

SOMArts Cultural Center

Refuge in Refuse: Homesteading Art and Culture Project



Robin Lasser, Danielle Siembieda, and F3 & Associates, *Boxer Bob's Mansion on the Landfill*, 2014

February 12–March 14
with programming through *April 25*

Curated by Robin Lasser, Danielle Siembieda and assisted by Barbara Boissevain

Public Programming Schedule

Gallery Hours Tuesday–Friday, 12–7PM, Saturday 12–5PM

EXHIBITION AT SOMARTS CULTURAL CENTER

Exhibition Dates: February 12–March 14, 2015

Public Programming: Feb 12 (Opening), Feb 21 (Workshop), Feb 28 (tour), Apr 25 (Intervention)

www.somarts.org/refugeinrefuse

Public Programming

Opening Reception

Thursday, February 12, 6–9pm

Informal chats with former Albany Bulb residents and participating artists, filmmakers, landscape architects, archaeologists, urban planners, and contemporary archaeologists.

Film Screenings

6pm - 9:05pm in the Theater

6pm-6:53pm

Bums' Paradise is a 53-minute documentary by Tomas McCabe that depicts the lives of the men and women who lived in the ten-year-old Albany Landfill community prior to their first eviction in 1999. It follows them through the eviction and documents them one month after the eviction. The film emphasizes their concepts of community as well as the amazing art that they created. Instead of being a documentary about homelessness, *Bums' Paradise* considers the question: What if the homeless -- the indigent, the bums -- told their own stories?

7:15-8:20 PM

Where Do You Go When it Rains? Digital film, 1 hour 5 minutes.

Made during 2009-2014. This film is written, produced, directed, and edited collectively by Jimbow the Hobow, Katherine Cody, Chester Mounten, Phyl Lewis, Amber Whitson, and Andy Kreamer. It is important to recognize that without a 'Subject' of a film there would be no film; the characters are the authors. And since this film is unscripted every time someone speaks they are writing, producing, and directing the film by overseeing their own actions. All participants edited the film by viewing hours of footage and deciding what to include and

exclude. We hope that viewers will be moved to legalize being alive on planet earth by watching this glimpse of daily life conversations about common sense at the Albany Bulb. When will the people with so much stop harassing those with so little? Everyone in the film was forced by police to leave the Bulb and live in much more degrading circumstances ever since.

8:25-9:02

Refuge in Refuse, a 37 minute film by Robin Lasser created in collaboration with the former residents living at the Albany Bulb during the final year prior to their eviction in April 2014. The film highlights the stories and performative actions of residents who choose to live creatively on the cusp of the imposing eviction. The film draws us into the interior lives of the residents and documents the protests, community and city hall meetings, the daily lives of those who called the Bulb, home. The film presents landfill fashion shows, the building and destruction of Boxer Bob's landfill mansion, boxercise dance lessons in the gym, and landfill performances by Tamara Robinson, as Elphaba, the Wicked Witch of the West melting at Mad Mark's Castle Window.

Loops every 37 minutes in the Main Gallery Annex

LavaMae Curbside Chats

(Opening Reception)

LavaMae: Mobile Showers for the Homeless repurposes MUNI buses into showers and toilets for the homeless. It started with a cab drive and a zinger of a line delivered by a seasoned cabbie. "Welcome to the land of broken dreams," he said. Those seven words, a desire to bring about change, and a belief that mobile/moveable could be powerful set in motion what eventually became Lava Mae. Started by private citizens who believe that access to showers and toilets shouldn't be a luxury Lava Mae, a project of the Tides Center, seeks to reach those who lack access to these necessities.

Workshop: Building mobile shelters

www.eventbrite.com/e/workshop-building-mobile-shelters-tickets-14911572916

Saturday, February 21, 11am-5pm

Presented by Artist Greg Kloehn

Learn how to build a small mobile home from dumpster dive materials for the homeless. The mobile home will be donated to a San Francisco homeless resident at the end of the workshop.

Art Was Once Here:

A Curated Tour using Augmented Reality at the Albany Bulb

www.eventbrite.com/e/community-art-culture-were-here-augmented-reality-tour-of-the-albany-bulb-tickets-14911141626?aff=es2&rank=1

Saturday, February 28, 1pm-3PM.

Address: 1 Buchanan Street, Albany, California.

Meet us at the parking lot entrance near the large bird sculptures.

Bring your charged phone or tablet.

Join *Refuge in Refuse* curators for a walking tour of the creations, realities and archives of the Albany Bulb. This experience includes a curated history of the artworks on site as well as a magical peek into the former architecture and lives of those who once called the bulb their home.

Adopt a Sign at the Albany Bulb

www.eventbrite.com/e/adopt-at-sign-at-the-albany-bulb-tickets-14911818651

Saturday, April 25th, 1pm-3pm

Address: 1 Buchanan Street, Albany, California.

Meet us at the Parking Lot entrance near the large bird sculptures.

On the one year anniversary of the eviction of the residents of the Albany Bulb, join us by adopting one of the artist created park signs. The signs include stories from former residents. Participate in an interventionist artwork by planting the signs at the former campsites on the Albany Bulb Landfill.

Curatorial Statement

Project site: www.refugeinrefuse.weebly.com

Site maintained by former Bulb residents: www.sharethebulb.org

The spirit of the Albany Bulb Landfill has always been one that embraces the wild, including unsanctioned art, the right to "residency," and unsanctioned people, plants, and critters. These qualities magnify the significant question: who owns the right to do what in public space? In terms of our "curatorial residency" we think of our role differently than the traditional descriptor of the "curator." We are not curating the "stuff" included in the show, rather we are connecting and gathering vantage points from those who have a stake in the Bulb. We include ourselves in this ebb and flow. Having said that, the former residents of the Bulb made their community, the Landfill is their home.

Refuge in Refuse: Homesteading Art and Culture Project is an interactive, mobile, transmedia collection of visual and sound data reflecting the intersection of architecture, art, ecology and people homesteading on a decommissioned shoreline dump located in Albany, California. For more than two decades artists, recreationalists, and landfill residents share the Bulb exploring borders between public and private urban space. The *Refuge in Refuse* project project utilizes storytelling in the form of interactive on site augmented reality, sound, sculpture, video, photography, 3D imaging, urban planning, landscape architecture, and contemporary archeology mapping systems to address issues of human adaptation to social and environmental conditions in flux. We are interested in exploring the Albany Bulb Landfill from multiple disciplines and perspectives. We highlight different approaches to the same place and explore the conventions, constraints, and possibilities inherent in each discipline.

Longer Curatorial Statement:

For more than two decades artists, recreationalists, and landfill residents have shared the Albany Bulb, a decommissioned dump located along the east shore of the San Francisco Bay, creating infrastructure and exploring borders between public and private urban space. The group exhibition *Refuge in Refuse: Homesteading Art and Culture Project* includes stories, video, photography, painting, sculpture, interventions, contemporary archaeology mapping systems, and 3D scans reflecting the intersections of architecture, art, ecology and community at the Bulb. These are in the SOMArts exhibition and in two versions of interactive and mobile media: website (refugeinrefuse.weebly.com), and augmented reality.

The spirit of the Albany Bulb has always embraced the wild, and underscores the question: who owns the right to do what in public space? We are not 'curating' the artworks included in *Refuge in Refuse*—we are connecting and gathering vantage points from those who have a stake in the Bulb. We include ourselves in this ebb and flow. Those with the most at stake are, of course, the people who have made this landfill not only their home, but also a significant destination point brimming with vitality and culture.

Refuge in Refuse places an emphasis on storytelling and cultural production by Bulb residents who provide insights into a unique ecosystem on the brink of change. In May, 2013 the Albany City Council voted to have police enforce Albany's No-Camping Ordinance, in preparation for the transfer of the Bulb from the City of Albany to the California State Park system. This sparked a high-profile eviction battle between City of Albany officials and the longtime residents of the Albany Bulb, who were supported by a group of legal advocates. Sadly, the residents were evicted on April 25, 2014.

Participating artist Tomas McCabe with his documentary film “Bums Paradise” depicts the lives of the men and women who lived in the ten-year-old Albany Landfill community prior to the first eviction in 1999. The film emphasizes their concepts of community as well as the amazing art that they created. Instead of being a documentary about homelessness, *Bums' Paradise* considers the question: What if the homeless --the indigent, the bums--told their own stories.

Over a dozen former residents who were displaced in the 2014 Bulb eviction are represented in *Refuge in Refuse* as contributing artists, collaborators, and subjects in the artworks and investigations of others. The film, “Where Do You Go When It Rains?” provides a glimpse of daily life at the Bulb for several years prior to the 2014 eviction. The film was written, produced, directed, and edited collectively by former residents Katherine Cody, Jimbow the Hobow, Andy Kreamer, Phyl Lewis, Chester Mounten and Amber Whitson. In this film residents are still optimistic about their ability to live out their lives at the Bulb.

Robin Lasser’s film, *Refuge in Refuse* picks up where Kreamer’s film ends and tells more of the story. Lasser works collaboratively with the “landfillians” living at the Albany Bulb during the final year prior to their eviction in April 2014. The film highlights the stories and performative actions of residents who choose to live creatively on the cusp of imposing doom. The film draws us into the interior lives of the residents and documents the protests, community and city hall meetings, the daily lives and create spirit of those who called the Bulb, home.

Refuge in Refuse collaborators Robin Lasser and Danielle Siembieda partnered with an architectural surveying company, [F3 & Associates](#), to do 3D scans of notable structures and sculptures at the Bulb before the demolition in April 2015. Siembieda and Lasser also created official looking California State Park Signs that hold stories told by former landfill residents. These signs are installed in the exhibition at SOMArts and can also be experienced as augmented reality on site at the Albany Bulb. The adoption of these signs by gallery goers will help support local resources for the homeless. Post the SOMArts exhibition these signs will be installed at the Bulb on the one-year anniversary of the resident’s eviction April 25, 2015. Residents were not allowed to enter the Bulb for one year. This intervention also marks their legal return as visitors to the Bulb.

Judith Leinen and Robin Lasser offer an interactive, mobile installation including wall-mounted mandalas printed on metal, sculptural bike-like zoetropes (pre-film animation devices) animating portraits of Bulb residents. Lasser’s large scale photography also appears in the exhibition, highlighting the stories and creations of the Bulb’s residents. These images depict collaborations between Lasser and the former residents as they participate in landfill fashion shows, boxing matches at the Bulb’s Gym, and Tamara Robinson’s performance as Elphaba Thropp, the Wicked Witch of the West, melting at Mad Marc's castle window.

Other exhibition highlights include excerpts from *The Atlas of the Albany Bulb*, a project of the U.C. Berkeley Global Urban Humanities Initiative. Project director Susan Moffat and collaborating U.C. Berkeley students and faculty are recording the physical, visual and oral history of a place where nature and human culture collide and combine in complicated ways. This group of students of art, city planning, architecture, geography, biology, information design, and contemporary archaeology has worked with Bulb residents to create maps, videos, and self-narrated slideshows that reflect their intimate knowledge of the Bulb.

Randi Johnsen used the Albany Bulb as a site in 2002 for her Masters thesis. It was a way for her to advocate for site-informed change by revealing the inherent beauty of the Bulb's history, dialogue and place. Johnson currently utilizes the Bulb as a laboratory for her landscape design students. The students research the creation of the landfill, the history of its use, local ecology and policy, and are challenged to create sculptural earth forms, universally accessible pathways and gathering spaces in response.

Greg Kloehn, inspired by the structures in the homeless encampments in his neighborhood makes small mobile homes for the homeless and has distributed over twenty homes made from found objects, nails, screws, glue and wheels. Kloehn creates two mobile homes for the SOMArts exhibition that will be distributed post exhibition to those in need in the neighborhood.

Doniece Sandoval, founder of the Lava Mae project believes that access to showers and toilets shouldn't be a luxury. Lava Mae, a project of the Tides Center, seeks to reach those who lack access to these necessities by repurposes MUNI buses to showers for those in need.

April Anthony, former Bulb resident creates art that moves, hanging mobiles she made during residency at the Bulb and post as a "Landfill Refugee." Danielle Evans, became a painter during her residency at the Bulb. Painting allows Evans to envision a world she would like to live in and helps her to feel sane. Jimbow the Hobow created paintings on wood and wrote poetry at the Landfill Library he created along with Andy Kreamer.

SNIFF, a group of five artists: Scott Hewitt, Bruce Rayburn, David Ryan, Scott "Buddy" Meadows, and Osha Neumann created paintings and sculptures that were the combined effort of five who met once a week at the landfill to apply latex paint to what was already there or to what the tide brought in.

There are multiple realities of the interface between nature and culture, private and public, residents and recreationalist as they manifest themselves at the Albany Bulb. What is real and what is fantasy is subjective on the somewhat isolated peninsula. For some it was a haven where the residents created their own sense of reality by creating castles for fairies and a Gym for boxers. For others reality is reflected as chaos and anarchy in a society where law and order create the baseline for community.

The Albany Bulb has been a source of controversy ever since contractors started dumping construction debris there in 1963. It used to be water, home for fish and birds just offshore from Ohlone land. The mudflats that form the base of the landfill migrated from the Sierra Nevada, residue from the gold rush when hydraulic gold mining unleashed sediment from rivers for delivery to the San Francisco Bay. In 1963, on top of dreams of gold, a construction dump was born and a human-made spit of land took shape, supporting rebar and cement slabs along with marble from Richmond's demolished City Hall and the City of Berkeley's former library.

For the last few years before dumping was stopped at the Albany Bulb Landfill in 1983 only 'green waste' such as soil, tree trimmings and other yard waste was allowed; plants began to take root. The landfill looks rather lush today. People moved in and lived in harmony with the renegade artists, dog walkers, and thousands of people from around the world who visited the Bulb. The landfill has transformed the original tide lines, brought oil, lead paints, asbestos, and other industrial toxins to the area, as well as providing a home for those who needed one for over twenty years.

In May of 2013, the Albany City Council voted to begin transferring the Bulb from the City of Albany to the California State Park System. Transferring this land entailed the eviction of the residents. This eviction has brought changing tides for a group of people, a body of water, and a spit of land.

The collection of work in *Refuge in Refuse: Homesteading Art and Culture Project* embraces ideas of place making, a theory used in public art and communities around the world to design, create, and enliven public spaces promoting health, happiness, and well being. The people, plants, animals, architecture and artworks that have accumulated on the peninsula create place and culture. The exhibition utilizes storytelling and cultural productions by former landfill residents and other stakeholders who embrace ideas of placemaking as a springboard to explore the Albany Bulb, a unique ecosystem on the brink of change.

*The language utilized to describe the artworks in this exhibition is drawn directly from statements provided by each artist in the exhibition.

Curators

Robin Lasser, Professor of Art SJSU, Lead Curator

Danielle Siembieda Alter Eco Artist and Assistant Curator

Barbara Boissevain - Catalog Design



Image: Robin Lasser, *Boxer Bob Wanders in Mansion Ruins, Chromogenic Photograph, (left part of diptych) 2014*

Artist Statements & Bios

Robin Lasser

Professor of Art SJSU, lead curator www.robinlasser.com | refugeinrefuse.weebly.com

The artworks are a cooperative effort between myself and many of the landfillians. I am a “dog walker,” a “housey” (what the Bulb residents called people who have permanent homes)—and a kindred spirit roaming the Bulb for almost two decades. I began filming at the Albany Bulb for the purpose of documenting some of the ingenious ways some of the residents created home.

Artist Statement

Where do you go in troubled times? Some residents responded with creative actions, utilizing artmaking as a life jacket, a coping mechanism to combat the stress of life on the brink of change. At the landfill, residents created and lived their dreams. I have fallen in love with some of the people at the dump, their multiple realities, insistence on free living, and their creative spirit. How our paths at the landfill have become intertwined, and what we create together, provide context for the work. We explore the roles of aesthetics within political struggle, issues of human justice at odds with environmental issues, and who has the right to do what in public. Our on-site collaborations include: a landfill fashion show with former residents- Danielle Evans, Saint, Tamara Robinson, boxing lessons with Boxer Bob, performance art collaboration with Tamara Robinson and storytelling with former Albany Bulb Residents: April Anthony, Boxer Bob, Crazy Steve, Danielle Evans, Katherine Cody, Mad Marc, Tamara Robinson,

Chester Mouten and Amber Whitson.

Background

For the past decade I have created, along with collaborator Adrienne Pao, nomadic wearable architecture that we call “*Dress Tents*.” Imagine a 15-foot-tall lady wearing a dress that you can walk into and utilize as a tent; a gathering space to consider the geopolitics of people and place. I wanted to explore how residents utilized recycled fabrics in their tent creations. Eventually I began to talk more deeply with some of the residents. What turned the tides for me was something resident Stephanie Ringstad shared about camping at the dump: “Living out here is considered homeless although we consider it our home.” Her message hooked me and I refocused my lens on a fiercely alternative group of people living creatively amongst ruins littered with art, architecture, and wild plants.

Bio

Lasser is a Professor of Art at San Jose State University. Lasser produces photographs, video, site-specific installations and public art dealing with environmental issues, social justice, and artist as cultural ambassador. Lasser often works in a collaborative mode with other artists, writers, students, public agencies, community organizations, and international coalitions to produce public art and promote public dialogue. Lasser exhibits her work nationally and internationally. Recent international exhibitions include installations at museums such as: The Metenkov Museum of Photography, Yekaterinburg, Russia, The Recoleta Cultural Center in Buenos Aires, Argentina, and The Caixa Cultural Center in Rio De Janeiro. Lasser also participates in international biennials such as ZERO1: Global Art on the Edge, San Jose, California, Nuit Blanche, Toronto, Canada and the Pingyao International Photography Festival in Pingyao, China. Earlier national and international exhibitions include: Aronson Galleries - Parsons School of Design in New York City, Wave Hill Glyndor Gallery in the Bronx, New York City, L.A. County Museum of Art in Los Angeles, California, the De Young Museum and the Exploratorium Observation Gallery in San Francisco, the Osaka World Trade Center Museum in Japan and the Academy of Film in Prague, Czech Republic. Lasser is currently the US project lead and participating artist in a cross-cultural art exchanges between Russia, Iran, India and the U.S.

Danielle Siembieda

Alter Eco Artist and Curator, siembieda.com [tw@art_siembieda](https://twitter.com/art_siembieda)

Artist Statement

Augmented Reality in *The Refuge in Refuse* allows for a sort of historic marker to remain on site bringing past, present and visitors together to commemorate their shared life experience. Traces of webbed moments are triggered by the nostalgic memories founded through Augmented Reality. The buildings can be torn down, people removed and sea levels engulf waterfront gardens but the images of this transient village will remain through its own dimension. A layer of reality seen only through the lens of cybernetic technology will become a destination point for cultural anthropologists of the future, descendants of residents and whoever or whatever chooses to dig into the layered archive of the Albany Bulb.

We have partnered with an architectural surveying company, F3 Associates, to do 3D Scanning of the main structures and residents at the Albany Bulb. Using California Coordinates, a precise form of GPS data, the virtual models will be indefinitely available through any AR viewing device regardless of what is built or destroyed in its place.

Bio

Danielle Siembieda is an art service provider and creative entrepreneur in the San Francisco Bay Area. She works at the intersection of Social Practice, Institutional Critique, Intervention and New Media. Most of her work includes an emphasis on the environment and technology. Her most recent project, *"The Art Inspector"* began in 2009 as a method to reduce the carbon footprint of art. This project has been funded Silicon Valley Energy Watch to conduct energy assessments on artist studios and take them through an eco-art makeover. She has been an artist in residence at the TechShop SJ where she create a body of work around cyborg politics and the anthropocene. Some of her other roles include being a board member of the Women's Environmental Art Directory; art consultant to the San Francisco Department of the Environment, and outreach coordinator for CODAME Art + Tech. Siembieda has a MFA in Digital Media Art at San Jose State University at the CADRE Laboratory for New Media with a focus on green technologies and sustainable materials.

Barbara Boissevain

Artist, Adjunct Professor and Curatorial Assistant www.barbaraboissevain.com

Artist Statement

I have created two 60" X 20" pieces that look at the history of the occupation of the Albany Bulb (and the Albany shoreline before humans created the Bulb with landfill), by different animal species over the past couple millennia. "Human Ecology of the Bulb" looks into the human history of the bulb and how our species has occupied the bulb and the surrounding shoreline over the last couple millennia. This is done with graphic overlays on top of images captured at the bulb.

The second piece "Biodiversity and Tidal Systems of the Albany Bulb" also utilizes images captured at the bulb combined with graphic overlays to describe the biodiversity and tidal systems that have existed at Bulb in different segments of history. By filtering the history of the Albany Bulb into these categories and creating these graphic timelines we are able to see our impact as a species on the ecology of this part of the San Francisco Bay. My hope with this work is to point out how fragile this ecology is and provoke a meaningful discourse regarding how humans *and* various plant/animal species may coexist in balance at the Albany Bulb in the future.

April Anthony

Artist and former Albany Bulb resident

Bio/Statement

Forty-five years later, memories so vivid it could be yesterday. Weekend visits with Dad and his side of the family. Excursions to museums and art galleries. All this from a seven year old's perspective: boring. "Why don't these things move?", I thought to myself. Flash forward five years or so. Mom took us to participate in Peace marches & rallies in Golden Gate Park during the Vietnam War. Took me dumpster diving; taught me how to recycle. All this is a major part of who I became. As a result of this, I created my first pieces: art that moves, (hanging mobiles) using dumpster dived & recycled materials.

Danielle Evans

Painter and former Albany Bulb Resident

Artist Statement

The paintings are my mood swings. I just go with how I feel and what my mind tells me to do. I paint when I am pissed off. I express my anger in the paintings. I started painting two months after we arrived to the Bulb. To be honest it was a little crazy living at the landfill, sometimes. Some of the people were kind of nutty so I stayed to myself pretty much and I painted.

Following my dreams and getting out my feelings, I think that is what I am doing. It is a good way of meditation, it helps me to relax and to not hurt anybody or think evil thoughts. Painting makes me feel calm and saner. I am able to go to sleep with a relaxed mind, not all jacked up. If I don't paint I can't sleep because of all the anxiety of what is going on. So, painting is good and I continue to paint.

Randi Johnsen

Landscape architect and educator.

thirdnaturestudio.com/albany-bulb-archive/

Student participants: Emanuel Oliver Gonzales, Ruyang "Ivy" Xie, Jonathan Marc Heyneman Hallet, Karly Ann Behncke, Penelope Louise Leggett, Sara Harmon, and Wenjie Yang

Artist Statement

I was fascinated when I first visited the Albany Bulb in 2002, and wanted to question how I understood it as a landscape architect. My master's thesis was a way for me to advocate for site-informed change by revealing the inherent beauty of this particular history, dialogue and place. I sought a design solution that did not destroy what I valued most about the site, and suggested that user-generated spaces have a positive role in a democratic community if they are given a framework that supports both encampment and art making, in this case, and universally accessible public park spaces.

The collages, models, and drawings I created attempted to reveal the violence of dynamiting Fleming Point and dumping debris into the Bay, the divided user groups, and the problems with "restoring" a landfill site into to a naturalistic landscape that never existed. In the end, I created a wide central public promenade that traveled the length of the site, concentrating the public along one axis and providing only visual access into privatized spaces, encampments and gardens.

As a Visiting Instructor in the Department of Landscape Architecture at UC Berkeley, I have used The Albany Bulb as a site for my design studios again and again, and I delight at the range of responses it inspires. The students research the creation of the landfill, the history of its use, local ecology and policy, and are challenged to create sculptural earth forms, universally accessible pathways and gathering spaces in response.

Greg Kloehn

Sculptor homelesshomesproject.org gregorykloehn.com

Artist Statement

Inspired by the structures in the homeless encampments around me in West Oakland, I wanted to make a home in one day for no money. After a week of work and \$40 dollars, I had made a home from illegally dumped garbage. Consisting of a box spring mattress, pallets, refrigerator door and camper top, this home boasted such features such as a water cooler, sink, electrical outlet and a crude toilet. Wheels were added to make it a mobile home.

This sat in my studio for months, becoming a storage space for odds and ends. One cold and raining night, Sheila, a local homeless woman, asked me if I had a tarp she could have. I told her "Sorry, I don't have one." and went back inside. As I walked past my home it hit me, "I'll give her this." I ran back out and told her to come back tomorrow

and I would have a home for her. She looked a little confused but nodded and said she would come back. I cleaned out the home and got it ready. Sheila and her husband Oscar, came the next day. They looked surprised and happy. I gave them the key, a bottle of champagne and watched in joy as they pushed it down the street. I started building another one immediately. I have made and given away 20 homes so far. All homes are made from found objects, nails, screws, glue and wheels.

Andy Kreamer

Educator, filmmaker and former Albany Bulb Resident

<https://www.youtube.com/watch?v=9EcS6ZyCXSU>

Artist Statement

Where Do You Go When it Rains? Digital film, 1 hour 5 minutes 2009-2014. This film is written, produced, directed, and edited collectively by Jimbow the Hobow, Katherine Cody, Chester Mounten, Phyl Lewis, Amber Whitson, and Andy Kreamer. It is important to recognize that without a 'Subject' of a film there would be no film; the characters are the authors. And since this film is unscripted every time someone speaks they are writing, producing, and directing the film by overseeing their own actions. All participants edited the film by viewing hours of footage and deciding what to include and exclude. We hope that viewers will be moved to legalize being alive on planet earth by watching this glimpse of daily life conversations about common sense at the Albany Bulb. When will the people with so much stop harassing those with so little? Everyone in the film was forced by police to leave the Bulb and live in much more degrading circumstances ever since.

About the Library:

This library was built from abandoned boats that had washed ashore mixed with trash found at the Albany Bulb. The only materials used in its creation that were not found on the Bulb were nails and screws. Before construction began, the building was dedicated to all homeless people who have passed on. It has served as a home, bar, community center, movie theater, concert hall, and homeless shelter for new arrivals to the Bulb while they built a camp of their own. Countless people visited the library over many years, some expressed their love of the place in a guestbook started by Jimbow the Hobow, for which a traveling Canadian later made the beautiful cover. Jimbow and Andy made the library together in a location that Jimbow had lived off and on for the past 20 years. The first version was made in one month, and additions and expansions never ended up until the final day when the library was burned to the ground in an unknown circumstance.

Tomas McCabe

Filmmaker and Director of the Black Rock Foundation

www.youtube.com/watch?v=K6XYZbY8t4k Bums Paradise Film

Artist Statement

Bums' Paradise, 2002, is a 53-minute documentary that depicts the lives of the men and women who lived in the ten-year-old Albany Landfill community prior to their eviction. It follows them through the eviction and documents them one month after the eviction. The film emphasizes their concepts of

community as well as the amazing art that they created.

Instead of being a documentary about homelessness, Bums' Paradise considers the question: What if the homeless--the indigent, the bums--told their own stories.

***Atlas of The Albany Bulb* led by Susan Moffat**

Project Abstract

The maps, images, and videos in this section were curated by Susan Moffat, and created by Moffat, residents of the Albany Bulb, and students at the University of California, Berkeley. They are part of a work in progress called the *Atlas of the Albany Bulb*, which is an oral history and mapping project that will be available for viewing as a website.

I. Maps and Oral Histories of the Bulb

Every story happens in a place, and every map is a narrative with a point of view. Our *Atlas* aims to engage in spatial storytelling by using works, sounds, and images to capture knowledge of a place where nature and human culture collide and combine in complicated ways.

Former residents of the Albany Bulb who participated in the creation of these projects include **Amber, Crazy Steve, Big Joe, Chet, Geo, Glenn, Jimbow, KC, Little Joe, Larry, Luis, Mad Marc, Mom-A-Bear, Stephanie, and Tamara, and others.**

Steve Thrush, who appears in one video, is a member of the Solano Community Church. Osha Neumann provided important background information. Undergraduate UC Berkeley students **Christina Lew, Sana Ahmedd** and **Daniel Gonzalez** created some of the maps and were advised by **Darin Jensen**, Continuing Lecturer in Geography.

Christina Gossman worked with resident Amber to collect data that was used in many of the other maps, and also conducted and edited the interview for Tamara's slideshow. Gossman was a master's degree student in the Department of City and Regional Planning at the time she did this work. **Heather Bromfield, Julia Tierney, and Lana Salman**, also graduate students at DCRP, provided research assistance. **Kushal Lachhwani** drew the public space map based on research by Gossman and Moffat. **Sandra Lee** is a master's degree student at the Information School and edited several of the videos and is designing the Atlas of the Albany Bulb website.

Susan Moffat is Project Director of the [Global Urban Humanities Initiative](#) at UC Berkeley, a joint venture of the College of Environmental Design and the Arts & Humanities Division of the College of Letters & Science. She is an urban planner and writer who has worked in the fields of affordable housing, environmental planning, and journalism. *The Atlas of the Albany Bulb* is supported by the Community Stories program of Cal Humanities and the Andrew W. Mellon Foundation. Co-Principal Investigators the Global Urban Humanities Initiative are Professor **Jennifer Wolch**, Dean of the College of Arts and Sciences, and Professor **Anthony J. Cascardi**, Dean of the Arts & Humanities Division at UC

Berkeley.

II. Contemporary Archeology of the Bulb

Conventionally, archaeology is the study of humans in the past. But what counts as the past and who counts as human? This project appreciates the speed at which the past and present collide at the Albany Bulb and the layers of human connection on a landform that is itself an artifact. In the latter months of 2014 a crew of over 25 archaeologists and students mapped, photographed, and catalogued homes and artifacts left by recently evicted residents. Not only an attempt to document for posterity the ingenuity, perseverance, and humanity of the people who made their homes here, the project explores the "small things forgotten" in the course of modern human life. The project continues in collaboration with former residents and users of the park.

Annie Danis is an artist and Ph.D. student in Anthropology at the University of California Berkeley. Her work explores the intersection of art and archaeology and the place of sensory experience in archaeological narratives in the United States. She is committed to a collaborative approach to public archaeology and art practice.

Laurie Wilkie is an anthropological archaeologist at the University of California Berkeley. As the director of the Archaeological Research Facility and editor of the Journal of Contemporary Archaeology, her work has focused on how expressions of social difference--gender, race, ethnicity, religion, sex, socioeconomics and politics--can be understood through the materiality everyday life, and how a sense of material heritage has shaped human life in the recent past, and continues to do so today.

Student participants

UCB Grads: Alyssa Scott, Annie Danis, Kat Eichner, Katie Kinkopf, Lucas Johnson, Lisa Johnson, Mario Castillo, Mike Grone, Scott Lyons, Wolfgang Alders

UCB Undergrads: Chandler Fitzsimons, Leah Humphreys, Tori Sandsor, Trent Trombley

Other: * Ashley Zaragoza (Napa), * Allison Sherdeon (SJSU), * Bouchra (SJSU), * Jiwon (SJSU), * Valerie Upp (Napa), Jan Dulay (Napa), Albert Gonzales

LavaMae with Founder Doniece Sandoval

lavamae.org

It started with a cab drive and a zinger of a line delivered by a seasoned cabbie. "Welcome to the land of broken dreams," he said. Those seven words, a desire to bring about change, and a belief that mobile/moveable could be powerful set in motion what eventually became Lava Mae. Started by private citizens who believe that access to showers and toilets shouldn't be a luxury Lava Mae, a project of the Tides Center, seeks to reach those who lack access to these necessities.

(Opening Program)

SNIFF

Sniff was Scott Hewitt, Bruce Rayburn, David Ryan, Scott “Buddy” Meadows, Osha Neumann, Kelli Scott, David, and Scott still paint together.

Statement

This is the deal with the art of the Albany Landfill. The paintings and the sculptures were the combined effort of five who met once a week at the landfill to apply latex paint to what was already there or to what the tide brought in. This was done with the intention of making pictures and beautifying the neighborhood. No one was ever paid, no commissions were ever requested. Never was it intentionally public art; no one ever had a plan or took credit for starting it. It was vandalized, stolen, and beaten by the weather. It was taken for granted, yet it was more important than we cared to admit. Most of all, it was a rare opportunity.

Work can be viewed at www.refugeinrefuse.weebly.com

Judith Leinen

Artist Statement

The word “mandala” is Sanskrit for whole world or healing circle. The mandala is a representation of the universe and everything in it; it is the most basic form in nature. German artist Judith Leinen and Robin Lasser create these mandalas to honor the residents of the Bulb. They are a meditation on and in celebration of the myriad ways residents use their creativity in response to life on the brink of change. The mandalas also serve as zoetrope image portraits. Zoetrope means “wheel of life.” A Zoetrope is a device giving the illusion of motion. When spun on a disc, powered by citizens riding a bike made from metal scraps gifted to us by campers at the Bulb, these still portraits in the round come alive. The animations reveal creative actions by residents who in time of crisis choose to live creatively by painting, performing, cooking and community organizing.

List of Artist Works

Works by Robin Lasser

Proceeds from sales of my solo work will be divided equally between myself and the person portrayed in the portrait with whom I collaborated.

Robin Lasser,
Refuge in Refuse
 2015
 Looping 37- minute creative documentary
 NFS

Robin Lasser (editor) Mike Konn (camera)
SNIFF
 2002-2006
 Looping 15- minute documentary

Robin Lasser

Boxer Bob Wanders in Mansion Ruins

2014

archival inkjet print

22" x 68"

\$2,500

Robin Lasser

Boxer Bob and Danielle on "Escape Dock" known by Landfillians as Vinnie's Floating Dock

2014

archival inkjet print

22" x 68"

\$2,500

Robin Lasser

Danielle Painting in Mansion and Boxer Bob and Danielle's Bedroom

2014

archival inkjet print

22 x 68

\$2,500

Robin Lasser

Boxer Bob Punches at the Wind

2014

archival inkjet print

39" x 43"

\$2,500

Robin Lasser

Boxer Bob with Sugar Ray

2013

archival inkjet print

30" x 50"

\$2,500

Robin Lasser

Amber in Overhang

2013

archival inkjet print

30" x 50"

\$2,500

Robin Lasser

Grimm Salutes the Sunrise

2014

archival inkjet print

30" x 50"

\$2,500

Robin. Lasser and Danielle Siembieda with F3 and Associates

Boxer Bob's Mansion West Side

2013

Point Cloud 3D Image - archival inkjet print

30" x 70"

\$5,000

Robin Lasser and Danielle Siembieda with F3 and Associates

Boxer Bob's Mansion East Side

2013

Point Cloud 3D Image - archival inkjet print

30" x 70"

\$5,000

Robin Lasser and Danielle Siembieda with F3 and Associates

Osha Neumann and Jason DeAntonis Landfill Sculpture

2013

Point Cloud 3D Image - archival inkjet print

30" x 70"

\$5,000

Robin Lasser in collaboration with Amber Whitson

Amber's Discovery - Buried Landfill Nifties

2013

archival inkjet print

40" x 53"

\$2,500

Robin Lasser

Landfillian Portrait Grid

archival inkjet print

40" x 43"

\$2,500

R. Lasser, J. Leinen

Grimm Salutes the Sunrise Mandala

2013

archival infused pigment on metal

36" x 36"

\$3,000

R. Lasser, J. Leinen

Boxer Bob as Noah's Arc Mandala

2013

archival infused pigment on metal

36" x 36"

\$3,000

R. Lasser, J. Leinen

Tamara on High Heel Mandala

2013

archival infused pigment on metal

36" x 36"

\$3,000

R. Lasser, J. Leinen

Tamara Melts at Castle Window Mandala

2013

backlit archival inkjet print

36" x 36"

\$3,000

R. Lasser, J. Leinen

Amber at Visitor Center Mandala

2013

archival infused pigment on metal

36" x 36"

\$3,000

Robin. Lasser and Judith Leinen

Mandalas with Zoetrope Sculptures

2014

archival infused pigment on metal prints, steel, rubber, water bottles

room size installation

Bike sculptures:

\$5,000 each

Works by Danielle Siembieda and Robin Lasser

Danielle Siembieda with Robin Lasser

Trace Archive – Augmented Reality Tour at the Bulb

2015

Augmented Reality

D. Siembieda and R. Lasser

Boxer Bob's Mansion

2014, aluminum print on wood post

18" x 24"

\$850

D. Siembieda and R. Lasser

Landfill Kitchen

2014

aluminum print on wood post

18 " x 24 "

\$850

D. Siembieda and R. Lasser

Homesteading

2014

aluminum print on wood post

18" x 24"

\$850

D. Siembieda and R. Lasser

Home of the Brave

2014

aluminum print on wood post

18" x 24"

\$850

D. Siembieda and R. Lasser

Dumpster Etiquette

2014

aluminum print on wood post
18" x 24"
\$850

D. Siembieda and R. Lasser
Mad Mark's Castle
2014
aluminum print on wood post
18" x 24"
\$850

D. Siembieda and R. Lasser
The Tourist
2014
aluminum print on wood post
18" x 24"
\$850

D. Siembieda and R. Lasser
Home is Where the Heart Is
2014
aluminum print on wood post
18" x 24"
\$850

D. Siembieda and R. Lasser
Off Leash Area
2014
aluminum print on wood post
18" x 12"

D. Siembieda and R. Lasser
Wasteland
2014
aluminum print on wood post
18" x 12"
\$850

D. Siembieda and R. Lasser
World Class Park
2014, aluminum print on wood post
18" x 12"
\$850

D. Siembieda and R. Lasser
Wicked Witch of the West
2014
aluminum print on wood post
12" x 18"
\$650

D. Siembieda and R. Lasser
Painting
2014
aluminum print on wood post
12" x 18"
\$650

Works by Former Landfill Residents

Andy Kreamer, James Lee Bailey, Katherine Cody,
Phyl Lewis, Amber Whitson, Chester Mounten
Where Do You Go When It Rains?

2009-2014

Mini DV Film

1 hour 5 minutes

NFS

Made by Ashley from Canada, signatures and writings by
thousands of people from around the world who visited the Library
Library Guestbook

2007

Cardboard and paper

10.5"x 16"

NFS

Assembled by Andy Kreamer, photos by Andy Kreamer,
Jimbow the Hobow, and many other friends

Library Photo Album

2006-2014

Binder of photos

10.5"x 12.5", 13 pages

NFS

James Lee Bailey, aka Jimbow the Hobow

Jimbow the Hobow's writings

2006-2014

Binder of poetry and stories on paper

12"x12", 69 pages

NFS

Signatures and writings by many different people who visited the Library

Library Favorite Quote Book

2007-2012

Paper and pen

4.5" x 3.5"

NFS

Photographer unknown, photo was a gift to Jimbow

Jimbow in the Library 1

2009

Photo on matboard

14" x 11"

NFS

Photographer unknown, photo was a gift to Jimbow

Jimbow in the Library 2

2009

Photo on matboard

14" x 11"

NFS

James Lee Bailey, aka Jimbow the Hobow

Dancing Landfillians

2009

Pastel and pens on plywood

27" x 12.5"

NFS

James Lee Bailey, aka Jimbow the Hobow

Untitled

2011

Pastel, paint, stickers, wood, on plywood

28" x 34.5"

NFS

James Lee Bailey, aka Jimbow the Hobow

Untitled

2014

Pastel and paint on plywood

30.5" x 20"

\$500

James Lee Bailey, aka Jimbow the Hobow

The Library's Bar

2007

Paint, pens, pastels on plywood

32" x 16.5"

\$500

James Lee Bailey, aka Jimbow the Hobow

Oil Spill

2010

Pens and glitter on wood

16" x 16"

\$300

James Lee Bailey, aka Jimbow the Hobow

Tsunami

2010

Pastels on pressboard

27" x 13.5"

\$360

James Lee Bailey, aka Jimbow the Hobow

Landfill Morning

2010

"12x16"

James Lee Bailey, aka Jimbow the Hobow

Myself/Moonlight

2008

acrylic on wood

10" x 21"

James Lee Bailey, aka Jimbow the Hobow

LA LUV

2012
wood, tile, mixed media
20" x 14"

James Lee Bailey, aka Jimbow the Hobow
Ocean

2013
acrylic on wood
16" x 8"

James Lee Bailey, aka Jimbow the Hobow
Fog and Water

2007
acrylic on wood
11" x 8"

April Anthony
Gift for Tune

2012
Mobile
29"x21"

April Anthony

B701
2012
Mobile
24"x20"
\$90

April Anthony

BR402
2013
Mobile
22'x15"
\$75

April Anthony

BR403
2012
Mobile
22"x14"
\$85

April Anthony

BR405
2012
Mobile
21"x13"
\$75

April Anthony

BR501
2011
Mobile
27"x20"
\$115

April Anthony

BR602

2011
Mobile
30"x18"

April Anthony
LR1402
2014
Mobile
27"x27"
\$85

April Anthony
LR1601
2014
Mobile
25"x25"
\$110

April Anthony
LR1603
2014
Mobile
26"x28"
\$110

April Anthony
LR1902
2014
Mobile
31"x29"
\$150

Danielle Evans
Each painting sells for \$350.00
Untitled
2013-2014
paint on wood
(4) 42" x 11"

Danielle Evans
Untitled
2013-2014
paint on wood,
48" x 24"

Danielle Evans
Untitled
2013-2014
paint on wood
29" x 35"

Danielle Evans
Untitled
2013-2014
paint on wood
(3) 30" x 14"

Danielle Evans
2013-2014
paint on wood
36" x 16"

Danielle Evans
2013-2014
paint on wood
30" x 23"

Works by *Atlas of the Albany Bulb Project* NFS

Video and Resident Works

Tamara, with Christina Gossmann, ed. Christina Gossmann
Life Outside Common-Day Life
2014
Video

Jimbow, with Susan Moffat, ed. Christina Gossmann
My Life at the Albany Bulb
2013
Video

Stephanie, with Susan Moffat, ed. Sandra Lee
Living With Nature
2014
Video

Amber, with Susan Moffat, ed. Heather Bromfield
The Bulb
2014
Video

Susan Moffat, ed. Sandra Lee
Steve Thrush: Us and Them
2014
Video

Susan Moffat, ed. Sandra Lee
Blues at the Bulb
2014
Video

Susan Moffat, ed. Sandra Lee
Zach Pine Sand Globe Making
2014
Video

Print and Student Works

Susan Moffat and Kushal Lachhwani
with Amber Whitson and Christina Gossmann

Map of the Albany Bulb

2014

Paper on Gatorboard

24" x 36"

Susan Moffat and Christina Lew

with Dawn Kooyumjian

Tree Houses/Tree People

2014

Paper on Gatorboard

24" x 36" and 20" x 24"

Kelan Stoy

Interactive Art Map of the Albany Bulb

2014

Paper on Gatorboard, based on a Local Data platform

18" x 24"

Ann Danis et al

Archeology of the Albany Bulb

Paper on Gatorboard

24" x 36" and 24" x 36"

Ann Danis et al

Albany Bulb Archeology Site R29-Chet

2014

Screen print on blue polyethylene tarp, clear polyethylene sheeting and canvas

30" x 30"

Ann Danis et al

Albany Bulb Archeology Site R22-Carrie and Pat

2014

Screen print on blue polyethylene tarp, clear polyethylene sheeting and canvas

30"x30"

Ann Danis et al

Albany Bulb Archeology Site R38-Dan and Julie

2014

Screen print on blue polyethylene tarp, clear polyethylene sheeting and canvas

30" x 30"

Works by Randi Johnsen and Fundamentals of Landscape Design Class

Sale price \$500 each

Randi Johnsen

Fill Model

2004

ink jet print

15.75" x 19.75"

Randi Johnsen

Plan Study

2004

ink jet print

15.75" x 19.75"

Randi Johnsen
Encampment Garden
2004
ink jet print
15.75" x 19.75"

Randi Johnsen
Artists' Garden
2004
ink jet print
15.75" x 19.75"

Randi Johnsen
Model Study
2004
ink jet print
15.75" x 19.75"

Randi Johnsen
Landmakers' Garden
2004
ink jet print
15.75" x 19.75"

Work by Students

Emanuel Oliver Gonzales
Albany Bulb Fingerprint: Perspective
2013
ink jet print
15.75" x 19.75"

Wenjie Yang
Albany Bulb: Plan
2013
ink jet print
15.75" x 19.75"

Jonathan Marc Heyneman Hallet
Unfilling the Albany Bulb: Plans, Sections, Perspectives
2013
ink jet print
15.75" x 19.75"

Emanuel Oliver Gonzales
Albany Bulb Fingerprint: Plan
2013
ink jet print
15.75" x 19.75"

Penelope Louise Leggett
Fill: Plans, Sections, Perspectives
2013
ink jet print
15.75" x 19.75"

Jonathan Marc Heyneman Hallet
Unfilling the Albany Bulb: Plans, Sections, Perspectives
 2013
 ink jet print
 15.75" x 19.75"

Karly Ann Behncke
Weaving Through Space: Intertwining Experiences at the Albany Bulb. Plans, Sections, Perspectives
 2013
 ink jet print
 15.75" x 19.75"

Penelope Louise Leggett & Wenjie Yang
History of the Bulb
 2013
 ink jet print
 15.75" x 19.75"

Emanuel Oliver Gonzales
Albany Bulb Fingerprint: Perspective
 2013
 ink jet print
 15.75" x 19.75"

Sara Harmon
Albany Bulb: Perspectives
 2013
 ink jet print
 15.75" x 19.75"

Ruyang "Ivy" Xie
The Bulb View on the Albany Bulb: Plan
 2013
 ink jet print
 15.75" x 19.75"

SNIFF

NFS

Photo Album 1, 1999-2000
 Photo Album 2, 2000-2001
 Photo Album 3, 2001-2002
 Photo Album 4, 2002-2003

SNIFF's 3 painting as artifacts providing "table tops" for landfill library artifacts and artifacts by Jimbow the Hobow as well as providing a table like exhibition platform for the four SNIFF photo albums

Tomas McCabe

Bums Paradise
 2002
 53 - minute documentary

Gregory Kloehn

Homeless Home Project

2015

Wood Structure Small Mobile Homes
3' x 4' x 5'

Gregory Kloehn

Homeless Home Project

2015

Wood Structure Small Mobile Homes
6' x 4' x 8'

Judith Leinen and Robin Lasser

Zoetrope and Mandala Installation

2013

Steel, rubber, water bottles, aluminum print

Full List of Participating Artists and Collaborators

Robin Lasser, Danielle Siembieda and Barbara Boissevain (curators and participating artists) Andy Kreamer with Jimbow the Hobow, Katherine Cody, Chester Mounten, Phyl Lewis, and Amber Whitson. Greg Kloehn; Randi Johnson, with Berkeley Landscape Architecture students: Emanuel Oliver Gonzales, Ruyang "Ivy" Xie, Jonathan Marc Heyneman Hallet, Karly Ann Behncke, Penelope Louise Leggett, Sara Harmon, and Wenjie Yang; SNIFF a collaborative team of five: (Scott Hewitt, Bruce Rayburn, David Ryan, Scott "Buddy" Meadows, Osha Neumann); Tomas McCabe; Susan Moffat with student collaborators: Heather Bromfield, Ann Danis, Daniel Gonzales, Christina Gossman, Kushal Lachhwani, Sandra Lee, Christina Lew, Scott Lyons, Lana Salman and Julia Tierney. Other Collaborators: James Lee Bailey, Katherine Cody, Patty Donald, Dawn Kooyumjian, Marc Mattonen, Patricia Moore, Osha Neumann, Jill Posner, Stephanie Ringstad, Tamara Robinson, and Amber Whitson, Judith Leinen, Danielle Evans, April Anthony, and Doniece Sandoval

Refuge in Refuse

Robin Lasser, Danielle Siembieda, Barbara Boissevain, Curators
 Matt McKinley and McKinley Art Solutions, Lead Installer
 Shelley Carr, Exhibition Intern
 Johnny Farina, Exhibition Intern
 Kelsey McCurdy, Exhibition Intern
 Carolina Quintanilla, Exhibition Intern
 Sage, Exhibition Intern

Special thanks to F3 & Associates, San Jose State University, General Graphics
 Osha Neumann, Andy Kreamer, Amber Whitson, and SOMArts

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www.somarts.org

