

col·lec·tion

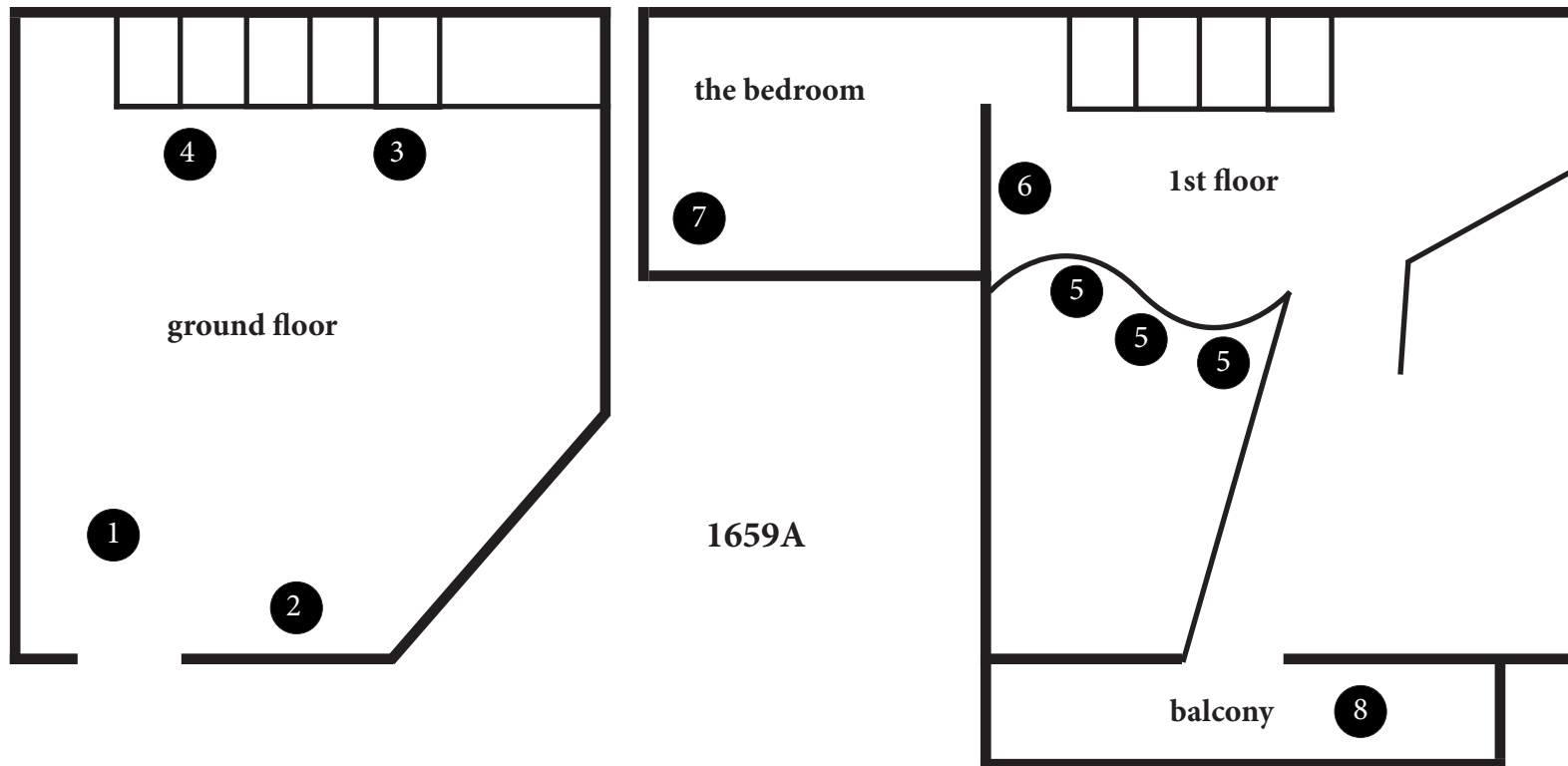
/kəˈlekSH(ə)n/ 

*noun*

## 21 Collectibles

Ross Clark  
Ada Czecelewski  
Claude Eshaghian  
Anastasia Gusach  
Edgar Guzman  
Ivan Karcev  
Thibault Knop  
Oscar Lang  
Sue Man  
Matt McMunn  
Yoonji Na  
Amita Ye  
Silvio Palladino  
Tristan Quay Thevenon  
Samara Rodenta  
Ajay Sharma  
Kat Sotelo  
Samuel Stevens  
Joseph Tuzolino  
Aleksandra Wałaszek  
Alvaro Zelaya





- 1 Bouncy Ball (the only remaining object, accompanied by reflection)  
Joseph Tuzzolino
- 2 The Sun Effect Poster  
Sam Stevens
- 3 Drawings of Palm Lines

- 4 Audio (based on #3 drawings)  
Edgar Guzman
- 5 Recycled Souvenirs  
Paper Sheets
- 6 Quote  
Fowler Museum

- 7 Recycled Souvenirs  
Music Video  
Alvaro Zelaya
- 8 Refreshments

The sun is the only ruler in this rainbow-less climate.

Most days are warm here  
with gentle ocean breeze in the evening.  
Sometimes the summer comes with fire.

Los Angeles is an “impossible city”  
as Duchamp once called it  
utopian experiment with tall palms,  
short-term relationships and free dirt.

So how not to disappear in this delusional jungle?  
How to create a peculiar map of communication  
that will help us navigate that cinematic grid?

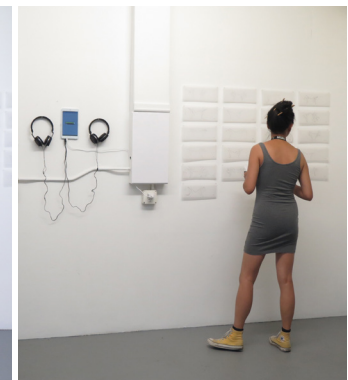
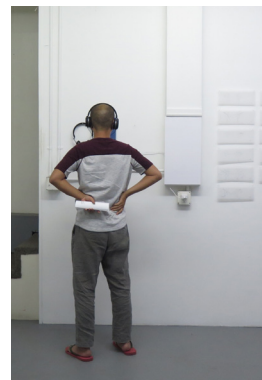
As an answer to all those questions  
I treated studio 1659A as a story catcher / a story vessel  
I have been watching the light travel through my place  
for almost 3 months as all the guests were passing by  
leaving a piece of themselves behind. A souvenir.

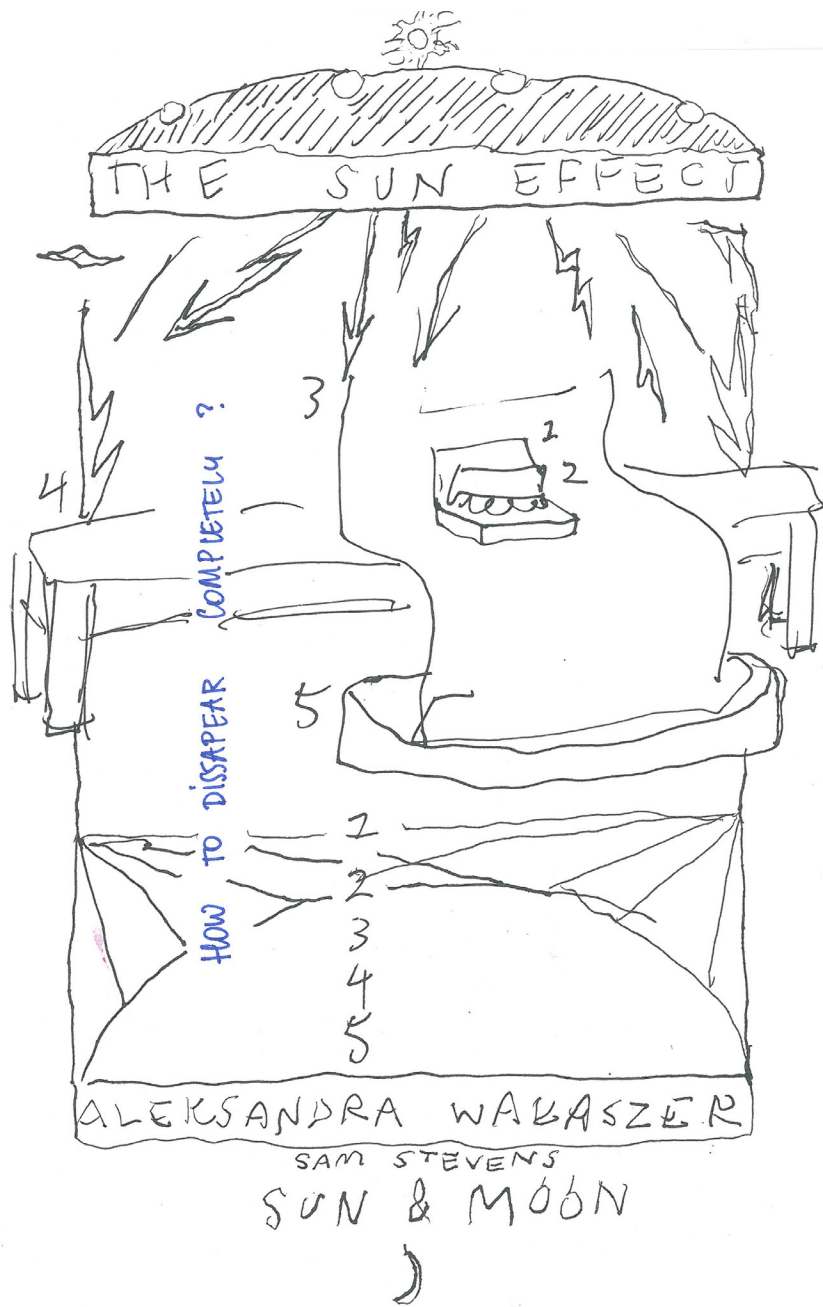
It was like a vibrant dream in the city of dreamers  
the city of illegal and legal aliens (like myself),  
travellers, tourists, nomads and healers

At the very beginning we were just strangers  
but as time went by  
and the meaning of words kept on changing,  
we all became flatmates.  
Finally we all shared something or somebody in common.

We all meet in place that was just right for us  
in that perfect moment in our lives

and we all desired to leave something behind  
and to be remembered.





Every journey is a collection of memories. In order to accommodate, one must carefully observe the environment around oneself. That's how the meaning can be established. By living in a place temporarily with different collaborators I was able to create a site specific work.

The "Sun Effect" became a Residency Within Residency. I have been hosting guests in exchange for stories and souvenirs. Personal objects would remind me of them and became a part of my (re)collection. All of the collected items (memorabilia) are symbolic forms of memory derived from what a given guest deems worthy of being recorded. Souvenirs are the content of narrations constructed from the recollection of past events. In order to keep our relationship in between past and future I was taking pictures of my visitor's palms. Linear drawings based on the images will be turned into scores by composer Edgar Guzman.

The main idea of the project is based on time and the journey as a liminal in-between state. I treat land as a surface built on grids and paths, being used by different communities. Lines are roads and marks woven into the fabric of time. Traces transform the given space into an imaginary museum by writing over its meaning and becoming a database.

Sun Effect by Aleksandra Wałaszek  
at 18th Street Arts Center, 2017

PS< sometimes the myth is becoming the truth  
and some other times the truth becomes a myth.