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How long have we been praying for rain? Enough already! Everything in moderation is the key, right?

Unfortunately, Mother Nature doesn't listen to me. The downside of all this wetness, of course, is the damage — first fire, now floods. Driving through Marin and Sonoma all week for business has shown me both the beauty and the destruction. Emerald green hills, flowering plum trees. Roads closed, homes submerged.

Part of the “culture” of *Marin Arts & Culture* magazine is the support and awareness of North Bay citizens to tackle climate change. Daisy Carlson, our climate journalist is the Founder of CoolHive.com which seeks to make the planet cooler by helping people create a low-carbon life with style. Check out her column and upcoming events.

Spring is coming which can re-awaken our creative spirits. We can help with that. We don't usually do “theme” issues as we want to keep our options open to talent that finds us. This time around, lots of artists found us. Showing their talents. Offering to teach you how to find yours. Get out there and find your inner artist! Even our regular wine writer, Ed Schwartz, has written about his inner artist in this issue. We should title it “Not wine, this time.”

Bruce Burtch, whose passion is to write about kids who are doing great things, shows us the highly accomplished San Rafael High School Jazz Band. Make sure you check out their fundraiser on June 1st at the Marin Yacht Club. Bruce's mention of their rendition of Thelonius Monk's “Round Midnight” is too tempting for me not to offer up the video below.

And lastly, I have to feature my love of what Transcendence Theater is doing this spring. Their first staged musical, *Chorus Line*. This magazine is *What I Do for Love*.

Thank you all for reading.



*Meredith Griffin,
Founder and Publisher*



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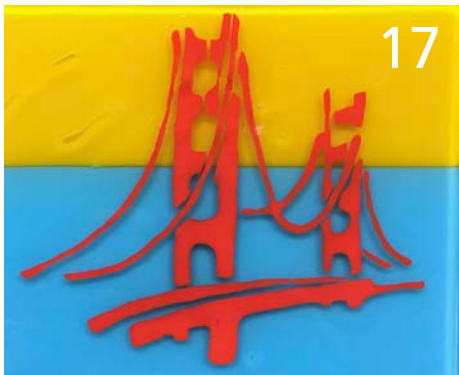
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The Rock Poster Society, Haight Street Art Center, Bill Graham Memorial Foundation

Bruce Burtch, Producer, pro bono

Youth Poster Contest is a fiscally-sponsored project of MarinLink.



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Daisy Carlson lived and worked in Italy as a leather goods designer for over 20 years, she has since focused her attention on how to address climate change with healthy lifestyle choices. Carlson sees low-carbon adaptation as a design opportunity that is evolving the system to be more attractive, more inclusive and more restorative.



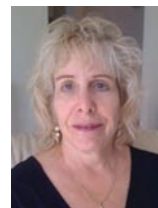
Noah Griffin is a former weekly syndicated columnist for the *San Francisco Examiner* and a winner of the prestigious Eugene Block Award for excellence in journalism. He has been published in the *Boston Globe* and *San Francisco Magazine*. He currently writes a monthly column for the *Marin IJ* and is the Founder of The Cole Porter Society.

Megan Loretz graduated from UC Santa Cruz with a B.A. in Film

and Digital Media and a minor in psychology. She currently works as the Director of Programs at the Community Media Center of Marin. Recently, Megan won an award at the UN Women’s Film Festival for her feature documentary, *Bridging Emcees*.



Bente Mirow has been a professional freelance writer for more than 30 years. Somewhere in time she went back to school and backed up her profession with a Master’s Degree in creative writing and art history. Most recently, she has built her own publishing platform from where she shares life skills messages: www.InnerWeather.com. Locally, she is better known as the Store Manager of RileyStreet Art Supply in San Rafael, where she has roamed for 10 years.



Lily O’Brien is a Bay Area writer whose articles have appeared in the *San Francisco Chronicle*, the *Marin Independent Journal*, the *Pacific Sun*, the *San Francisco Classical Voice* and *Strings Magazine*. Passionate about music and the arts, she has performed as a folk, jazz and classical singer, and currently sings with the Marin Symphony Chorus.

Mary Rentzel is a filmmaker based in Sonoma County, CA. She attended New York University and graduated with a BFA in Film in 2013. She is currently a

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Ed Schwartz began his career in wine promotion at New York’s “21” Club. As his interests in wine grew, he moved West to be closer to the grapes. Ed has written more than 500 published articles on wine, food and travel. Most recently, Ed was the wine editor for *The Nob Hill Gazette*.



Judith M. Wilson is a feature writer who enjoys telling a wide variety of stories reflecting life in the North Bay, from art to agriculture to the mysteries of sparkling wine. She is a regular contributor to *NorthBay Biz*, and her work has appeared in *North Bay Woman* and *Marin Independent Journal’s* special sections. She also writes theater reviews for telli.com. Previously, she worked as a newspaper reporter and editor in the educational book publishing industry.

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Marin Stories

The Artist Hines



The Artist Hines | Novato

The Artist Hines (yes, his name is legally just “Hines”) grew up in Queens, NY, and spent his childhood cultivating a vast artistic knowledge by visiting galleries such as the Frick Collection, the Met, and Whitney. A prolific yet shy artist from an early age, Hines expressed himself through figure drawing and taught himself his craft by examining works of “The Old Masters” up close.

Hines has experimented with many styles and techniques over the years, but his primary mediums are pencil drawing and oil painting, and he waivers from and realism to expressionism. His more recent work includes his signature Totem/Film Strip series, in which he juxtaposes several seemingly unrelated scenes on one canvas.

He participates in numerous art shows and festivals in the Bay Area and was Marin MOCA’s 2018 Artist in Residence, where he still currently produces art. He offers demonstrations, private classes, and hosts a weekly class at Riley Street Art supplies in San Rafael.

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Viola Frey, Artist Studio Series Diptych #1, 1991, pastel on paper.
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March 2 - April 21

Viola Frey: *Her Self*

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Living a dream

Transcendence Theatre Company reaches a goal

By Judith M. Wilson

Directing *A Chorus Line* is a dream come true for Amy Miller, artistic director of Transcendence Theatre Company. It's been on her mind for 10 years, ever since the troupe of performers who founded the Sonoma-based company were on the road in an RV, with a dog, looking for a home. Back then, "It was an impossible dream. We didn't even have a community to go to," she says. Now, though, for the very first time, Transcendence is doing a full production of a Broadway show—a book musical—and she couldn't be more excited. "*Chorus Line* has been my obsession since I was in high school. It's my favorite musical of all time," she says.

A Chorus Line is the story of a group of dancers auditioning for spots in a Broadway show, and each has a unique story. Miller explains that Michael



Amy Miller,
Transcendence
Artistic Director

Bennett conceived, directed and choreographed the original, which debuted in 1976 and won multiple awards, including a Pulitzer Prize for Drama as well as a Tony Award for Best Musical. In the 1970s, dancers were largely unrecognized, even though they were an integral part of musicals, and Bennett gathered a group of them to meet and talk about their lives while he recorded their conversations. Their experiences along with his own were his inspiration for those of his characters. "The thing that has always fascinated me about *A Chorus Line* is the individual stories. Everybody is that one singular sensation, and they're important," says Miller. "It's a truly amazing show. It's my favorite because it celebrates the human experience."

This is Transcendence Theater Company's ninth season since it put down roots in Sonoma County, and it's noted for its *Broadway Under the Stars* musical revues, which feature Broadway artists and take place on a stage in the ruins of a winery at Jack London State Park in Glen Ellen. While it's built its reputation on concert shows featuring a variety of scenes, what sets a book

musical such as *A Chorus Line* apart is its script, which requires performers to act in addition to singing and dancing. "Now we're able to take people along an actual storyline. We can take people on a journey through a story and music," says Miller. She adds that the show will be reimagined to meet challenges of an outdoor theater and the natural light of a summer evening. For example, usually *A Chorus Line* is in a dark theater, and Zach, the director, is only a voice in the beginning. This time, though, "People will see Zach for the first half of the show," she says.

Producing a complete show has always been one of Transcendence Theatre Company's goals, but it's an expensive undertaking that until now hasn't been financially feasible. In *A Chorus Line*, every cast member will be a member of Actors' Equity Association, which makes it more costly, and acquiring the rights to the show is a significant expense. Miller explains that the company has been working on strategies to get support for its development campaign for several years, and now, with a solid base of supporters and a significant number of sponsorships, donors and members, the finances have finally made it possible. "It's something people have wanted," she says, and it's an opportunity to offer audiences something that's different.

A Chorus Line kicks off the 2019 season in June and will run for three weekends. *Fantastical Family Night* in July will feature Broadway favorites and Disney

classics, and Leslie McDonel, a Transcendence Theatre favorite, who appeared in *The Ladies of Broadway* at the Marin Center, will direct. It's a journey around the world to inspire the audience to understand that there's no place like home. Children from the company's summer camp will make an appearance and participate in the plot, and they will also do pre-show entertainment, which will include face painting and pony rides in addition to the usual food trucks and picnics. Miller points out that the show will be high quality with Broadway performers, like all Transcendence productions, and will appeal to everyone, not just families with kids.

Those Dancin' Feet, in August, will explore a variety of dance forms and be the biggest dance show of the year. It will have three choreographers, each with their own vignettes, and vocalists will be paired with dancers to express songs through dance. The season wraps up with a Gala Celebration in September. "It our big fundraiser at the end of the year," says Miller, and artists who have left the audience breathless with solos will be back. It will celebrate the community, the magic of the season and the place where Transcendence Theatre Company has found a home. "Our journey has been very different," says Miller. "We're just so grateful for the whole community."

A Chorus Line
JUNE 14-10
Jack London State Historic Park
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[transcendencetheatre.org/
a-chorus-line/](http://transcendencetheatre.org/a-chorus-line/)



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Blind Determination

A Sightless Man Pioneers Sensory Exploration

By Lily O'Brien

Well-worn clichés like “the power of positive thinking, or “you can accomplish anything,” often sound like Pollyannaish platitudes, especially if you are facing some really daunting challenge in your life. But there are some kernels of truth to be found in these banal statements,

and sometimes you find someone whose story embodies the essence of these affirmative messages and actually inspires you. Polymath Hoby Wedler is one of those people.

Wedler, 31, was diagnosed with a rare disease called microphthalmia, which left

him blind since birth. But this has never deterred him from following his deep curiosity for how things work, or for learning, creating and growing. In May of 2012, Wedler traveled to the White House to be one of only 14 people recognized for “doing extraordinary things to make a

difference in their communities” who were honored by then-President Obama as a “Champion of Change.” “I was very humbled and honored,” says Wedler.

Wedler credits his parents for his unrelenting “can do” attitude. “What led me to be able to be who I am is my parents,” says Wedler. “They told both my brother and me ‘We brought you into this world, we’re going to help you, we’re going to support you, but you need to take responsibility.’” Wedler adds that they never lowered their expectations of him, even though he was blind, which meant a lot to him.

He also says they imbued him with a strong work ethic, a desire to succeed, and a positive but practical attitude. “As a blind guy, I knew full well that I would have to work harder to succeed,” says Wedler. “I’m only human like everyone else, and I have days when I’m depressed and days when I’m very pleased, and days right in between all that, but I really do think that if you don’t believe that you can succeed, you won’t. But if you move through life saying, ‘What do I need in my toolbox in order to do this?’ you can do anything you want.”

In 2017, Wedler earned his Ph.D. in Computational Organic Chemistry at the University of California, Davis. It was there, through a course in viticulture and enology, that he discovered his love for the complexity of wine and how it relates to chemistry, and his ability to discern and discuss its



senspointdesign.com

complexities using his highly developed sense of smell and taste. So in 2011, when Francis Ford Coppola’s winery asked him if he would be willing to host their Tasting in the Dark experiences, where participants would be blindfolded, he enthusiastically agreed.

The blind tastings became quite popular, and got Wedler a lot of exposure, leading him to think about starting his own business, designing experiences and products using all five senses to help businesses solve problems and work more creatively. Thus, in 2017 he launched Senspoint with his lifelong friend (and now life partner) Justin Vallandingham.

“What we do at Senspoint is help people find solutions and empower them,” says Wedler. “We help companies think about what they are doing and use creative and somewhat nontraditional means to arrive at a decision.”

One of their recent clients was the highly acclaimed Chef Thomas Keller at the Michelin-starred French Laundry in Yountville. In June of 2018, they did a training series for the front-of-house staff, teaching them

how to talk about wine and allowing them to understand how to connect more deeply and “sense-engage” with their guests. “We did this through a blind tasting, strategically talking about what they do and how their service runs,” says Wedler, “and I think we put together a program that was very meaningful for them.”

Senspoint has also been assisting high tech clients with a number of solutions. For one company, they helped design packaging to be more inclusive for people with disabilities and helped them to discover how to serve the fast-growing senior market. For another client, a large international tech firm based in the Silicon Valley, they designed a daylong program to help them make a decision on what glass surface to use on their new release of smart phones, track pads and computers.

They also in the process of launching their own spirits company, which will use a proprietary blend of high-quality distilled grains and potatoes, and a reverse osmosis process to purify the water, to create their own special brand of vodka and gin.

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Our mission is to provide blind and/or visually impaired youth with the knowledge and tools necessary to participate in science without the use of vision. We seek to instill in them the belief that lack of eyesight need not be a factor in determining whether or not they can pursue science related careers and engage in science-related interests. Through the lens of science, we seek to encourage young blind people to pursue their dreams, and instill in them the ingenuity to make anything possible.



accessiblescience.org

Along with all of his for-profit work, Wedler is involved with a number of nonprofit activities. He founded Accessible Science, an organization designed to help blind and visually impaired youth gain the knowledge and tools necessary to pursue science-related interests and careers. He also currently sits on the Board of Directors of the Petaluma Educational Foundation, which supports 38 schools in Petaluma.

When asked if he plans to get more involved in the wine industry, Wedler replies enthusiastically, "Absolutely! I definitely have a goal of continuing these exciting, entertaining and educational

blind tastings, both with winery partners and throughout the community." But he says his real dream is to have his own wine label.

Another part of Wedler's future plan is to do more to help people achieve their goals. To that end, he is currently putting together presentations for conferences about being the best at what you do and being proud of yourself, and further down the road, he plans to do one-on-one coaching.

So how does he juggle all these endeavors?

"It's a lot of high stress but also high excitement," says Wedler.

"It's being willing to get up at 5 am and work until 10 or 11 at night. Twelve-hour days don't even phase me, because it's all about working hard and hunkering down to get it done." He also stresses that a positive attitude, and not taking things that you love for granted are important keys to staying focused and happy.

Bringing it all back to his belief in the vitality of the human spirit, Wedler says, "You've got to believe in yourself. We all have something to offer the world that's awesome."



Did You Know You Can Become a Glass Artist This Afternoon?

By Bente Mirow

How often does a town of fewer than 60,000 residents get to have a business open in their town as a first of its kind in the country?

This happened for San Rafael in 2016 when Lynn Rovelstad chose

to start her unique business and art concept with her glass fusion studio *I Made It! Glass Creations* on 4th Street's Miracle Mile.

Anyone with or without so-called artistic talents can begin to create beautiful fused glass art

within minutes of stepping into Lynn's studio. Possible projects to choose from are displayed attractively on the wall making it difficult to choose – should I make a key ring, a frame, bookends, a business card holder, cufflinks, a ring or pendant, a



Lynn Rovelstad in her glass studio

bottle stopper, a bowl or maybe a plate? Ideas on display add up to more than 100.

After deciding a project, visitors choose from trays of different colored and shaped glass pieces, then swiftly learn to cut and shape them in pleasing ways. Once happy with the layout and look of their glass pieces, the finished projects are left for Lynn and her trained staff to fire in a 1500-degree hot kiln in which the glass pieces melt together. The glass creators come back within a few days to collect their art pieces.

Every piece is stunning – without exception. It is a very satisfying experience both to make and to witness those who do when they see their finished piece. Amazement that they made it inspired Lynn to the name her studio that feeling of accomplishment people express when they see their fired fused glass art.

Lynn's business is neither the first nor the only glass fusion studio in the country, but it is the first to be project-based and presenting glass fusion as absolutely accessible to everyone. Drop-in hours prove the point that anyone can create a glass art piece without any prior knowledge or experience, with no preparation, and at an incredibly low price within an hour or two. Lynn has taken the intimidation and perception that glass art is for highly trained professionals only out of the equation.

I Made It! Glass Creations welcomes kids, the elderly, team building groups, parties, bridal and baby showers, or anything you can think up. The

studio's team of teachers will also bring glass art to you, as they do weekly to local schools and community centers where they have established on-going sessions.

The driving force behind the studio is Lynn's passion for sharing. With a background in corporate America, Lynn's love for glass was ignited in a college class in 2004 while living in Flagstaff, Arizona. After exhausting all available class options, she rented a space in a glass studio with friends. This was when a greater desire and a vision started stirring for her – would it be possible to make this experience open to anyone



without the need for a class first?

Now after over 2 years of focusing mostly on drop-in hours, Lynn is growing and expanding her format. Many people have come through during the drop-in hours, and many have become regulars. And now the time has come not only to offer those who want more some specialized classes with advanced techniques and specific or self-chosen projects but also to get the word out about the many possible uses of glass fusion and Lynn's studio for different interest groups, events, and celebrations. Ultimately, Lynn would like to see this become available to people all over the country. Franchising her business may be next.

Many stories have been created and told by people making glass art for the first time at *I Made It! Glass Creations*. I heard a few myself, but by far the most heart-warming and significant is that of the Nugent family who lost their house in the Coffey Park area of Santa Rosa in 2017. Teenage twin boys, Oliver and Simon, were frequent visitors at the studio, driven by their mom 40 miles regularly. Both boys had chosen to make a chime to hang outside their bedroom window, mostly to look at, not to chime, so the chimes were carefully placed far apart to meet both goals.

In the middle of the night on October 8th, 2017, that fateful day, the wind got so strong that the chimes made enough noise to wake up the boys. The family fled the fire in time with only a few belongings. When they

returned to the ruins of the life they had known, their hope of finding anything left was crushed as only ash surrounded them. However, they discovered a glimmer in the ashes. And there were the shattered glass chimes. The family brought the pieces to Lynn, and together they came up with a plan to try to re-fuse the glass. Lynn did not know if it would work, but it did, and the items they each chose to re-melt the burned glass into - cufflinks, a pendant, and a dish - have become grateful reminders of a happy time of life and also a symbol of hope.

That story alone deserves to give Lynn's studio a significance not many businesses can claim. Not only fun and enrichment but also manifestations and symbols of what matters are created here.

As to San Rafael – Lynn may be one of the city's biggest fans. She says her welcome to Marin County in 2016 blew her away; the receptiveness and kindness she was met with far exceeded her expectations. In fact, so much



so that she has created her own tag line:

"San Rafael, CA – where everyone is a friend!"

Does that give you a sense of what Lynn is up to at her studio? You better go check for yourself, it is worth the visit. I promise. And if one day you visit a glass studio somewhere else in the country based on Lynn's business model, you can say you knew her before and made glass art in her first-ever studio!





“I’m the Leper with the Most Fingers”

The World Of Film According To “L”

By Leslie Lakes

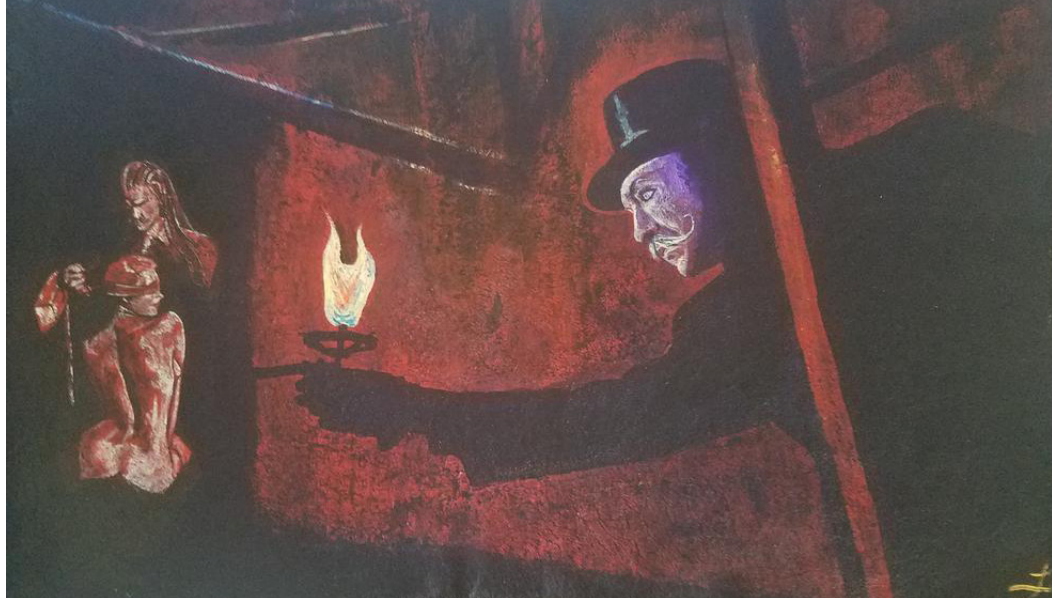
Film Noir Murder My Sweet Dick Powell and Claire Trevor

What do Vincent Van Gogh, Edvard Munch, Francisco Goya and Louis Wain have in common?

All recognized as some of the most famous and influential painters of Western Art. And, each suffered respectively from a variety of mental disorders ranging from anxiety, angst, schizophrenia, depression, delusions, psychotic episodes, bipolar, hysteria, and other debilitating emotional, psychological and psychiatric mental and personality disorders. Yet, their paintings have survived, are cherished and have caught the eye (and pocket books) of wealthy art collectors worldwide; often selling for millions of dollars at auction, as well as displayed at the most famous and established museums and galleries throughout the world.

With my long-lived passion for both art and films - most especially of the film noir and classic film genres – combined with my passion for recognizing, supporting and serving other talented artists with unique traits, I'm excited and delighted to bring to the public a special curated exhibit of artwork by an artist who goes by the name of Ely Legerdemain (French for "Sleight" or "Light of Hand").

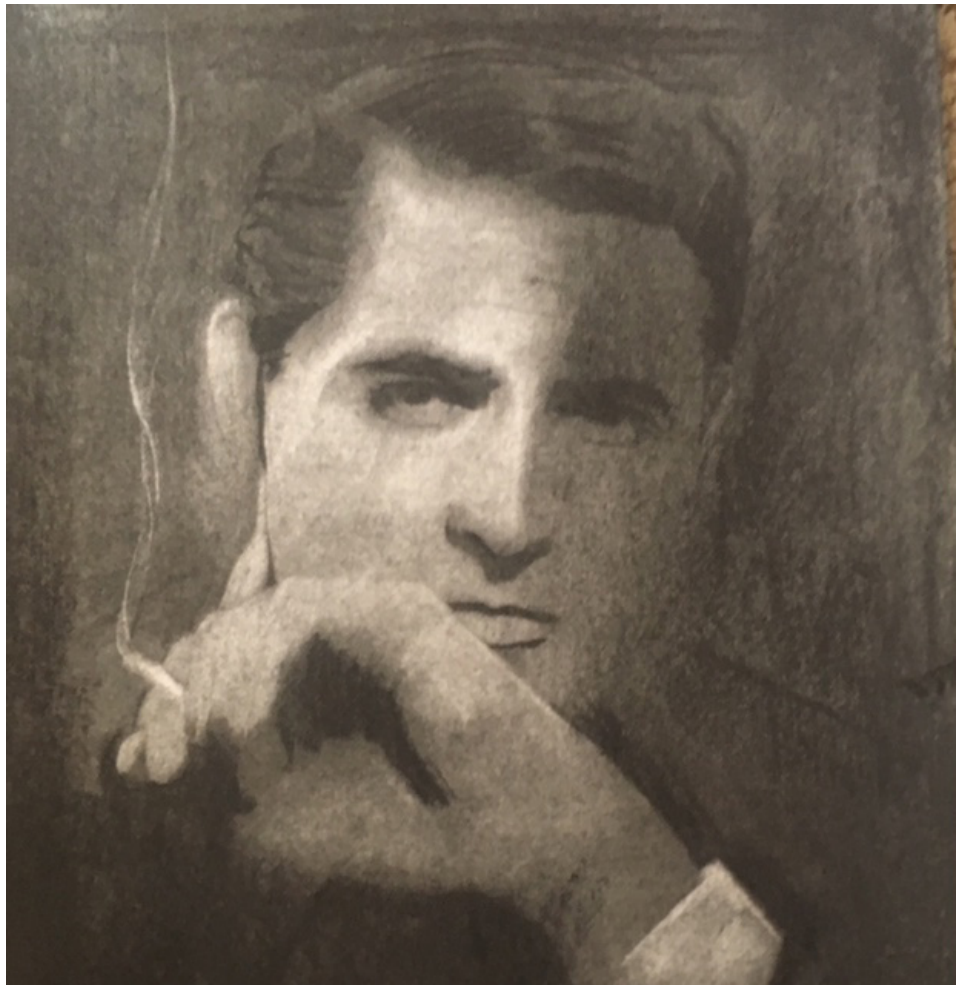
Ely or "L" as he prefers to be called, is a brilliant recluse who suffers from personality disorders and schizophrenia. "L" is totally self-taught; painting and working on his art skills non-stop 15-20 hours a day for about the past three years. Once he commences drawing or painting he lives, breathes and (even dreams art) every waking hour. And, it is from this obsessive compulsive



At the Gaslight

energy from which emerges his distinctive art style. "L"s artwork initially caught my attention after meeting his patrons/friends who showed me his work. What can I say? I was hooked! This particular exhibit takes place from April

8th through May 31st inside the lobby of the Mill Valley branch of the Bank of Marin. What makes this exhibit of interest is that the main theme and subject matter revolve around film: film noir in particular, as well as portraits of



Cary Grant with Cigarette



Sweet Ballerina in pink holding slippers

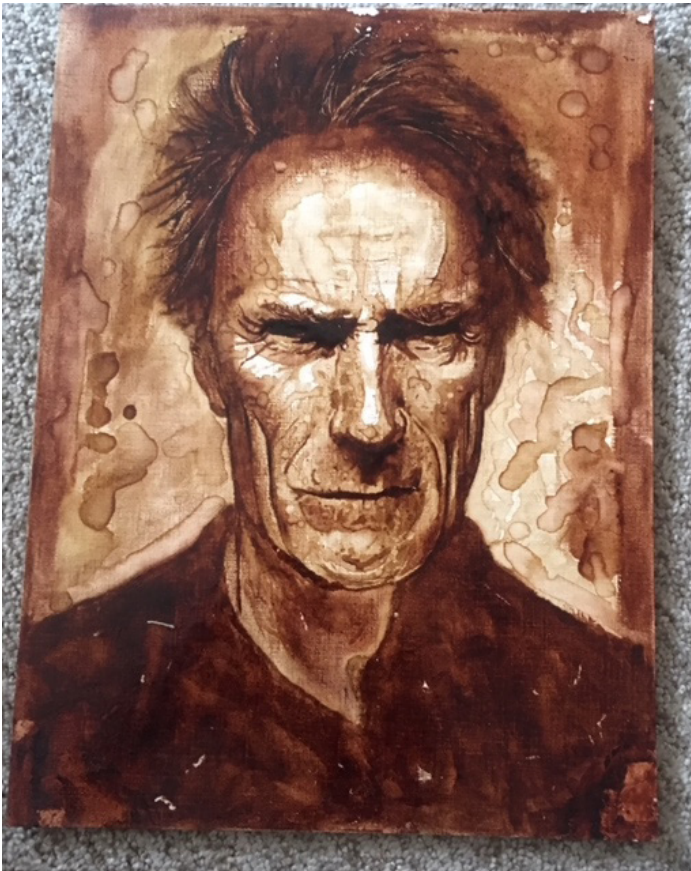
well-loved, well-known actors – both classic and contemporary. When I approached the folks at the California Film Institute, producers of the Mill Valley and DocLands Documentary Film

Festivals and owner-managers of the Christopher B. Smith Rafael Film Center in San Rafael, inquiring and requesting their participation on some level, based on the specific film theme, and especially by the quality and skill set of the artwork, they agreed to partner up with the show. Thank you, CFI!

While most of the original artwork (2-dimensional paintings and drawings) pertains to films, (i.e., Hitchcock's "Psycho"; "Murder My Sweet", "Kiss Me Deadly", "This Gun For Hire", "The Third Man" "Pulp Fiction", "Crossfire", "Scarlet Street", "Suddenly", "The Godfather", "Laura", "Kansas City Confidential", as well as a long list of actors and directors such as, but not limited to: Cary Grant, Audrey Hepburn, John Wayne, Clint Eastwood, Steven Spielberg,

Ava Gardner, Burt Lancaster, Jack Elam, John Payne, Paul Newman, Orson Wells, Robert Redford, Barbara Stanwyck, Lana Turner, Humphrey Bogart, Al Pacino, George Lucas, Marlene Dietrich, Marlon Brando, and a host of others. The show also includes stunning portraits of Native American Indians; sensitive portraits of beautiful young ballet dancers, portraits of musicians such as Merle Haggard, David Bowie, Elvis Presley, Charles Mingus, and even some surrealistic works. With the exception of one or two pieces, all the artwork is available for sale.

Early on and new to the process of experimenting with various art mediums, "L" would make his own «paint» pigments from coffee and candy food coloring dyes, as well as enjoyed using



Clint Eastwood



Indian Woman

the end of a pen cap and his fingers to create a desired effect. While some of the paintings and drawings are created on quality premium art paper, many of the canvases are hand-made from towels or sweatshirts soaked in coffee to stiffen, as well as to create a sepia tone; then "gesso-ed" with tedious multiple layers of acrylic paint. Interestingly enough, it achieves a texture similar to un-stretched canvas. Paintings range in size from standard 11 x 14; 16 x 20 and larger.

When I asked "L" to talk about his personality disorder and bipolar manic episodes in relation to his art, he told me: "My body of work speaks for itself". *"It can express that, which I am unable to express through language and the written or verbal word". "I work at my art, I don't play at it. I have a saying that I like to use. 'I beat yesterday'".* Meaning that "L" competes against himself to become a better and better artist. He also told me that he has a painting titled "I'm The Leper With The Most Fingers". Because of his mental disorders, "L" likens himself to a leper in a leper colony. That's because people with mental illness and disorders are frequently and generally ostracized by society at large. But, they are still human beings with gifts and talents, qualities and emotions that need to be expressed and shared in order to not only connect with others, but for their own mental, emotional and spiritual health and well-being.



Film Noir Scene in Blue

Art and mental health have a long history of association. And, in many instances, the two are intimately dependent on one another. It's been reported that people with bipolar disorder, for instance, display high levels of creativity during manic episodes. As is the case with "L". This does not suggest that there is necessarily a direct link between mental illness and creativity; only that art is a highly effective outlet for individuals with mental illness. From an article titled "What Role Should Art Play in Presenting Mental Illness to The World", by Francesca Baker, she states and I quote: "Art offers a place to explore the reality of a human being in this world, with all its ups and downs, and being able to express that reality in a fundamental right". "Moreover, it provides a vehicle for expression and communication, a way to engage in the world".

And... "As human beings, whatever our position on that hazy spectrum, this connection to the world matters".

In closing, "L" shared with me: like Frank Sinatra's iconic song "I Did It My Way", so does "L" embrace that same mantra.

THE WORLD OF FILM ACCORDING TO "L"

April 8 – May 31st
The Bank of Marin
19 Sunnyside Avenue
Mill Valley, CA 94941

Hours: Monday-Friday;
10am-6pm

For more information, please
contact: Leslie Lakes, Exhibit
Curator

lesdricks@gmail.com
973-650-7931
touchofclassfineart.com



San Rafael High School Jazz Band

A Standard of Excellence

By Bruce Burtch



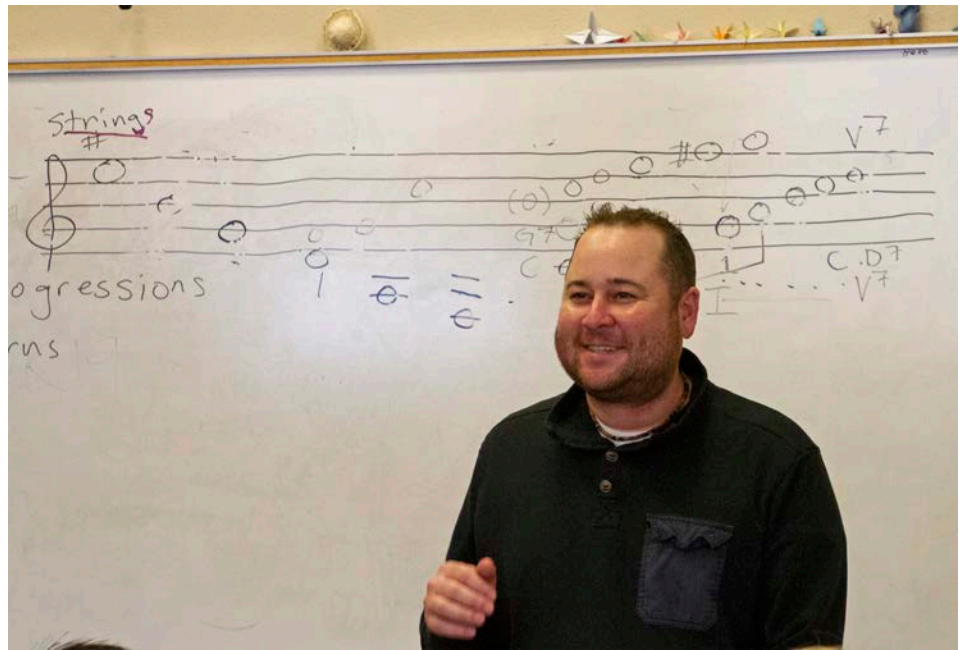
Close your eyes and imagine: The hall resonates with the timeless 'Round Midnight, featuring Thelonious Monk on piano, Charlie Rouse's sensuous tenor sax, underpinned by the bass of Larry Gales and the guiding drum rhythms of Ben Riley. Monterey Jazz Festival, New York's Lincoln Center?

Now open your eyes and realize - you are in the music studio of San Rafael High School. Before you are 18 deeply-talented students, members of the advanced Jazz 1 Band. Their version of 'Round Midnight, with saxophones, trumpets, piano, guitar, trombones and drums, holds its own with the original, made even more astounding, given these musicians range in age from 14 to 18.

Music Director Sean Castle modestly boasts, "We're not playing the watered-down charts a lot of high schools play. Our advanced Jazz Band is playing music the professionals play." Sean is justly proud, not only of the musicians before him today, but equally of the storied history of the music programs at San Rafael High. "We've had a really good music program here for 50, 60 years or more."

Many former Jazz Band musicians have gone on to become well known in the Bay Area, in New York and across the country, such as Natalie John, JJ Byers, Seth Paris, Andrew Byers, and more.

Stacked neatly in the corner is a plethora of shiny trophies, accumulated evidence of many years of musical excellence. "We



Music Director Sean Castle

have a very good track record at significant venues, such as the Santa Cruz Jazz Festival, the California Music Educators Association's Jazz Festival at Sonoma State University, and more. We have received many 'unanimous superiors' - the highest rating you can get."

Sean became Music Director at San Rafael in 2001. "I had never taught a full class before. I was just sort of thrown into it." In his first year with the baton, the Jazz Band performed at the Reno Jazz Festival, finishing in First Place. "Here we are playing in front of 5,000 people and it's my first year directing the band. I was 22 or 23. I wasn't much older than the seniors who were 18."

However, his musical journey started much earlier. "I had parents who really encouraged me to practice and I stuck with it," explained Sean. "I went to Davidson Middle School in San Rafael where I studied the saxophone. Because I had prior musical knowledge, I jumped

right into their intermediate band when I was in sixth grade. I had extraordinary music teachers all three years at Davidson."

"Then I went to San Rafael High School and had the most influential music teacher of my career, Mark Peabody, who later founded the Marin School of the Arts. He had already established a really wonderful program at San Rafael. Not just great music - he created a music culture." Not surprisingly, Sean stated: "Normally band members are considered the geeks of the school, but not at San Rafael. It became the cool thing to do. Mark made me want to become a music teacher."

While studying music education at UCLA, Sean was exposed to extraordinary teachers and musicians. "I walked into my first audition and there was Kenny Burrell, one of the best jazz guitarists ever. He started the jazz program at UCLA." Sean remembered, "We recorded a CD, and even did a concert with



San Rafael High School Jazz Band

Herbie Hancock. I don't think I realized how special it was until I look back on it now."

Even then, Sean had a dream: "I wanted to teach music at San Rafael High."

Fast forward to today and it's become challenging to maintain a superior music program with all the educational budget cuts. "We get some funding from the school district, but there's just no way they can fund such an extensive music program as we have at San Rafael High." Enter the Music Boosters - parents and volunteers who support our program in a variety of ways. The Music Boosters provide seriously needed funds to help cover operating costs,

travel, sheet music, equipment, instrument repairs, festival fees, coaches, accompanists and student scholarships for private music instruction.

Understandably, students participating in the music programs are gaining far more in their personal development than just expanding their musical expertise. "Participating in the band helps create discipline, responsibility, respect, collaborating and learning how to be a team player," Sean explains. "By working together as a band, they develop a sense of community, especially by going on trips to different performances. We're all on the bus together. You have freshmen hanging out with seniors. They

get to know people they might not normally associate with."

The Jazz Band has a full calendar for the balance of the school year. On March 16 they will be performing at the Santa Cruz Jazz Festival. The biggest fundraiser of the year is the Big Band Dance, Saturday, June 1, at the Marin Yacht Club.

For a full schedule of the San Rafael High School music programs and performances, please visit: <https://bit.ly/2BmLdJi>



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MarinMOCA Exhibit Spotlights Artist Viola Frey

Contributed by
MarinMOCA



Viola Frey, *Double Self*, 1978, ceramic and glazes, 64 x 20 x 18 1/2", VF-0291CSS. Photograph by Michael Tropea.

For the 10th anniversary of the “Legends of the Bay Area” exhibition, the Marin Museum of Contemporary Art wanted to select an artist whose accomplishments were significant, but perhaps less well-known than others. Viola Frey, the enormously influential artist who lived and created in the Bay Area for most of her art career was an easy choice.

Not only did she create a celebrated body of sculpture, ceramics, prints, and paintings, but she influenced a generation of students who studied with her at the California College of the Arts. For herself, Viola lacked an interest in self-promotion, but her importance as a woman who created sculptures twice her size showed a steely determination unmatched by her contemporaries of the 1960s and 70s.

Over the course of her five-decade career, Viola Frey created boldly colored figurative sculptures, paintings and works on paper that reflect on contemporary culture, power, and gender dynamics. While most closely aligned with the Bay Area Funk movement, Frey’s immense creative output delves into many aesthetic directions, using a distinctive and personal iconography and palette to depict human figures among objects of antiquity, flea market collectibles, and interior landscapes.

Frey was born in 1933 and raised on her family’s vineyard in Lodi, California. In 1951, she moved to Oakland and attended the California College of Arts and Crafts where she completed

her BFA in 1955 and went on to teach there from 1964 to 1999. Her work is held in over 70 public collections, including The Smithsonian Museum of American Art in Washington, DC, the Museum of Fine Arts in Boston, and the San Francisco Museum of Modern Art in San Francisco.

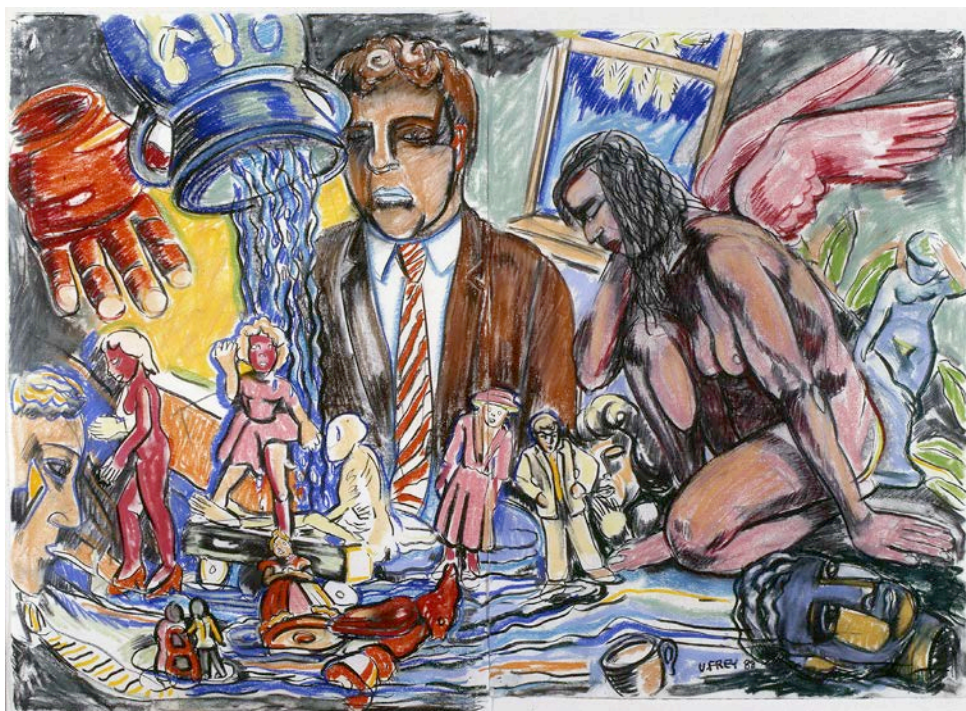
According to Viola Frey expert, Anita Ellis, “It is a rare monographic exhibition that places the emphasis on the artist rather than the artwork. In *Viola Frey: Her Self* that is exactly what is being done. The viewer is asked not simply to examine the art of Viola Frey, but more pointedly to explore Viola Frey exploring her self.

Frey once told Paul Karlstrom in an interview for the Smithsonian Archives of American Art, “I never made anything up.” Indeed, she never invented her subject matter; nothing is fiction. Her compositions are all



Viola Frey, c. 1966. Viola Frey Archives, Artists’ Legacy Foundation.

self-reflexive. Consequently, the astute viewer is offered profound insights into the artist’s self. And it does not stop there. The perceptions one takes from Frey’s self as seen in her artwork allow one to transcend particulars, to



Viola Frey, Artist’s Mind/Studio/World: Man in Brown Suit and Pink Angel, 1988, pastel on paper, 48 x 64”, VF-0013WP.



Viola Frey Artist Studio Series Diptych #1 VF-0154WP

examine not only Frey's self but one's own self as well.

As explained by Ellis in the essay she authored for the MarinMOCA catalog, Frey is free with her clues, the most obvious being found in self-portraits. As her two- and three-dimensional artworks evolve, her self-portraits function as a constant back-and-forth between her self and the floating debris of her life. This back-and-forth can be seen most expressly in her double self-portraits.

In the mid-1970s, when self-portraits are being particularly

explored in her art, the concept of twins enters her oeuvre, giving the obvious impression of self-dialogue. The seed for the use of twins may have been planted as early as the 1950s when American advertising used it pervasively. The Wrigley Company, for example, used twins to urge consumers to "Double your pleasure, double your fun with double-good, double-good Doublemint Gum."

Frey specifically liked the double self-portrait because it forces the viewer into an active examination. The viewer cannot look at only one of the twins but

must examine and compare both. Frey leaves interpretation to the beholder, who, looking from one twin to the other, has to delve deeper for meaning.

In addition to the doubles, the floating debris of Frey's life creates a rich iconography in her artwork. The debris is often based on flea market "throwaways." Frey frequented the Alameda Flea Market, where she purchased cheap, discarded collectibles because they held meaning for her. Such representations in her artwork generally offer something autobiographically revealing.

One dominant clue in understanding how Frey explores her self is through her depictions of Charles Fiske, her friend, and housemate for most of her adult life, as a suited man. Many who knew Fiske thought of him as a mad genius. He was teaching a ceramics course in hand-building at the California College of Arts and Crafts in 1953 when Frey began her studies there. Fiske became her mentor, her friend, her career advisor, and her advocate. He dedicated himself to Frey with the intention of supporting her to greatness.

As Viola Frey's myriad icons beg for the viewer's interpretation, the common becomes insightful, the dimensions of time disappear,

and the viewer is transported from the mundane to the profound. In the end, the ultimate "Who am I?" question turns into a "Where is my soul?" quandary that touches all humanity. We are all seeking our own purpose. With *Viola Frey: Her Self*, we explore Viola Frey exploring Viola Frey, and in the process, we explore ourselves as well.



5. Viola Frey, *Artist Observing*, 1978, ceramic and glazes, 19 x 19 x 2", VF-0186P. Photograph by Chris Watson.

The exhibit, "Viola Frey: Her Self," runs from March 2 through April 21. For more information, visit marinmoca.org.

*All artwork by Viola Frey 2019
© Artists' Legacy Foundation /
Licensed by ARS, New York.*



Viola Frey, *Untitled (Reclining Woman with Bird, Dog and Girl in Chair)*, 1975, 1999, ceramic and glazes, 17 x 21 x 22 1/4", VF-0112CSS.



Artists Have A Tough Life

By Ed Schwartz

Being an artist isn't a lot of fun. It is not a walk in the park. It is not a bowl of cherries. It is certainly not a piece of cake.

The problems start early. A kindergartner brings home his or hers first drawing. The parent

looks at it and says, "You call this a horse? It looks like a pile of coal." The kid is devastated—there goes another budding Picasso nipped at the start. So, he has to become another attorney.

Speaking of Picasso, did

you know that one of his most famous paintings, *Les Femmes d'Alger*, depicting five women in cubist form, was mocked when people first saw it? Matisse, no mean artist, called it "a bad joke." How very cruel.

Many artists suffer for art. Many don't eat very well. Many live in cold garrets because they can't afford heating their studios. In La Boheme, the guys had to burn their furniture. When one is cold, one often shivers. Did you ever try to paint a masterpiece when you are shivering? It is not a pretty picture.

Way back when, when I was living in New York City, a friend gave me a commission to do a painting for him. He wanted it long, colorful and exciting. Great. So I cut out many triangles from excellent papers, all exactly alike, and pasted them down on a blue background. The effect was astonishing (at least to me). It looked like a rainbow of birds flying through the skies. My friend loved it. "Perfect," he said, and gave me a fat check. A week later, he called me up to tell me he didn't like it. I asked why and he told me that a friend of his who saw it said it wasn't a painting; it was just a bunch of colored papers. I was taken aback. So I told him, well, if you

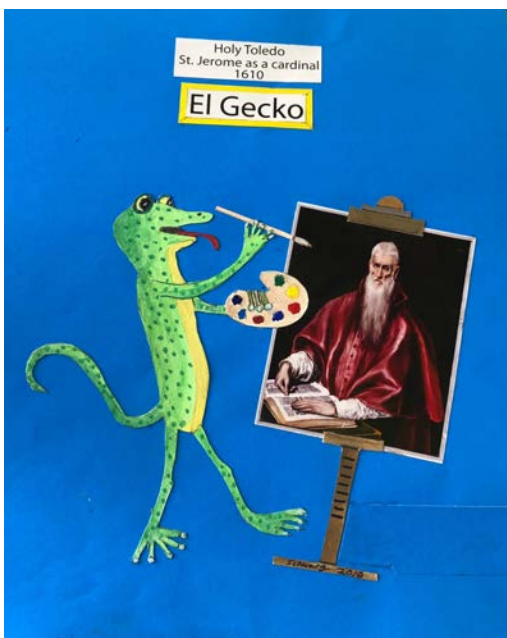


don't like it, I will take it back, return your money and hang it in my office. He came right back at me. "Well, if you like it that much, I changed my mind and I will keep it!"

See, that is what one is up against it one is an artist. In addition to undernourishment and rejection, artists are also subject to rare diseases.

Four days ago, I woke up with an incredible stiffness in my pointing finger, aka, trigger finger. I could not bend it. I was scared! I had to drink

my morning tea in my left hand. I did some research and found out I had a bad case of stenosing tenosynovitis. How about that—I had a condition I couldn't pronounce. It came about because I was doing a lot of collage work—cutting out many pieces of paper and pressing down constantly on my now very stiff trigger finger. The doctor who wrote a description for my stiff finger noted that the best cure was to lay off the finger pressure for a week or so. Maybe I will read a book.





A voice in water color

By Judith M. Wilson

Creating big colorful paintings, especially ones of flamboyant, exquisitely detailed flowers, came as something of a surprise to Cara Brown, the award-winning Fairfax watercolorist. She comes from a technical business background and has a degree a computer science, and art wasn't an important part of her life when she was a child. She loved

rainbows, had coloring books and made lots of God's eyes, but she didn't have a passion for art and the compelling desire to create that defines many artists at a young age. In 1992, however, she and her mother, Niz Brown, took a watercolor class at Sir Francis Drake High School, and she enjoyed dabbling in painting. She dropped it when other events in her life took

priority, but the creative seed was planted, and when she started again in 2000, she stuck with it. At the suggestion of a friend, she participated in Marin Open Studios for the first time in 2006, and its success, as well as a six-month stay in Paris, where she didn't paint but learned to be comfortable with herself, convinced her she was meant to be an artist.

Brown always works from photos, and she recalls taking an SLR camera with film to Balboa Park in San Diego to photograph flowers, when she was a college student and not yet a painter. "I'm a visual journalist. I have to witness. My process starts with me and the world and a camera," she explains. Photoshop is part of her process, and she has a strong sense of relationships and the way things should appear, and so she crops photos and rearranges elements to create a scene that pleases her. Then she begins to paint, using the edited photo to observe the scene, just as a plein-air artist would do outdoors.

In 2006, she started giving classes. She had training as a life coach, and "It gave me the sense of myself as someone who has something to offer," she says. She offers classes at her Larkspur studio on Saturdays to introduce basic skills and give budding artists a knowledge of what it takes to paint in watercolor, while ongoing workshops take place on Thursday and Friday evenings. Rather than teaching lessons, "Guidance is the word I like to use," she says, explaining that coaching is about growth, and she views students as whole people with a vision, and her role is to watch and foster a sense of trust in their own abilities. She recalls once holding up a student's work to make suggestions and realizing the artist's instincts were enough, and she didn't need to say anything. "I could have cried, I was so happy," she says.

In November 2018, she began offering classes online in

response to people who wanted to learn from her but couldn't attend in person. She describes the sessions as guidance or a mentorship program. "What I really want to offer is akin to what happens on Thursday and Friday," she says. She uses Zoom video conferencing and works in small groups, seeing students four at a time in mini windows on her computer monitor. The classes start at 8 a.m. and take place on two consecutive days in real time. "It's like a full workshop, but on the Internet," she says. They start with a session that lasts an hour and a half, and then students take a 45-minute break to paint. After that, they go back online to show what they did and talk about their work, enjoying an atmosphere of

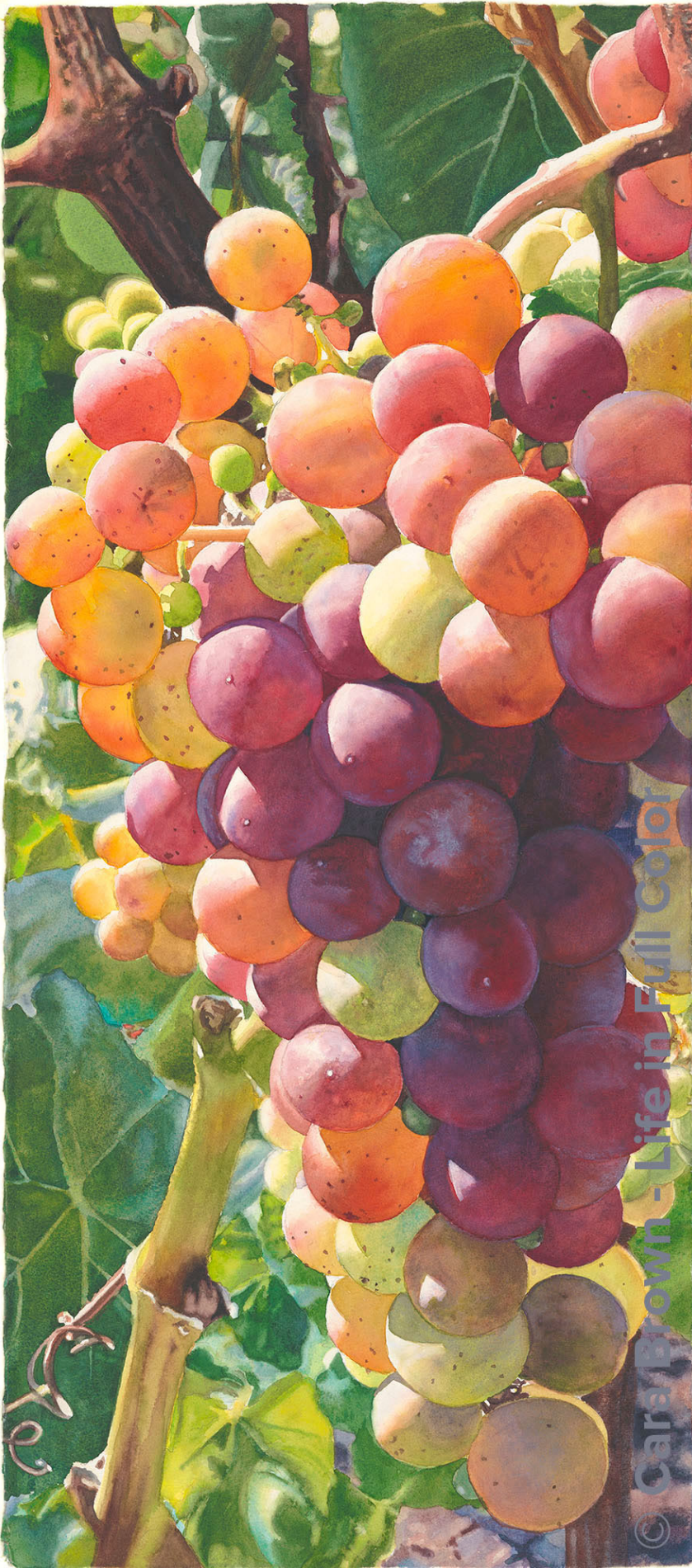


Cara Brown in her studio

camaraderie similar to that in the studio classes.



Eternal 1800



"I did not set out to teach; I was asked," she says, and at first, she was terrified, because teaching was unfamiliar to her. However, she's knowledgeable about color and happy to share what she knows. "I feel like what I was made to do was be with people in their creative process. I really want to help people to learn," she says, and she's clearly successful. Her local artist group will have a show with Walk in Beauty as its theme at the Bartolini Gallery at the Marin Center in the summer. It will go up after the Marin County Fair and last until September. It's a site that brings back memories. In 2012, Brown received the Artist of the Year Award at the Marin County Fair, and it's one of the most meaningful for her. "I love our county fair," she says. "It's really incredible. It was an acknowledgement of me."

Left: Juicy Fruit

Below: Dual Nature



Mixed Media Expression

Creating Art is what inspires Barbara Bryn Klare

By Lily O'Brien

The desire to create art and the capacity to enjoy it has always been a defining human trait, with evidence dating back to the Stone Age. It seems to be ingrained in our genes, and for some people, it is simply and undeniably a calling. When asked if she had always intended to be an artist, after a pause, Barbara Bryn Klare replies, "Here's how I'll phrase it—I *am* an artist, whether I am doing it or not." Self-described as a "writer, artist, and cultural voyeur," Klare works in a *mélange* of mediums, which includes objects, drawings, words, digital media, and what she calls "rescued" textiles.



Ram Horns

Born in Ohio, and a Marin resident for more than 30 years, Klare earned a BA in Geology and Studio Art/Art History at Oberlin College in Ohio because she had always loved science, as well as art. Though she did work briefly for an oil company and freelanced as a textile and pattern designer, she eventually became a professional technical writer, which she did professionally for many years. But after retiring five years ago, she asked herself what she wanted to do more than anything else, and the answer was simple—she wanted a studio where she could create art—and she promptly found one at the Marin Museum of Contemporary Art (Marin MOCA) in Novato. She also enrolled in an online MA in Fine Art program at the University for the Creative Arts based in the UK.

In early November of 2017, in response to a school assignment designed to stretch artistic boundaries, and in reaction to the remarkable stories and events that had merged and created the #MeToo movement, Klare conceived of a project that was unlike anything she had ever



Barbara Bryn Klare

done, called **WHERE Were You Harassed?** She posted that question on Facebook, promising respondents anonymity, and asking only for a location, such as “on the street,” or “in your house,” but not a description of the actual incident. She got more than 500 responses.

Klare transferred the responses into a digital print on archival paper, using very compressed black and white and red text. She also went out and took representative photos, and mounted them all together in a collage-like piece, writing over them with red lipstick to make it look like a crime board. “I believe in the power of words,” says Klare, “and I think text and art together is super powerful.” These pieces garnered some attention, including an article in the *Huffington Post*.

Klare is currently involved with another cutting-edge project, Desert X, an art installation in the desert in the Coachella Valley in California that runs through April 21. A member of Textile Arts Los Angeles, she was asked by them to be one of 15 artists contributing to “Looming Shelter,” an installation that was constructed onsite at Desert X.

According to the organizers, the first Desert X show in 2017 drew more than 100,000 visitors. Thrilled to be part of the show, Klare compares the excitement of the event to *Burning Man*. The genesis of her contribution to the show, a long braid consisting of five intertwined strands of reclaimed textiles, came from a 2016 project conceived at her studio at Marin MOCA called the Rapunzel Project.

“I had a studio at Marin MOCA on the second floor, and it had this second story window, and I thought, ‘Something needs to hang out of that window,’” says Klare. That’s when she got the idea of the long hanging braid from the Grimm Brothers’ fairy tale *Rapunzel*. She went to a recycled materials place in San Francisco and purchased yellow, orange and golden-colored fabrics that she planned to combine with some threads and ropes she already had.

“We were going to have an open studio in February 2016,” says Klare, “and I wanted to get people up to the second floor, and to do something that anybody with any skill level could work on.” So she set up a big table and lots of chairs, laid out piles of material, and told everyone to take some fabric, find something to wrap it with and make a strand. “Over two days, 25 people, ages three to 73, contributed, says Klare, “and they created this long braid of five strands that hung out of the window and went all the way down to the landing of the first floor.” After the open house, it hung in the stairwell inside Marin MOCA for two years.

Now working from a home studio, Klare keeps herself quite busy, generally doing around ten shows per year, all driven purely by her love of art. “My aim is not to be commercially successful, says, Klare. “My aim is to get these concepts out into the world and to work with cultural and social issues.”

Two of her pieces are currently on display at a show at Gallery Route One in Point Reyes Station

called, "If Only I had Time to Tell You: Personal, Political, True or Fictional Tales," and she has several more shows coming up, including a Masters graduation show in England where she plans to make a large flag-like indigo piece with some of Trump's "lies" projected onto it, and a show with the Art of Peace program at the United Playaz Clubhouse in San Francisco. She is also applying to do a solo show at the Dairy Barn Arts Center in Ohio, using textile remnants she created using her own version of an ancient Japanese technique called boro, which utilizes mended and patched textiles. "I became fascinated with boro, and doing a contemporary version of it in ways in which it could have relevance today," says Klare. She calls her hybrid technique modernboro.

A multi-disciplinary artist, Klare sums up her belief about art. "Cross-pollination is what art is about," says Klare. "Nothing is new—only the moment is new—and we are all here to work with each other." To learn more about Klare and view some of her artwork, visit barbarabrynkclare.com.



FRONT

atWORK.STREET.inmySTUDIO.WALKINGTOELEMENTARYSCHOOL.Inthirdgrade.standingattheregisteroftheCOFFEES.HOPIworkedfor.atmyHOME.walkingdowntheSTREET.inaCAR.SCHOOL.lockingmybike!INFRONTOFMYHOUSE.inmyHOU.SE.unlessapartnerdoesntcount.STREET.fromascarytruckdriver.WALKINGHOMEFROMMIDDLESCHOOL.inmyhomeatmyP.ARENTSPARTY.atWORK.infrontofcoworkers.PINNEDAGAINSTABUILDINGinNYC.runningonaCOLLEGE.CAMPUS.GYNE.COLOGISTSOFFICE.fromafemalegynecologist.atWORK.UNIVERSITYFACULTYCLUB.WALKINGTOSCHOOL.mostfrequentlyWALMART.workinginTHEATERFILM&TVBOOKSTORE.onHollywoodBlvd.at90naCRUISE.bytheseniorengineer.atW.RK.ridingaMOTORCYCLE.ontheSTREET.atPARTY.atHOME.atSOMEONEELSESHOUSE.inaMOVIEATHEATER.atANIG.HTCLUB.ontheBUS.walkingalongsidetheROAD.onmywayTOSCHOOL.ontheTUBE.atPARTY.inthePARK.inaPUB.whilstHOPPING.atWORK.SUBWAY.inNYC.numeroustimesgroping.atWORK.inbookpublishing.atWORK.innewspaperlostmyjobbecauseiwouldntgoouttodinnerwithboss.ontheSTREET.sillycatcallsandveryvulgarsuggestions.inaPARK.guyjerkingoftwhilewegirlsages12and13.werehavingapicnic.ontheSTREET.inthecitymiddaylotsoftraffic.atARENFair.byboothpeople.UNIVERSITY.inmyyear.18yearsoldinmainTRAINSTATION.inFrankfurt.WALKINGHOME.fromelementaryschool.whileiwasdiscussingacommissionedpaintingattheCUSTOMERHOUSE.heclosedtheblindsandstartedtouchingme.askedtoborrowasweatshirtandtheniwasraped.atHOME.inaCAR.inaFRIENDSHOUSE.inaHOTEL.onaBEACH.alonebutwithspacefromothersnearlyterrifiedyelledinparicrantoaheadlandandweptforhours.ONCOLOGISTSEXAMININGTABLES.soshockedicouldntmoveorspeak.MIDDLESCHOOL.UNIVERSITY.inmybedatmyGRANDMASHOUSE.wheniwas9.atmySCHOOLMATESHOUSE.inanOUTSIDESWIMMINGPOOL.ontheSTREET.inPrague.aswellasseriouslybeingassaultedontheSTREET.inMorocco.GROCERYSTORE.PUBLICSHOWER.WORKPLACE.BUS.inaBARN.onaBRIDGE.inaPUBLICGARDEN.inmyMOTHERSHOUSE.backinChile.inmyNEIGHBORHOOD.inanAUNTYSHOUSE.attheBUS.PEDIATRICIANSOFFICE.withacoldunlabeledspeculum.schoolLATINCLASSROOM.ontheSTREETSOFGuatemala.inmyHOUSEinGuatemala.intheViennaSUBWAYSYSTEM.ontheSTREETSOFGNewYork.inhereceivingareeofWHOLEFOODS.outofmyselfforfourweeksbecauseofbeingsoshocked.SILICONVALLEY.FIELDSDAYS.inmyGRANDMOTHERSHOUSE.inaCAB.ontheELInChicago.atADEPARTMENTSTORE.atWORK.onmywayTOTHEVIDEOSTORE.attheCITYLIBRARY.ontheUNDERGROUND.onholidayonacrazyGOLFCOURSE.walkingdownmySTREET.atWORK.INSURANCECOMPANY.SUBWAY.inmyCRIB.asababy.inaRELATIVESKITCHEN.inanABANDONEDGARAGE.inaTRUCK.inaRESTAURANT.atagOVERNORSMANSON.inaCOMMERCIALKITCHEN.atSCHOOL.atWORK.onaMESSAGETABLE.onaCITYSTREET.atHOME.ataneIGHBORSHOME.atawINETASTING.inaBAR.onaDATE.inanELEVATOR.whilesketchingattheCOLISEUM.inRome.ridingaVAPORETTInVenice.atWORK.walkingdowntheSTREET.inNYC.sittinginaTRAINSTATION.inFlorence.passedoutdrunkinmyMOTHERSBEDROOM.afteraparty.SCHOOL(12).HOTEL(12).HOME(13).JOGGING(16).STREET(20).WORK(20).HOME(23).atHOME.wheniwasage10to15.attheRESTAURANTWORKEDAT.inmy20s.atWORK.inhighschool.atWORK.incollege.atWORK.aftercollege.DORMPARTY.incollege.ALGEBRACLASS.BAR.STREET.myDININGROOM.theGYM.STREETSofIstanbul.EVERYFUCKINGPLACEIVEEVERBEEN.forgotoldmanfingeringmynipplewhileiwasdrawingintheHAGIASOPHIA.inIstanbul.atafamilyreunioninaSTATEPARK.inaLIFT.whenaadefiverymansaidicouldeasilystopthisbetweentfloorsandrapeyou.intheWOMENSTOILETS.byamantwicemysize.onthesideofanINFRONTOFMYCHILDHOODHOUSE.inmyUNIVERSITYSLIBRARY.EVERYWHERE.atBANDCAMP.at14.aCOLLEGEPARTY.atSTORE.myPARENTSHOUSE.onaTRAIN.wheniwas10.HEBREWSCHOOL.ontheSTREETinNewYork.inaPARKINGLOT.inPittsfieldMA.ontheSUBWAY.inNY.inaCLASS.atPratt.onRichlandAvenue.WALKINGHOMEFROMMIDDLESCHOOL.inourFAMILYROOMathome.inmyAPARTMENT.ANONYMOUSPHONECALLS.wheniwas7.wheniwasridinginaSEMITRUCK.andwheni 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boy.inaMOVIEATHEATER.inSaigon.onaPLANEFLIGHT.fromSaigontoLA.atPARTY.inacollegedorm.ontheSTREET.inNYC.ontheSTREET.inFLORENCE.ontheSTREET.inIstanbul.ontheSTREET.inParis.ontheSTREET.inMexicoCity.almostrapedinRAVENNA.butmanagedtogetaway.inSCIENCECLASS.SCHOOL.Age12.atmyfirstJOB.bymyfemaleboss'ssfather.while8monthsregnantonmykneesweedinginmyFRONTFLOWERBED.whilestandinginacrowdofthousandswatchingafIREWORKSDISPLAY.Yiwas crotch groped from behind and anonymously when ever i walk down the STREET.inEgypt.viaual and verbal harassment.SLEEP OVER.Age11.SCHOOLBUS.Age11.SIDEWALKS.Age11to13.BESTFRIENDSHOUSE.Age10.HISHOUSE.21.attheBEACH.attheHOTEL.intheCAR.inmyBED.wheniwas2atmyCOUSINSHOUSE.thememorycomesbackinmeditation.wheniwas8attheSUPE RMARKET.wheniwas14bymyboyfriend.wheniwas19attheDOCTORSOFFICE.againwheniwas21atanotherDOCTORSOFFICE.onacrowdedBUS.inVancouver.andinTurkeywheniwas14inaCAFE.atWORK.onolderestablishedartistgrabbedmeandkiss 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CH.mySTREET.BABYSITTING.DurhamNC.SUMMERBANDCAMP.Age14.atHOME.ontheCOUCH.inhisbedroom.thefirsttime at10.WALKINGTOMYPARENTSCAR.WALMART.Age15.WALGREENS.Age15.middleschool.ALGEBRACLASSROOM.HIGH SCHOOL.HALLWAYS.freshman year.theMALL.mySICKBED.CHIROPRACTOROFFICE.bythedoctor.onaMAINSTREET.atte mpt drupe.atWORK.ontheSTREET.inIstanbul.standingonaCORNER.inFlorence.aguyonamotorcycleranahandovermybreasts.asanadultwalkingdowntheSIDEWALK.inAlgiers.withmyhusbandbyagroupofboysabouteightormineyearsoldwhograbbedmybr easts.ontheBEACH.Seattle.atBUSSTOP.highschool.HALLS.inmygrandfathersHOUSE.inmyCHILDHOODHOME.intheUSC OASTGUARD.ATEVERYJOB.IHAVEEVERHAD.inmyownHOME.intheLIBRARY.metoo HERE. THERE. AND EVERYWHERE

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Life-Changing Magic In Unexpected Places

By Daisy Carlson

Peter Lewis, *Unsplash*

I have loved the word, “sustainability”. This shorthand term seems to encompass environmental principles of protection and inclusion. Like many environmentally minded people, I have been known to use it quite frequently. I’ve tossed this word around in climate conversations and land-use discourse, I float it like a bob on waves of discussions about ocean health. I have to ask, “Is being able to sustain enough?” The term falls short in principle and may be leading us away from the deep systemic change needed to protect planetary and personal health. The word sustainability directs us onto a path of environmental

consideration and perpetuity but not onto a path for truly healthy systems. On the further evaluation of the lexicon of terms that we use, sustainability is the most encompassing; yet being able to sustain does not seem to be nearly enough. We actually need to be able to restore systems to thrive. We seem to forget that we are in communion with the worlds living systems, we are interdependent with the very systems that we are degrading. Restorative in many ways, it is more apt to set us up for the psychology of healing and protecting natural systems and human health.

From my perspective carbon is nature's currency and until we

account for and balance that on every bottom line, personal, business or otherwise we won't thrive, nor will we be able to sustain ourselves. We certainly will not be restoring the worlds complex living systems. With some urgency every household, company, school, hospital, hotel and roadside ranch should not only know their carbon footprint but actively be working hard toward significantly reduce it. Every decision-maker has an opportunity to bring this issue up and strive toward finding efficiencies that reduce CO2. By balancing carbon, we can begin to restore systems and thrive. For example, when designers account for carbon emissions

at the inception of their design frameworks one finds a lot of other toxicity naturally drops out of the system, in addition, unexpected efficiencies come forth that often provide both financial as well as restorative benefits.

We literally have trillions of dollars of excess CO2 in the atmosphere that is the environmental debt of the industrial revolution and we have run out of time on this loan from nature. We need to Drawdown CO2 from the atmosphere as quickly as possible while also curbing our enthusiasm for burning more fossil fuel. Restoring forests, wetlands, and algae ponds can help sequester (Drawdown) carbon dioxide emissions while improving biodiversity and buffering some of the effects of sea level rise. If we Drawdown carbon into sustainable development that better serves society, we not only slow climate change we may be able to end hunger in our lifetime. <https://www.drawdown.org/>

Accounting for carbon is an opportunity, not war. This is our chance to realize we are co-beneficiaries of a healthy planet. Building a restorative economy will be more productive and possibly more lucrative than the Industrial Revolution which left all this environmental debt for future generations to pay. We, by the way, are that future generation.

I know that climate change is alarming and overwhelming and often hard to face. Fessing up to and doing something about

our carbon footprints is also an opportunity to find some piece of mind. We can evolve the system by finding solutions that include natural capital and CO2 (nature's currency) in the value proposition. It is for individuals an opportunity to take better care of your heart by eating less meat, it is an opportunity to have some mindfulness around flying, and driving and shopping and consuming and wasting. Addressing climate change gives us each an opportunity to reclaim our lives in a meaningful way. Like many of us, I have been introduced to *The Life-Changing Magic of Tidying Up* by Marie Kondo and I can't help but think, "if our carbon footprint had been important to us as individuals would we have cluttered up our closets in the first place?"

Marie Kondo's book and now Netflix series on the *Life-Changing Magic of Tidying Up* is also a great lesson in doing more than just sustaining our life systems at home. I am currently reading the book, *A More Beautiful Question The Power of Inquiry to Spark Breakthrough Ideas* by Warren Berger, it explores the importance of forming our questions in a way that will lead us to more magnificent solutions. What if we were all asked to clean up our environmental footprints before cleaning up our closets, wouldn't that prevent the gluttony of stuff in the first place? Consumerism and stuff are suffocating many people's homes and lives. Knowing how to fold your underwear and organize your sock drawer without addressing consumption as the underlying problem is like organizing deck

chairs on the Titanic. Research shows that more often than not having less and using less seems to increase our happiness, our sense of control and our well-being. It also saves money, and can significantly improve your dietary health. I pose that there is also significant life-changing magic in cleaning up our carbon footprint. When we tidy up our carbon footprint our diets change because we eat less meat and more vegetables, we improve our health and trim our waistlines. We bike more and drive less. We telecommute more and fly less which lowers our stress and cortisol levels. We automatically become more mindful of our consumption habits as well as our intrinsic relationship to mother nature. By consuming less our homes don't get as cluttered. Consumption is also food waste, gas, and electricity. To reduce your carbon footprint at home, insulate, electrify and sign up for 100% renewable energy <https://mcecleanenergy.org>. Consider making your next car an electric car.

Marie Kondo's clients seem to find that by reducing clutter in their homes they find more peace of mind. It may not matter which you do first, clean your home or clean your carbon footprint you may end up in the same happier place. To do your own carbon accounting with the goal of reducing your emissions to under 10 tons per person visit <https://www.footprintcalculator.org/>. Some people who fly for work may have to carbon offset with an organization like <https://www.cooleffect.org/> to get to a responsible level of emissions. In my home design practice,

I include an environmental footprint assessment and recommendation list along with organizing and arranging people's personal effects. This is often a big moment for my clients. It inevitably leads to the client saving money, and getting more organized around bills and consumption. This holistic approach streamlines one's tasks so that there is more time to enjoy life and your home. So if you are taking a deep dive into Marie Kondo's Life-changing Magic of Tidying Up consider adding two more categories, environment and finance. Investment portfolios often have more fossil fuel investments than we realize and they may not be aligned with our personal beliefs. Socially Responsible Investing (SRI) strategies have returns that are on par with traditional portfolios while also helping to build a restorative economy through targeted investments. This is an important place to tidy up your life, go to <https://fossilfreefunds.org> to assess your portfolio's carbon footprint. If you don't have a portfolio you may find by consuming less you will have more cash around to invest in the world you want while growing your nest egg.

Our culture and consumption habits are interwoven with living systems. We are co-beneficiaries of one another's health. When the planet is doing well, we are doing well. When the oceans are abundant and vibrant, we are abundant and vibrant. When the forests are thriving and teeming with life, our air is crisp and uplifting and buttered Chanterelles can fill our plates. We need to ask ourselves to do

more than just sustain life on a life support system. We need to ask ourselves to restore systems that in the end we are absolutely comingled with. To thrive we must consider all living systems as part of our own. Our driving and shopping and flying and eating absolutely affect the land, the sea, and the atmosphere. We are entwined for our every breath.

I am one of those people with a big voice at the dinner table but have hardly a whisper in the public forum and yet this idea of a restorative economy with carbon accounting seems so fundamental that I have to pipe up. Adding the questions, "How does this activity affect the environment and atmosphere?" to our decision making will give us a leg up to being able to create an operating system that includes the longevity of natural systems. By including a fundamental measure of CO2 we include nature in the equation. By using Biomimicry and asking ourselves, "how nature would do it?", we draw from billions of years of nature's evolutionary research on how to thrive and consume more efficiently. To learn how to frame your question with nature in mind visit <https://biomimicry.org>. There are many companies already doing this, and carbon was the fastest-growing commodity in the European markets last year.

Having a personal carbon accounting and tidying up our carbon footprints at home will create more than a little life-changing magic. "According to the US National Aeronautics and Space Administration (NASA), carbon dioxide levels in the air are at their highest in 650,000

years, and average global temperatures are 1.8 degrees Fahrenheit higher than they were in 1880. Seventeen of the 18 warmest years on record have occurred since 2001." This is an expensive problem and may be an expression or our need for a more beautiful question. What question do you want to ask to find balance, "How can my life be in balance with that of nature herself?" "How can I live with more wonder and less waste?" "Can I tidy up my carbon footprint to find some life-changing magic?" "How could my life be as efficient as the forest?" Write to me about the question you think we should be asking and in the meantime consider tidying up your environmental debt for a little life-changing magic as we can't depend on the fossil fuel industry to ask themselves the right question. daisy@coolhive.com

Daisy Carlson is a designer and climate journalist. She is also the Founder of CoolHive.com which seeks to "Make the Planet Cooler" by helping people create a low-carbon life with style!

Events schedule for the Environmental Forum of Marin
marinefm.org

February 27: Building to Cool the Planet - Beyond 'Green Building'

March 27: Carbon Sequestration Part I: Engineered Technology Solutions

April 24: Carbon Sequestration Part II Nature-Based Solutions

ARTISTS' MARKETPLACE

This is our forum for Marin creatives to get together and share their talents. To hear or see a video of these artists, click the arrows below. Click on the headshots to go to their websites. For more information on submitting a listing please contact meredith@marinartsandculture.com.



Désirée Goyette-Bogas

lightchild.com

Grammy-nominated vocalist, cabaret artist, composer, arranger, inspirational speaker and voice-over actor, Ms. Goyette, is best known for her work on the Garfield and Peanuts animated shows. In addition to a two-year run as a television co-host with famed impressionist Rich Little, Ms. Goyette has appeared on numerous television specials, animated series and talk shows. Favorite voice-over roles include Barbie, Betty Boop, Petunia Pig, Garfield's nemesis Nermal, the voice of Danse on the classic animated series Jem and the Holograms and numerous voices for Disney, Fisher-Price, V-Tech and Leapfrog toys.



Patrick Leveque

patrickleveque.com

A baritone and voice teacher, Mr. Leveque has returned home to Marin County after a six-year run of Phantom of the Opera in Las Vegas. In Marin he has played many roles including Curly in Oklahoma! in Marin's Mountain Play and has been a soloist at Davies Symphony Hall. He holds a Master of Music degree from the San Francisco Conservatory of Music and currently teaches voice in the MFA program at American Conservatory Theater, Dominican University and in his private studio.



Jonathan Poretz

jonathanporetz.com

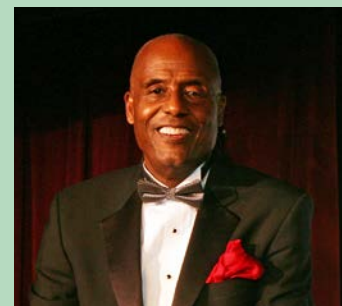
Born in New York City but a proud Marinite since 1995, Jonathan has had the honor of portraying Frank Sinatra in several Rat Pack tribute productions, an experience that has taken him cross country, and most recently on a three-month tour of Germany. Locally, Jonathan has headlined several of the Bay Area's top jazz and cabaret nightclubs, including Yoshi's Oakland and Feinstein's at the Nikko. He currently can be seen and heard as himself in "Sex, Swagger & Swing: Sinatra and Darin in the Concert That Never Was," and "When Vegas Was VEGAS!"



Deborah Winters

deborahwinters.net

A Bay Area native, vocalist extraordinaire Deborah Winters is a longtime favorite among jazz-savvy San Franciscans. Deborah began her career over two decades ago as a singer/songwriter/guitarist performing a stunning array of original songs. Her reputation as one of Marin County's top voice coaches was recently acknowledged in the Pacific Sun's annual Best of Marin awards, where she was voted as one of the top three in the Best Vocal Coach category.



Noah Griffin

thecoleportersociety.org

Noah, since the age of 7 has delighted audiences with his marvelous voice. From 1953 to 1958 he sang as a soloist with the San Francisco Boy's Chorus, later with the famed Jubilee Singers, the Philadelphia Philharmonic, the Nashville Symphony, the Harvard University Choir and as his career progressed, with Duke Ellington, the Blue Note in New York, as well as Boston, London, Rome and Paris. The Cole Porter Society was the only ensemble asked back to perform at the Fairmont for two years in a row since Tony Bennett. He has written the official ballad of the Golden Gate Bridge, the opening song for the Giants and has recorded a highly popular Christmas CD which includes two original songs. In 2014, Noah founded The Cole Porter Society which brings the Great American Songbook into the lives of our younger generation. Noah has produced sold out performances including The Lost Songs, Cole Porter in Paris, A Tribute to the Ed Sullivan Show, Frank Sinatra At 100 and most recently, Cole Porter Salutes Motown. Noah is a sought after performer for private events, specialty songs, emceeing, and large concerts.



Marks... Time

Tattoo Artists of Marin County

February 8 through May 31

Marin Center

Veterans Memorial Auditorium Redwood Foyer
10 Avenue of the Flags, San Rafael, CA

