



Salem Collo-Julin

Laundry/Prania
Sunday, Nov. 2nd 2003
5:30pm
Chicago, IL.

About Salem's lecture topic - Salem read pieces from Burn Century (a fictive performative writing about 3 Chicago disasters):

Burn Century:

about 1919 race riots following the death of Eugene Williams, black boy;
about 1969 betrayal and murder of Fred Hampton about a man beaten and set on fire and a street overturned.

Salem gave her talk during the rinse cycle. A question and answer period followed during the dry cycle.

About Salem Collo-Julin

Writer, artist, activist, organizer, performer, Chicagoan Salem Collo-Julin. Salem works with Marc & Brett (on Temporary Services), Dan, Ava, Jane, Marianne, Marc, Brett & Sam (on Mess Hall). She enjoys collaboration and companionship but sometimes works alone.



Khris Soden

@ F & I U Wash
Sunday, October 24
6pm 2004
Portland, Oregon

About Khris's Lecture Topic - Time, our fourth-dimension, is evidenced everywhere; clothing suffers wear and tear, cars break down, our bodies develop wrinkles and other unpleasanties. But time, like other measurements, weighs less importance when given greater distance, as in the way three hundred deaths in Spain have less impact than a lone death on the next block. However, time is an interwoven fabric composed of actions and movements, each one affecting another. The study of history attempts to reconstruct this fabric, but often overlooks the individual and the minute in favor of world-changing wars and expansionist movements; the wear, the break-downs, and the wrinkles are all but forgotten.

This evening's discussion intends to examine an exact location over the course of time, specifically, to put the intersection of East Burnside and 28th Avenue, Portland, Oregon, under the microscope. By initiating the lecture at the very location of the subject, the audience will be provided with a more intimate look at how the longer passage of time affects their day-to-day life and environs.

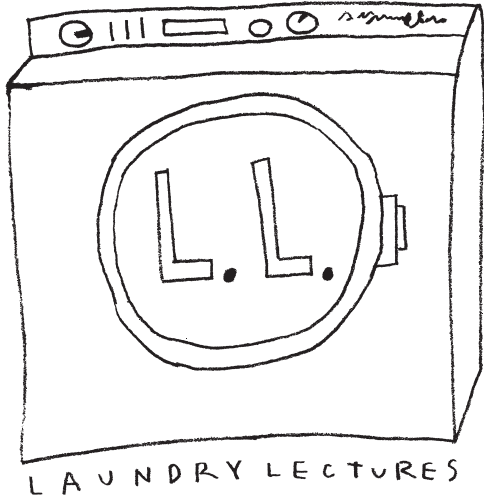
About Khris Soden

Khris Soden was born in San Diego, California, 1975, but often feels that he should have been born in 1905, or maybe even 1935. This disconnect with the modern era has fueled both his aesthetic and academic tastes, culminating in the creation of art that attempts to call the audiences attention to their sense of place and role in the concept of history. In addition to his personal projects, such as the serial comic City of Rose, he is also a member of the arts groups Red76 and the M.O.S.T. He enjoys screwdrivers, manhattans, and IPAs.



This user guide was originally produced by Hideous Beast and with the help of RED76 and may be freely copied and distributed by anyone.

hideousbeast.com
info@hideousbeast.com
red76.com



Why not set up a series of talks in your local Laundromat? Why even ask the owners? We didn't. As long as you are a paying customer what's to stop you from gathering you and your friends, and friends to be, together to talk about whatever you'd like: listening intently as the socks get lost, and your favorite pink t-shirt gets frayed one more time in the dryer? We say go for it. Go ahead, get your friends together, feel free to be open and honest wherever you are. Speak your mind. Share your thoughts: in Laundromats, on checkout lines, and so many other wonderful shared-use venues all over the world.

Lecture Series was initiated.
sitting around for something to happen. From this the Laundry places you wait in. Places wherein their function is mainly Red76 headquarters in Chicago, IL. They got to thinking about Laundromat (Laundry/Prania) around the corner from the then in the Fall of 2003 Sam and Laura were sitting in the Polish

About the Laundry Lectures series





Tim DuRoche

@ F & I U Wash
Sunday, November 14
6pm 2004
Portland, Oregon

For this Laundry Lecture, artist-writer Tim DuRoche will take a roundabout look at jazz's rise from "the outhouse to the penthouse" and rhetorically ask: in this age of diminishing, deflated progressive ideals, how can jazz (the ideal progressive form) become dangerous to the status quo once more? "We're in the longest period in jazz's history where there's been neither major artistic/stylistic innovation or where the music hasn't been worn as a badge or barometer of resistance by a stigmatized subculture. . . To broaden audiences (and instill fear in The Man) how can we reinvigorate the form with the risk and danger that were once it's signatures?"

EXCERPT:

JAZZ: Danger, Risk and other Left-handed forms of Human Endeavor

"A report from the Illinois Vigilance Association claimed that in 1921-2, jazz had caused the downfall of 1,000 girls in Chicago alone. The leader of the State Hospital in Napa, California declared: 'I can say from my own knowledge that about fifty percent of our young boys and girls from the age sixteen to twenty-five that land in the insane asylum these days are jazz-crazy dope fiends and public dance hall patrons. Jazz combinations -- dope fiends and public dance halls are the same -where you find one, you will find the other'."

Jazz's forceful, frenzied back-alley velocity was once thought by those on the polite surface of life to be a St. Vitus-dance-inducing syphilis of the ears and hips. In 1899, New Orleans' Storyville district was home to 2000 mattress whores, 70 dice-tossers, card-cheats and cripple-scam artists, and 30 piano players playing two-part inventions (sousaphonic marches, waltzes, schottishes, quadrilles, lancers, and angular rags) syncopated by shouts, gunfire, and the backbeat of loose bed-springs.

In its early days jazz was an assault on the American dream of a simple morality. Along with alcohol and the movies, jazz boldly suggested (maybe for the first time in this country's history) that pleasure was a worthwhile quest. Jazz represented something fiercely modern: it was uptown and downtown, complex narrative wrapped around the curves of simple beauty, consensual crime's pulsating soundtrack. Jazz was a scapegoat for madness, deviance, graft and nearly every other conceivable left-handed form of human endeavor. Jean Cocteau said it was stimulating "in the same way as machinery. . . or danger." Jazz aided and abetted modernism's dismantling of silence in the face of art "like whips of sex in the Sousa-filled night."

About Tim DuRoche

TIM DuROCHE is a jazz drummer, conceptual artist, curator, and freelance writer living in Portland, Oregon. His writing and liner notes have appeared in a number of different media. He's the main jazz contributor to the Willamette Week in Portland and a contributor to the San Francisco/Portland on-line cultural calendar STRONG WEEK and has work forthcoming in the magazine Shuffle Boil, out of Berkeley, edited by David Meltzer and Steve Dickison. He writes Occasional Jazz Conjectures which are distributed via electronic mail.

Over the last decade he's played all forms of jazz from dixieland and grindhouse to swing, bop and beyond. For many years, he performed solely with a minimal combination of snare-hihat-brushes-developing a singular, trademark approach to sound, rhythm, swing, and space-and working both sides of the jazz continuum, from ragtime to no time with such folks as pianist Butch Thompson, Cap'n Jack McDuff, Jon Jang/James Newton and Beijing Opera artists Pan Yong Ling, Li Jin Ping, and Li Hong Mei, Douglas

Ewart and Carei Thomas of the AACM, George Cartwright, James Samuel "Cornbread" Harris, Sr., poet Tracie Morris, and the late performance artist Stuart Sherman, among others.

More recently, DuRoche's been working with a who's who of West Coast and European jazz innovators, including Paul Plimley-Lisle Ellis, Wally Shoup, Bert Wilson, Perry Robinson, Phillip Greenlief, Jack Wright, Gust Burns, Bob Marsh, Ron Heglin, Frank Gratkowski, Bill Horist, John Edwards, John Gross, Michael Bisio, André St. James, Rob Blakeslee, Jerome Bryerton, Glen Moore, Jim Knodle, Rich Halley, Michael Vlatkovich, Doug Theriault, Torsten Müller, and Damon Smith. He's involved currently in an ongoing series of intermedia duo performances, recordings, and projects-installations with poet-conceptual artist Lisa Radon. Upcoming CD releases include a live recording with pianist Scott R. Looney and Damon Smith from the Bay Area, the deconstructed Monk ensemble Humph, and a trio session with Seattle pianist Gust Burns and European great Frank Gratkowski. DuRoche most recently created a solo score for Cydney Wilkes aerial/ground, site-specific dancework Penta. He can be seen performing next solo at the Seattle Improvised Music Festival in February.



0009

@ F & I U Wash
Wednesday, January19
6pm 2005
Portland, Oregon

About N.I.N.E.'s Lecture Topic - A Non-exhaustive Survey of Pervasive Gaming summary: Games are becoming more and more real, life more surreal. This is a sight seeing tour through the various neighborhoods of life/game interconnectedness, highlighting historical and contemporary pillars of the community that you may or may not be acquainted with.

This particular presentation was put together for a lecture at Utrecht's HKU Design School in the Netherlands as part their own research and development for the new 2005 Meta.Pervasive.Gaming version of the HERE Game (0009.org/here). It has been reformatted to fit your screen here in Portland, Oregon.

The HERE Game is distributed through their anti-dichotomy cult:

N.I.N.E. The site's mission statement reads: New Ideas for a New Era is building a more future oriented present by way of cultivating both personal and institutional veneration of paradigm shifts. N.I.N.E. is committed to the research and development of change by inviting and facilitating the exchange of information in person, in print, in public, in art and online. Workshops, lectures, field trips, camps, campaigns, performances, exhibitions, mixers, posters, protests, publications, websites, traditional and non-traditional media, email, and word of mouth are some of our potential channels of communication, collaboration and education. N.I.N.E. fills a crucial niche in the tapestry of social organizations with it?s uniquely hopeful and much needed embrace of transformation.

About N.I.N.E.

Jason Wilson and Di-Ann Eisnor collaborate on work, art, kids and trouble. They hail from Portland and Taunton respectively. On the date of their Laundry Lecture they lived in Amsterdam, NL. They currently live in Portland, Oregon.



Paul Middendorf & Mary Mattingly
@ F & I U Wash
Tuesday, May 2 7pm
2005
Portland, Oregon

About N.I.N.E.'s Lecture Topic - A Non-exhaustive Survey of Pervasive Gaming summary: Games are becoming more and more real, life more surreal. This is a sight seeing tour through the various neighborhoods of life/game interconnectedness, highlighting historical and contemporary pillars of the community that you may or may not be acquainted with.

This particular presentation was put together for a lecture at Utrecht's HKU Design School in the Netherlands as part their own research and development for the new 2005 Meta.Pervasive.Gaming version of the HERE Game (0009.org/here). It has been reformatted to fit your screen here in Portland, Oregon.

The HERE Game is distributed through their anti-dichotomy cult: N.I.N.E. The site's mission statement reads: New Ideas for a New Era is building a more future oriented present by way of cultivating both personal and institutional veneration of paradigm shifts. N.I.N.E. is committed to the research and development of change by inviting and facilitating the exchange of information in person, in print, in public, in art and online. Workshops, lectures, field trips, camps, campaigns, performances, exhibitions, mixers, posters, protests, publications, websites, traditional and non-traditional media, email, and word of mouth are some of our potential channels of communication, collaboration and education. N.I.N.E. fills a crucial niche in the tapestry of social organizations with it?s uniquely hopeful and much needed embrace of transformation.

About N.I.N.E.

Jason Wilson and Di-Ann Eisnor collaborate on work, art, kids and trouble. They hail from Portland and Taunton respectively. On the date of their Laundry Lecture they lived in Amsterdam, NL. They currently live in Portland, Oregon.



Sam Gould and Matt Poole

Wednesday, April29
6pm 2005
Chicago, IL

We're not sure of the name of the laundromat, or its exact location, except for the fact that it was in Bridgeport, on Chicago's South side. Nice place. Nice people.

Sam discussed aspects of Red76 history and practice over the years. Projects such as Little Cities, NY Public Archive, Dim Sum, and others were discussed. Concerning the topic of the project Building Batteries, the groups Eastern European tour of the winter of 2004, Matt Poole joined the discussion. Matt was one of the nice participants on the tour.

About Matt Poole:

Matt grew up in the suburbs of Chicago, Illinois and has lived in Grand Rapids, Michigan for the past six years. Here he co-directed Dynamite, an art space hosting project-based artwork for two years and continues as a member of the artist group it evolved into.

In August 2003, three members of Dynamite toured the East Coast of the U.S. and Canada meeting like-minded art groups and spaces in hope of building new friendships. They brought the people they met a gift of Grand Rapids tap water in hand-etched bottles, and returned home with 18 samples of tap water from the places they visited. To help people in Michigan experience a bit of their adventure they held a taste test soon after their return.

Matt is particularly interested in sharing project ideas and mp3s with new people. He has been described as a "propositional talker" and accumulates mix tapes from friends, garage sales and thrift stores.

Dynamite is currently working on a new project entitled Potential Energy.



Bonnie Fortune

@ F & I U Wash
Saturday, March 18
6pm 2006
Portland, Oregon

For her Laundry Lecture, Bonnie presented a brief history of Free Walking, encouraged guests to submit to In the Weather, and briefly mentioning her most recent interactive social art collaboration, Dormant. A Q & A followed the talk where she expected guests to ask the hard questions. She washed a load of socks and underwear, because these are the key part of any successful walker's wardrobe.

About Bonnie:

Bonnie Fortune is a Chicago based art organizer. She collaborates with uncontrollable reprobates in goods and services of intangible significance, and occasionally will give you directions on how to get there. Currently, her main projects are Free Walking (www.freewalking.org) and In the Weather (www.intheweather.org), with Chicago artist Melinda Fries. In 2004, she graduated from the School of the Art Institute of Chicago and started her Free Walking Project (www.freewalking.org), a curatorial framework for exploring her adopted city while talking about ideas of public space, decay, lost histories, and horizons. In the Weather is a growing compendium of directions for self-guided walks, online and in guidebook form. These projects and others have been included in exhibitions in Chicago, Atlanta, Toronto, and North Adams, Massachusetts.

