



## Season 1, Episode 3: We Tell Our Own Stories – with Erina C. Alejo

Erina C. Alejo: My work is more of a timekeeper and an oracle. I'm part of the community, but I'm just one of many people who do this. I'm just one example of how it could be a template for how we can continue to take control of stories and own them. And Dara would know this best, too, and we've worked with KSW when SoMapagmahal Photography Mentorship Program started out and we would teach Galing Bata youths how to use their phone cameras and 33 mm cameras to take photos of themselves and the SoMa.

I hope this book is a way for people to see that it's doable and we don't have to rely on the larger city to do this work for us. We have this, and unfortunately this has been really the state that we need to survive in is to tell our own stories through our own materiality.

[music]

Michelle Lin: Welcome to "We Won't Move: A Living Archive," A Kearny Street Workshop podcast series about Asian Pacific American artists of the past, present, and future whose stories shaped the movements and dreams of San Francisco. I am Michelle Lin, a literary and mixed media artist.

Dara Del Rosario: I'm Dara Del Rosario, a nonprofit arts administrator and curator.

Kazumi Chin: And I'm Kazumi Chin, poet, scholar, and educator.

Michelle Lin: For today's episode, we're sitting down with Erina C. Alejo, artist, researcher, and educator to talk about their photobook, "A Hxstory of Renting" which was published by Clamshell Press in 2020. Dara, can you tell our listeners more about Erina's book?

Dara Del Rosario: Of course. Let's learn about this project together. "A Hxstory of Renting" is a collection of Erina's photos of the Excelsior, Mission, and the South of Market, documenting anti-displacement resilience between 2015 to 2020, and features writings by former SOMCAN Community Development Coordinator David Woo, photographer and educator Janet Delaney, and artist, researcher, and educator Jerome Reyes. By looking at personal collective histories that are deeply rooted in place, this book examines the visual culture of gentrification, displacement, and resilience of a San Francisco Yelamu experience through Alejo's lens as a third-generation renter.



- Kazumi Chin: Before we get into the interview, there were a few things we wanted to highlight to frame our conversation. In our notes, Dara, you wrote "for us, by us, energy, TVH." And of course, this is shorthand for something a bit more expansive, and I was wondering if you'd be able to say a bit more about this, because I feel like it could really help ground us in Erina's project.
- Dara Del Rosario: Yeah, definitely. So, "for us, by us," you know, growing up in the '90s and the early 2000s there was this fashion brand called FUBU, which was short, "for us, by us."
- Kazumi Chin: Wait, that's what it's short for?
- Dara Del Rosario: Yeah. Listen, every day we learn, right? But yeah. So, "for us, by us," like this idea that, you know, major outlets or mainstream culture will never create things with us in mind. Right? And it will never be coming from us. And, you know, I think it's a way to think about like community cultural wealth and how like these communities that Erina is documenting in their book is very much about like look at all of the abundance that exists here and look at all of this creativity and imagination that exists here and all of the artists that thrive in this space, and because they're so deeply rooted in this idea of "for us, by us," like we're creating artwork and creating these spaces not for mainstream recognition or corporate -- or any of that, it's really just about creating a space where we can thrive.
- Kazumi Chin: What that makes me think of, too, is how you were talking about people's perceptions of SoMa as not having children there. Right? Like I think there are these big narratives around San Francisco that people tend to absorb and produce in a way that does not really align with the reality, how one person can look at a place and not see children and another person can look at the exact same place and see children and see a community and see what we're naming resilience. Right? That's, to me, kind of like the work that Erina is doing.
- I've been reading all these grad school texts and one of the things I was reading was Ron [indiscernible 00:04:41] who said that, "Politics isn't when one person says I see white and another person says I see black, but it's when both people say I see white and they mean different things." And I think that's kind of like the work that Erina's doing here is to be able to look at what is apparent maybe to other people, but we just put a different lens on it, and we create a different narrative out of the same thing.



Michelle Lin: I also want to talk about how I love this book as a project because I also see it very much as like one step in Erina's body of work that has, as they described, stretched from before their birth. Right? It was a generations long project and this book happening in this part of the journey and like using photography to be in this conversation with writers and thinking about how that cross-genre collaboration is just super beautiful and super powerful.

Dara Del Rosario: So much of it, too, is like I am in such awe of their organizing work and their youth work and their presence in community. Right? Like I think what makes them such an oracle or like such a presence is that they genuinely go to these spaces to care for other people. And like they are there to really make meaningful connections and build with other people. I think that love is felt in this book. Right? Like I remember when we were like looking through it, how emotional it was because it was such an act of care.

[music]

Michelle Lin: I feel like the whole time we were planning this podcast and putting together the list of people we wanted to talk to, we just kept using you, Erina, as an example. We're like so, when we have Erina on the podcast, and we haven't even asked you yet.

[laughter]

Erina C. Alejo: Quite an honor.

Michelle Lin: I think it's because when we were starting to form this podcast, we were thinking a lot about -- well, the title of the podcast also comes from a lot of the organizing against gentrification and evictions, that we won't move. We have a giant poster in the KSW office that says, "We Won't Move" and that was something that we really carry with us and attached to that, the "We Won't Move: A Living Archive," we really wanted to push kind of against the idea of an archive as something that's fixed in the past.

And as we are documenting and making as artists, we are also our own ancestors, we are ancestors, we will be, and thinking a lot about that, too. Like we are also living the archive. That's why we were like thinking a lot about your work, "The Hxstory of Renting" because we feel like you're also moving and thinking about time in that way and thinking about the future as well as the past and the present.

Erina C. Alejo: Yeah. Definitely this project has been in the works since 2015. And then I was able to actually trace the origins of this project in 1959 when my



grand aunt became a renter for the first time here in the United States. She moved from the Philippines to the Pittsburgh Marina in the East Bay, and she rented a two-bedroom apartment with her late husband who was part of the military recruited through USAF, the Philippine Army.

And in the beginning chapters it really speaks to how displacement affects families. There's two families that I focus on who had to move out of the Mission District and the Excelsior, which is not an uncommon situation because that's what happened to many families including mine in the 2000s after the tech boom bust. We had to move out of the Mission District, and like a lot of families, we all moved to the Excelsior District.

Dara Del Rosario: When I was looking through your book, I started thinking of how renting and renters can be a political identity. Just thinking of the type of coalition building and movement making and policy changes that renters advocate for to address, like, the housing crisis in San Francisco. Like that comes directly from the people impacted the most.

Erina C. Alejo: I learn a lot from my brother who's a tenants' right counselor at SOMCAN and his work with the clients who are evicted, sometimes by their own kin, Filipino landlords. That really heartbreaking. I also learn a lot from my mom who is a preschool teacher at Bessie Carmichael. In order for a student to be able to attend Bessie as a preschool program they have to be illegible for a certain -- like a certain tier. Most of those families live in affordable housing. So, it's something that I'm not an expert in, but I'm deeply invested in understanding my own positionality as a renter because I get to know how to build good relationships with our landlords and it can be such a polarizing relationship.

Here in the Excelsior, there are more homeowners than renters. And so, sometimes the politics can be anti-homeless, and it doesn't have to be that. We don't have to fight because we're on the same side with remaining in the city. But then there are these imagined factions and it's really through these bureaucracies that San Francisco and New York and other urban centers have created over decades. It's powerful to be able to spend time to understand that, but not everyone has that privilege, especially our working-class families who are putting food on the table every day and they have to make ends meet just so that they can live in their own apartments.

This book and this project has implications for how we think about gentrification, how we think about family resilience. So, I think a lot about those things when I walk and I take photos of thrown mattresses or



children laughing at the after-school program that I worked at, at Galing Bata bilingual program.

Dara Del Rosario: Yeah. I feel like when we first started looking through the book, some of the photos that really struck us and me are the images of young people because I did work with you in Galing Bata. And so, there was something really heartwarming about seeing photos of students that, you know, I know and have seen through the program and through the South of Market.

I remember us in a casual conversation with somebody and we were like in the South of Market, and they were like yeah, there's like no children here. I was like we're a couple blocks away from an elementary school and a middle school. Like, what do you mean there are no young people here, there are no children here? And, like, it made me think of how there's this narrative that young people don't live and exist and thrive and laugh and find joy in San Francisco. And so, I really appreciate that one of the big parts of this book is centering younger generations and the way that they move through this city.

Erina C. Alejo: Definitely. A lot of you know who -- everyone in these photos. I worked with Dara at Galing Bata, FEC Galing Bata. And I also worked with Dara through PEP, and I also worked with Dara and other folks with SoMa-SoMa Cooperative. So, it's beautiful how all these youth programs and including West Bay and United Playaz, it's powerful to really know that our youth are the ones who will continue to shape the culture of South of Market and San Francisco as a whole.

And there's so much -- I don't know. This is just a podcast, right? So, it's not going to record the images? Okay. At least you can hear the pages flipping. If my mic is loud enough. But I'm sure -- yeah, a lot of our students, Dara, are in these and -- let me see. Well, the structure of the book is really focused on the Mission Street and the structure of how it moves from Excelsior District to the Mission District to the South of Market. And how the South of Market, for me, because I've been part of the South of Market since 1997 when I was a first grader, for me it's at the forefront in understanding how to be resilient and create a cultural district like SoMa Pilipinas.

And so, the book moves from the reality of displacement to objects to my classroom. So, I have photos of -- I have photos -- this really beautiful photo I have of pancakes.

[laughter]



So, there's so many stories behind all these photos and we couldn't really capture them in the captions. But there's a lot of joy. Like I would always have my students clean their desks with Clorox wipes and then we'd put every -- all the wipes side by side and then we'd just marvel at them. There are discarded objects in the book like mattresses and TVs and chairs, but there's also these cultural objects that are really important for our resilience like pancakes or backpacks or, you know, used wipes which are pretty relevant with COVID now.

Michelle Lin:

I think we particularly, like, one of the images we also looked at a lot was the pile of backpacks because for -- all of us have worked with students or young people and we saw those back -- I was like oh, we know what exactly that is. And the way with sound. And I think that's what I love about the photographs so much is they don't exist just as images. There is a lot of life and movement in them. We looked at also the photos of students and young people and how they're always seemingly in movement. Sometimes they're out of the frame or just out of the frame, so not really captured within it.

We were thinking about that also and wondering if you could talk about this a little more, working specifically in photography. I know you do a lot of different genres of work. And thinking about photography and ethnographic work, because I know you mentioned that in the book, like the work of lifting up these stories into collective memories, stories that may be unseen. Because I know sometimes ethnographic work can be more outside looking in, but this is very much about focusing on the people in the community and those stories.

Erina C. Alejo:

Definitely. I think a lot about the work of Zora Neale Hurston and Trinh T. Minh-ha and how they've really worked to build with the communities they study. They're part of the communities. Well, for Trinh T. Minh-ha when she was in East Africa it's different, but she was recognizing her privilege and her positionality as an outsider through her work. But she's done work with Vietnamese community members in Vietnam and here in the Bay Area.

As for Zora Neale Hurston, I think a lot about her project with the WPA which is pretty prevalent. It's important now.

I think about London Breed's initiative to hire artists to have these public health messages. I think that connection is really important.

As an artist, for me, I'm merely a vessel for communicating what kind of truth people can understand about a place. In my work I've been really



fortunate to have been part of the South of Market since I was in -- I was a first grader. So, it helped me understand how to build archives from within because I would see my mom and other elders use disposable cameras to take photos of events and we'd just process them at Costco. So, there's a long-term project that I have of digitizing all these photographs we have of the SoMa, of FEC Galing Bata specifically, because my mom helped create that program in 2001. And so, it's really that deep relationship.

Kazumi Chin: Yeah. Something that I really appreciated about the photos was that you can really sense that that was the goal. There's a really striking photo of a young person who's looking at another photo. I think there's three photos on the wall, right, and this young person is looking at one of them, looking at other young people within the photo. But on the side, there's this photo of the Salesforce Tower, and I think that's the only appearance of these forces that people would normally call gentrification. Everything else kind of represents the way in which gentrification is affecting the community or the community itself.

And so, the only time we get these typical markers of gentrification that get put forth in common parlance, right, is when it's contained within a photo within a photo. And so, I really appreciated that, and I wonder if you could tell us more about this way of like looking and how that kind of goes with the idea of creating an archive from within.

Erina C. Alejo: I love that. And I also think about how you all framed our talk today with how my work focuses on those affected by gentrification, rather than the gentrifiers themselves and what kind of responsibility you and I have in continuing that counter-narrative. Dara said earlier there are still misconceptions about what the SoMa is for folks who may not be familiar with the history of the people there. And SoMa has long been a working-class community, along with the Fillmore and the Tenderloin that are all connected in that area.

That photo, it's actually a photo from SoMapagmahal's photo exhibit. I think this might be the last one. We haven't done one in a long time. But the students took those photos. My student John Luke took a photo of the Salesforce Tower. There was a photo that I took of my student Caleb shooting hoops at the yard at Galing Bata at Bessie Carmichael Middle School, and then the Salesforce Tower is being built at the very top. But I think a lot about those mise-en-scenes and how it's powerful to remember that things are still happening off frame and in the side, the periphery. I mean, it's all these images of resilience. There's a driving narrative for why these images are woven together so majestically by Jerlyn and Lian



who helped edit the sequence of this book, because we started out with over 500 images and then I think these are about 40?

Michelle Lin: Yeah. I'd love to hear a little more about the process of putting that together. I know that this is like a many life's long project, "A Hxstory of Renting," and just curious about why an art book now in this part of the journey?

Erina C. Alejo: Yeah. This is my first time really thinking about that question because we've been in this production journey for over a year just going through drafts and drafts of the book. We have over 20, I think. I love being able to work collaboratively with folks. I think it's also I have a hard time just focusing on myself and also because that's the nature that I grew up in, in SoMa. Work collectively and really decenter myself. This photography is not about me. It's really everybody -- it's a family scrapbook. That's how Janet Delaney described it in my interview with her in the book. It's really powerful to be able to highlight all these contributors.

David Woo is an organizer in South of Market. He's worked for SOMCAN. He's worked at SoMa Pilipinas. And his expertise in urban planning, because he studied that at USF for his master's, he wrote about the Central SoMa plan, was really important for me to understand how to string these images together in that context of San Francisco history.

As for Janet, she's been a mentor of mine for some time. And this was our way to show love for each other and celebrate our connection as two photographers who have been focusing on the South of Market. I think about how her photographs, since the '70s, has really shaped and become a source of empowerment for our community members.

Recently Dorothy Santos shared with me over email how she was a child born and raised here in San Francisco and she saw Janet's photos of SoMa at the de Young when she was a child and that was really important for her in understanding her place in the city.

For me, Janet is someone I've really looked up to because she's photographed our community members at my old school, Bessie Carmichael, and she's also recently photographed my mom. So, there are three photos contributed by Janet in our interview that parallel the work I'm also trying to build as a community photographer also in SoMa.

And for Jerome, he's someone who I also look up to as an artist. He's helping me understand what privilege and positionality I have as mentioned as a timekeeper, as an oracle, as a team member, because as I said, I'm not the only one who can do this work. This work has been





done by so many community members. This is what you all have long been doing at KSW, and I hope this book is one way to honor that work.

And I guess I also wanted to mention it's really my collaboration with Lian Ladia has really been foundational because she has believed in this work, in this project becoming a book. During COVID was the time that I was supposed to have a solo exhibition at her project space, yucca. And with COVID that was canceled. So, then we focused our energies on producing this book.

And we worked with Jerlyn, her long-time collaborator, who also helps with designing material for Planting Rice, Lian's publishing platform with Siddharta Perez. And Jerlyn's also helped create Fires for SOMCAN. So, it's really all community. I really wanted to make it intentional that all the collaborators in this book are folks who are key cultural workers and cultural anchors in the SoMa and San Francisco, but also that they have a global reach.

Lian is a well-renowned curator in Asia, and Janet and David and Jerome as well. The SoMa is just one facet of their lives, in their work.

[music]

Michelle Lin:

Hey, y'all. It's Michelle here. We hope you're enjoying the episode so far. We're taking a little break so I can share the following announcements. This May we'll be hosting the release of Muriel Leung's newest collection of poems, "Imagine Us, The Swarm" and we'll be sharing more about this soon in the coming weeks.

We're also going to be looking for people to join the Aperture General Planning Committee very soon. Aperture is our annual festival showcasing emerging APA musical, visual, literary, performance artists, illustrators, filmmakers, and more. It's an amazing volunteer experience and it's also how I first got involved with KSW. I've made so many friends and learned so much about organizing art events, fundraising, doing communications work here, and I really, really recommend getting involved.

To stay updated on opportunities like these and other events, sign up for our mailing list at our website: [www.kearnystreet.org](http://www.kearnystreet.org). You can also follow us on social media everywhere @kearnystreetworkshop. Now, let's get back into the convo.

[music]



Kazumi Chin: Can I ask you to expand on what it means to be an oracle? I keep hearing you come back to this word and it's really intriguing to me and I'd like to know more about what that means.

Erina C. Alejo: I'm honestly still understanding that. I feel like it's something I don't really take ownership of, and I honestly -- I mean, when I think of oracle, I just think back to ninth grade Greek, like literature classes that I feel I kind of didn't really understand and connect so well in. But there's -- it's this idea of someone who's able to create a space for us understanding the future, the present, and the past. It's scary in a way. It's a lot of responsibility.

Michelle Lin: Yeah, I also especially love how you bring up being an oracle and you often pair that with being a timekeeper as well. And not necessarily someone who like keeps time, but taking notice of it in different ways, and the way it kind of moves through the past, present, and future. Because it is a lot of responsibility, especially when you're doing photography, too.

Dara Del Rosario: I did look up what oracle meant. I googled it. I was like I don't know if I know what it means. So, on Merriam-Webster there's like multiple definitions, but a lot of it is about, you know, someone who has hidden knowledge or a connection to the divine, is a person giving wise or authoritative decisions or opinions. From what I'm hearing about this, like, there is, like, power at play. Right? Like when people looking to you for knowledge, for wisdom, to see how you collapse time to interpret meaning.

And I think that as a photographer -- and you know, we were talking about this before we hit record, but like as a photographer you document, like, everyday monuments or everyday happenings and you take notice on, you know, these little interactions that sometimes we already interpret as part of our landscape. And, you know, you recognize it as something very unique to this, that you recognize, you know, this trash can or this locked door as having a story place and a story meaning within the Excelsior District or the Mission or, you know, SoMa. That were some of the things that were coming to me is just you're someone who just notices these little meanings in our every day. And I think that there's something incredibly beautiful and powerful about that.

And getting all of these meanings and putting it into a book, right, that's something that, like, we can always reference and return to in the years to come. The power of you documenting this, it's saying that in this moment where San Francisco is changing, where there's like, you know, gentrification happening within and outside of the frame, that like you're showing that, like, people didn't go quietly. And that, to me, is just so



disruptive around the narratives of, like, immigrant communities. Right? Like there's something so powerful about that.

Erina C. Alejo: I agree with that a lot, Dara, and I also looked up what oracle means.

[laughter]

The internet can be your friend. Nod out to Miss Innis, ninth grade [indiscernible 00:28:41] literature class. Yes, it is a person who has a [indiscernible 28:46] job. I think it really bears the responsibility of watching and being able to -- I mean, I think -- you know, these photos, they're not neutral, but I think they hold the weight to holding everybody accountable through all the good and the bad. And there's so many footnotes that people will never know from these images. And that's okay. But at least in general, this book is really meant to be able to target policy workers, public health workers, educators, families who are in these photos, my neighbors. As I mentioned earlier before we recorded, we're sold out of our books. And I was looking at the list of folks who ordered, and it's -- you know, I'm really grateful it's really from my network, but it's so wide. It's folks in different parts of my life.

My elementary school classmates from Bessie Carmichael, my high school friends who are also professionals and oracles in their own way and timekeepers, my college friends and collaborators, folks who are in the community. And I'm also working with my team to be able to honor and give copies to our youth programs in the South of Market. My delivery job next week is dropping copies off to SOMCAN, West Bay, United Playaz, Galing Bata. It's really meant to connect and become an interdisciplinary work.

I want people to continue understanding what urban planning is and how we're able to really take that knowledge into our own hands, not just rely on city planners in the San Francisco planning department. We have a role in this work, and we have a place at the table. That's why SoMa Pilipinas and other cultural districts across California also exist, because while the planning department and other larger governing structures are thinking about our cities and our places, for 50 years or more, we can also do that planning as well and think about our longevity and our place in the city.

Kazumi Chin: Yeah. I think that's something that as you all are talking about the oracle definition, that keeps coming back, right, is that the oracle is oriented towards the future, the oracle looks towards what the city might be, right, and can be. And I think that's really important when we look at these



photographs is that so much of photography is about capturing something that has been relegated to the past. It's a moment in time that becomes solidified, but you don't make the photographs do that kind of archival work.

Because like that's traditionally what the medium of photography has been as a colonial invention, as a way of recording slaves as this kind of thing that has a really interesting tradition, but when we give the community or when you take the camera, it takes on the potential for us to envision a better future.

And that's a lot of what we've been working at when we were trying to conceive of what this podcast could be, because "We Won't Move" is a phrase that was derived from the past, but it still applies now, and it implies a futurity. Right? We won't move now and in the future.

And I think that's why we were like we need to get Erina on here because so much of your work really speaks to all of that and -- I don't know what I'm saying. I'm just really grateful that you're here.

Michelle Lin:

Yeah. And I just -- to echo that, I really agree. Like I felt like when, you know, get "A Hxstory of Renting" we know it's not simply a history, it is also the future, looking at a future and the possibilities of futures that we can have.

And I think I just want to mention that Kazumi mentioned kind of the origin and history of photography, so for people who are listening who might not be familiar and want to learn more about it, I think in the podcast notes we can drop some links to some books we know about kind of the origins of photography and like daguerreotypes and things that originated around understanding Black people specifically in America and the slave daguerreotypes. So, we'll drop that into the notes because I think that offers some good background. And then also gives light to thinking like if this is one lineage of the artform, how groundbreaking photographers like you who are working in it basically taking this tool and using it in a very -- like a much more revolutionary way.

Erina C. Alejo:

Definitely. Through SoMapagmahal actually I worked with Lian Ladia in 2019 to teach about the first photograph in the Philippines of a Mestiza which is taken through a daguerreotype and how photography is historically used as a tool for imperialism and colonialism not just in the U.S. for Black people, but also across the world. That photo of the Mestiza, you know, this mixed Filipino, is this symbolism for the conquerors and the colonizers as this way to continue to justify



subjugation of Filipinos. I mean, I think a lot about that National -- do you all remember that National Geographic spread many, many years back on oh, this is what the future human looks like? And it's like a [indiscernible 00:34:03] --

Kazumi Chin: Oh yeah.

Erina C. Alejo: U.S. person? And I think now it's beautiful that we have so many amazing, amazing leaders in the media. I know Dara and I really like Saweetie who's like half [indiscernible 00:34:16], you know? And I think -- but they're not racial ambiguous. You know? They really claim their Blackness and their other identities at the same time.

And this book, "A Hxstory of Renting," is also meant to do that. It's not meant to be ambiguous. You can easily identify who's Filipino, and they don't have to be wearing like Filipino emblems on their bodies in order to do that. It's really through the camaraderie and through the movement of people through the intergenerational connections. And while the book does focus on the Filipino community, I hope it also highlights a way for us to see that all our struggles are interconnected with other ethnic affinity groups in the Bay Area, in our work in anti-displacement resilience.

Michelle Lin: I love what you mentioned earlier about photography historically being a way to justify something, the subjugation of people specifically is what you said, but that's just been in my head now if photography is a way to justify a certain way of thinking [indiscernible 00:35:18] and what is happening now in photography today because what we are justifying too, but also just putting forth is this -- these alternative archives, these alternative lives that also have been happening, too. Like Kazumi mentioned, instead of like centering gentrifiers, which happens a lot, now we're actually putting forth this is what gentrification looks like and bringing it to the people.

Erina C. Alejo: My work is really honoring, I hope, photographers in the community who have been doing this work, like Joe Ramos, Tony Remington, Lenore Chinn, Bob Chang, so many, so many people have been doing this work of documenting. You all have the archives of the I-Hotel and I always remember I would go to Tito Imelda Deguzman's house and, you know, he has that photo of him getting dragged by a police from I-Hotel. These are iconic images that we have to continue revisiting because the archive is not a dormant closet that you just, you know -- it's a refrigerator. You need to get some snacks. You need to get some boba or you know, get some butter and I wish that this book that we have also honors that timelessness of struggle and resilience in that.



Kazumi Chin: I love that we somehow managed to talk about boba on the podcast.

Michelle Lin: We make it a goal to mention boba at least once every episode.

Erina C. Alejo: Yeah. There's no boba in my archives, actually, but hopefully someone will. You know, it's my first time doing this, so --

Kazumi Chin: Us too.

Dara Del Rosario: We're learning together.

Erina C. Alejo: I don't really know what the future of this book is. We've been keeping it in the fridge for some time. I don't know what it's going to be, how it's going to live on beyond our lifetime here, but I hope it's a testament to the pain and the joy that we get from staying in one place.

[music]

Michelle Lin: "We Won't Move: A Living Archive" is a Kearny Street Workshop podcast. Kearny Street Workshop is the oldest multi-disciplinary Asian Pacific American arts organization in the country. We envision a more just society that fully incorporates Asian Pacific American voices informed by our cultural values, historical roots, and contemporary issues.

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