

Hello. **Welcome.** You've made it. Please do come in.

Standing here, you place yourself into a subversive cabinet of curiosities, becoming a transient (and crucial) component of the work. Standing here, you find yourself on land sacred to the Washoe people for vast amounts of time. Standing here, you are coming closer to center.

As you join us, look around. Participate in the exercise of presence-ing yourself here.  
*What do you notice? What do you see? What do you hear? What do you sense?*

A seemingly magical process of transformation and creation, archaic alchemy aims to create value out of the valueless. Today, our alchemical magicians are artists.

Throughout the cabinet, you may notice a naturally luminous quality of what is before you. From light-filled moving pixels to sparkling elements, we cannot ignore that these are things of value.

The smallest and most precious of objects are kept just out of reach under minute vitrines. Minoosh Zomorodinia's *Golden Routes* are both the small gilded sculptures as well as the large starbursts hanging above us—encroaching into our space. *Golden Routes* are recordings of time and space made into imaginary forms of new places. As an immigrant, investigating the self in the natural environment, Minoosh utilizes ritual to picture her dreams of home. Walking is the medium, recorded by phone app, offering a pilgrimage to a space that belongs solely to the walker. By mapping land that does not belong to her, Minoosh uses walking to address the notion of power and ownership in relation to technology. Where the path turns into 3D objects, creating imaginary homes for immigrants like herself, the negative spaces of the maps coming from *Colonial Walk* adorn the wall as gridded tiles, reflecting ourselves back to us.

*Look. Who do you see? Look again. And now? How infinite can a gaze be? Or is it simply the play of mirrors? Where does the "I" end and the "you" begin? How many "I's" are there and how many "you's"? How do we know? How does this relationship change depending on the quality of light illuminating The I's and the you's?*

Primarily identifying as a writer, Cintia Santana thinks about the difficulties of reading, especially when it comes to the larger text of the world. By extension, she is interested in non-conventional ways of writing.

An Incan khipu (or "quipu") is a combination of cords. From a primary cord hang a number of pendant cords, presenting up to 10-12 layers of subsidiary cords with one or more knots. The color of cords, the kind of knots, and other features, are thought to represent non-numeric information as well, but the narratives and histories encoded in these are now lost to us. Most khipus were burned by Spanish colonizers, 700-800 remain, held by collectors and museums.

Paralleling the khipu in both space and appearance are strands of seaweed and lace lichen (*ramalina menziesii*). The health of oceans continues to decline, as does the quality of our air. Today, we continue to colonize and destroy, but our methods are new and varied. By juxtaposing the losses of long ago with losses in-progress, *What is Lost* asks, *What may air and oceans have*

*to communicate to us that will be lost unless we find ways to arrest, if not reverse, our processes of destruction?*

3. IDENTIFY ONE'S WHIZ POWERS AND USE THEM FOR GOOD. KEEP THEM ORBITING IN YOUR CONSCIOUSNESS.
4. COLLABORATION; WEALTH THROUGH WHIZ FRIENDS.
5. PRIORITIZE MARGINALIZED HISTORIES AND LIVES - HUMAN AND NON HUMAN.

Whiz World practices a reverence for ecological entanglements and bodily experience. WHIZ WORLD is a quarterly publication, collaborative network, and evolving art machine. It highlights the lived experiences of women identifying and non-binary artists with two driving principles: each woman artist is an expert in their lived experience, and play creates imaginative solutions to grave conflicts. Whizzes write from a speculative magical feminist perspective, use allegory and magical language to scrutinize our political climate and combat pervasive misogyny, and invite others to adopt and write from a whiz persona that encapsulates their essential power.

"art is the only possibility for evolution, the only possibility to change the situation of the world"  
—Joseph Beuys, 1974

Presence-ing itself at the center of the exhibition both visually and auditorily, we are compelled into witnessing Golden. The film follows a 216 lb. 8 oz. gold nugget through the California Bay Area, ultimately commenting on excess, limited resources, and worth. The embodiment of "the world's largest gold nugget" is metaphorically rich; "G-nug" has a heart of gold but few commodifiable resources, forcing us to *consider our worth, what we value, and at what cost*. San Francisco, often at the forefront of cultural and technological advancement, has witnessed many gold rush iterations. The City has not found sustainable solutions to the housing crisis, drug addiction, and mental health problems affecting many residents.

"The role of the artist is exactly the same as the role of the lover. If I love you, I have to make you conscious of the things you don't see." —James Baldwin

These alchemical artists are each weaving from a thread that highlights and questions the world they exist within. Graciously offered, these questions greet us through charming modalities of humor and synergy. They do so to confront interactors with often suppressed or marginalized realities. Each piece in the cabinet is imbued with queries of how and what we value. The juxtaposition of these artifacts enables us to peer in on personal observations to reflect and place ourselves in relation to other's paradigms. As you move through the cabinet and beyond, *recognize what you value. In turn, who's truths and knowledge are not being valued?*

"The purpose of art is to lay bare the questions that have been hidden by the answers." —James Baldwin

All that glitters may very well be gold,  
Anza Jarschke (organizer) +  
Annie Albagli, Cintia Santana, Minoosh Zomorodinia, and Whiz World (artists)