

# FZ

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## LETTER FROM EDITOR

Dear Readers,  
F exists. It's a single media to bring multiple mediums together. The first grass roots all inclusive community art magazine in Anchorage! The first half of F is dedicated to journalists who discover, research, and report on topics, locations and people related to local art & music. The latter half of F is dedicated to personal voice, opinions and stories –similar to blogs but the print is art in itself and is not limited to digital coding.

This first issue of F is a test run - it is solely the creation of passionate, hardworking volunteers. We are hoping that after the first couple of issues, F can pick up grant funding, as well as ad and subscription sales. The folks who are involved with F are volunteers, no one is getting money from this issue. Currently the cost encountered to order a copy online is only determined by the expense to print and ship. Enjoy!

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**What:** G Street Artists' Fair

**When:** June 20, June 27, July 11, July 25, August 15. 10 to 6

**Where:** G Street from 4th to 5th Avenue

**Who:** Alaska artists of many mediums

**Apply by contacting**

**907-279-5650**

24 booths available each Saturday  
10 x 10 booth \$75 per Saturday or  
\$105 per Saturday if ADP provides a canopy

*Sponsored by G Street merchants and Anchorage Downtown Partnership.*



# LOCAL ARTISTS TO GATHER IN STREET

By Lindsay Johnson

Watch out Portland, Anchorage is making moves to hang onto its talent! This city's art scene is busting to get outside the box, and instead of encouraging the exodus to artsy towns of the Lower 48, a group of downtown merchants have come together with a way to retain and refresh local artistry.

As it stands, Anchorage lacks a cohesive meeting place for new work and ideas, even as the number of emerging artists is steadily growing. But this summer there may be a noticeable change: Art is taking to the streets. Specifically, G Street, which, for five days this summer, will be shut down to traffic and open to art.

Jana Hayenga, owner of Cabin Fever and The Quilted Raven, is one of the G Street Artists Fair's organizers. She and a group of about five other G Street merchants form the artist selection committee. "We're open to whatever we can't think of," she says.

The group is looking for both professional and first time artists to participate in the fair. Hayenga says it is a particularly good opportunity for young people with a passion for creating to get some exposure, and maybe make some sales.

Dane Ketner, a local artist and college

student, feels the art scene in Anchorage is "largely dominated by an older generation," but says he has sensed a transformation over the last few years as more young people get involved with arts. He thinks the G Street Artists' Fair has great potential.

"It's something people need," Ketner says. "First Friday just isn't enough to fill the need."

The Artists' Fair is a place for Alaska artists to display and sell their art so that residents and tourists can experience and appreciate the local talent. Each Saturday will feature a different set of artists, making it more of a showcase than a permanent installment, a community-builder more than an exclusive venue.

The G Street Artists' Fair will be the first of its kind in Anchorage since art vendors on 4th Avenue were replaced with hot dog carts.

The G Street Artists' Fair will make its inaugural appearance on June 20, with 24 local artists displaying their work between 4th and 5th Avenues. The fair fills a niche otherwise left vacant in the city's art arena: an outdoor venue dedicated solely to the celebration of Alaska-made art – not trinkets made abroad.

"Art" is inclusive of all mediums, including: photography to handcrafted instruments, sculptures to fiber art.

While downtown Anchorage certainly doesn't lack in the summer open-air market department, GSAF is not like the downtown Saturday Market, and it's not meant to be.

"Our goal is not to compete with the Saturday Market but to be complementary to it," Hayenga says.

Anchorage Downtown Partnership (ADP) is providing support—garbage, safety, applications and tents—while local participants provide the substance.

"One of our missions is to create vitality downtown," says Cheri Spink, marketing and development director of ADP. "It's good to involve arts as much as possible when you're trying to generate excitement."

"[The fair] has the support of a lot of art galleries... and professionals in the field, which is really nice," Spink says.

The G Street Artists' Fair is a worthwhile endeavor, where tried and true Alaska artists will meet the fresh and new artists in the summer glory of Anchorage. It could be the beginning of a transformation of local cultural landscape.

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Suzi Perri, owner of Suzi's Woolies, clears the sidewalk of winter debris April 25 with the aid of her husband Ben Alexander (not pictured). The couple made it their mission to tidy the G street sidewalk to make the area more inviting to tourists and Alaskans alike.



# ART IMPERMANENT

## LOCAL ARTIST, ENZINA MARRARI GETS TEMPORARY WITH ART

Story & photos by Teeka A. Ballas

Art, by definition, is subjective. Whether it's the geometric configurations of Kandinsky or the spontaneous liquid drips and splashes of Pollock, there is a beholder who will revel in its existence. Then there are those whose every aspect of their life, not just the manipulated canvas, but the space in which they dwell that defines them as an artist.

When Enzina Marrari walks into a room, she owns it, not necessarily with a bold ego, but with an appreciation of everything in it. From the organic to the truly absurd, she defines herself.

Though she has the undeniable ability to be a visual artist, she tends to veer toward performance installations.

"My mind kind of goes that way," says Enzina pensively. "I start thinking about the space and not just about the individual project - the actual space of the piece."

In a recent installation at the MTS

gallery in Mountain View, Enzina and her colleague Amy Devereux filled their space with an absurd pop culture instillation called Phoenix Rising. The two feigned a mock two-member 80s band from Norway. They dressed in gaudy 80s regalia and several pounds of makeup and hair spray, donning faux over-the-top Norwegian accents.

"It was ridiculous," says Enzina. "Initially we were going to be a band that was really popular in Norway, but then we decided we liked the accents so much that we were just going to pretend to be Norwegian, even though we were really from Donner, Idaho."

The two sat at a table signing their autographs on posters and t-shirts with iron-on logos, while a documentary was displayed on the wall beside them about an investigative journalist uncovering the truth of their origins. Even if the art of the

instillation wasn't appreciated by all who were in attendance, the humor was hard to miss.

"All of our work up to that point had been this revealing emotional work - and we work through our emotions through our art, and this was the first time that we were just screwing around and having fun," says Enzina. "There was nothing deep about what we were doing. It was just funny... It just felt like acting, and like I was hanging out with my friends."

Enzina isn't the reclusive artist. From sexual health workshops (she works as an educator at Planned Parenthood) to a variety of community fundraisers and art exhibitions (she organizes the art showcases at Middleway Café), she can be seen sporting a smile as she works her way through a crowd with bold sincerity. Her distinct look makes her stand out; her short-cropped blondish-brown hair



Enzina Marrari

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**BY THE TIME THE LAST SECRET WAS PULLED OFF AND READ ALOUD, ENZINA STOOD NAKED IN FRONT OF STRANGERS; NAKED AND VULNERABLE WITH NOTHING BUT FILMED FOOTAGE OF HER WRITING THE SECRETS ONTO THE PIECES OF FABRIC PROJECTED ON HER BODY.**



Bee Art

falls forward around her face accentuating her broad nose and inquisitive eyes, and she's got a style of attire that's all her own. She is the quintessential life of the party. She is the Andy Warhol without being disingenuous, the Sandra Bernhardt without the insult.

Born and raised in Illinois, Enzina came to Anchorage to attend art school at UAA. Art is a tool she has utilized, though not always consciously, most of her life.

"I used art and creative writing, which is a form of art – as a way to escape my situation," says Enzina. Her "situation" being an alcoholic mother, a father who worked all the time and a brother she was emotionally estranged from. "And then when I finally did leave my situation, my first year of college at Eastern Illinois University, I was an undeclared [major]... I had no plan. When I was growing up I wasn't thinking about what I was going to do when I got out of high school, I was thinking about how I was going to get out

of my home life."

When Enzina got to college she took an art appreciation for non-art majors course.

"I loved it... we watched art films and made all these beginning remedial art projects... I remember the moment when I knew I wanted to do art. I was doing a project – a portraiture project and the professor looked at me and said, 'I think we know what you can do.' And I thought, yes, that's what I'm going to do... It was a pivotal moment for me."

While obtaining her undergraduate degree in art at UAA, Enzina became a volunteer at Planned Parenthood. The passion she found in art she shared with educating people on healthy sexuality.

Then one day she was reading an Art in America newsletter and came across an article about a summer art masters program through New York University in Venice, Italy. The program consisted of two summers in Italy and one at NYU.

"I thought what the hell, I might as well apply for it – I mean, being in Italy for two summers? That would be fabulous! I'm not going to get in anyway, so what does it hurt to apply? So then I applied and then I got in and I thought: Well, now I have to go – I can't not go – so the next three years were planned. It was a total fluke. I wasn't planning on pursuing art as a degree or a career. It just kind of happened."

It was in the NYU program that Enzina found a definition for her art. In Venice, she did an instillation that stretched her craft and her identity.

"It was a really, really, difficult piece for me. It was a one-time thing. I hand-crocheted a dress made out of fabric and yarn and it was meant to be taken apart – and so it was a really temporary piece. It was made for the performance and then it was gone. And I knew that doing it – I knew it was going to be very temporary."

Enzina loosely knit pieces of fabric together so that when a strand of yarn was



Amy Devereux and Enzina Marrari

pulled, each piece came undone. She wore the garment and stood in the corner of the gallery. On the wall behind her were instructions for viewers of the instillation to read out loud each confession as they pulled them off of her.

"Some were really silly, like, I pick my nose. And some were dealing with issues like my family, issues with myself, insecurities I had," says Enzina. "One was talking about how I had abused my body for 10 years through starving myself, over-exercising and taking diet pills, and never being happy with myself."

Her dress was comprised of 40 to 50 secrets.

"Some of the secrets were really devastating. And some I didn't realize how [heavy they were], until I heard this one spoken out loud. It was the first time I revealed I had an eating disorder. And when I heard it being said, I felt like I was getting hit by a car. I was like, fuck! Fuck! Why did I write that? And then it was gone. And I was like, alright, keep going. So that was really hard. I couldn't really talk about it for days after the experience. I didn't really know how to process it."

By the time the last secret was pulled off and read aloud, Enzina stood naked in front of strangers; naked and vulnerable

with nothing but filmed footage of her writing the secrets onto the pieces of fabric projected on her body.

Enzina says the instillation of confessions is not one she can duplicate, but it is hardly the end of her challenging her fears in the name of art.

Having an inexplicable fear of bees, for instance, Enzina recently compiled a collection of pictures that are comprised of fabric pieces with excerpts from an old book on first aid adhered to it, with the carcasses of bees buried in the folds.

"I don't know why I'm afraid of them, but they terrify me," she confesses. "And I don't like spiders either." She's particularly afraid of the brown recluse.

Enzina says that mortality, however, is becoming her greatest fear.

"I struggle with death a whole lot," she says. "I've been struggling with it the last couple of years. More so than I ever have before."

She says that at the age of 28, she hasn't yet lost anyone very close to her, and doesn't know where the fear stems from.

"I think it comes from not thinking anything really happens when you die. I think there's freedom with that too, but I have a really hard time believing in the

myth and the fairytale of heaven and the afterlife. I don't really feel like that's a possibility – I think it's supposed to make people feel comfortable with dying – and I feel like in a way you go on, but you go on because your body rots and becomes mulch and feeds the earth. And you are able to fertilize plants. And even though I find comfort in this, I think I'm afraid of it too."

There is a great irony to Enzina's fear of death, her grappling with the idea that life ends and just becomes a process of decomposition, as it is the best way to describe her art.

She is an artist who has a propensity to create instillations that only exist within a moment of time rather than constructing indefatigable canvassed exhibits.

"I've always been really attracted to the process of something being really impermanent," she says. "I feel that's what life is. And I feel like a lot of the art that I've done or a lot of the installations that I've done are reflections of that. I think that the only constant we have in life is change and I really like making art that's going to rot and disintegrate and become a part of the process and not be something that's going to last forever. Because, what does really?"



# PORTUGAL. THE MAN

## DESPITE TOURING ALL YEAR, PORTUGAL. THE MAN OFFERS CONCERTS DURING HOMETOWN VISIT

By Brianna Dym

Wasilla seems to be the breeding ground not only for politicians, but also for top-notch music acts. Portugal. The Man is a duo of Wasillians (it used to be a quartet), who now live in Portland. They're on tour in the U.S. and Europe and have a CD slated for release in July that's already gotten buzz. On May 1, the band ventures back to Alaska for a few performances and home-cooked meal. John Gourley (vocals, guitar) chatted with F on April. 20.



Illustrations courtesy of John Gourley

**F:** Comparatively, how is the tone of your music different on your new album "The Satanic Satanist?"

**Gourley:** I think probably the biggest step we took with "The Satanic Satanist" was just structure. We really tried to focus all the songs and actually do a little pre-planning to what was going to happen. We wrote songs in advance and just tried to go for a classic song structure and it worked out really well. It's definitely a different sound for the band. We went back to electronics a little bit as far as the programming from the machines and the rhythm end goes. It was a really fun album to make, which was surprising because we were going into the studio with pretty professional people.

**F:** Will you be playing any new songs at the concert in Alaska?

**Gourley:** Yeah, I imagine so. We've been playing a couple of these songs so I figure we should not have any problem jumping into it.

**F:** How has it been getting out onto the national music scene as a band?

**Gourley:** It's fun. It's been going well. I don't know. I guess it's just like everything else; it just takes a lot of work. It has actually helped us a

lot to get outside of the country like to Germany and I imagine a big reason that they picked up the band is that we are from Alaska, which is kind of cool. It's fun to be out representing our home.

**F:** Has anything like a car-breakdown happened on a trip?

**Gourley:** Well, we have a lot of breakdowns. We just got rid of our old van that got a new transmission put in it for every tour we did, and that was about the biggest waste of money you could possibly have when you're constantly fixing something like that. But lately everything has been really great and smooth. I think we're just lucky to play with the people we've been playing with. We added Ryan Neighbors (piano, vocals) from Salem, Oregon and Jason Sechrist (drums) from Portland and it's just a really tight group. Everybody is very laid back.

**F:** How have the new band members contributed to the music?

**Gourley:** Ryan has brought a lot of humor to the band, but not in a Weird Al sense. Just in the studio there's a lot more of trying things out and he's also really musical so he brings some great chord progressions and changes into songs.

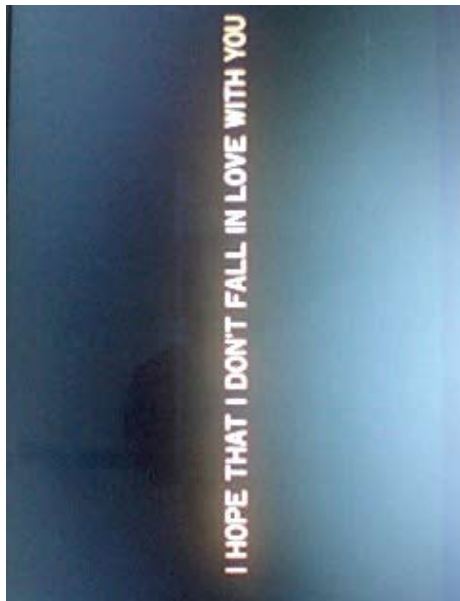
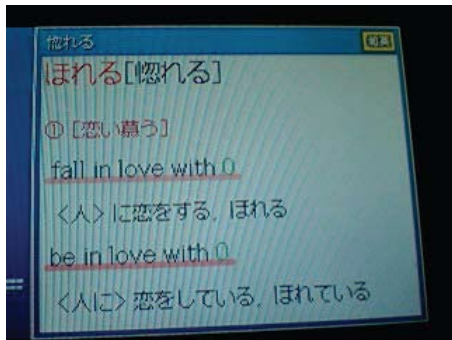
**F:** Have crazy groupies ever chased after you at a show?

**Gourley:** I don't think we're that type of band. I think it's assumed about all bands, but we just kind of hang out. I think all of us have fallen off the stage at some point and I think the craziest thing that would ever happen on stage is that we forget how to play our own songs that we've been playing every night for three years.

**F:** What are you looking forward to about coming back to Alaska?

**Gourley:** It's always seeing family. I think that's the most exciting part for any of us. It's also great to be able to come back to our hometown. I know I say this every time we do an interview for Alaska, but it's so crazy. We travel around the country eight times a year and go over to Europe and we play with bands that get to go to their hometown on every tour. That's something that we've missed out on. We never really got the chance to bring the band home with us. Portland has been the home away from home for the sake of touring, but it's never really the same as going to Alaska.





10 Albums that make you feel better for a while . . .

When I was in High School I Thought I was in love with a girl named Wendy. Her Dad died of a heart attack when running on a treadmill at the gym. I had never experienced death on a personal level before & I wanted sincerely to try & understand what she might be going through. I went to the library & checked out a bunch of book on bereavement. I read about different methods recommended to deal with pain, like punching a pillow, yelling or drawing. Ultimately she was going through some heavy stuff & I was in no position to help her. When her Mom wasn't home one day we shut ourselves in her room & made out to Sarah McLachlan's Fumbling Towards Ecstasy about 4 times through, totally high on Adia I thought about writing my own book on curing pain through making out & listening to music.

I started to project my post-high school plans on to Wendy. I would ask her to get an apartment with me downtown, & all we would need is a CD player & this CD we could just exist like this pain free forever. Total Danger. The next weekend after work I called her to hang out & she wasn't around, so I called my friend Scott he was busy too, going out with Wendy. I didn't understand, we were supposed to live together, I just hadn't asked her yet. "& I would be the 1 to hold you down, kiss you so hard I'll take your breath away" Remember? I sank into this feeling of self-absorbed jealousy. I couldn't sleep or eat. For the next week I listened to Cher's "do you believe in life after love" over & over & at night I would listen to Shepherd Moon by Enya at ear blowing volume while I stared at the ceiling. I think in my life I am still trying to figure out how not to be an Arshole, Not listening to Enya or Cher so much but here are 10 albums that help me figure it out when I'm feeling down. . .

**MOUNT ERRIE - Dawn**  
The songs were written in a cabin in northern Norway, they create an atmosphere of isolation that can make you feel at home if you are feeling dejected & lonely. They are songs to sit in your car & stare at your steering wheel. Songs about; fires, ghosts wooly mammoths, failed dreams & tripping out over memories that you might be better off without. . . I listened to the song "who?" on repeat trying to let go of the idea that I might not see someone ever again that I love.  
"What do I want with my life now that you're gone? I want your ghost gone"

**GROUPER-** Dragging a dead deer up a hill  
Almost any Grouper record has a flow to it that is like the sea. It can take you out of whatever thoughts you are stuck in & carry you on to the next thing. This album is 1 of the greatest of all time. If you have a pile of blankets & pillows you should make some tea, put this record on, start by reading a book then when you finish your cup of tea bury yourself in the blankets & pillows & get carried away.

**LESLEY GORE - It's my party**  
This album is amazing, most of the songs are about being totally selfish in every relationship to avoid being burned by anybody. The best song is "you don't own me", where she croons "don't tell me what to do, don't tell me what to say, & please when I go out with you don't put me on display"  
"I'm free & I love to be free."

**BURIAL - Untrue**  
This album is best listened to when you have stayed up until 6am & the sun is starting to rise or if you have to wake up at 6am. It's this gravely r'n'b british dubstep album It captures the feeling of being alone & the ideas that popup from craving somebody but also the feeling of how you can't be bothered & you'd rather be listening to this album alone.

**TEN IN THE SWEAR JAR - Accordion Solo**  
One of Jamie Stewarts pre xiu xiu bands. . . the song "in the blue trunks j.h." is epic failed relationship song. As a slow sustained chord on an organ plays Stewart sings,  
"10 hrs of your life dedicated to watching Ali McBeal & the Titanic"  
"10 yrs of your life dedicated to thinking things were going to work out ina particular way, but they're not are they?" & the answer is in the chorus "I'll just drink & I'll just screw, you can't hurt me"

**DOUG MARTSCH-** Now you know  
Many of these songs are about being paranoid about your friend stabbing you in the back or just being overwhelmed about the ridiculousness of things.  
"Don't you get sick of it stuck in the thick of it making new friends you don't need? I'm on my guard."

**AI YAMAMOTO-** Euphonious  
This is one of those albums that if you listen to it on a bike ride or a walk it makes you notice things in your environment that you might not pay attention to if you are tripping out on complex emotions. Childhood brings it back to simple.

**WHY? - Alopecia**  
There's so much admission on this album. Simeon's Dilemma is a straight up stalkers admission. Makes you feel okay about being way into someone.

**AZEDA BOOTH-** In flesh tones  
This album just makes me feel like I am running through a golden wheat field, & in your mind you never have to run out of breath.

**THE DREAM-** Love vs. Money  
his album is set up to make you fall in love withsomebody or maybe everybody. I have been listening to the Roy G. Biv remix of "Rockin' that Thing" like crazy. On "walking on the moon" the dream sounds super powerful making promises like he's gonna rip the clouds out of the sky & pull down the stars over this twinkling jumping beat. Makes you feel better for a while.

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asylum 291: recover'd memories of the anonymous art asylum & social club  
" an essay on art & community: part 1 "

i was livin in a warehouse off arctic in the depths of spearard. it was an artist studio i had come to share with my friend alisha's brother zak. she had introduced us a couple weeks earlier at cafe amsterdam. we drank potent beer and discussed the future of the studio. he wanted some place to work, and i needed a place to live and work. it all seemed so perfect.

the times were blurred and debaucherous with a tendency to fuel our most eccentric nature. i lived off canned soup, day old bread, microwave burritos, cheap beer and stoli. you can skimp on food and beer but when it comes to vodka you want to make sure its the good stuff otherwise the next day will be totally wasted. we couldn't have that, we were on a mission of the highest degree and i was bound to see it through. the "asylum" as we called it was just that, a place where people could meet leave their clean safe homes and participate in free expression and artistic deviancy. me i couldn't leave. i was in it for the long haul.

the warehouse wasn't zoned for livin' so i had to sneak out early in the morning and come home after business hours so i wouldn't get caught. It wasn't much, a 900sq ft box with cement floors 2 sinks a toilet, a 8ft 3in blue velvet couch affectionately named "big blue" and one window that looked on the parking lot and more warehouses. it was like an art gymnasium equipped with crudely constructed furniture and a 70's avocado green fridge. it was home, a midtown bunker, two fields two parking lots and a fence away from the infamous Anna Raas.

Anchorage is a dark messy depressing cesspool in the winter. you can taste the exhaust of the big trucks and SUV's in the air. add 4ft of gravel shit brown/grey snow on top of that and you can just imagine how bad we needed to let loose. you see Anchorage doesn't lack the people to make it great, it just lacks the venues for all the great people to express themselves.

West High was getting a new auditorium. they had ripped out all the old chairs and invited artists to transform them into works of art for charity. Chairs for Charity or something fuckin' clever like that, anyway zak was invited to participate and he recruited his sister to join. the plan was so simple. zak would fabricate an inner frame of metal from the existing chair, and alisha would upholster the seat & back. they had 4 weeks to finish it. it would be nothing short of fabulous.

week one flew by. they talked about what they would do. we all drank cheap wine and smoked 50/50's, 40/60's, and 20/80's ( this was the ration of tobacco to weed that went into the cigs). we took it easy and let the time pass. the asylum was great for that, time seemed non-existent when you were there.

week two. alisha had begun her half of the project at her home studio, where she kept her sewing machine and tools of fashion. zak, he took a different angle, he continued drinking cheap and smokin', deeply concentrating on his plan of attack.

week three. alisha came by the studio to show the progress she had made up to this point. she had embroidered an eagle on foax leather adding crazy bright ass colors that only match when alisha uses them together. i'm sure she had some foax fur in there also, maybe pink too. as strange as it may sound it all worked and looked good together. after showing her progress she turned to zak and asked, "what do you have?" we all looked over to the pieces of the chair they had brought over the first night still leaning up against the studio wall, and all hell broke loose. alisha went into the kind of ass reamin' that only a sister can give to a loved one. " i'm working my ass off here, what the fuck are you doing? you got me into to this so you better fuckin..." now alisha is all of 5ft 4 but she is the loudest person iknow. zak stood there repeating, "don't worry i only need one day to do it." being the third party and not involved in the sinkin' ship, well i found the whole scenario amusing

little did i know in less than a week i would be dragged into it at the final hours, 11pm only 9 hours before the lady from West High was to come pick up the chair from the asylum.

pLainBrownRapper









# DOWNTOWN



## Café Savannah

508 W. Sixth Avenue

**Art by Andrea**

Mixed media



## Fiddlehead Gallery

416 G Street

**Yuliya Helgesen-Thompson**

Texture Play

Mixed media



## International Gallery of Contemporary Art

427 D Street

4th Annual Juried Exhibition featuring

By Alaska Residents

Open to all media and sizes



## Sevigny Studio

706 W. 4th Ave

**Darla Myers**

Second Look

Watermedia & Acrylic



## Side Street Espresso

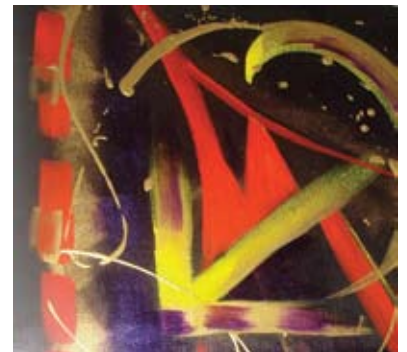
412 G Street

Alaska society of outdoor & wildlife

photography Winners from the

2008 Fall juried show

Photography



## Snow City Cafe

1034 W. Fourth Avenue

**Sheila J. Hall**

Color Speaks! Acrylic Paintings

AQR readings and art, and exhibit of

childrens' photographs of Ghana



## Urban Greens

304 G St

**Bill Heubner**

Yucatán Peninsula

Photography



## Virtu

400 West 4th Ave

**Ed Whetstone Hutchinson**

Cosmic Canvas

Oil Paintings





**MTS Gallery**  
3142 Mountain View Dr  
**Brick Co.**  
Uno de Mayo  
Interactive pinata performance



**Kaladi Brothers-Brayton**  
6921 Brayton Drive  
**Wendy Smith-Wood**  
Painted silk



**Tap Root**  
1330 Huffman Rd # C  
**Ole Stockly**  
India  
Photography



**Terra Bella Bakery•Café**  
601 E. Dimond Blvd #6  
**Richard Vollertsen**  
Moments  
Photography



**Out North**  
3800 DeBarr Road  
**Roman Rubio**  
IMPACT  
Paintings



**Dos Manos**  
1317 W. Northern Lights Blv. Suite 3  
**Whaley Schmoyer**  
Mixed Media



**Middleway café**  
1200 W Northern Lights Blvd Ste G  
**Multiple Artists**  
Break-up



**MTS Gallery**  
3142 Mountain View Dr  
**Steamroller2009**

MagCloud.com  
1501 Page Mill Rd, MS 1157  
Palo Alto, CA 94304

POSTAGE