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arts & culture

MAY/JUNE 2019

**DAVIS
PERKINS**

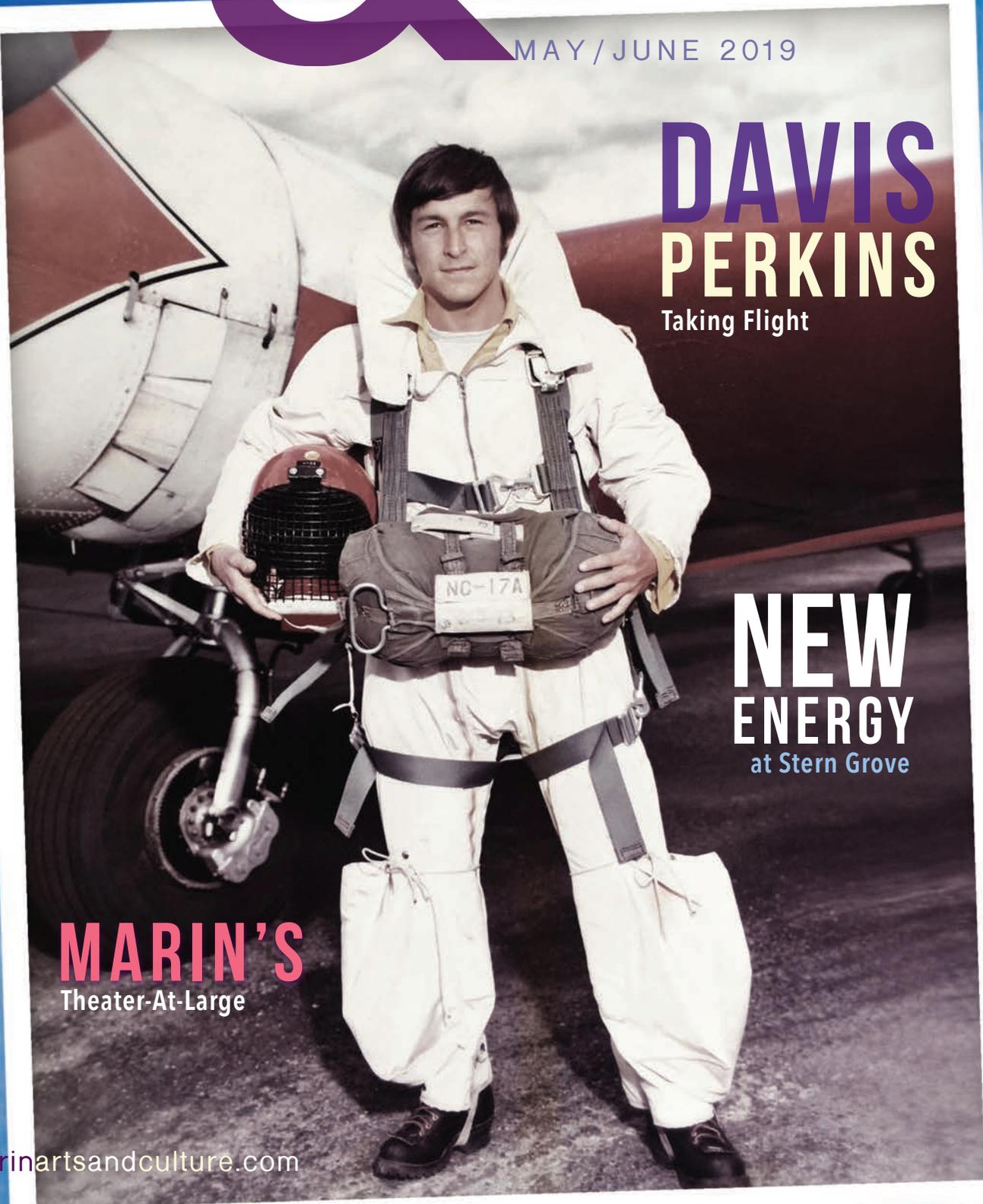
Taking Flight

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at Stern Grove

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This issue cover looks quite different from what you may be used to seeing from *MarinArts&Culture*. How does a guy suited up in a smoke jumping outfit fit with the arts? Davis Perkins illustrates one of the reasons that *MarinArts&Culture* was launched in the first place. I wanted to give day job holders who created wonderful art a chance to be recognized and appreciated for the grace notes they bring to our lives. Along with established and world famous artists (see Tom Killion on our launch issue), these wonderful artists, who live among us, feed our spirits. A vocation, as quoted in *The Road to Character*, by David Brooks says "A person does not choose a vocation. A vocation is a calling. People generally feel they have no choice in the matter. Their life would be unrecognizable unless they pursued this line of activity." I'm not sure which is Davis' vocation – smokejumper, artist or volunteer paramedic. Whichever it is, or all three, he's a fascinating human being, living his true life.

MarinArts&Culture has always been Marin-centric, but not exclusive. Our story on Stern Grove, a Bay area treasure is not to be missed. Bob Fieldler, their new Executive Director, moved to Fairfax a few years back after attending a music festival and fell in love. Love will do that to a guy. Love also led him to his dream job, marrying his passion for social justice with music through bringing free music education programs to the public.

This issue is chock full of great nonprofit arts organizations and individual artists who make our community unique. We invite you to support them by buying tickets or contributing. Art is our heart.

We are merging with MarinArts!

Beginning with our July/August issue, we will celebrate and launch our partnership with MarinArts (MarinArts.org). Mary O'Mara, the president of MarinArts.org and I have been speaking about joining forces for quite a long time. It makes perfect sense. We fit together like peas and carrots! Be on the lookout for announcements coming to your inbox over the next few weeks to bring you up to date on this wonderful partnership. As a newly married couple, *MarinArts&Culture* will adopt the name *MarinArts* for the magazine. Join us on our honeymoon as we venture into a new phase of bringing the arts in all its glory to our readers in future months and years. Stay tuned, sign up and be on the lookout for special invites to our great community of readers!

Until then, enjoy!



Meredith Griffin,
Founder and Publisher

To celebrate our impending partnership, I offer:



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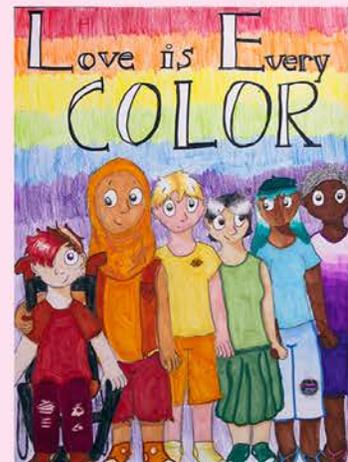
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Bruce Burtch, Producer, pro bono

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Bruce Burtch, called the “Father of Cause Marketing,” Bruce is an internationally respected cross-sector partnership and cause marketing expert. For over 40 years, Bruce has provided workshops, training and created partnerships between the for-profit, nonprofit, education and government sectors which ignited their economic and social environmental impact, while focusing on creating a greater good.

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

Digital Media Producer at the Community Media Center of Marin.



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.

Clarification

The sunflower painting in *A Voice in Water Color*, the article about artist Cara Brown in the March/April issue is titled *35 Shades of Gold* and is the work of 35 artists—Brown, 33 artists in her groups and her mother Niz Brown. Brown first did Marin Open Studios in 2007 and began teaching watercolor classes in 2011.

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Alex Friedman | Sausalito

Visiting the studio of tapestry weaver Alex Friedman is like walking into a rainbow-colored spider's web, except the host is as friendly and busy as a bee. Friedman was born and raised in San Francisco and has lived in numerous cities including Cambridge, NYC, and London.

Friedman discovered her love for weaving after signing up for an evening class at the YMCA. She took to the artform instantly and quickly landed a job creating tapestries for Pan Am Airways. Friedman has been a prolific artist ever since and has seamlessly woven ancient traditions and modern concepts into her ever-growing body of work.

Friedman has currently set up shop at the Industrial Center Building in Sausalito and draws influence from the surrounding natural beauty of Marin County. She enjoys serving on the board of the Textile Arts Council at the DeYoung and hopes to share weaving with generations to come.

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Taking Flight

by Judith M. Wilson



Jumping from airplanes to fight forest fires in remote areas and putting oil to canvas to create beautiful landscapes seem worlds apart, and yet they have something

in common. Each requires a discerning eye to identify features of geography and nuances of light. Davis Perkins, of San Rafael, has that keenly-honed power of observation,

and he's also skilled in the two disciplines. He spent 13 years smokejumping, two for the U.S. Forest Service and 11 for the Bureau of Land Management, and his oil

paintings are in the collections of the Smithsonian Institution, the Pentagon and the Alaska State Museum, among others.

Perkins grew up on a farm in Oregon, but his father lost the property, and the family scattered. Subsequently, he enlisted in the U.S. Army and served as a paratroop sergeant in the 82nd Airborne Division and the 12th Special Group of the Army Reserve. That's when he started drawing seriously, and it also led him to smokejumping. "I had a lucky break," he says. He was able to use his skills as a paratrooper to work as a smokejumper in Alaska and throughout the Pacific Northwest in the summer, and the rest of the year, he attended the University of Oregon in Eugene. "My life was very seasonal," he recalls. He's a history buff, and so history was initially his major, but he'd always loved art and took drawing classes as well. After a couple of years, he switched and became a fine arts major in painting, graduating in 1978. One of his professors, Alan Haemer, was a former Air Force colonel and a bomber pilot in World War II, and he encouraged Perkins to paint smokejumping and make it the subject of his thesis. "I would jump with a sketchbook," he says, explaining that after they stop fires, smokejumpers have down time, and he used it to sketch landscapes and his buddies, who told him he shouldn't squander his talents. "They gave me the confidence to be an artist," he says.

Although Perkins sometimes does drawings or takes



Davis in Liberia

photographs as reference for a painting, he prefers to work directly in oil, outdoors. "Oil is what I was trained in. I love the luminosity of oils, and I love the ability to glaze with oils," he says. Plein air, though, has challenges, because the light changes rapidly, and so he has to paint quickly. "You never want to paint for more than two hours at a time," he explains, and so he'll start one painting in the morning and another in the afternoon and then go back the next day to continue. "Ideally, I'll work on two in one day. ... Those are really fun, because they're spontaneous and immediate," he says, adding that he often uses a palette knife to rough in

a painting to enhance the effect. He also loves fog. "A lot of artists are intimidated by it, but it's one of my favorite things to paint," he says.

While smokejumping, Perkins became interested in emergency medicine and trained as an EMT. After that, he became a firefighter, attended paramedic school and worked as a firefighter/paramedic until he retired. Now he travels around the world as a volunteer paramedic, visiting places such as Haiti after the earthquake and Liberia during the Ebola crisis. It's a big part of his life, and he always carries a sketchbook. He went to Iraq twice during the



Davis Perkins, *Hills Above Nicasio*

Battle of Mosul and worked on the front lines treating battle injuries. He was there for the final battle, when ISIS was surrounded, and one day, he spotted a teddy bear in the rubble, pulled it out, sat it on a wall and did a quick sketch with bombs exploding in the background. Someday, he'd like to go back to the places he's

visited as a paramedic, but as an artist, just to paint.

For the moment, though, he's busy working close to home. In May, he'll be participating in Marin Open Studios, and he'll also have a painting in MALT's Ranches & Rolling Hills Landscape Art Show and Sale at the Marin Art & Garden Center. In addition, one of his works will

be in MarinScapes Reimagined, a fundraiser for Buckelew programs at Escalle Winery in Larkspur in June.

It's a productive and satisfying career, and it took flight with the help of smokejumping. "Smokejumping has had a tremendous influence on my life as a painter," says Perkins.



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Theater-at-Large: Benefiting our Community

By Bruce Burtch



Eight years ago, Kim Bromley saw a theater performance of *Next to Normal* and was completely knocked out by it. She, along with her friend and fellow actor Alison Peltz, wanted to bring this play to Marin County, and have Alison star in it. However, they knew they could not get the rights to the play by themselves.

They approached Theater-at-Large, a community theater company started in 1995 by Robin and James Hurwitz and Mark Clark, and asked if they could partner with them to put on *Next to Normal*. The key ingredient was that Kim and Alison would underwrite the cost of the performance. Not your everyday offer.

They formed a partnership with the founders, though little did Kim realize that just a few years later she would be at the helm, guiding this highly inventive and successful theater company.

Theater-at-Large is what's called a pop-up theater, as they don't utilize a dedicated venue. Their mission is to present plays in nontraditional spaces and importantly, one of their mandates was that they would be giving back to the community where they lived and performed. In the beginning they had no subscriber base, no dedicated theater space, and were basically self-funded. A highly-challenging situation for any nonprofit theater organization.



Alison Peltz and Mark Clark (Co-Founder of TAL)

With a theater background, having gone to film school and worked in the movie business for many years with George Lucas' Industrial Light and Magic, Kim was both an actor and a director. It was important to her that Theater-at-Large continue their mission of giving



Into the Woods. Production



Jesus Christ Superstar with Fernando Siu (center) as Judas



Cinderella and her Prince from Into the Woods, Julianne and Anthony Martinez

back to their community. She had been involved for many years with the Street Chaplaincy, a non-profit agency that brings compassionate spiritual support to the unsheltered and precariously housed people of Marin County. She felt Theater-at-Large and the Street Chaplaincy was the perfect marriage.

In 2018, Theater-at-Large produced *Jesus Christ Superstar*, the sensational rock opera with lyrics by Tim Rice and music by Andrew Lloyd Webber. While the production was offered free to the public, the hugely successful production resulted in an \$8,400 donation to the Street Chaplaincy, through contributions by the audiences. They followed this production in 2019 with *Joseph and the Amazing Technicolor Dreamcoat*, also with lyrics by Tim Rice and music by Andrew Lloyd Webber. This production raised \$9,000 for the Street Chaplaincy. Like *Jesus Christ Superstar*, *Joseph* was very

well-suited to a concert venue, with performances usually held in Marin churches.

What the public doesn't see, though they certainly enjoy, is how Theater-at-Large provides a welcoming opportunity and learning experience for their actors. There were 25 singers for *Superstar* and 30 for *Joseph*. Kim likes to emphasize, "The special thing about our benefit productions is that we have full families that get involved. We have couples that come and sing with us. We have two teenagers who are siblings who perform in our productions and their parents come and help organize volunteers and with other needs of our performances."

One of those teenagers is 17-year-old Kelly Robinett, a senior at San Rafael High School. She said, "I've never been the most outgoing person, but Theater-at-Large introduced me to so many amazing people that I otherwise would have never known. It means a lot for me to be able to partake in the productions because they are for such a good cause and allow me to interact with incredibly talented individuals. They have become a second family to me over the years and I don't know what I would do without them. By doing *Jesus Christ Superstar* and *Joseph and The Amazing Technicolor Dreamcoat*, I felt like I was able to give back to the community while still having loads of fun."

Next on the boards is a production of *Sweeney Todd*, a musical thriller, being coproduced with the Novato Theater Company. Performances



Joseph and the Amazing Technicolor Dreamcoat.jpg

open October 24 and run through late November at the Novato Theater Company.

Unlike many theater productions, auditions for Theater-at-Large are not an open call. Kim pulls together a team of people that she has worked with successfully in the past as her performers. As Kim says, "All our singers have a tremendous enthusiasm to participate in the performances."

The overall cost for a Theater-at-Large production would run in the neighborhood of \$10,000. However, hard costs are kept very low. Kim and Alison personally fund the majority of the cost and as the performances are benefits, all of the actors donate their

time, including the musicians, which Kim calls "amazing" because musicians historically do not give their time for free. Other costs like printing the programs, paying for the rights to the musicals, the sound system and technicians, concessions and more are underwritten or donated by local friends. This unusual arrangement allows for all donations at the different performances to be given to a local charity.

Theater-at-Large has worked out to be the perfect marriage of musical theater, charitable contributions and entertaining our community.

Performance Artist Sha Sha Higby Personifies Art in Motion

by Lily O'Brien



It's not easy to find words to describe Bolinas performance artist Sha Sha Higby's work. Otherworldly, ethereal, ephemeral, exquisite, celestial, prismatic, transfixing and divine are a few that come to mind. In other words, you *really* need to see it for yourself, preferably live. And you can. She has two upcoming performances scheduled for her newest show, "Emeralds in Ice," at the Southside Theater at Fort Mason in San Francisco on Saturday, May 25, (part of the San Francisco International Arts Festival), and on Sunday, June 2 at the Throckmorton Theatre in Mill Valley. So what exactly *does* she do?

Higby's performances are a combination of mask-making, puppetry, movement, dance, and handmade visual art. She creates intricate sculptures out of paper, wood, leaves, silk, lacquer, ceramics and gold leaf and then wears them as costumes. Onstage, she moves her body slowly, deliberately and mysteriously, as multicolored lights and projections bounce off the exquisite, multi-layered outfits like rainbow prisms. An ethereal soundscape accompanies the performance, expressed by birdcalls and exotic instrumental and vocal musical fragments. She conceived this unusual and unique art form by studying movement, puppetry, drawing, carving, lacquering and other arts and crafts all over Southeast Asia and in India. Did I say that it was hard to describe?

Sandra "Sha Sha" Higby was born in Michigan and grew up in San Francisco, and her creativity showed up at a very early age. Her stepfather gave her the nickname Sha Sha after discovering that her brother had a problem pronouncing her real name—and it stuck. When she was around seven, she became fascinated by colorful birds. "I was an obsessive, compulsive child," said Higby, as we sat and chatted at a cafe in Novato. "I would draw the birds and then I would cut out the pictures and make them into little sculptures so they could stand." She also drew pictures and sewed together dolls with long skinny arms at school that she sold.

She studied art at Skidmore College—drawing, painting, 3D sculpture and art history, and in her junior year, she went to Japan to study on a four-month grant, which she extended to a year. She became deeply interested in two forms of Japanese classical theatre and movement, Noh theatre and Kabuki, along with Bunraku, traditional Japanese puppet theater. Living there with a family, she took a variety of traditional arts classes, including the extremely detailed and lengthy art form of making Noh masks. "I couldn't decide in Japan which one I wanted to focus on, because I loved them all," said Higby.

After she returned from Japan and graduated from college, she eventually decided that she wanted to continue her study of arts in other cultures.



Sha Sha

After spending another year in Japan on a grant, she applied for a prestigious Fulbright-Hays Scholarship to study art in Indonesia, and she got it. The grant was for six months, but Higby stayed on for five years, living with a family outside of Jogjakarta in Java, immersing herself in the culture, studying dance and movement, learning shadow puppetry, sewing batiks, drawing on buffalo hide, and carving.

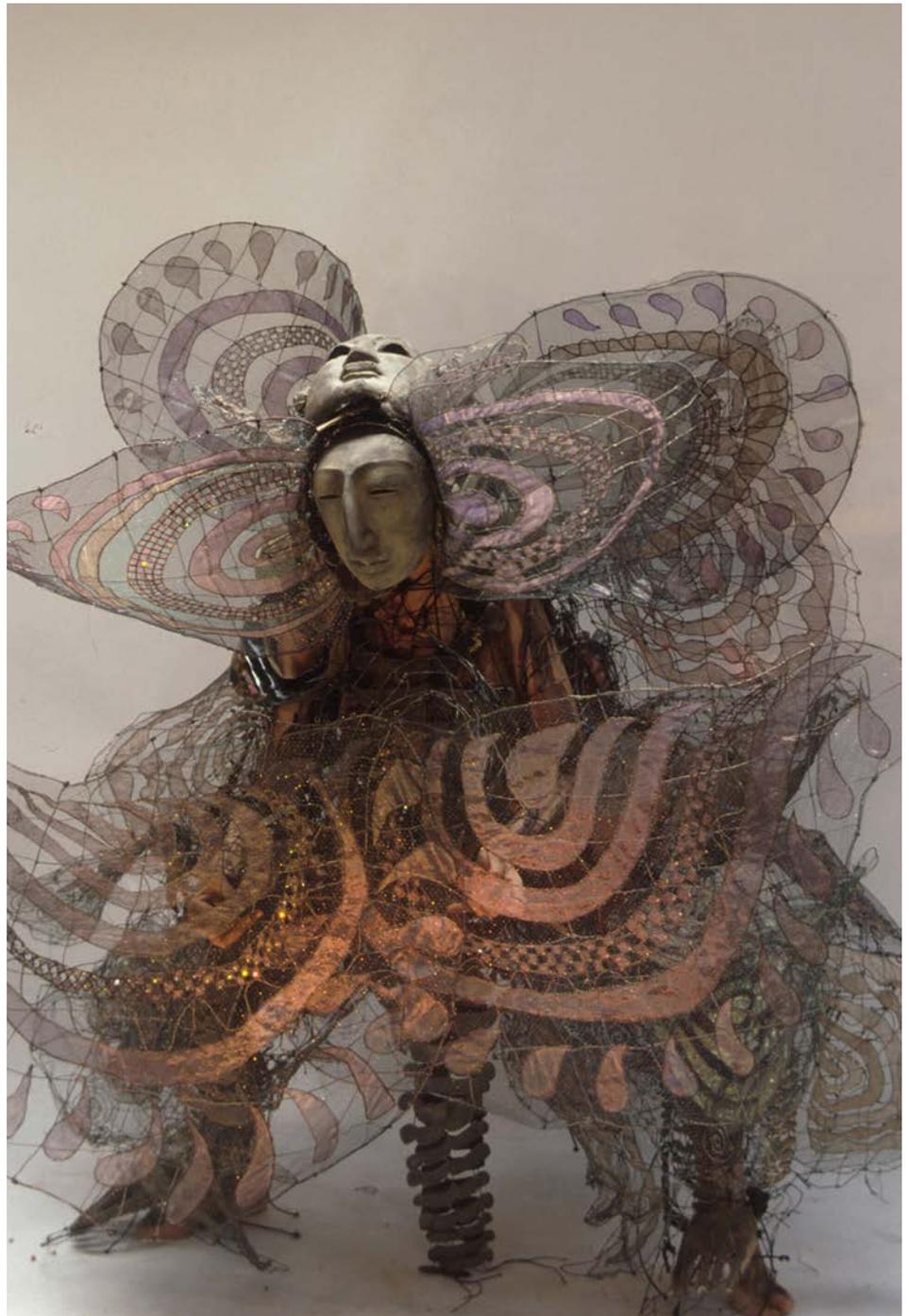
After returning to California and settling in Bolinas, Higby wanted to find a way to fuse

her elaborate sculptures with movement—and she did. “Butoh was a link for me to be able to perform in these things that I make,” said Higby. And when a professional colleague asked her, “What is the point of making it if you can’t dance in it?” she decided to give it a try.

Higby began performing in her costume-sculptures locally, and eventually internationally. Her husband, Albert Hollander, traveled with her—he manages and manipulates the multicolored lights to reflect and bounce off her complicated, dazzling costumes and props as she moves around the stage, creating the appearance of a mystical apparition. “He is like my director,” said Higby, with a warm look at Albert, who had joined us at the cafe.

Given the ethereal appearance of her performances, I asked her if there was a spiritual component to her work. “A performance could be like a form of prayer,” replied Higby. “You’re playing to the gods. I’m putting everything I have into this place and the performance.”

She went on to explain that all the performances are improvised in the moment, so no two shows are ever the same. Using an assortment of handmade props, she repeats certain movements over and over, eventually building the energy up into a kind of crescendo. “I feel like I am traveling up this mountain—and you can feel this thing growing,” said Higby, “and then it finally reaches this point where it spreads open, and the audience feels that. In



Sleeping in a Sandstorm

your performance, you want to give people relief—and you want them to remember what’s important in life.”

With a career spanning more than four decades, at 66, Higby plans to continue creating and

constructing her elaborate sculptures for gallery shows and performances and to keep expanding her boundaries. “I’ll never want to stop making art,” she said with a smile.

For more information about Sha Sha Higby, visit shashahigby.com.



*Photo of Ann Teaching in the Loft
circa 1975*

Sight and Insight: The O’Hanlon’s Arts Legacy in Mill Valley

(Or How the O’Hanlon Center for the Arts came to be)

Ann Rice and Richard (Dick) O’Hanlon met at the California School of Fine Arts (Now San Francisco Art Institute) in 1931.

They were married in 1932 and during the depression worked as artists for Federal Public Works of Art Project (PWAP). Ann was commissioned to create a landmark 45-foot long 8-foot high fresco in Memorial Hall at her alma mater the University of

Kentucky. This fresco, one of the only true frescoes in the United States, captures the pictorial history of Kentucky.

In 1942, the sculptor and painter couple along with a group of family members and friends bought the old Freitas dairy farm at 616 Throckmorton Avenue in Cascade Canyon and began converting the farm into a living and studio space.



*Photo of Ann and Dick taken by
Pirkle Jones*



Photo of Dick in the Studio now gallery, credit Imogen Cunningham circa 1955

Mill Valley's Cascade Canyon in the '40s was a mecca for artists and the O'Hanlons soon began attracting students and fellow artists to their home. Ann and Dick had friends from California School of Fine Arts who were also neighbors, Japanese garden scholar Samuel Newsom and his wife Sylvia who themselves hosted a Friday night painting group in the barn they bought from the Klyce Family. The ceramist Mary Tuthill Lindheim, children's book Illustrator Clement Hurd, children's book author Edith Thatcher Hurd and painter Ray Strong were among the friends that gathered.

Dick taught sculpture at the California College of Arts & Crafts (now CCA). In 1948 he became Professor of Sculpture at the University of California at Berkeley, where he taught until his retirement in 1974. UC Berkeley is the site of one of his best-known sculptures, "Sunstones II". Dick worked in many materials. His signature style often incorporated elegant and subtle geometric forms of stone, rough and polished granite and cast metals.

Ann was a head of the art department and assistant professor of Art at Dominican University in San Rafael for 12

years in the 1950s to early '60s; an art instructor at College of Marin; and was on the faculty of the UC extension program. Ann was a member of the Mill Valley Art Commission from 1967 to 1975. She was also the recipient of the first-ever Milley Award in 1988.

Creating and teaching art was Ann's passion and she dedicated her life to discovering a process to unlock the creative potential in each individual. Her publications included: *Seeing/perception: Looking at the world through an artist's eye*. Her students were so taken with her ideas and philosophies that two, Suzi Martin and Elinor Severinghaus, collected quotes other students saved of her ideas in a book called: *According to Ann*. She continued teaching at O'Hanlon until her death in 1998.

Gloria Churchman, who with Ann O'Hanlon and ceramicist Hal Riegger helped found *Sight and Insight* in 1969. The non-profit also opened three galleries in San Francisco between early '60s and mid 80's called *Sight and Insight Perception Gallery* where they introduced a larger audience to Ann's methods. The first gallery was located in The Cannery in the late '60s early '70s, the second on Jones street mid to late '70s and the third at Fort Mason in early '80s until '86.

After Dick O'Hanlon died in 1985, his studio on the Mill Valley Property was converted into the current Gallery space.

In 2004, *Sight & Insight* was changed to O'Hanlon Center for



Photo compilation of Sunstones Berkeley and Mill Valley Library commissioned outside granite sculpture. 1966

the Arts, to honor the founders and reflect the growing offerings in the Literary, Performing and Healing Arts.

O'Hanlon Center for the Arts is a nonprofit (501c3) arts educational organization with over 200 members. Their programs are open to all with a curiosity for finding their unique creativity.

We are celebrating our 50th anniversary as a non-profit art center on Saturday, June 8 from 10:00 a.m. to 4:00 p.m. Please come and tour the campus, make art, see the works of the founders in the gallery and enjoy live music on our new deck!

"Art is a way of life, not a living." Dick O'Hanlon.

For more info, visit:
ohanloncenter.org

Dick installing Library sculpture, 1966



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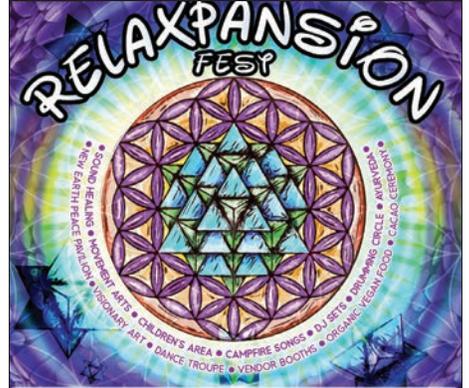
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A rare gem in West Marin

by Ed Schwartz

In 1931, Cole Porter wrote a song, "Tale of the Oyster." It told the story about an oyster who wanted to be in the upper set.

Down by the sea lived a lonesome oyster Every day getting sadder and moister He found his home life awf'ly wet And longed to travel with the upper set Poor little oyster

The song was a bit hit. But in my case, I would write a lyric in praise of a restaurant that serves the most delicious, delectable, delightful oysters and it's here in West Marin.

*Right on shore of Tomales Bay
The Marshall Store makes my taste buds gay
I would like to give my sincere expression
To my tasty, zesty bivalve session*

Truth in poetry, for, if you love oysters, then you should make a note to show up on Thursday at the Marshall Store in West Marin near Pt. Reyes Station. Why Thursday? Well, to save bucks with your shucks. Raw oysters on that day are \$1.50 each. That is just the start. The ambience at this bivalve emporium cannot be bettered. You are about 10 feet from Tomales Bay, where the oysters are harvested. That is fresh! Winds come off the Bay and boats are merrily bobbing in the waves. You are sitting outside, the breeze and surf in your hair. You feel rugged--this is no prissy eatery. We also go to the Marshall Store on other days, but Thursday is our choice.

The outside of the restaurant gives no indication of the treasures within. The exterior looks like a shack, but this isn't not a review of an architectural gem. The Marshall Store is all about the great tastes. It is also the essence of efficiency. You find an easy parking place. Done. You go inside and order and pay the always pleasant cashiers Done. You give them your name and grab an outdoor seat on a long table. Done. In a few minutes, out comes a server, shouting your name, bringing you your goodies. Start your molars!

Sitting at a long table it's easy to chat with other folks. Recently we sat two ladies who were just finishing. There were four oysters left on the plate. They asked us if we would like them! YES!

One time we were seated at a long communal table. Next to us were a couple with serious feasting on their minds. They had ordered a banquet including two kinds of oysters—barbequed and Rockefeller (with spinach) and several others seafood goodies.

My eyes were drawn to the barbequed oysters. Each oyster was the size of a small boat. Then on top of the oysters were lots of chopped stuff. On top of that the man poured over every hot sauce that was on the table as well as some dark, hot sauce he had brought along for extra zip.

I was determined to ask about these extra-large oysters. I handed him a bottle of habanero sauce and said that this potion would add an extra kick. He smiled, took the bottle and poured a goodly amount on top of everything else.

Then, without hesitation, he asked me if I would like to try one. I said, "Sure," thinking I had nothing to lose but my tonsils. It was hot, all right. But



certainly edible if one took small bites followed by big sips of beer.

After that friendly act, he offered us an oyster Rockefeller. I never had a tasted this dish and wasn't all that bad, but raw oysters are my meat and so I will continue to enjoy them nude. Still, we thought it so nice of him to share his bounty with us.

Last year, we met a group of guys that came all the way from Sacramento to indulge. They brought along about five bottles of white wine and settled down for a very elaborate seafood feed. I got into a conversation with them and they offered us a taste of every wine in their kit. Very jolly of them.

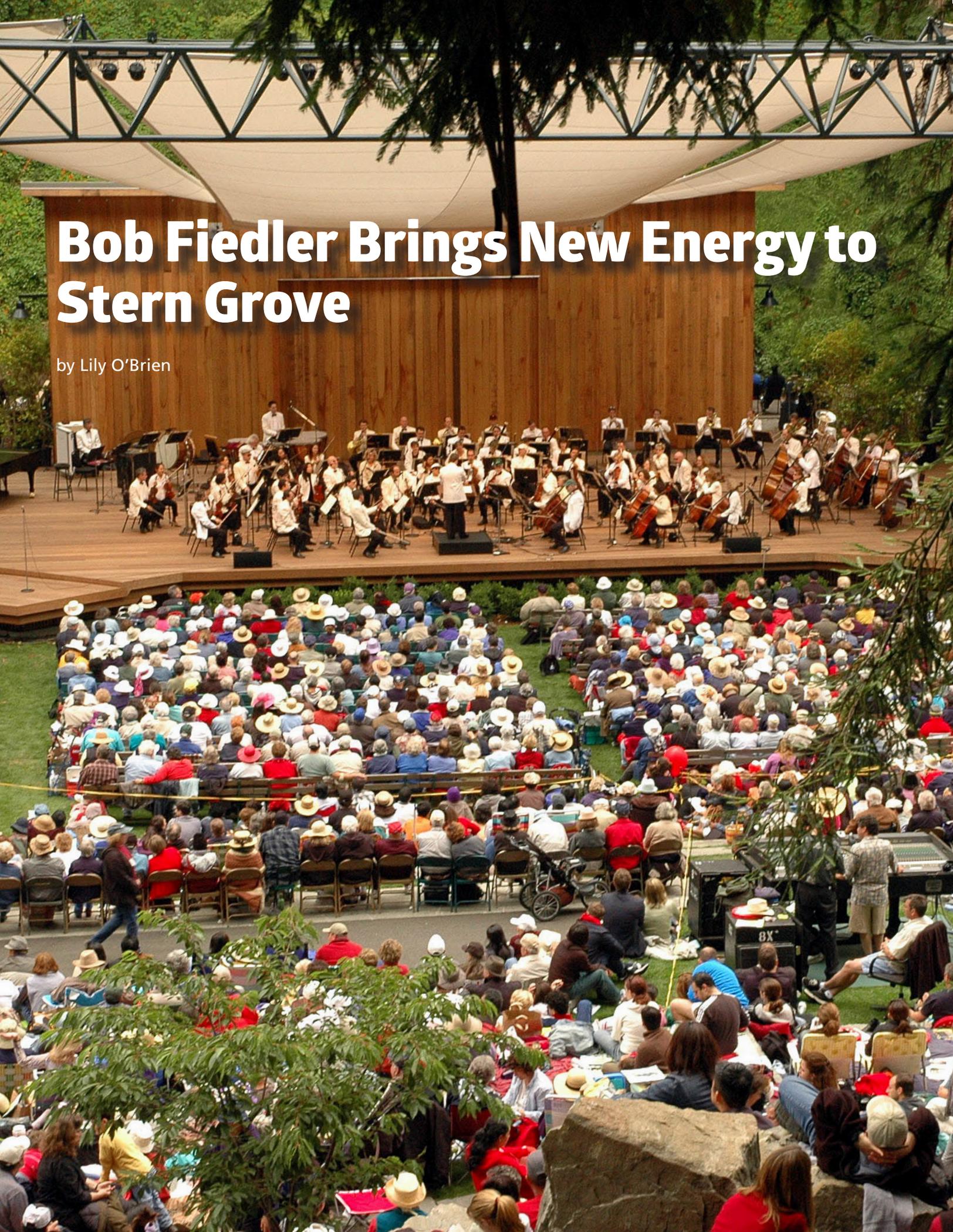
There are lots of other dishes at the Marshall Store, in addition to the oyster iterations. There are sandwiches, wonderful smoked fish, and two soups—clam chowder and chorizo fish stew. Fine wines, beers and soft drinks add to the feast.

Get this—this seafood shanty spot was named one of the 30 best seafood restaurants in the United States! Congratulations to Kim LaBau for such a feat!

Marshall Store is on Highway One, 9.7 miles north of Pt. Reyes Station. www.themarshallstore.com, 415-663-1339. Closed Tuesdays. Bring a warm sweater and a hat just in case.

Bob Fiedler Brings New Energy to Stern Grove

by Lily O'Brien



When Bob Fiedler first walked into the lush, forested Sigmund Stern Grove full of tall, fragrant eucalyptus and pine trees at 19th and Sloat in San Francisco, he was taken with its natural beauty. He was there to interview for the position of executive director for San Francisco's iconic Stern Grove Festival, now in its 82nd year. He got the job and is now entering his third season, filled with gratitude, pride, and enthusiasm.

Fiedler, 54, moved to the Bay Area from Chicago, where for the past 20 years he had served as executive director for several nonprofit performing arts organizations, including the Chicago Rhythm project and the People's Music School. A few years ago, while visiting San Francisco to attend a music festival, he met a woman, and they ended up falling in love. Fiedler was seeking a change and decided to move to the Bay Area, and now he and his partner Kathleen share a house together in Fairfax.

I met with Fiedler recently at a cafe in San Anselmo for a chat. With an easy smile and warmth, energy, and enthusiasm that was palpable, he told me about his work with the Stern Grove Festival and his life.

What attracted you to the Stern Grove Festival position?

It's basically my dream job—it's an amazing San Francisco and Bay Area tradition that I have been entrusted with stewarding and shepherding. I hear so many stories about how people have been coming for generations, and I have met multiple people



Bob Fiedler

who have met their spouse there. I have seen thousands of concerts in my life, and I really think Stern Grove is one of the finest places to see live music in the world.

You got an electrical engineering degree. How did you get into the nonprofit world?

I had a really early midlife crisis of sorts. I graduated with an electrical engineering degree, and I was working in the corporate sector in high tech in data communications and I enjoyed it. But at the time, I was going through a spiritual shift and a change in who I was as a person. And even though at a young age I was making a nice living in the high tech world, something about it felt a little bit empty to me. I didn't want my tombstone to say, "Helped network companies."

I started working with a career counselor and we discovered that

social justice was really important to me and that I should do nonprofit work. So I did a big change from the corporate world to the nonprofit world. I really wanted to be able to wake up and take my conscience to work with me and feel like what I was doing meant something to me.

Were your first nonprofit jobs in the arts?

I did social service and health nonprofits for a little while, but when the opportunity to join the People's Music School came along. I knew that was like a bull's-eye for me, because it totally marries my passion for music with social justice, and I've continued on that track. That's what makes Stern Grove so appealing. The fact that it's free and we have music education programs is really important to me.

You are passionate about music. Why do you think it is so important?

Stern Grove Festival isn't curing cancer or solving poverty, but for me, music is almost a basic human necessity. I really feel that it is something that bridges cultural gaps and brings people together, helps people be smarter and healthier, and builds healthy communities.

It's a hard world. And even if it's nothing more than people coming to escape their troubles for a couple of hours and listening to music, that has value and it has worth, so I feel really proud and honored to serve that.

There seems to be a new shift towards diversity in the programming. Tell me about that.

We try to intentionally design the season, 10 concerts, to reach the most amount of people possible, not only in terms of numbers but also in terms of diversity—age, ethnicity, and culture. We have shows that range from hip-hop to reggae to symphony to alternative rock to jazz to old school R&B.

I think when it first started there weren't all these genres, and it was more of a place for classical fine arts. It used to be just a tea party with people coming from church, and they would have their picnic and the music would be in the background.

And while it's important to honor the tradition, it's also important that we remain relevant in a changing world with changing demographics.



What do you think you have brought to the festival?

A fresh set of eyes. I think in addition to my 20 years in nonprofits, it was appealing to the Board that I was from out of town and didn't have preconceived notions. I think one of the things I have brought is a fresh perspective to respectfully and gently challenge some of the traditions and the things that have always been done the way they've been done.

Are there new things you will be offering?

We have people onsite for many hours and have the space to offer other activities, so we want to provide more activities for children, other arts activities and yoga before the concert. We will also be expanding food offerings with more vendors.

So—you got the girl, you got the job, and you are living in Marin.

I feel super grateful to be in this wonderful relationship, have an amazing job and live in this gorgeous location. I pinch myself continually. At my first concert, there were close to 10,000 people there, and I just nudged my girlfriend and said, "This is my job!" And I still do that at all my shows.

For more information about this year's Stern Grove Festival, which runs on Sundays from June 16 to August 18, visit sterngrove.org.



How We Met

Stanford second chance

Tony Watkins and Melissa Cadet

Tony Watkins and Melissa Cadet attended competing high schools in Sacramento, but didn't meet until they were undergrads at Stanford in the early 1970s. "I was home for the summer doing a Stanford in Sacramento internship in the Democratic Caucus Office when I finally got to meet Melissa Cadet. That's when I fell in love with her the first time," Watkins said.

Watkins graduated in 1974 with a bachelor's degree in English, and Cadet with a bachelor's in economics in 1975, the same year she accepted his marriage proposal. But soon she began receiving job offers, including one from a congressman who was impressed with her work at Stanford on behalf of Africans who were suffering from an extended drought.

"He wanted her to head relief efforts there; I wanted a traditional hearth and home here," Watkins said. "Melissa wisely chose to make life better for thousands of people rather than for just one selfish and immature man. We split up."

Over the next few decades Watkins taught middle and high school, worked for an investment company and later returned to

teaching as a tenured professor at a community college. Along the way he married twice, was widowed both times, and became the father of two daughters. Cadet pursued a career in public service and education, married, had four children and eventually became a single parent.

More than four decades after they broke off their first engagement, Watkins and Cadet met at a gathering organized by mutual friends and rekindled their romance. They recently became engaged again and will marry at Memorial Church next year.



"It has taken us 45 years to return to our Stanford beginnings, and it is wonderful to know that we shall reconnect our lives at the Stanford chapel in 2020," Cadet said. "We owe Stanford our deepest gratitude for our educational development and our first and lasting love!"



Marin Shakes Celebrates!

30 years of "Playing for Good"



Marin Shakespeare Company will celebrate its 30th anniversary when "Measure for Measure" opens on June 29.

"Come and help us," was the cry Robert and Lesley Currier received in 1989. Marin Shakespeare Festival had closed several years before, and people in Marin were missing the Bard's work. The Curriers moved to Marin, and Lesley became the managing director and Robert the artistic director.

The first season opened with "As You Like It." In 1994 "A Midsummer Night's Dream" received the Best Overall Production award from the Bay Area Theater Critics. "Dream" will be the second show this season, followed by "Spamalot," the company's first musical and a rare non-Shakespeare production.

"It is special to be able to work with my husband. Working with someone you love is special," said Lesley Currier, who not only manages the company but also oversees the company's social justice program in 13 prisons and

the education program serving approximately 5,000 students each year.

The couple's sons, Jackson, 30, and Nate, 27, are also involved. Jackson acts, builds sets and teaches. Nate played "Hamlet" in last year's production.

Last year the company purchased the building at 514 Fourth Street in San Rafael with plans to use it as an indoor theater, performing arts center, education center and for offices and storage. Also in the works is the renovation of Forest Meadows, the theater at Dominican University, where the company performs. To date, the company has raised \$4 million of the \$6.5 million needed to complete the projects.

"Playing for Good" is the theme of the company.

"I am blessed to work with amazing actors," Lesley said.

Among the actors are Damion Brown, who worked with Marin Shakespeare Company's prison program at Solano State Prison prior to his release. He received an outstanding actor award from Bay Area Theater Critics last year

for his performance in "Othello." Also, Maverick Harrison, who performed with the company in San Quentin Prison, will perform in two shows with the company this season.

The company has been in San Quentin for 16 years.

"Measure for Measure" is about criminal justice and abuse of power and will be performed in a contemporary setting, according to Lesley. She delights in mixing Shakespeare with social justice.

She is also thrilled to see young people turned on to theater, especially Shakespeare.

"The education program has multi-cultural casts, so it is exciting for them to see actors of color on stage and for me to see young people excited about Shakespeare," Lesley said.

Growing a new kind of building

by Daisy Carlson



On Feb 27 The Environmental Forum of Marin hosted a very informative evening seminar on green construction.

Building with less carbon dioxide intensity is an essential piece of the climate solution that has often been overlooked. According to the United Nations, by 2060, the world is projected to add 2.5 trillion square feet of buildings.* This is the equivalent of adding an entire New York City to the planet every 34 days for the next 40 years. - Global Status Report 2017. With each building comes the need to heat, cool, and service which we have gotten better at doing with a smaller footprint but unfortunately, efficiency is not the only piece of the low green house gas puzzle. A buildings construction footprint accounts for over 40% of the building's Green House Gas emissions over the building's lifetime. According to Bruce King of the Ecological Building Network and David Arkin of Arkin Tilt Architects, who spoke at the event last month, many of the solutions may be growing in our back yard.

Human innovation has brought us a long way from the first concrete revolution that filled Rome with tall, perfectly formed arches, soaring vaults and large domes. Now over 2000 years later we will have to continue to innovate our construction to become less carbon intensive, and reduce the embodied energy that comes along with cooking and crushing rocks into Portland cement.

Last year I had the pleasure of wandering around Pozzuoli, just north of Naples, and was told the story of the volcanic pozzolanic ash in the area which was mixed with lime

and shipped up the coast to become Roman Concrete. Pozzolano, was considered the bed rock of ancient Rome, yet this volcanic ash, is much more versatile than bedrock as it allows one to create concrete that is as strong as rock, as tall as a mountain and as cavernous as a shell. Today, cement is created with a simple acid-base reaction between calcium hydroxide (as Portlandite) and silicic acid, to create Portland Cement. Although this ubiquitous building material is similar to the material which allowed the Romans to build the iconic Pantheon Dome, it is unfortunately much more carbon intensive and damaging to our atmosphere.

The embodied energy in construction materials is quite significant and accounts for an increasing percentage of the total CO2 of a building's life cycle. Portland Cement on its own accounts for 8% of the total CO2 released in an average new construction project. This adds up to be the third largest global emitter of CO2 after the US and China. According to Bruce King, there is some good news on this front which has been employed locally in the construction of the Bay Bridge and the new terminal at SFO. Both have used low CO2 concrete which reduced the carbon intensity of their concrete to 4%. Marin County Community Development Agency has recently received a grant headed up by Alice Zanmiller, who also spoke at the event. This grant is intended to explore concrete and it's alternatives. This may eventually lead to among other

things, recommendations on mandates for low CO2 cement in new construction in California. In the meantime, both Arkin and King recommend retrofitting rather than building whenever feasible and using natural, locally sourced, grown and recycled materials as much as possible.

The gates of opportunity have been swung wide open for innovators to satisfy the worlds growing population with low-carbon housing solutions. These innovators are finding low-carbon solutions with similar structural strength, longevity, versatility and temperature control for retrofits as well as new construction.

Are the solutions really growing in our back yard as King and Arkin suggest? Mr. Arkin is renowned for elevating straw bale and rammed earth construction to 21st century standards of performance and aesthetic. Three-string straw bales, for example, covered in plaster mud are versatile and long-lasting.

They produce a strong, fire-resistant, wall that is sound and temperature insulating. Straw is a bi-product that is non-toxic and creates no waste or carbon footprint. It is versatile and readily available. Innovations are also being made as designers apply the principles of Biomimicry to find solutions in other unexpected places. Greensulate, for example, is an R-3-per-inch rigid insulation material that is made from intertwining mycelium (rootlike filaments of a fungus). Wood is also now reaching new heights

with several highrise integration projects using cross-laminated timber. Bamboo is another structurally sound grass, that permanently sequesters carbon in the soil and when cut can be turned into Bamcore's modular building panels that have the strength of steel and the versatility of cement for wall construction.

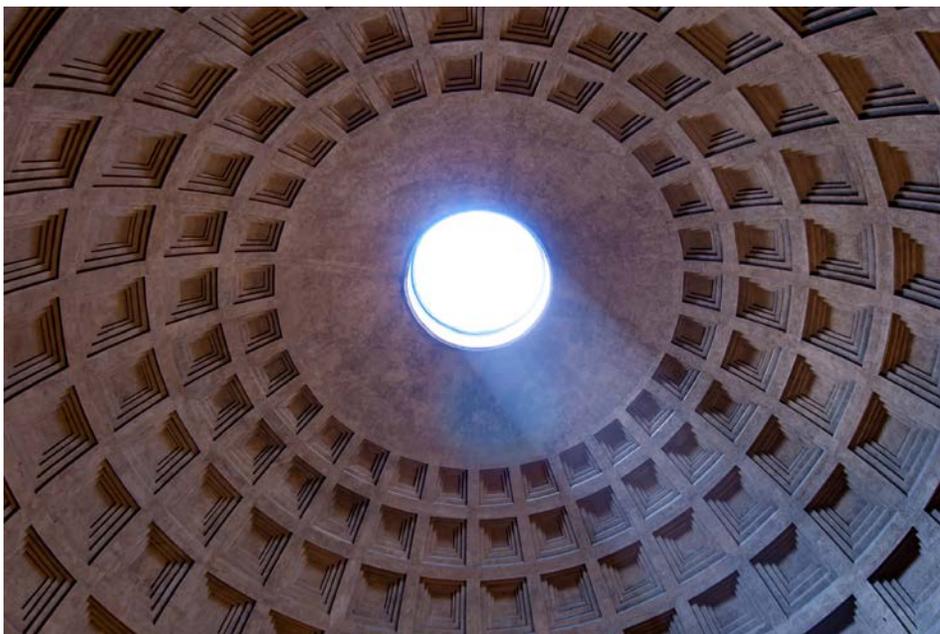
Earth masonry which has been around for 7,000 years has also taken a step into the modern world with PISE (Pneumatically Impacted Stabilized Earth) methods. Natural construction materials like these can also take better advantage of passive ventilation, heating, and cooling, providing additional long-term CO2 reductions.

Innovations are cropping up everywhere, literally, we are growing our building materials that can sequester carbon rather than emit it. Bruce King and David Arkin both agree that what we need to do in order of importance is build as little

as possible by retrofitting our existing construction. When we do build we should grow our buildings by using materials like wood, straw, bamboo, hemp, bark, cotton cellulose, cork, salvaged wood. These renewable materials sequester CO2 from the atmosphere. Now over 2000 years after the innovations of Rome we are creating a new building revolution that will be less carbonintensive and will use nature to help reduce the embodied energy that came along with the inefficiencies of cooking and crushing rocks into cement.

To get a better understanding of the additional ways in which we can sequester carbon in our buildings visit, <http://endeavourcentre.org/2017/07/carbon-sequestration-in-building-materials/> To learn about many more climate-safe lifestyle choices explore coolhive.com.

Cool Hive Photo by Jakub Dziubak



Wynand-van Poortvliet

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Author Barbara Rose Brooker Comfortable with Prickly Reality

by Janet Gallin

Barbara Rose Brooker, author, painter, activist, teacher and columnist is defined by her ability to love, see truth and say it out-loud, forgive, live without guile, speak with candor and move ahead no matter the setbacks. She was born into an illustrious San Francisco family, and lived a life of satisfying other people's expectations. Yes, this led to doomed marriages, blurred self-definition and some distressing choices. She and adversity seemed to have marched through many years hand in hand, but her undefeatable vigor was waiting in the wings to burst forth. And, did it ever!

In her thirties she enrolled in college, earned her Master's degree in creative writing at 50, and published her first novel *So Long Princess*, and then she wrote and wrote and wrote some more about what she knew best: women reaching for dignity against overpowering odds.

She eventually powered into the life and career that she dreamed about and yet, once she was 50, adversity took the form of being called, "Sweetie," and buckets of advice to go on AARP cruises or get a real estate license. When she was given a seat on the bus, yes, she was grateful for the seat but not for the condescension that came with it. She is bothered by the phrases that are meant to uplift, but in truth, demean. The patronizing, "Oh, you look great for 80," and the fatuous, "80 years young," comments. How about simply enough, "You look great," period. Barbara is

working on that transition. As for the "80 years young" on the birthday cake, find another bakery.

When she found that she had reached a stage in life (stage, not age!) to take some real leadership in the area of age discrimination, she put her foot down with a resounding clomp after years of being defined by, or excluded for, her age. Not just personal slights and disappointments, but corporate as well. A few years ago, the option for a television series on *The Viagra Diaries* was dropped and the project didn't make air. Barbara says, "These are typical disappointments in my business. You just have to keep going, write the next book, set new goals." And, Barbara, being Barbara, forges ahead knowing even more clearly what her task is.

Hello Age March, Barbara's San Francisco grass roots event, which will soon enough be national if not world-wide, a celebration of growing older, growing smarter, and reaching new goals. Barbara wants to see pride of age for the young as well as the old, for all sexual orientations, all genders, all races and every nationality. And, she wants to see all those people represented in her annual age march (three of them in San Francisco and one in Los Angeles) Her youngest San Francisco demonstrator last year, holding her placard high and with great pride at being included in this event, was an eight-year-old who railed against the very principal of having to be twenty-

one to go into a bar. Yes, there is something for everyone in Barbara's world.

Barbara's ability to focus on concurrent tasks comes in mighty handy. So, while planning the end of age-inequity, she kept writing and writing. And, writing her next novels, all of which have the echo of women aging. *There is Something Wrong With All of Them*, which will make you wonder how you ever got through the dating world, *Should I Sleep in His Dead Wife's Bed*, and *God Doesn't Make Trash*.

When she found that she had reached a stage in life (stage, not age!) to take some real leadership in the area of age discrimination, she put her foot down with a resounding clomp...

And, now, in light of the fact that her latest delicious tell-all novel, *Love, Sometimes*, about true love and ageism in Hollywood has just been taken up by Simon & Schuster to be released in February 2020, here is the real question. For what exactly is Barbara Rose Brooker too old, when it seems by all indications that she is still in her prime?

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