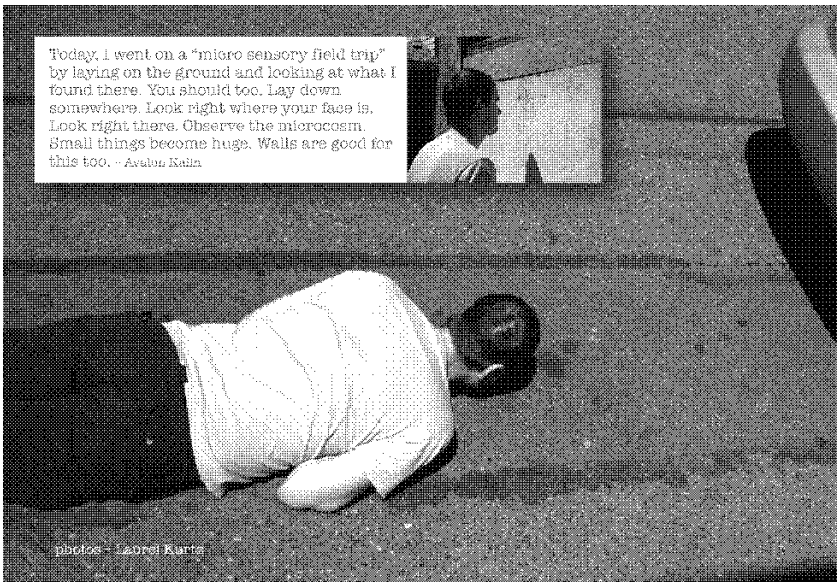




2009 Post-It Aphorisms

PROJECT FOR A BOOK

I was asked to create a project on July 22nd and submit it for inclusion in an art book. The result is an example of a micro field trip. It was interesting to design the layout. I decided to include a drop shadow on the information box, which gives it a more information design look. “You might recall The Open Daybook by LA-based writer and artist David P. Earle and our friends at Mark Batty — a wonderful interactive perpetual calendar with artwork by 365 of today’s most exciting visual artists, one for each day of the year.” -online book review



pictured at the end of 2009

Avalon Kalin is an artist who makes documentary and social art connnected to everyday life. He was the co-author of The Subconscious Art of Graffiti Removal film produced by Matt Mccormick and he studied under the first Social Practice MFA program with Harrell Fletcher at Portland State University. His work has shown in institutions and perhaps more importantly between friends.

Recently, he has begun collaborating with his wife Posie Kalin designing installations and products.

Domestic Residency Project
Family Trees
Drumset Drumcircle
Botany of the “Vacant” Lot
Videos for a Quote
Walkshop
Garden Blessing
Places I’ve lived in Portland
I Would Like to _____
Miniature Sculpture Garden
Message My Ride
Dances For Sitting
Walkshop John Root
Walkshop Laurel Kurtz
Walkshop Kate Pocrass
Walkshop Joel Garcia & Laurel Kurtz
Dowsing Public Sculptures
Walkshop Sarah Roach, Luke Forsyth, & Cyrus Smith
Enterbeing Banner
My Unexpected Visitor
Enterbeing Stranger Moments
Dowsing for Music at Reed College
Novel Protagonists Eric Steen
Art History Reenactments
Yours Records
Bathroom Rainbow
I Believe E-cards
Karl Williams Ring Tones
Hafiz Knows How to Party
Play Me Don’t Hurt Me
Breakthrough
Viewfinder
Society of The Spectacle Overdub
Synth Circle
Novel Protagonists Zac Von Jo
Walkshop Lucky Dragons
Special Presentation Series
Lights In The Library
Key Dance Party
Walkshop Stephanie Steen
Walkshop Michael Rakowitz
Ringtone Local
Consider Yourself
Project for a Book
Post-It Aphorisms
Idiosyncratic Element