



CAPITAL'S FIRE CALL SYSTEM READY IN 1937

\$225,000 Station and Cabling Will Be Quake, Fool Proof; Officials Reveal Operation

Sacramento will have as modern a fire department as any on the Pacific coast when its \$225,000 alarm system goes into use next summer.

Specifications for the system, contract for which was let October 29, call for 114 new alarm boxes and for rewiring of the 240 old boxes. They also call for a branch telephone exchange and a master switchboard to be housed in a central fire alarm station, a one-and-one-half story structure to be erected at a cost of between \$15,000 and \$20,000 in the center of Winn park, 28th and P streets.

It's Temblor Proof

Designed by Architect Charles F. Dean to be built of concrete and steel, the central station will be earthquake, flood and fire proof.

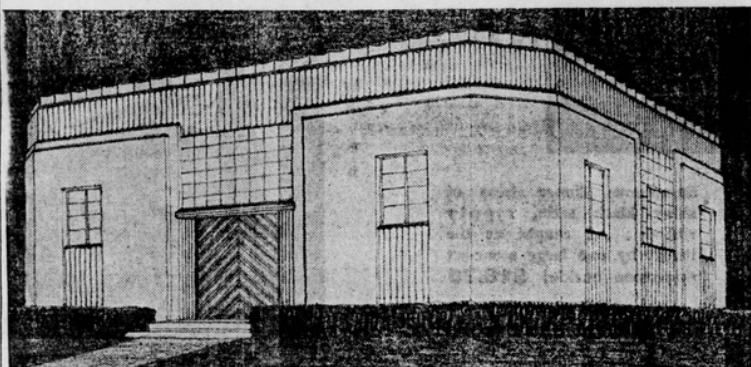
The station will contain a control room where the alarm system will center, a dormitory for operators, one of whom will be on duty 24 hours a day, a shop for emergency repair work, space for storage batteries and a generator, and public lavatories opening into the park.

Room for Growth

Space will be included for an alarm system for a city nearly three times the size of Sacramento, so that expansion needs for many years will be provided.

Construction of the central sta-

Modern Fire Alarm Station for Sacramento



This earthquake and fireproof concrete and steel structure, to cost between \$15,000 and \$20,000, will house Sacramento's central fire alarm station when the city's new alarm system is completed in about nine months. It is to be built in Winn park, 28th and P streets.

tion is part of a modernization program which will speed up fire department service to maximum efficiency. When the program is completed—contracts specify by next July—all fire alarms will be cleared through the station by fool-proof mechanism.

Telephone alarms will be routed into direct trunk lines leading to the central station switchboard, where the operator on duty will take location of the fire and any other information he can get. Immediately he will plug into a direct line to the engine house nearest the blaze to give firemen the information.

Flashes Fire Alarm

Then from a wall map he will note the department code number of the intersection closest to the blaze, "set up" the number on the master control board, pull a lever

and relay it to all engine houses, where the code number, the time and the date will be punched on a code.

Alarms originating at fire boxes will be relayed in much the same manner, except that no phone call will be made. When an alarm box is "pulled," however, a bell and a light in the central station will call the operator's attention, and at the same time the location of the box, the time and the date will be punched on a tape.

Glass Breaking Over

An added feature is that it will no longer be necessary to "break the glass and pull the handle" to turn in a fire alarm. All boxes are to be equipped with quick-action doors.

The entire system will be fool-proof. In the central station basement will be storage batteries and an automatic-action generator, two reserves against power failure. All alarms will go out over two independent circuits—if one fails the other will carry the message.

Lay Underground Cables

Boxes will operate individually instead of in relays as in the present system. New wiring will eliminate the old hazard of all boxes on a relay going out of order when one was damaged.

"Tappers," which register alarms in the police station, in homes of fire department officials, in news-paper offices and similar places, will be placed on a separate circuit so that defects in their operation cannot endanger the main system.

Most wiring will be laid in 15

miles of underground cables. Incidental to this part of the project is the laying underground of police department telephone system wires.

Can Locate Defects

Finally, breaks in the alarm system will register in the central station, so that trouble-shooters will know exact location of each defect and be able to mend it without delay.

F. B. Philbrick and A. N. Johannsen, representatives of the Gamewell company of Newton, Mass., were awarded contract for the alarm system.

Complete cost of the system will run to an estimated \$226,420, 45 per cent of which is to be borne by the Public Works administration.

\$200 IS OFFERED FOR POISONER

Police, Dog Owners Continue Vigil in East Sacramento

If Sacramento's dog poisoner strikes again someone is going to collect the \$200 reward offered by a group of indignant residents of East Sacramento, police predicted last night.

The poisoner has ended the lives of 15 pets by strewn poisoned meat throughout the fashionable residential district.

Capt. Edward M. Brown said last night no arrests had been made in the case, but that the special police detail was continuing its vigil. He said:

"The men are just as eager to catch that fiend as any of the persons whose dogs he poisoned."

COLLECTS ALMANACS

A collection of almanacs and calendars gathered during the last 46 years and owned by Mrs. Mamie E. Moore of Rusk, Tex., was burned inadvertently during fall house-cleaning.

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STUDENTS PLAY PARTS IN MOVIE OF T.B. TESTING

Film Will Be 'Shot' at Capital School Tuesday; to Be Shown at P.-T.A. and Club Meetings

A silent movie of the tuberculosis survey at Sacramento senior high school, sponsored by Sacramento Tuberculosis association, will be taken at the school Tuesday.

Eight students will depict script written by the association. Participants are Peggy Perring, Marjorie Gunn, Patricia Gallagher, Russell Strom, Robert Soost, and Hal Cooper.

Films are scheduled to be shown before meetings of Parent-Teacher associations, and women's clubs throughout the state. Miss Edith Lawson, Mrs. Lillian Davis, Miss Sarah Ashby and Eugene de Herd, with an incoherent word of excuse, she hurried from the room.

We were not long left alone. A squarely-built man with a small red moustache and pince-nez came in.

"Dr. Treves," he introduced himself. "Mr. Templeton asked me to make her excuses to you. She's in a very bad state, you know. Nervous strain. Worry over her husband and all that. I've prescribed bed and bromide. But she hopes you'll stay and take pot luck, and go to host. We've heard of you down here, M. Poirot, and we mean to make the most of you. Ah, here's Micky!"

A shambling young man entered the room. He had a very round face, and foolish-looking eyebrows raised as though in perpetual surprise. He grinned awkwardly as he came in. This was clearly the "wanting" son.

Presently we all went into dinner. Dr. Treves left the room—to open some wine, I think—and suddenly the boy's physiognomy underwent a startling change. He went forward, staring at Poirot.

"You've come about father," he said, nodding his head. "I know. I know lots of things—but nobody thinks I do. Mother will be glad when father's dead and she can marry Dr. Treves. She isn't my own mother, you know. I don't like her. She wants father to die."

It was all rather horrible. Luckily, before Poirot had time to reply, the doctor came back, and we had to carry on a forced conversation.

And then suddenly Poirot lay back in his chair with a hollow groan. His face was contorted with pain.

"My dear sir, what's the matter?" cried the doctor.

"A sudden spasm. I am used to them. No, no. I require no assistance from you, doctor. If I might lie down upstairs."

His request was instantly acceded to, and I accompanied him upstairs, where he collapsed on the bed, groaning heavily.

For the first minute or two I had been taken in, but I had quickly realized that Poirot was—as he would have put it—playing the comedy, and that his object was to be left alone upstairs near the patient's room.

Hence I was quite prepared when, the instant we were alone, he sprang up.

"Quick, Hastings, the window. There is ivy outside. We can climb down before they begin to suspect."

"Climb down?"

"Yes, we must get out of this house at once. You saw him at dinner?"

"The doctor?"

"No, young Templeton. His trick with his bread. Do you remember what Flossie Monroe told us before she died? That Claud Darrell had a habit of dabbing his bread on the table to pick up crumbs. Hastings, this is a vast plot, and that vacant-looking young man is our arch enemy—Number Four Hurry."

I did not wait to argue. Incredible as the whole thing seemed, it was wiser not to delay. We scrambled down the ivy as quietly as we could and made a bee-line for the small town and the railway station. We were just able to catch the last train, the 8:34 which would land us in town about 11 o'clock.

"A plot," said Poirot thoughtfully. "How many of them were in it? I wonder? I suspect that the whole Templeton family are just so many agents of 'the Big Four. Did they simply want to decoy us down there? Or was it more subtle than that? Did they intend to play the comedy down there and keep me interested until they had had time to do what? I wonder now."

He remained very thoughtful.

Arrived at our lodgings, he restrained me at the door of the sitting-room.

"Attention, Hastings. I have my suspicions. Let me enter first."

He did so, and, to my slight

'BIG FOUR'

INSTALLMENT 46

It was late when we arrived at Elmstead, as the house was called. We had allowed Nurse Palmer to precede us by about 20 minutes, so that there should be no question of our all arriving together.

Mrs. Templeton, a tall dark woman, with sinuous movements and uneasy eyes, received us. I noticed that as Poirot announced his profession, she drew in her breath with a sudden hiss, as though badly startled, but she answered him readily enough. And then, to test her, Poirot embarked upon a long history of a poisoning case in which a guilty wife had figured. His eyes never left her face as he talked, and try as she would, she could hardly conceal her rising agitation. Suddenly, with an incoherent word of excuse, she hurried from the room.

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Supporting Artists Is Part of the Work

Coordinates: Dispatch was built around a commitment to compensate artists for the work required to make an ambitious, site-responsive exhibition possible.

Participating artists were provided materials funding to support the fabrication of their work, an artist honorarium recognizing the time and labor required to develop and install new work in less than three weeks, and a share of any net exhibition revenue generated after exhibition expenses are paid.

This model is intentional.

Artists are too often asked to activate spaces, create cultural value, and contribute their labor without meaningful financial investment in their work. *Coordinates: Dispatch* approaches that relationship differently by treating artist compensation as an essential cost of producing the exhibition.

Ticket purchases directly support this work, and Sites of Vacancy continues to seek sponsors and partners interested in investing in the artists, programming, and production of *Coordinates: Dispatch*.

Interested in supporting the exhibition?

Contact faith@sitesofvacancy.com to discuss sponsorship and partnership opportunities.

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August 8 - October 10, 2026

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Acknowledgments

Coordinates: Dispatch was made possible through collective effort, trust, labor, and generosity.

Thank you to Midtown Association for its partnership and continued support of this project, with special gratitude to Christy Claes, Associate Director of Placemaking, for her support and commitment throughout the development and realization of the exhibition. Thank you to the City of Sacramento Department of Youth, Parks & Community Enrichment for entrusting us with the historic Albert Winn Fire Alarm Dispatch Station and supporting its return to public life.

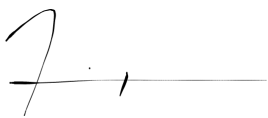
My deepest gratitude goes to the participating artists, who took a chance on an unconventional exhibition model and transformed this building through their ideas, labor, experimentation, and care. This exhibition exists because of your willingness to respond to this site and imagine something new within it.

Special thanks to David Enzler, whose technical knowledge, fabrication, and ingenuity made it possible for the exhibition's analog telephones to become vessels for artists' voices and an integral part of *Coordinates: Dispatch*.

Thank you to curatorial intern Anneliese Gerrein, our docents and front-of-house staff, collaborators, photographers, fabricators, installers, friends, and community members whose work and care supported the development of the exhibition and welcomed audiences into the space.

Thank you to the sponsors and supporters who believed in the ambition of this project and invested in making it possible. Your support helped create the conditions for artists to experiment, take risks, and make work at a scale that this exhibition and this building invited.

And thank you to every person who purchased a ticket, attended a program, shared the exhibition, brought someone with them, or otherwise supported this project. Your participation directly supports the artists and makes artist-led projects like this possible.



Faith J. McKinnie
Curator, *Coordinates: Dispatch*
Managing Partner, Sites of Vacancy, LLC

Curator's Statement

The Site

Albert Winn Fire Alarm Dispatch Station

From Vacancy to Exhibition

The Making of *Coordinates: Dispatch*

A.M. Architect

WAKE, 2026

WAKE is an interactive audiovisual instrument, where every note played bends the path of a living landscape. Sounds become terrain, tangling into knots or stretching out. A melodic choice creates a luminous wake — a reflection of a participant's impact on the environment, until time fades it away.

WAKE is a work by a.m. architect, the duo of Diego Chavez and Daniel Stanush, whose practice lives at the intersection of music and visual art — blending acoustic and electric instrumentation with film, generative art, and live-coding to open a dialogue with audiences through interactivity, rewarding curiosity and participation with ephemeral works of art.

@a.m.architect_ | amarchitectmusic.com

Andru Defeye

Crosstalk, 2026

Single-channel audio, analog telephone

2 min. 20 sec.

Audio sculpture fabricated by David Enzler

You pick up a red telephone. A conversation is already in progress.

The voice on the other end moves between memories, ghosts, god, love, and death. Long silences leave room for answers we never hear.

The recording plays continuously. You enter wherever you enter. There is no beginning. There is no end.

Like catching someone else's call on an old landline, you were never exactly invited into the conversation.

But sometimes you find yourself in exactly the right place, at exactly the right time, to pick up the wrong number

and receive your own message.

"You can't LEND your soul to the devil..."

"All of it's a mirror. Some of its theory. Most of it's practice..."

"The first step to everything is giving yourself permission..."

"Their rituals won't make your magic work..."

"There's something here for you. Just nothing I can hand you..."

A practicing imperfectionist, Andru Defeye limbos under the line that connects the abstract and the absurd. As both lockpicker and keymaker, Defeye has never been concerned with gates or their keepers. Currently his work resides in the Library of Congress and select bathroom walls throughout the country. He considers both tremendous honors. When he's not sharpening sentences to a fine enough point to draw AI's blood, he's training

your children that cities are just stories we keep telling ourselves and teaching your parents how to use their grandchildren's preferred pronouns.

Current President of the Faith McKinnie Fan Club and author of the fictional memoir, *Orange Juice After Toothpaste and Other Mistakes*.

@andrufefeye | andrufefeye.com

Andy Cunningham

Help, 2026

Wood, fabric, and acrylic paint. Pens
dimensions variable

Help fits within a framework much like the community the Dispatch station monitored. The shapes and forms of events that happen within the community are abstract and twist, turn, and overlap with each other. When help is needed and called upon, the organization sent to assist needs to have a larger view of the events near and far but still within the framework and from one central perspective.

Andy Cunningham is a Sacramento based artist/teacher who's three dimensional pieces are exploring the space between Painting and Sculpture. Coming from close to 30 years of non- objective painting, he pulls from the rich history of minimalism's color and abstract expressionism's gestural movement to create pieces that invite the viewer in for a closer inspection and allow for the distance of contemplative viewing. For Dispatch, where both intimacy and distance are required due to the myriad of emergency situations that once filled this space on a daily basis, he hope to bring forth both the larger picture and the intimate details.

@syndeticpaint | www.andycunningham.net

Chaitra Bangalore

***Entryway*, 2026**

Mixed-media installation with wool and linen yarn, wool roving, sari fabric, embroidery floss, handmade paper, shells, seeds, and lentils
Dimensions variable

Entryway is an installation involving many traditional Indian motifs related to protection, prosperity and wishing good fortune to visitors and residents of the home. Inspired by a traditional puja room, the textiles and imagery create an environment of softness and reverence. I hope visitors take a moment to step into the installation and envelop themselves in this environment of fierce protection.

This installation touches on the concept of "utility rather than visibility," highlighting symbols usually displayed at the entrance or threshold of a South Indian home. While many of these symbols are rooted in craft, they function as commonplace utilitarian objects meant to serve their purpose as devices of protection. The Rangoli is made with coarse chalk powder that must be reapplied every morning, the Rakshasa mask is often made with paper mache or mud meant to erode with time and weather and the Thoranam is made with dried mango leaves, something cheap and easily available. My versions in "Entryway" are more permanent depictions of the symbols, in an attempt to familiarize myself with various textile methods: block printing, weaving and wool felting.

Chaitra Bangalore is an artist and arts educator in Sacramento, California. She received a BA in Design from University of California, Davis and an MA in Arts Education from Rhode Island School of Design. Her work explores South Indian iconography through various mediums, currently focusing on oil painting, wool felting and tapestry weaving. Whether it is an homage to Rangoli patterns and Rakshasa masks found in many Indian homes or figurative work showcasing body hair and adornment, her practice speaks to a sense of belonging and comfort. Texture and harmonious color schemes are constant throughout Bangalore's work, aiming to immerse the viewer in its protective environment.

Bangalore is a current studio resident and curator at Prism Art Space. Her work has been exhibited and collected throughout California, featured in art institutions such as WAL Public Market Gallery, E Street Gallery, Axis Gallery, Verge Center for the Arts, Pence Gallery, Root Division and Transmission Gallery. In 2022, she contributed an installation to Coordinates: Ice Pac, held in the former PACSAT satellite news headquarters in Sacramento.

@chairbangles | www.chairbangles.com

Chris Christion

All water has a perfect memory, 2026

From colonization to the present, the history of African Americans and water has unfairly privileged visual narratives of the middle passage. The installation, *All water has a perfect memory*, challenges this assertion by engaging water as a culturally symbolic representation beyond trauma and empowering the viewer to situate themselves in the narrative where water liberates, nourishes, and sanctifies.

All water has a perfect memory incorporates spiritual, agricultural, and recreational imagery, key to the black aquatic experience. A clip of children dancing from Zora Neal Hurston's 1928 film *Fieldworks* reveals some of the folkloric customs of African American communities along the River Road – waterways central to the cultural and economic development of communities in the American South. Overlayed with water imagery, the installation presents water as a landscape, resource, spiritual entity, and liminal space.

Chris Christion received his MFA from the University of California, Irvine, and his BFA from the University of Oklahoma. Additionally, he's been awarded a Certificate of Leadership from the Academic Museums and Gallery Leadership Seminar at Northwestern University. Christion has a research-driven art practice that offers inclusiveness, cultural humility, and advocacy as necessary tools for reconsidering how one defines their lived identity. He has exhibited multimedia video works and installations in solo and group exhibitions, as well as at film festivals, including Eastside International (ESXLA), Los Angeles, and The Cheech Marin Center for Chicano Art & Culture, Riverside Museum of Art, Riverside, CA. Steppling Art Gallery, San Diego, CA, Armory Center for the Arts, Pasadena, CA, and Every Day Epic, a Juneteenth Film Program with Queer Film Continuum, Plaza District, & Nappy Roots in Tulsa, OK. In 2023, his work was included in the Research Guides published by the MexiCali Biennial team at the Library of Congress, which address key issues in border studies. Additionally, his work is part of the first- ever collection of digital public art commissioned for the California Natural Resources Agency Headquarters in Sacramento, California.

As part of a curatorial team with artist/curator Jessica Wimbley, Chris has developed the Biomythography curatorial project series, with exhibitions at academic and non-profit art spaces in Southern California, including Cerritos College, California Lutheran University, Eastside International (Los Angeles),

University of La Verne, and Claremont Graduate University. Christion currently lives and works in Sacramento, CA, and has been a lecturer at UC Berkeley's Art Practice Department since 2019.

@christopherachristion | chrischristion.com

Chris Lango

Alarm House, 2026
mixed media on canvas
48" x 30"

90 years ago, in the fall of 1936, a small sketch and caption were published on page 13 in the Sunday morning edition of the Sacramento Union. The rendering and its accompanying article informed citizens for the first time about the construction of a new, modern fire alarm system for the city of Sacramento. The system's focal point would become this building - located in the middle of Winn Park – at that time considered to be the geographic center of the city of Sacramento.

Once an alarm was received at the new station, it would take only 36 seconds to dispatch fire-fighting personnel and equipment. (Previously it took two-and-a-half minutes). Five years later in 1941, Sacramento's system was hailed by the Bee as "the most efficient of its kind in the United States."

The original 1936 sketch published in the Union was about four inches and placed near the top of the page. This artwork is a 48-inch by 30-inch canvas which displays an aged and enlarged facsimile of that sketch. The finished piece is about ten times - or one thousand percent - larger than the original.

Chris Lango is a producer, researcher and filmmaker in Sacramento. He uses materials and collections from our local archival resources as the basis for his documentary work. His films focus mostly on elevating Sacramento's place on the front lines of the Civil Rights Movement during the 1950s and 60s.

Chris also combines his passion for journalism and history through archival-based artwork. He creates displays using facsimile copies of newspaper articles, photographs, personal papers, telegrams, advertisements, etc. as source material. The finished works highlight many unique, interesting, and forgotten aspects of Sacramento's history.

@journal.artist

Ellie Gainey

Inspired by the architectural history and former utility of the retired Fire Dispatch Building at Albert Winn Park, our current climate crisis, and the houseless population that occupies the park, Ellie Gainey has created a set of faux stained glass windows. She has pulled inspiration from motifs of the 1930s in conversation with the design of this building. Her work also touches on symbols of hope, encouraging viewers to spend a few moments reflecting on our current circumstances and how we can move forward together. What is at stake with climbing rates of wildfires in California? How could we be a part of the solution to empower the houseless community? In essence: are we good stewards to the land we inhabit, the life it supports and humanity at large? When we hold these things in high regard, it enables us to take action with joy.

The windows are created with washes of transparent interior latex paint. Each wash gets a treatment of multiple colors and is applied in a single coat to maintain transparency. Application is done with regular house paintbrushes. This process allows the light to pass through the paint and be enjoyed from both sides of the glass. The black lines that hug the “stained glass” are a matte interior latex paint which mimic the soldered copper tape of real stained glass windows. She discovered this process recently and encourages all artists and DIYers to try it out themselves.

Ellie Gainey is a visual artist with a focus on murals, who specializes in graphic style realism. For over a decade she has created dynamic, easily legible murals and visual design packages that showcase the core values of brands, schools, and cities. Collaborations throughout her career range from communities such as Roseville, Sacramento, and Eureka, to businesses such as Westfield Galleria, BaronKent Properties, and Tomatoberry Farm. Her work emphasizes community engagement through depicting the natural world.

@art.ekg | www.elliegainey.com

Ember De Boer

SYNAPTIC RELAY, 2026

steel, bolts, memory, biometrics, illumination, wire, switchboard

70 × 36 in.

Suspended in a future that does not yet exist, nestled in a possible reality, this piece suspends the initial use of the building into the future. What will the next generations of fire, emergency response, civic duty, and communications look like?

Red light glows from behind, a machine pulsing with signals, like a digital synapse system; responding to pain. Groupings of organic shapes cling to the metal mesh frame, and glow as if integrated with the technology itself. This work suspends the connection between the use of digital technology, and the language of emergency medical system to the body and brain. This site connects our civic emergency response system, with the modern tools we use to communicate, to the physical problems we face, like our health and safety. "Is this the future we wish to live in, is this this the future we are building?"

Synaptic Relay calls on the layout of the site itself, drawing on the design of function. Playing between an imagined future and a historical past, the language and systems of emergency response mimic the very systems that respond to pain in the body. Derived from Dutch ancestry, "de Boer" meaning "of the farm" or "of the land," embodies a commitment to exploring environmental themes rooted in historical representation and identity. Her artistic practice revolves around the convergence of the human condition, environmentalism, and abstract experimentation. Through the accumulation of tactile layers and abstract forms, her work serves as a pathway to introspection; challenging conventional notions of identity through physical and conceptual deconstructionism.

Ember de Boer is a multidisciplinary artist who is driven by a passion for sustainable and ethically critical art, employing a range of mediums, from traditional techniques like steel and metal, to innovative technologies like light, sound, and industrial lasers. Based in Northern California, Ember is an award-winning artist whose studio serves as a fabrication hub and creative oasis focused on developing community sustainability and resources. Over the past decade, Ember has honed her craft, enriching her studio practice while acquiring fabrication skills in blue-collar warehouses.

With a diverse background as a business owner, a non-profit co-founder of Community Shop Class, an arts administrator for organizations like City of Sacramento and Friends of Sacramento Arts, and many years in fabrication and skilled trades, de Boer has expanded the boundaries of artists' role and challenges the function of living artists through her cross-sector work and collaborations. She is in the collections of Robert T. Matsui Gallery, Applied Materials, Johnson County Community College, and Lenexa City Hall. An alumna of CSU-Sacramento, Johnson County Community College, and the Kansas City Art Institute, where she cultivated her artistic prowess.

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Jake Castro

Jessica Wimbley

***Practicing Saying No*, 2026**

4-channel video Installation
dimensions variable

Practicing Saying No means training yourself to confidently decline requests, reject tasks, and set personal boundaries without feeling guilty. It treats the ability to refuse as a muscle that must be actively exercised to prioritize your mental health, manage your energy, and ensure time for what matters most. This installation features videos of the artist's mouth saying "no" in The Firefighter code of Striking the Four Fives, in which bells are rung in a sequence of 5-5-5-5 when a firefighter has died in the line of duty. The repetition of videos played on a loop serves as a chorus, illustrating ways to say no while also functioning as a psychological alarm. The monitors are in a red space on freestanding easel TV stands, painted red with red electrical cords, creating an anamorphic, sculptural effect and relating to the red used in emergency communications.

Jessica Wimbley is an artist/curator based in Sacramento, California. Wimbley utilizes the literary term biomythography, defined by poet Audre Lorde as a combination of "biography, myth, and history", as an interdisciplinary visual arts practice and framework for curatorial inquiry. Her art practice incorporates the building of visual archives via a variety of photographic/material cultures. With these images, she creates interruptions and juxtapositions within histories of identity, digital photography, video, performance, and collage. Her works are included in academic, museum, and public art collections, including the CA Public Digital Art Collection, Crocker Art Museum, and LACMA. Wimbley's recent public art projects leverage visual storytelling to address critical social narratives. As a Sacramento Creative Corps Fellow, she led the Colonial Park Transformation Project, using community-centered art to revitalize civic spaces. Through the inaugural ARx (Artist & Researchers) cohort at Aggie Square, Wimbley collaborated with scientific researchers to translate complex concepts into public art. Her prominent civic portfolio also includes the "Social Justice Billboard Project" in Minneapolis, a Los Angeles Metro K Line commission, the City of West Hollywood MIMA commission, and California's statewide "Your Actions Save Lives" public health campaign, centering identity, history, and wellness in the public sphere. Wimbley received her BFA in Painting from Rhode Island School of Design, M.F.A. in Visual Arts from the University of California, Davis, and her MA in Arts Management from Claremont Graduate University.

Wimbley is currently Artist in Residence for the Twin Rivers School District in Sacramento, CA.

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Joha Harrison

Halo, 2026

vacuum hose, chicken wire, polytab mural paper, handmade paper,
carbonized matches, pool noodles, PVP pipe
60 in. diameter × approx. 180 in. length

Suspended just above eye level within a former 1937 fire alarm station, the incomplete halo invites viewers to step inside its circumference and briefly occupy the space it defines. Its handmade paper surface carries the quiet language of archives, memory, and institutional record, marked by names that are affirmed, erased, redacted, or left absent altogether. Held together by carbonized matches, the halo embodies effort burned at both ends, ambition, and lives poured into work whose recognition is often delayed, redirected, or awarded elsewhere. Through beauty, monumentality, and deliberate absence, *The Halo* leverages these materials to illuminate the labor that built American life and the institutional narratives that erased, and continue to erase it; challenging viewers to consider what has been celebrated and what remains missing from the record.

Joha Harrison is a multidisciplinary artist working across photography, painting, mixed media, and film. Born and raised in Baton Rouge, Louisiana, lived in Georgia, and based in Sacramento, California since 2009, his practice is rooted in observation, memory, and emotional translation. His creative path began early: submitting sneaker designs to Nike in elementary school, before returning seriously to art through photography in high school, where documenting lived experience became a lifelong pursuit.

With over two decades behind the camera, Harrison's work explores how moments, environments, and histories are remembered, layered, and transformed over time. His painting and mixed-media practice integrates handmade paper, collage, texture, and acrylic to translate intuition, sensation, and reflection into immersive abstract compositions. These works function as emotional landscapes; paces where color, material, and gesture hold narrative weight. Film serves as an extension of this language, allowing still images to expand, move, and breathe, building atmospheric environments that unfold across time.

Across mediums, Harrison constructs visual ecosystems that invite contemplation, discovery, and personal connection. His work engages themes of memory, presence, impermanence, and resilience, encouraging viewers to

slow down and enter a space of reflection. By weaving together documentation and abstraction, structure and intuition, his practice creates layered experiences that mirror how we remember, feel, and assign meaning to the world around us.

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Jose Di Gregorio

Jose DiGregorio, born in Rio Piedras, Puerto Rico, found his earliest connection to art through skateboard graphics and metal album covers, before years of laborious factory work and restless drifting led him to explore his aesthetic identity. Over nearly 30 years of painting, with numerous exhibitions and projects around the world, he has developed a signature style of intricate geometric line patterns — hand-drawn with paint markers and straight edges — layered over aerosol-sprayed celestial nebulae and prismatic gradients, creating rhythmic abstractions that invite viewers into their own Rorschach-like reflection on existence. His work is rooted in a philosophy of optimistic nihilism: a response in finding connection, purpose and liberation in life's inherent absurdity. Above all else in his life, Jose is mostly focused on raising his two daughters while their mother navigates the advanced stages of Huntington's Disease.

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Mary Duman

World Wide Web, 2026

Porcelain, wool, horsehair, wire, and digital technology.
dimensions variable

World Wide Web is a site-specific installation created in the former Winn Park Emergency Fire Relay Station, a building once dedicated to receiving and transmitting urgent messages. The work reflects on communication as a network of relationships, drawing connections between technological systems and the mycelial webs that have connected living organisms worldwide for millions of years.

A felted root system wraps around discarded e-waste, integrating and composting outdated technology. Together, these materials evoke visible and invisible webs of connection, from telephone lines and digital infrastructure to fungal networks beneath the forest floor. The installation invites viewers to contemplate their relationship with these overlapping webs and what the primordial mycelial network might reveal about communication, relationships, and reciprocity.

Mary Duman is an artist and educator whose mixed-media installations examine how humans might live more harmoniously within the living systems that sustain us. Working with clay, textiles, and found materials, she draws inspiration from current events and her experiences hiking in the forest. In response to climate change and growing instability, her recent installations ask what mycelial networks can teach us about symbiosis, interdependence, and resilience.

She received her MFA in Studio Art from California State University, Sacramento, and was a resident artist at Cobb Art and Ecology Center. She is currently a resident artist at Verge Center for the Arts and will be a resident artist at the American Museum of Ceramic Art next spring.

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Mary Sand

Swarm, 2026

An inquiry into ... what collectively moves us?

Whether responding to fire or ICE, rapid response networks operate on a type of intelligence that emerges through collective behavior. A swarm is made up of individuals with a shared instinct - responding and adapting to changing conditions - with no central authority.

[What moves us emotionally?] a discovery, a temporary experience, a new pathway for connection, an illusion that invites curiosity, a more than ordinary conversation.

[What moves us into action?] conversations and influence, an authority, a protective instinct, a single moment that shocks us out of complacency, a scar that requires networks of relational support to repair, a collective awareness that gradually unites.

Seed Bank Bugs are created with plants from the altered landscape. Learn more about Mary's work and the process at seedbankbugs.com.

Mary Sand is an interdisciplinary artist and botanical specialist from the Sacramento Delta. She works under the belief that art and design are powerful tools that can change the way we use resources, and how we respond to social and environmental challenges. Her work explores what unites us.

She founded the Red Barn Collective in 2023 - an art and barter collective located within the flea market - currently open to the public every Saturday and Sunday from 9am-4pm.
Folsom Blvd, Sacramento, California, find us in the red barn.

@red.barn.collective @missmarysand

Matthew Flores

Meg Myers

Sending/Receiving, 2026

"When I was introduced to the history and photos of the building I was drawn to the dispatch signal infrastructure itself. The physical connecting of switch boards and circuitry as communication feels so romantic when sending and receiving information happens instantly/invisibly. Particularly in this moment we are collectively feeling a lack of authentic connection. Technology meant to bring access and information to our fingertips has left us oddly isolated. Those of us who grew up without phones are spinning our tales of drink-from-the-hose, ride-bikes-till-sunset childhoods, and tech oligarch's rocket ships are crashing into the moon.

This configuration of illuminated stained glass "circuitry" is a material study of revisiting slow, deliberate connection. The tactile nature of craft creates this pace on its own. My time spent with this piece maps my own path through craft work, very literally. The green/brown glass was rescued and given to me from a damaged piece of art at Panama Pottery, the milky blue glass is from my childhood neighbor, the grids began in experimentation with kilns at Pilchuck Glass School, the deeply textured clear from a woman I had never met who is battling cancer. The skills I built to get to this finished work come from years of trying, answered messages to my glass gurus in Reno, and calls for help at 9pm to flip the long piece over to solder the other side. The call to dwell on the nature of this building, it's physical sending of signals, has materialized my own path of connection and community through craft."

"I have been working in glass for over 14 years, my practice bridges contemporary design with the historical craft of stained glass. My dad taught me when I was young, and after graduating from college it's what I returned to, trying to find my footing in the world.

Over the many years since then, I have built and refined my skills as both an artist and designer, and found family with the creative community in Sacramento. My recent work focuses on flowing geometry and abstract landscapes in glass, presented in vibrant colors and electrified by sunlight. I feel like this medium uniquely connects people with the spaces they inhabit, and I am incredibly grateful to be a forever student of it."

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Melissa Uroff

***Be Right Back*, 2026**

Mixed-media installation with neon, found and acquired objects, cyanotypes on fabric, pool noodles, plastic tablecloths, acrylic on wood, and mixed-media painting

Home.
I'll be right back.
But will I?

I've left traces of myself, do you see them too?
Do you remember it like I do?
Do you see the traces I left of you?

Do you see the laughter, or the tears?
Is it the same? Am I right?
Are my memories true?

Sometimes it gets so fuzzy.
Have I forgotten your voice?
Do you still hear mine?

I still hear your old radio playing jazz.
I still hear you laughing in the kitchen.
I still hear your tap shoes tapping.
I still hear the doves flying.
I still taste the loquats.

It turns out,
I cannot forget, because I am you.
We swirl around together, and now she is us too.

Melissa Uroff is a California-based artist and photographer whose work is deeply rooted in her experience as a woman. She finds joy in working with color and light across installation, photography, and mixed media, and has long been drawn to combining materials in both 2 and three-dimensional work.

As a photographer, Melissa works with alternative, historical, and experimental processes including cyanotypes, gum bichromate printing, Polaroid transfers, hand-coloring, screen printing, and traditional darkroom

techniques. She often features local community leaders as subjects, using photography to explore identity, memory, and connection.

Her three-dimensional work incorporates traditional neon lights, artist-made sculpture, and found objects, often brought together as immersive installations. Melissa is a second-generation neon tube bender who learned the craft under the mentorship of her father. In a field that has traditionally been male dominated, she is drawn to neon as a medium through which she creates space for female-centered representation, using light to tell her stories. Her work is influenced by those who came before her as well as her own lived experiences, she uses light as both a material and a language for personal and collective narratives.

Melissa's two-dimensional work exists somewhere between memory and dream, where the boundaries between reality and imagination begin to dissolve. Through an intuitive mixed media process, she layers her own photographs with found imagery, collage, paint, ink, resin, and other materials to create works that feel both deeply personal and universally familiar.

Her practice is rooted in storytelling and transformation. Making art is a way of processing, communicating, and moving through personal hardship, thoughts, and dreams. Her childhood, heritage, and community continually resurface through recurring symbols including flora and fauna, birds, dance, music, found objects, and family histories. Together, these elements create visual narratives where memory, emotion, and imagination intertwine, making it difficult to tell where lived experience ends and dream begins.

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Michael Stevenson

Dispatch: The Fire Next Time, 2026

The opportunity to create art in Sacramento's historic Fire Alarm Dispatch Station inspired visual artist Michael Stevenson to explore an expanded vision of dispatches, leading him to the work of American writer and civil rights activist, James Arthur Baldwin. James Baldwin is revered for his essays, novels, plays, and poems. His fiction poses fundamental personal questions concerning masculinity, sexuality, race, and class and created complex narratives that influenced both the civil rights movement and the gay liberation movement in mid-20th-century America. He was also an influential public figure and orator. Baldwin is known for several 'dispatches,' some from his travels in the American South and others from key events, such as Dr. Martin Luther King, Jr.'s funeral. This installation takes its name from the 1963 book by Baldwin, *The Fire Next Time*, which takes its title from the words of an African American spiritual:

God gave Noah the rainbow sign,
No more water,
The fire next time.

"My creative world has largely been shaped by the usage of words and images of daily life in the African American community in which I grew up. The way people dressed, the foods that were shared, and the way people interacted all influenced my view of the world. So did the entertainers, literary figures, visual artists, sports figures and political advocates we all looked up to. Along with the promise of getting an education, and values like faith, hard work and discipline that challenged us to reach for a better life.

My crosshatch pencil drawings are what I'm primarily known for and my use of mixed media of watercolor, acrylic, pencil and computer generated graphics sustain creative excitement in new works. My work has mostly been collected by private buyers, businesses and university collections. Currently I am pursuing gallery showings and commissioned works."

@mestevenson3

Natachi Mez

***What is your emergency?*, 2026**

Single-channel audio, analog telephone

8 min. 16 sec.

Audio sculpture fabricated by DavidENZler

Natachi Mez seeks to nourish. She is a writer, performer, teaching artist, and emcee born and based in Sacramento, California. Through improvisation, call & response, and collective breathing, Natachi facilitates dynamic experiences that deepen audience engagement and celebrate community voice. Natachi is a two time finalist at the College Union Poetry Slam Invitational (CUPSI) and has featured at the Nuyorican Poets Cafe, Oberlin College, AutoMobility LA, as well as at venues in Accra, Copenhagen, and Istanbul. Natachi has worked with youth communities and people who are incarcerated to engage writing and rapping as tools of empowerment. She has facilitated writing and performance workshops at Tufts University, Rutgers University, Rikers Island, and more.

As a 2022-2023 Seeding Creativity grant recipient, Natachi produced, wrote, and performed in a live poetry and music show called Fire: Breathing in the Wild with a band of Black women artists. As a member of the Sacramento collective, All City Writers, Natachi is currently developing a one person show titled SOAK. Natachi works as a Business Program Manager, focusing on community building, communications, intercultural awareness, and design, and is almost always ready to hop into a dance circle.

@natachi.life

Audio Transcript:

Hello?

Don't you usually ask what is your emergency? Or do I call too much for you to respond with the usual "pleasantries" that really aren't pleasantries but have become pleasantries to me. Pleasant but disorienting, because every time, I call for a reason and I swear it was important, so important that my hands began to burn. I had to call you and you would ask, what's your emergency, and I would start looking for it. It was just right here. Shaking my shoulders. Scattering my heart beat. Stabbing my mind. It was just swallowing my feet, my ankles. It was casting the first stone. It was just splitting me into two then four, then into odd numbers. I was just smelling

gas. I saw a man who was a gun. And I was the trigger. I was just walking in a city that was a graveyard. I found myself in the teeth of a nation that eats its own flesh.

but then you would ask me, what's your emergency, and it would sound like

Water on water. Rain on river. Smell like ginger, freshly grated, and brewed in hot hot water. Feel like steam on the face. A burn in the throat, the belly, warmed. A fire tended.

I swear I called you to put out these fires in my life and then you would ask me that question, and suddenly, I would only see the flames that needed tending. The fires that needed fanning and food. This life force. This light.

And now I'm wondering if I wanted not someone to fight the fire but to know it. To fear not this flame but hold it. To love these ashes. To see me in the smoke of my own mirrors.

So please, I know, I call you so often, but can you just ask, one more time,

What is your emergency?

Hello? What is your emergency?
And why are you here? And what
Has your life become? And what have you created? What have you
destroyed?
And why are you here? And why did you call?
And can you feel your own breath?
Your heartbeat?
And are you alone?
And are you in a busy place?
And are you safe right now?
Have you looked out the window?
And when is the last time you felt like yourself?

Felt alive? And can you afford to live? You must.
And who is your emergency contact?
And do you have anyone to call? Someone to speak to?
And do you know the power of your own hands. That love can be mold
And do you know you're in a building that has been empty for so long
But it's learning to be full again

Are you learning to be full again?

I am learning to be full again.
I was created for a purpose.
Beyond these walls, something was burning
So I'm told
Communication is how
To put a fire out.
Signals. Receiving signals. Sending. Sending saviors.
What is the relationship
Between messenger and messiah

I was created
For a purpose
As technology changed, so did I.

Pull in case of fire. Pull in case
In case in case of fire. Pulled
Light. A sign. To connect.
Later. Calls. Ringing, and ringing. A sign.
I transformed, but my center was my center
My center was my center
But then i was drained out of it

And who have I become
In the decades of my emptiness
And who was I before
Beginning to wonder if I was ever
Full

I'm not used to all these bodies inside of me
To all this color. All this light. To all this witness.

Forgive me my own confusions. My coordinates
Never changed but my core did. I am learning to be full again
Learning to be called / by new names.

I don't even know all I can be. Don't even know
All that I am. But this is a signal. I am possible. I am alive.
I am ancestor and descendent all at once.

There's a fire outside and there's a fire inside
And what is the water of art
And what is the water of action

And what are you here to extinguish
And what are you here to ignite

I have died and died again
And I rise and rise again

Faith has become my friend.
You are inside me. Proof of new life.
Testimony.

The fire inside of us is worthy of protection.
And reinvention.
We live the questions

I used to fear I missed too many calls

But I am calling my calling back. I'm calling my calling back.

It responds:

I never stopped calling you in the first place.

Navid Dehghan

Navid Dehghan is an Iranian American artist based in Sacramento, California. His work is a reflection of his experiences growing up immersed in American pop culture combined with his desire to explore his heritage through his interest in middle eastern art and culture. He creates characters that combine these elements to make hybrids of both worlds. His use of food in his work is a way to connect with people and understand his surroundings and different cultures. The cheeseburger and other fast food imagery have become metaphors for the American experience in his work.

He explores the idea of the facade of the American dream versus the reality of living in America. Using nostalgic references from his childhood he reminds the viewer of a simpler time when we felt more connected to each other and the lines between imagination and reality were blurred. Working with universal themes in his art such as pop culture, music and food he attempts to remind us of what we have in common and how we are all connected. His goal as an artist is to take the viewer back to a childlike state and to remind them of when life was simple.

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Shaun Burner

The Adversary Within, 2026

“How can I be substantial if I do not cast a shadow? I must have a dark side also If I am to be whole.”

C.G. Jung

This piece is a self-reflection and a mantra. On the carousel of life, we all experience ups and downs. Some of our own doing, and others out of our control. This speaks to the things that can hold us back from stepping into our full potential- whether that's addiction, old habits, self-sabotage, trauma, or anything else we need to let go of in order to keep moving forward. At the same time we have to embrace our shadow, to truly be whole, as we navigate thru this human experience. We ultimately decide what we let guide our path.

The pillar represents the stability, reaching into the cosmos- the Tao, that from which all life flows and cycles. The beam extending from the figure ascending the staircase, symbolizes imagination and expansion, and the intuition from the universe when you choose to acknowledge it, completing the cycle back toward the source.

Shaun Burner is a multidisciplinary artist based in Sacramento, California. He creates large scale murals, sculptures from reclaimed wood, and immersive installations. He is co-owner of 1810 Gallery which highlights underrepresented artists. He has been part of Trust Your Struggle (TYS) since 2006, which is a collective of visual artists, educators, and cultural workers dedicated to social justice and community activism through the medium of art. Through this collective, he has traveled across the country and overseas to create empowering murals and community outreach. Shaun was the creator and founding member of the group that produced ArtHotel and the ArtStreet project.

Summer Ventis

***Fire Safety: Coordinates: Dispatch*, 2026**

The works in the Safety series address the uncertainty of our surroundings and how we as humans try to protect ourselves from that uncertainty, sometimes in ways that are absurd. Pavement sits between us and the earth. Borders are drawn and redrawn, traced and retraced. Signs and barriers warn us of dangers we may or may not be able to avoid. What are we warning and advising against? What are we watching for? Who is and is not protected by these cautionary measures?

The Coordinates: Dispatch space was once a fire dispatch hub, coordinating emergency services in Sacramento. This wheat-pasted installation and zine contain fire safety images I have collected in my travels. This work responds both to the site's history and to the architecture and contents of the hallway it inhabits, including a prominent fire extinguisher and fire extinguisher sign.

Purchase the Zine [here](#)

Summer Ventis's work uses the printed surface to address internal and external landscapes and their intersections; the imprints we leave on each other and our surroundings and the imprints that our surroundings leave on us. She received a BA in Art from Grinnell College and an MFA in Printmaking from the University of Colorado Boulder. Her work has appeared in national and international exhibitions and is held by collections including those of the Denver Art Museum and Proyecto 'ace in Buenos Aires, Argentina. She is a member of the Colorado-based collectives Hyperlink and ARTNAUTS and of Sacramento-based Axis Gallery and is Associate Professor of Printmaking at California State University Sacramento.

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Taner Paşamehmetoğlu

***Hide and Seek*, 2026**

Audio/visual installation and mural comprised of acrylic and latex house paint and spray paint. The sculptural element is created using a fallen tree branch mounted in a Christmas tree holder and black mulch with LED rope lights.

“When I was ten years old, living in White Rock, New Mexico, my family and all of my neighbors were evacuated during the Cerro Grande Fire. I remember my parents waking me in the middle of the night to quickly gather photo albums, important documents, and our cat before joining thousands of others fleeing the area. What should have been a two-minute drive out of our neighborhood became hours of standstill traffic. I vividly remember finally reaching the main road and seeing flames burning along a route I had traveled almost every day to get to school. It was the first time I understood that a wildfire was not an abstract force somewhere in the distance. In that moment, it was coming for my home and everything that made up my world.

That memory has stayed with me ever since.

Today, unfortunately, those experiences are shared by an ever-growing number of people across California and beyond, as wildfires have become provenly more frequent, more intense, and harder to control or predict.

The Process

When I first toured this space while it was still vacant, I was immediately drawn to this small, awkward closet tucked beneath the stairs in the basement. The sloping ceiling and narrow alcove felt like something I could play into. The kid in me flagged it as a great spot to hide in a game of hide-and-seek.

The longer I sat with the space, however, the more that initial sense of play transformed into something much heavier. The walls seemed to fold inward, like they were collapsing on me. The sharp angles began to evoke danger. The indented alcove began to seem like a cave.

As an artist, my practice often centers on themes of sustainability and our relationship with the environment. I found myself returning to a subject that has become impossible to ignore, especially during this time of year: wildfire.

The Work

I transformed the room into the interior of an active fire, allowing the mural to flow continuously across every wall and ceiling so that visitors feel surrounded

by flames. I painted the scene in a very similar fashion to my layered abstract paintings on canvas: no sketch, no specific plan, just improvisation and intuition over many passes until I felt it was resolved. I am incredibly grateful to Faith for trusting me with this approach.

While painting, I repeatedly bumped my head against the low ceiling, a constant physical reminder of how quickly the space closes in. The entire process felt very appropriate for the theme, echoing the claustrophobia and chaos of growing flames.

At the back of the installation, the alcove became a dark cavern where a mother bear and her cub flee through smoke and darkness. Their escape serves as a reminder that wildfire reshapes entire ecosystems, displacing communities of all species that call these landscapes home.

At the center of the piece stands a fallen tree branch I found caught in a neighbor's fence. As it naturally dried upside down, its leaves faded and curled into a bright orange, resembling a tree consumed by fire without any intervention on my end. Surrounding it are bark and LED rope lights that create the illusion of glowing embers scattered across the forest floor, extending the mural into three dimensions and blurring the boundary between painting and sculpture.

Sound became the final and most important component of the installation. Using audio from several news stories and public archives from my research, I collected real 911 and emergency dispatch calls from multiple recent California wildfires. These recordings, combined with layered sounds of fire, wind and the natural environment, create an evolving audio collage that traces the progression of a wildfire—from its initial spark and first report, through escalating evacuations, to the chaos and destruction that follow. The voices heard throughout are real people responding to real emergencies and reinforce just how impossible it is to overcome a wildfire.

The final part of the audio includes the 911 call of Don Andrews, a firefighter who was trapped in his bulldozer in the middle of a fire tornado during the Carr Fire in 2018. Don survived that day. You can read more about him and the details of that day through some incredible reporting by Lizzie Johnson:

<https://projects.sfchronicle.com/2018/carr-fire-tornado/>

Presenting this work inside a building with its own history of emergency response gave me a lot to reflect on. Listening to these recordings helped me further appreciate the intricacies of the unseen labor and incredible heroism of dispatchers, firefighters, scientists, journalists, volunteers and countless others who guide communities through moments of unimaginable

uncertainty every single day. The audio became emotionally difficult to assemble, but that weight felt essential.

Hide and Seek reflects on our collective reality while honoring everyone whose lives have been touched by wildfire, from those forced to flee to those who dedicate their lives to protecting others. It asks viewers and listeners to consider not only the devastation fire leaves behind, but also the resilience, compassion, and collective responsibility required to face an increasingly uncertain future together.”

Audio Sources

- National Park Service Sound Library
- KQED News
- KTVU News
- Record Searchlight
- CBS National Evening News
- San Francisco Chronicle
- ScannerPacific
- Tac4 Fireground Archives
- Fireground Audio Archive
- Broadcastify
- Epidemic Sound

Julie Bernadeth "Bernie" Crumb & Tiranjini Pillai

Under Our Sky, 2026

Paint, fiber, wood, paper and clay

Under Our Sky is a collaborative installation by Tiranjini Pillai and Julie Bernadeth Crumb. Through murals, fiber, ceramics, and sculpture, we create a fantasy landscape exploring the interconnection between Fiji and the Philippines. Drawing from childhood memories of joy and resilience, the work honors our homelands and the people who steward our lands. It is a love letter to the abundance of our natural environment and an urgent call to protect it.

The installation responds to the former fire dispatch station, a place where emergency calls were received and answered. In the context of increasing climate disaster and ecological displacement, *Under Our Sky* asks us to cherish the beauty of our homelands and recognize our shared responsibility to protect them across cultures and institutions. We seek to tell our stories with dignity while considering our vital role in protecting the places and communities we call home.

Julie Bernadeth "Bernie" Crumb is an interdisciplinary artist, curator, and cultural organizer whose work bridges creative placemaking, rematriation, and matrilineal memory. Raised in a multi-generational household in coastal Pagadian City, Philippines, Bernie developed the foundational value of reciprocal collectivism which deeply informs both their studio practice, and community work.

A 2023 graduate of California State University, Sacramento (CSUS) with a focus on sculpture and printmaking, Bernie brings over five years of experience in project coordination, arts education, public programming, and curation. Their work specializes in designing participatory processes that center diverse voices and expand access for historically marginalized communities. By collaborating directly with housing residents, local artists, and civic partners, Bernie ensures public art initiatives remain equitable, collaborative, and sustainable.

Through their organization, Art Tonic LLC, Bernie facilitates community engagement projects and provides professional development resources for artists across California. A recipient of the 2024 California Arts Council (CAC) Individual Artist Fellowship, Bernie is currently expanding their studio

practice through a residency at Prism Art Space while curating independent spaces throughout the Capitol region.

@rebellious_optimism

Tiranjini Pillai is visual storyteller based in Sacramento. Her work is a vibrant exploration of diverse art styles and mediums, driven by an enduring sense of curiosity and a passion for color. Viewing her canvases through a filmmaker's lens, Tiranjini centers her artistic practice on world-building and visual narrative. Her background in animation and her completion of a BFA in Illustration, combined with the guidance of dedicated mentors, have allowed her to hone her craft and master a range of artistic tools. Her distinctive approach blends traditional and digital mediums, with each piece telling a story rich with movement and emotional depth.

@tiranjini

Dylan Tellesen & Valerie Tafolla Rose

***Where Do We Go From Here*, 2026**

Digital video, color, silent

2 min. 59 sec.

The former fire alarm station in Albert Winn Park once served as a vital communication hub, receiving and dispatching emergency signals across the city. Its history of centralized alert systems provides a powerful backdrop for examining who remains unheard when those systems are operational.

Our video confronts the confusion and isolation the Deaf community often experiences during emergencies. Critical information rarely reaches Deaf people in time—or in accessible forms—leaving them overlooked and vulnerable. Valerie appears in the video as multiple characters navigating layers of miscommunication, cognitive distortion, and escalating uncertainty. Through shifting perspectives and fragmented interactions, the piece visualizes the disorienting gap between urgent public signals and personal access.

Playfulness and whimsy intertwine with genuine distress, creating a tone that is meant to be both engaging and unsettling. This deliberate mix encourages viewers into the experience rather than distancing them through pure documentation or lecture. By blending light-hearted absurdity with moments of real anxiety, we can highlight systemic oversights without sacrificing emotional connection.

Ultimately, the work calls attention to underserved communities whose needs are routinely sidelined in crisis planning. We are asking audiences to consider how public infrastructure—past and present—can either include or exclude, and how art might expand the coordinates of who gets to receive the dispatch.

@dylan_tellesen

@hellovalerierose

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