

County of Santa Cruz

DEPARTMENT OF PARKS, OPEN SPACE & CULTURAL SERVICES

979 17TH AVENUE, SANTA CRUZ, CA 95062

(831) 454-7901 FAX: (831) 454-7940 TDD: (831) 454-7978

JEFF GAFFNEY
DIRECTOR

ARTS COMMISSION – AGENDA

Monday, May 4, 2026
4:30 p.m.
Regular Meeting

Live Oak Library Annex/Activity Room
979 17TH Avenue
Santa Cruz, CA 95062

I. CALL TO ORDER / ROLL CALL

II. AGENDA MODIFICATIONS OR APPROVAL

III. ORAL COMMUNICATIONS: Any person may address the Commission during its Oral Communication period. Speakers must not exceed two (2) minutes in length, or the time limit established by the Chair, and individuals may speak only once during Oral Communications. All Oral Communication must be directed to an item listed on today's Consent Agenda, yet to be heard on Regular Agenda, or a topic not on the agenda that is within the jurisdiction of the Commission. Commission members will not take actions or respond immediately to any Oral communication presented regarding topics not on the agenda but may choose to follow up later, either individually or on a subsequent Commission Agenda. Oral communications will normally be received by the Commission for a period not to exceed thirty (30) minutes. If, at the end of this period, additional persons wish to address the Commission, the Oral Communication period may be continued to the last item on the agenda.

IV. CONSENT AGENDA

a. Approve meeting minutes from March 2, 2026 Pages 2-3

V. STAFF REPORTS

VI. REGULAR AGENDA

A. Information/Discussion Items

- 1. Museum of Art & History annual report
- 2. Arts Council annual report
- 3. Percent for Arts in Private Development - subcommittee report Pages 4-13

B. Action Items

- 1. Select recipient(s) for the 2026 Spotlight Award Pages 14-42
- 2. Consider selecting an Artist of the Year 2027..... Pages 43-86
- 3. Appoint Chair and Vice-Chair of the Arts Commission for a term starting July 1, 2026 and ending June 30, 2027
- 4. Appoint Commissioner to serve on the Just in Time Panel
- 5. Appoint Commissioner to serve on Live Oak Library Annex/Swim Ctr. Exhibits Panel

VII. AGENDA / MEETING FOR: July 6, 2026 – 4:30 PM

VIII. ADJOURNMENT



County of Santa Cruz

PARKS, OPEN SPACE & CULTURAL SERVICES

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JEFF GAFFNEY
DIRECTOR OF PARKS

ARTS COMMISSION MINUTES March 2, 2026 – 4:30 p.m. – 979 17th Ave., Santa Cruz

DRAFT

- I. Called to order: 4:42 p.m. Present: Niven*, Phillips, Kroslowitz, McGowen, Miranda, Leclerc, Gonzalez*
Absent / Excused: none Vacant seats: 2 (*arrived late)
Staff: Sarah Shea, Kathy DeWild

- II. Approved Agenda - Motion/Second: Phillips/Rogers
AYES: 7
NOES: 0
ABSTAIN: 0
ABSENT: 1

- III. Oral Communications – None

- VI. Approved Consent Agenda - Motion/Second: Kroslowitz/McGowen
AYES: 7
NOES: 0
ABSTAIN: 0
ABSENT: 1

V. Staff report

Bruce Harman’s proposal for the Behavioral Health Bridge Housing was approved by the Board of Supervisors on Dec. 9. The Pace Trails public art panel voted to recommend Wyatt Hersey as the public artist for the project – your commission will be considering their recommendation later in the agenda. County Government Center Exhibition – 701 Ocean St., 1st & 5th floors through Feb 27: Martina Goulart, Painting; Margaret Michel, Mixed Media Sculpture; Ann Baldwin May, Textiles; Jessica Woods, Painting; Kara Capaldo; Photography. Sandra Cherk is showing her pastel paintings at the South County Government Center through May 22 in the lobby of the Santa Cruz Agricultural Commissioner/Tax Collector/County Clerk offices. Winging It: Birds of Live Oak at the Simpkins Family Swim Center/Live Oak Library Annex through May 22.

VI. Regular Agenda

A. Information and Discussion Items

1. Commissioners Stabile and Singer have resigned. Jessica Montiel Gonzalez has been appointed to the Commission for District 4.
2. Percent for Arts in Private Development – subcommittee members reported on their progress towards a draft program.

B. Action Items

1. Approved the panel’s recommendation of public artist for the Pace Trail project – Wyatt Hersey
Motion/Second: Kroslowitz/McGowen
AYES: 8
NOES: 0
ABSTAIN: 0
ABSENT: 0

2. Approved the final draft criteria and application process for the Legacy Award

Motion/Second: Rogers/Kroslowitz

AYES: 8

NOES: 0

ABSTAIN: 0

ABSENT: 0

3. Approved the Arts Advisory Panel recommendation and recommend the Board of Supervisors accept the Women of the Waves sculpture into the County Art Collection

Motion/Second: Miranda/Kroslowitz

AYES: 8

NOES: 0

ABSTAIN: 0

ABSENT: 0

VII. Next meeting date: May 4, 2026 – 4:30 PM.

VIII. Adjournment – 5:40 p.m.

Motion/Second: Kroslowitz/McGowen

AYES: 8

NOES: 0

ABSTAIN: 0

ABSENT: 0

SANTA CRUZ COUNTY
PERCENT FOR PUBLIC ART IN PRIVATE DEVELOPMENT
PROGRAM AND DESIGN GUIDELINES

Draft 1.1, March 26, 2026

1.0 PURPOSE

These are the guidelines Santa Cruz County utilizes for the purpose of implementing public artworks and programs which are funded by a fee assessed on private development projects.

2.0 VISION AND MISSION

The vision of the public art in private development program is to: enhance the visual environment of Santa Cruz County by fostering collaborations between artists and a diverse array of collaborator entities and agencies. Its mission is to promote civic pride, equity and inclusion for all, and a sense of place, while spurring economic vitality for government and its citizens.

3.0 PROGRAM OVERVIEW

The Public Art in Private Development Program establishes a Public Art Fund to enrich the county’s cultural and aesthetic environment through public art initiatives. This program is funded by a fee assessed on private developer construction projects (commercial, industrial, multi-residential or mixed-use), where developers contribute either 2% of the construction cost for on-site public artwork or 1.5% directly to a specific Public Art Fund. Cultural facilities, as defined in Appendix I, are excluded from these fees. The County shall advise the Arts Commission on Public Art Fund allocations and present recommendations for artwork and programmatic goals.

- 3.1 Private development projects located within Santa Cruz County shall be subject to the following fees:
 - a) New construction including commercial, industrial, multi-residential of five or more (5+) units, or mixed-use properties with a construction costs of \$250,000 or greater.
 - b) Renovations or remodeling of a commercial, industrial, multi-residential of five or more (5+) units, or mixed-use properties with a construction costs of \$100,000 or greater.
- 3.2 A budget allowance of 1.5%-2% of total construction costs shall be allocated for works of art for projects subject to these guidelines. Developers have the option of choosing one of the following:
 - a) Developer pays in-lieu fee of 1.5% of the construction costs, which will be transferred to a special interest-bearing Public Art Fund account held by the Parks Department.
 - b) Developer contracts artists directly (“direct commission”) for an onsite public artwork, allocating 2% of the construction costs.

4.0 DEFINITIONS. (See Appendix I)

5.0 USES OF IN LIEU OF FUNDS

When a developer opts to pay the 1.5% in-lieu of fee, those fees shall be placed in a specific interest-bearing Public Art Fund account. Upon recommendation of Parks and the approval of the Arts Commission, any or all of the pooled funds may be used to provide public artworks or programs in areas of the County with few existing art programs or public artwork. The Arts Commission may also propose projects or programs that would be supported by these funds. All project or program proposals must be approved by the Arts Commission.

5.1 Should a park or other County-owned facility or structure be recommended for a public artwork, proposals must be reviewed by the Parks Department and approved by the Arts Commission. A budget for the project will be determined by Parks staff based on availability of funds in the in-lieu account, then recommended to the Arts Commission for their approval. Parks Art Program staff will gather the project timeline, description, selection criteria, and other information. A public artwork project may be recommended by Parks or by the Arts Commission and approved by the Arts Commission. This method of artist selection may be used to ensure that artists of color and others are represented in the County Art Collection. This will help to level the public art playing field, giving artists new to the field of public art the opportunity to learn the skills it takes to apply for and execute future public art projects with fair compensation. A Call to Artists may be issued, or the Commission may recommend a direct commission for the project. If a Call is issued, a panel will be convened to select the best proposal for review by and approval by the Arts Commission.

5.1.1 For public artworks to be installed at a County park or other County-owned facility or structure (e.g. retaining wall), the approved funds (once the budget is set) will be used as follows:

- a) Eighty percent (80%) will be used by the selected artist for the design, fabrication, installation, and other related costs (insurance, rental of equipment, subcontractors, etc.) of a public artwork.
- b) Ten percent (10%) of the total project funds may be used for coordination of the public art program by Parks Arts Program staff.
- c) Five percent (5%) of the total project funds may be used for program support costs, including identifying plaques, documentation, dedications, artist selection costs, and other project-related purposes.
- d) Five percent (5%) of the total project funds will be moved to a special fund for the maintenance and preservation of County-owned public artworks.

5.1.2 Funds will be used as follows for approved art programs or activities:

- a) Ninety percent (90%) of the total project funds will be used to support direct program costs, including promotions, artist fees, supplies and materials, and similar program-related costs.
- b) Ten percent (10%) of the total project funds may be used for coordination of the public art program by Parks Arts Program staff.

6.0 ARTWORKS

6.1 Eligible Public Artworks:

It is the policy of the County of Santa Cruz that all artworks under the Public Art for Private Development program be unique and designed by visual artists. Such artworks may include, but are not limited to, the following:

- a) Sculpture: free-standing, wall supported or suspended; kinetic, electronic; in any material or combination of durable materials suitable to the site.
- b) Murals or portable paintings: in any material or variety of materials, with or without collage or the addition of non-traditional materials or means.
- c) Earthworks, fiber-works, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images, and video systems; hybrids of any media and new genres.
- d) Furnishings or fixtures, including but not limited to gates, railings, streetlights, signs, seating, if artist-created as unique elements or limited editions.
- e) Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.
- f) Temporary artworks or installations, if such artworks serve the purpose of providing community and educational outreach purposes.
- g) Infrastructure elements, such as sound walls, utility structures, roadway elements and other items if designed by an artist or design team that included an artist as a co-designer.

6.2 Ineligible Artworks:

- a) "Art objects" that are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist.
- b) Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts.
- c) Decorative, ornamental, architectural or functional elements which are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- d) Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.
- e) Specifically excluded are artworks done by students under the supervision of art instructors or done to satisfy course requirements; artworks by the design architect (or other relevant professionals or members of the project design firm).
- f) Commercial signage, trademarks, logos or corporate branding of any kind.

7.0 PROGRAMS

- 7.1 Eligible programs and activities must be conducted within Santa Cruz County and may include, but are not limited to, the following:
- a) Art-related workshops for artists and the general public
 - b) Youth art programs, especially associated with local nonprofit agencies
 - c) Live performances, including theatre, dance, music and experimental sound, poetry and spoken word, and similar performing arts that promote unique cultural identity, history and arts-related innovations.
- 7.2 Ineligible Programs may include, but are not limited to, the following:
- a) Any programs held or organized/hosted by agencies/organizations outside Santa Cruz County
 - b) Sports or athletics games
 - c) Commercial film showings, film festivals or similar media broadcasts

8.0 RESPONSIBILITIES

8.1 County Staff:

- a) Planning/CDI staff shall notify the Parks Arts Coordinator when a new development triggers construction (building) permit fees, which option was selected by the developer, and the total fees collected for the in-lieu Public Art Fund or to be allocated for Developer-led (direct commission) public artwork.
- b) Parks staff shall coordinate with Planning/CDI regarding transfer of funds to the Public Art Fund.
- c) Parks staff shall provide regular reports to the Arts Commission regarding upcoming private development projects, budgets, timelines, and proposed art works.
- d) Parks staff shall ensure communications between the Arts Commission, POSCS and other County agencies as needed.
- e) Parks staff shall ensure that artworks and programs align with the program guidelines.
- f) Parks Arts Program staff shall coordinate public art projects and programs funded by in-lieu fees.

8.2 The Arts Commission shall:

- a) Appoint up to three Arts Commissioners to serve in an advisory capacity for Developer-elected Percent in Private Development public art projects, ensuring adherence to established guidelines. The Arts Commission may approve or convey recommendations for improvements to the proposed art project.
- b) Periodically review and consider projects and programs proposed by Parks staff and Arts Commission members.

- c) Independently propose and may approve public artworks or programs.
- d) Periodically review and recommend changes in these policies, guidelines and procedures.

9.0 PROVISION FOR REVIEW AND AMENDMENT.

These guidelines are subject to review and revision by the Arts Commission at least every five (5) years.

APPENDIX I

DEFINITIONS.

- 1) **Artwork:** work in a variety of media produced by visual artists which may include non-visual elements. The public art program should encompass the broadest possible range of expression, media and materials. Works may be permanent or temporary, functional or non-functional.
- 2) **Construction Costs:** TBD
- 3) **Cultural Facility:** Any facility that is open to the public and dedicated to publicly accessible artistic or cultural uses, including but not limited to live theatres and performance spaces; museums, art galleries and exhibition spaces; artist studio spaces; arts and cultural education facilities; or other similar facilities as determined appropriate by the Santa Cruz County Arts Commission. Excluded are sports facilities, concert venues, movie theaters and similar commercial spaces.
- 4) **Developer / Owner:** Any person or entity that is financially and legally responsible for the planning, development or maintenance and operation of any project subject to these guidelines.
- 5) **Digital Art:** An artistic work or practice that uses digital technology as part of the creative or presentation process.
- 6) **New Media:** All types of contemporary art created, edited, or broadcast by new media technology. This includes works created with computer animation, virtual reality, video games, robotics, biotechnology and 3D printing, as well as what falls under the types of digital art.
- 7) **Public art:** a reflection of how we see the world; it is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals community values, enhances our environment, transforms a landscape, heightens our awareness, or questions our assumptions. It may be tangible or intangible, permanent or ephemeral, conventional or unconventional. Situated in public sites, this art is there for everyone, a form of collective community expression that can define “place.” Not all art will appeal to all people. Every public art project is an interactive process between multiple, diverse entities and agencies intended to enhance, rather than limit, the artist’s involvement and the viewer’s response

ATTACHMENT I

The Arts Commission recommends that the following “Public Art in Private Development Guidelines for Developers” be made available as a resource guide.

PUBLIC ART IN PRIVATE DEVELOPMENT: GUIDELINES FOR DEVELOPERS

The Public Art in Private Development Program establishes a Public Art Fund to enrich the county’s cultural and aesthetic environment through public art initiatives. This fund is supported by private developer construction projects (commercial, industrial, multi-residential or mixed-use) of \$250,000+ for new construction or \$100,000 for renovations/remodels. Developers will have two options: to contribute either 2% of the construction costs for directly commissioned, on-site public art OR contribute 1.5% of the construction costs directly to a specific Public Art Fund. Cultural facilities, such as dedicated arts and cultural facilities, are excluded from these fees.

When a Developer opts to pay the 1.5% in-lieu fee, Developer must submit the payment before the Final Certificate of Occupancy is issued. Once paid, the developer shall have no further obligations regarding site-specific artwork.

A Developer may opt to budget 2% of construction costs and to directly commission the creation and installation of site-specific public art. In this case, a Developer’s responsibilities are to:

- Be sensitive to the public nature of the project and the community where it is sited.
- Inform their development and design teams about the County’s requirements and expectations for public art at the earliest possible stage of their project.
- Meet with the Parks Department’s Arts Program Coordinator to discuss requirements, expectations, options and resources at the earliest possible stage of their project, and how the selection of the artist(s) or artwork meets the criteria for the project.
- Submit a Preliminary Application for Public Art, including detailed drawings of the installation of the artwork, in a timely manner prior to applying for a Building Permit.
- Contract with the artist(s) and oversee the fabrication and installation of artwork.
- Submit a Final Application for Public Art, including a maintenance budget and plan for the artwork, prior to the Building Permit being issued. It is recommended that all repairs and restorations which are made to the artwork within the lifetime of the artist shall have the mutual agreement of the Developer and the artist, and to the extent practical, the artist shall be given the opportunity to accomplish such repairs at a reasonable fee or right of first refusal.
- Obtain all necessary permits for the artwork, which may be separate from the permits for the project that triggered the public art requirement.

Expectations for Public Art Installed On-Site:

- The selected artwork shall meet the definition of Artwork, as defined in the program guidelines and the artist should demonstrate artistic excellence, originality, and experience with projects of similar scope.
- The artwork shall meet the definition of Public Art, as defined in the program guidelines and be appropriate for the selected site, in regard to scale, siting, media and appearance.
- The art proposal should demonstrate feasibility in terms of budget, safety, durability, operation, maintenance, security and siting.
- The artwork should be a fixed asset of the property.
- The artwork should not create a safety hazard or public nuisance.
- The artwork value shall be at least 2% of the construction costs for the development as shown on the building permit valuation. Construction costs reported for compliance with public art requirements must reflect the same costs provided on all applicable building permit applications. The cost of services or utilities necessary to operate or maintain the artwork over time is not included in calculating the artwork’s value.

- The proposed artwork shall comply with all zoning regulations prescribed by the County of Santa Cruz, including zoning regulations for the proposed development project, permitted uses for the zone, applicable entitlements for the use, and development standards including, but not limited to, height, parking, and setbacks. Entitlements for the proposed artwork if applicable, shall be submitted concurrently with site plans and any required entitlements for the development project.

Selection of Artists by the Developer:

Selecting the artist, whether to create a discreet artwork or to participate in a design collaboration, is the single most important decision in the public art process. Special care must be taken in all aspects of artist selection in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the design team.

- Artists will be selected on the basis of their qualification(s) as demonstrated by past work, appropriateness of the proposal to the particular project and site, and its probability of successful completion.
- Every effort shall be made to include recruitment of Santa Cruz County-based artists to support a broad range of artists and art forms, and to reflect the County’s cultural diversity.
- Selections will involve commissioned work by living artists. The purchase of existing works will not be considered.
- Selection of artists will be without regard or discrimination and conform to Santa Cruz County’s equal opportunity employment policies.

Public Art in Private Development Guidelines for Developers

The Public Art in Private Development Program is funded by a fee assessed on private development construction projects (commercial, industrial, multi-residential or mixed-use), where developers contribute either 2% of the construction cost for on-site public artwork or 1.5% of the construction cost is paid directly to a specific Public Art Fund. *Please note the project valuation reported for compliance with public art requirements must reflect the valuations provided on all applicable building permit applications.*

The fee is triggered by:

- New construction including commercial, industrial, multi-residential of five or more (5+) units, or mixed-use properties with a construction cost of \$250,000 or greater.
- Renovations or remodeling of a commercial, industrial, multi-residential of five or more (5+) units, or mixed-use properties with a construction cost of \$100,000 or greater.

Developers have the option of choosing one of the following:

- a) Developer pays an in-lieu fee of 1.5% of the construction cost, which will be transferred to a special interest-bearing Public Art Fund account held by the Parks Department.
- b) Developer contracts artists directly (“direct commission”) for an onsite public artwork, allocating 2% of the construction cost.

Should a developer choose option “a,” their responsibility is to:

- pay the 1.5% in-lieu fee before the Final Certificate of Occupancy is issued.

Should a developer choose option “b,” their responsibility is to:

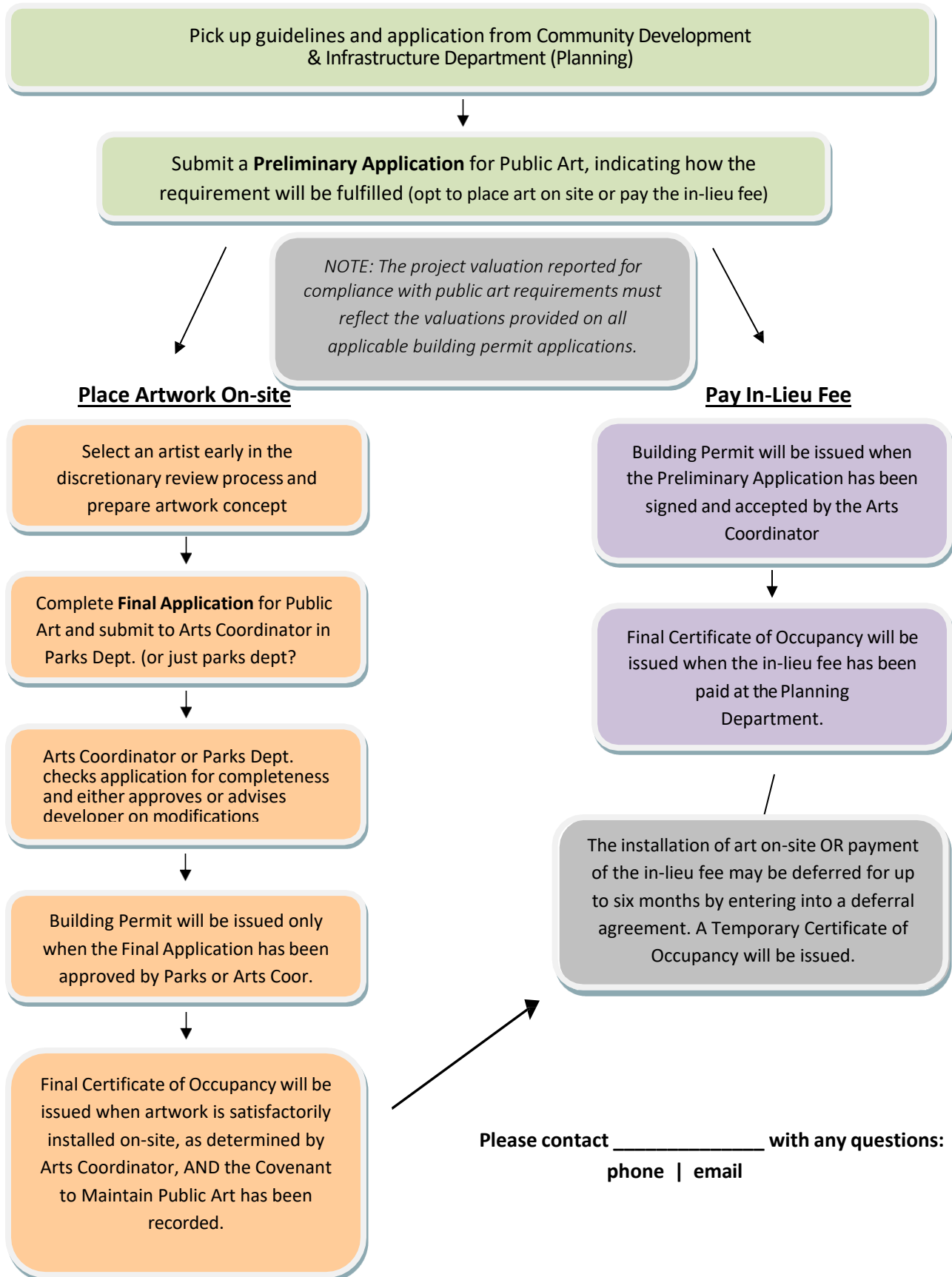
- Inform their development and design teams about the County’s requirements and expectations for public art at the earliest possible stage of their project.
- Meet with the Arts Coordinator to discuss requirements, expectations, options and resources at the earliest possible stage of their project.
- Submit a Preliminary Application for Public Art in a timely manner, prior to applying for a Building Permit.
- Present artist selection and concept to the Arts Commission “public art in private development pane” for review and feedback
- Submit a Final Application for Public Art before the Building Permit is issued.
- Contract with artist.
- Obtain all necessary permits for the artwork, which may be separate from the permits for the project that triggered the public art requirement.
- Oversee fabrication and installation of artwork.
- Provide a maintenance covenant for the artwork.

Expectations for Public Art Installed On-Site:

- The selected artist shall meet the definition of Artist, as defined in the attached appendix, and demonstrate artistic excellence, originality, and experience with projects of similar scope.
- The artwork shall be easily visible to the public, located in a prominent location that allows the art to be visible from a public right of way at least during business hours.
- The artwork shall meet the definition of Public Art, as defined in the attached appendix, and be appropriate for the selected site, in regard to scale, siting, media and appearance.
- The art proposal should demonstrate feasibility in terms of budget, safety, durability, operation, maintenance, security and siting.
- The artwork should be a fixed asset of the property.
- The artwork should not create a safety hazard or public nuisance.
- The artwork value shall be at least 2% of the construction costs for the development as shown on the building permit valuation.
- Eligible public art expenditures conform to those allowed (attached?)

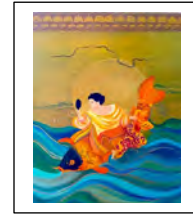
Note: Need to create appendix/definitions to attach.

Public Art in Private Development Process Flow Chart for Developers



Artist Bio

Alisan C. Andrews, SWA, SAG



Alisan Andrews has been painting since childhood and showed promise early while taking classes at the Santa Barbara Art Museum and with her artist grandmother. She produced two award-winning murals and sold most of her work while still in high school in Santa Barbara.

Alisan majored in Fine Arts and worked mostly in oils. A popular artist with Bay Area musicians, she exhibited her paintings and was featured in “Night on the Town” in the San Francisco Chronicle. Over thirty of her paintings have been sold in the Bay Area and the US.

Changing her focus to watercolor, Alisan studied at the University of Santa Cruz with Jane Hofstetter, Ferenc Besze, Stuart Givot, Karen Frey, Sonja Hamilton, Dale Laitner, and others. In June 2011, she was juried into the Triton Museum’s Midsummer Art Festival. She has also taken numerous workshops and classes to develop her craft.

Alisan taught at the College of San Mateo Community Education from 2011 to 2015 and now offers private lessons in groups and to individuals. She also teaches an intergenerational (14—to 83-year-old) watercolor class at the Highlands Park Senior and Community Center in Ben Lomond, CA.

Alisan is a Signature Member of the Society of Western Artists and Sequoia Art Group. She also belongs to the Silicon Valley Watercolor Society, Pacific Art League, and California Watercolor Association. She is a member of the Santa Cruz Mountains Art Center member and recently won an award for her “Blue Moon” painting in the “Water: Ebb and Flow” exhibit.

Her work has been shown at the Society of Western Artists Art Center, Caldwell Gallery, and Triton Museum, as well as in numerous shows, homes, and businesses from California to the New York Islands. She has received awards from the Society of Western Artists, the Sequoia Art Group, the San Mateo County Fair, the Silicon Valley Watercolor Society, and others.

Paintings:

- Old Souls 20”x26” Watercolor
- Life at Sea 13”x 37” Acrylic
- Jade Dragon 23”x29” Watercolor
- Blue Moon 25”x31” Watercolor
- Under the Pier 18”x22” Acrylic
- Gone Ashore 20”x26” Watercolor
- Young Cheetah 20”x 28” Watercolor
- Dawn in the Redwoods 23”x29” oil
- Shade by the River 21”x27” Watercolor
- Morning Awakening 27”x25” Watercolor

All of these paintings were completed in the last few of years.







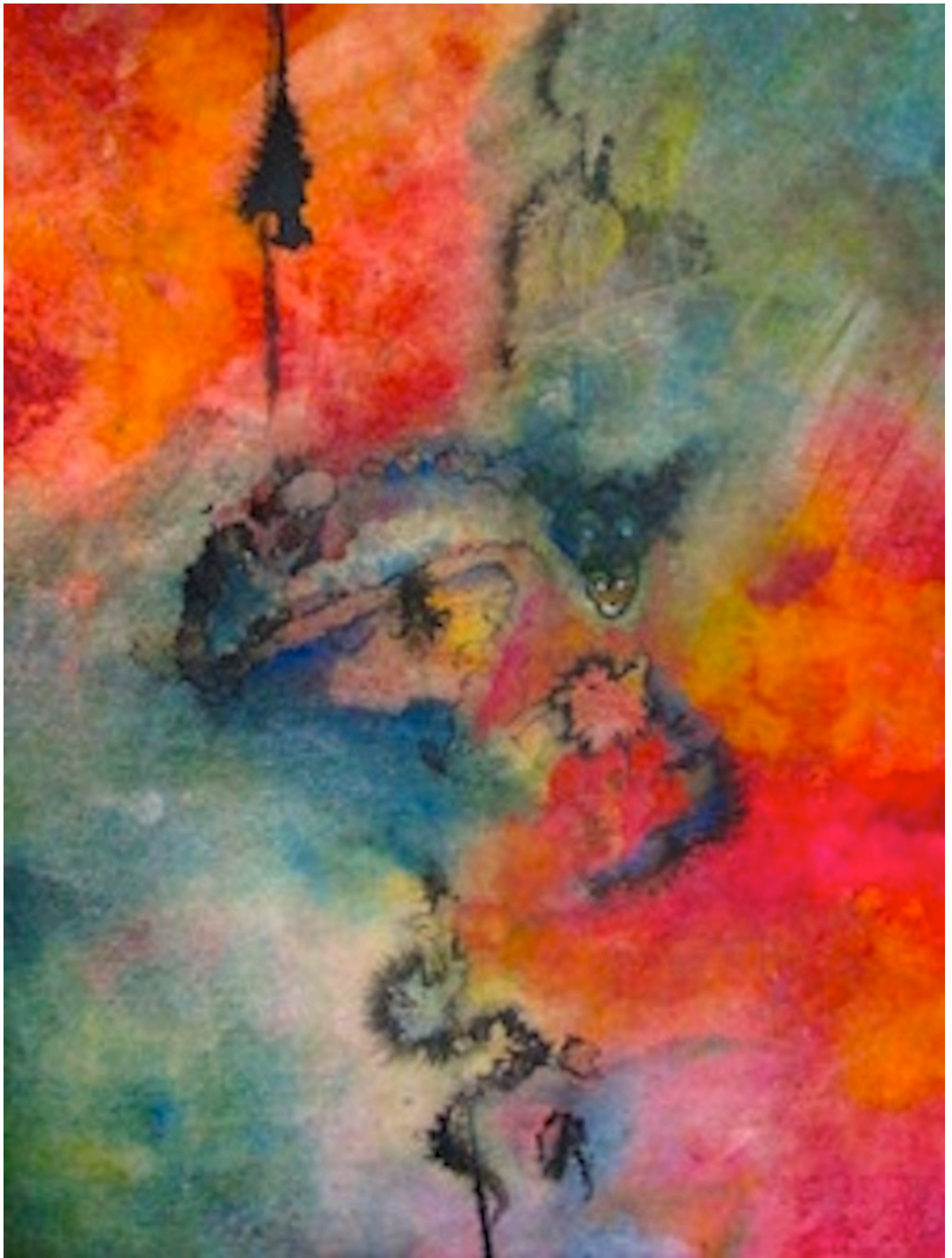


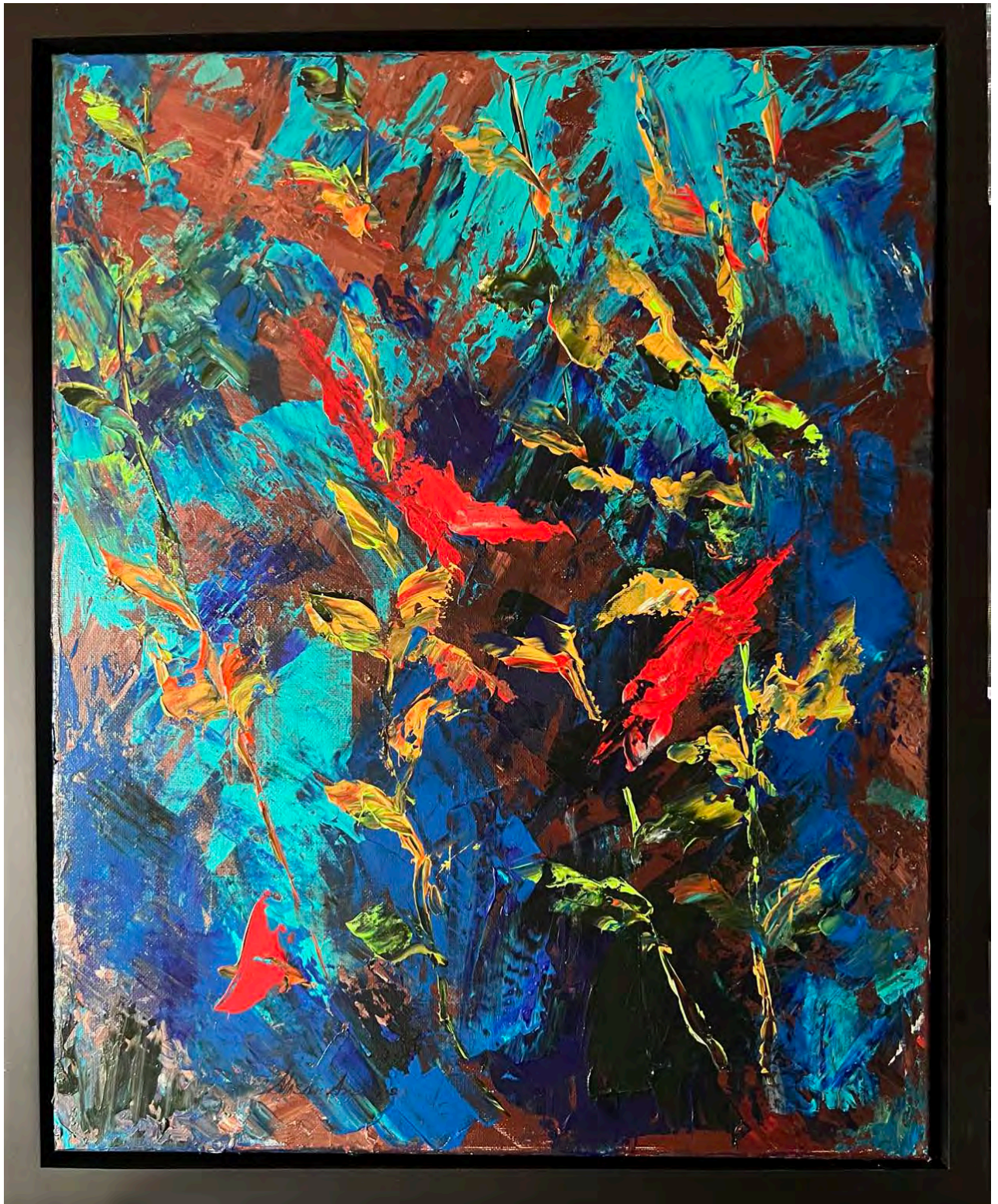












Spotlight Award Artist Application: Sally Fuess

Currently I am working on mostly small oil paintings of marine and still life with a focus on rich color and expressive brushwork. I have always enjoyed painting animals and recently developed a penchant for pears and flowers. The last three years I have been specifically inspired by Van Gogh's color, brushwork and oriental influence. I have also been inspired by Wayne Thiebaud's simple but elegant still life's and focus on the everyday as a vehicle for his beautiful paintings. My recent work has been focused blending strong mark making with solid draftsmanship to create my own vision of abstract realism. My goal is to expand these skills into larger and figurative works.

Selected Shows:

"Ebb & Flow", Santa Cruz Mountain Art Center, Ben Lomond, CA 2025

"tiny & HUGE" Show, Studio Gallery, San Francisco, CA 2015-2024

"The Line", Santa Cruz Mountain Art Center, Ben Lomond, CA 2024

"Delicious" 2023, Studio Gallery, San Francisco, CA, 2023

"Confluence", R. Blitzer Gallery, Santa Cruz, CA 2022

***"This is Now", A Tri-Gallery Exhibition of the Visual Arts Network Artists,
Radius Gallery, Santa Cruz, CA 2022***

Delicious 2021, Studio Gallery, San Francisco, CA 2021

***"450 Pieces", A Tri-Gallery Exhibition of the Visual Arts Network Artists
R.Blitzer Gallery, Santa Cruz, CA 2021***

"Alphabet Soup", Studio Gallery, San Francisco, CA 2019

Delicious 2018, Studio Gallery, San Francisco, CA 2018

Awards:

Best of Show, "Ebb & Flow", Santa Cruz Mountain Art Center, Ben Lomond, CA 2025

Best of Show, Painting, Art at the Classic 2015, Draft Horse Classic, Grass Valley, CA September 2015

***Best of Show, 42nd National Exhibition, "WAOWing the Texas Hill Country" 2012, RS Hanna Gallery,
Fredericksburg, Texas***

Website:

www.sfuess.com

Sally Fuess Oil Paintings

1. *"Curious Octo", Oil on panel, 2024, 8x16 inches*
2. *"Fish Face", Oil on panel, 2024, 8x8 inches*
3. *"Spikey Stripes", Oil on panel 2025, 4x8 inches*
4. *"Bubble Butt", Oil on panel, 2022, 20x10 inches*
5. *"Comice Trio", Oil on panel, 2025, 4x8 inches*
6. *"Pear Affair", Oil on panel, 2024, 7x5 inches*
7. *"Pear Party", Oil on panel, 2024, 5x7 inches*
8. *"Pear Pyramid", Oil on panel, 2025, 10x10 inches*
9. *"Sunflowers #1", Oil on panel, 2024, 20x16 inches*
10. *"Daisy Paint", Oil on panel, 2023, 6x6 inches*











Spotlight Award Application

Barbara Martin

Brief Bio:

I'm a Drummer and Multi-Percussionist. Originally from Guantanamo City, Cuba. I started studying music when I was 5 years old and continued my education up to College in Santa Clara, Cuba. During that time, I had the opportunity to perform with the Harvard Symphony Orchestra as well as other traditional and popular bands in Cuba. I gained extensive teaching experience as part of my curriculum in college teaching music at a Middle and High School level. I was the Lead Percussionist of the Symphonic Orchestra and Concert Band in Santa Clara, Cuba. In 2012, I relocated to Doha, Qatar, playing nightly as a percussionist and lead singer at the Ritz-Carlton Hotel for 4 Years. Upon arriving to the United States in 2016, I have taught music in various music schools and performed in different bands throughout Florida and California.

Current Projects:

I'm currently studying Music at Cabrillo College as well as working as a TA for the Music Department, where I also Co-Direct The Cabrillo Latin Jazz Ensemble. I'm also a music instructor at Be Natural Music Music School in Santa Cruz where I teach students ranging from kids to adults drums, piano, percussion, ukulele, music theory and vocals. I also run a once a month Latin Percussion Clinic where I introduce different Latin Percussion instruments in various Latin American Music genres. I currently direct, play drums/percussion and lead sing in various bands in Santa Cruz and surrounding area including El Sol, La Otra Banda and The Peacoat Project. I want to keep supporting the The Afro-Cuban, Salsa, Latin American music and dance community in Santa Cruz through playing and teaching.

Previous work

<https://www.youtube.com/shorts/-GRkQSLs1Ps>
<https://www.youtube.com/shorts/TKTEDd0RUGs>
<https://www.youtube.com/watch?v=D60OBtcz2bU>
<https://www.youtube.com/watch?v=CSjKbFiyEUY>

Spotlight Award Application – Clay Hausmann

Clay Hausmann’s comedic one-man show titled “Empty Nest and All the Rest” follows in the style of one-man shows like Mike Birbiglia’s “Old Man and the Pool” or Alex Edelman’s Emmy-winning “Just for Us.” It uses the earth-shifting moment of your children leaving home after more than two decades of parenting to make poignant and hilarious observations about how our perspectives change through life, how we communicate (or don’t) with our spouse and how maybe becoming an empty nester isn’t the tragedy we’re told it’s going to be.

Borne from a desire to raise funds for the community theater in Scotts Valley, The Landing, and to challenge myself creatively, the opening night on June 28, 2025 was a smashing success. A sold-out crowd of 260 people turned out, more than \$11,000 was raised for the theater, and audience reviews were stellar.

“That was the most impressive thing I’ve seen in a long time. It was so polished, so funny, so thoughtfully composed. I’ve watched comedians work over the years and not get even closer to where Clay was last night.”

“Clay wrote and performed an amazing story. It was funny, well written and well acted. One of the best shows I’ve seen this year. We were on vacation in Santa Cruz and came to see the show...WOW! What a performance!”

What made it unusual was...I’m 54 and I’ve never performed before. My career has entirely been in the corporate world in marketing jobs. But every decade or so, I get a tug to do something creative. In my 30s I wrote a novel. In my 40s I tried screenwriting and was a finalist for the Sundance Screenwriters Lab. And two-plus years ago, I came up with the idea for this show.

After opening night last summer, I performed the show twice more in 2025: in July in Scotts Valley, then again in October in Pleasanton because an audience member at the first show insisted I bring it up to the Tri-Valley area and perform it there. I was getting better at the show, adapting and improving it based on what worked best in the performances. But I wanted to get back to my original motivations.

So earlier this year I announced that I would perform the show as a benefit for local high schools where 50% of ticket sales and 100% of concession sales would go to the high school. So far I’ve performed the show for:

- Scotts Valley High: March 13 at The Landing in Scotts Valley
- Santa Cruz High: March 28 at the Santa Cruz High School Auditorium
- Harbor High: upcoming on May 8 at The Landing in Scotts Valley

I’m in active conversations with a few other high schools and hoping to engage with even more. I’m applying to some one-man show festivals and hoping to continue growing the show and performing it in more venues throughout the Bay area and beyond. In many ways, this truly feels like what I should be doing in my own personal “third act” of life...if I can find people in the performance industry who are knowledgeable about how I can further scale it.

Performance Schedule

June 28, 2025 at The Landing Performing Arts Center in Scotts Valley

July 19, 2025 at The Landing Performing Arts Center in Scotts Valley

October 17, 2025 at the Firehouse Arts Center in Pleasanton

March 13, 2026 at The Landing Performing Arts Center in Scotts Valley
Benefit Show for Scotts Valley High School

March 28, 2026 at Santa Cruz High School Auditorium in Santa Cruz
Benefit Show for Santa Cruz High School

May 8, 2026 at The Landing Performing Arts Center in Scotts Valley
Benefit Show for Harbor High School

Show Clips

“Kindergarten genius” – <https://www.youtube.com/watch?v=gRq-i-M95T8>

“Empty nester lesson 2” – <https://www.youtube.com/watch?v=n7tFaGKCYCQ>

“Opening Night” – <https://www.youtube.com/watch?v=fRZ7ZLg7wqQ&t=1s>

Press Coverage

Santa Cruz Sentinel, “[Clay Hausmann to Debut One-Man Show ‘Empty Nest and All the Rest’ as Fundraiser for The Landing Theater](#)” – June 15, 2025

Scotts Valley Press-Banner, “[Scotts Valley Resident Debuts Solo Comedy Show to Support Local Theater](#)” – June 20, 2025

Lookout Santa Cruz, “[One Man, One Plan: At 54, Clay Hausmann Moves Boldly into Making Art About His Family Experience](#)” – October 5, 2025

Pleasanton Weekly, “[One-Man Show Exploring Family, Parenting on Stage at the Firehouse](#)” – October 16, 2025

Lookout Santa Cruz review of the March 28 show will be published early next week

Spotlight Application

Visual Artist - Tish Bertino

The natural world is at the heart of my painting practice. I'm drawn to places both real and imagined—spaces where shape, vibrant color, luminous light, and a sense of movement come together to give form to my work.

I often paint from photographs I've taken along California's Central Coast, especially in Santa Cruz, Monterey, Half Moon Bay, and San Luis Obispo. My style is loose, expressive, and rooted in impressionism. My current body of work includes both landscapes and figurative oil paintings.

I've had the opportunity to show my work in several local juried exhibitions, as well as two First Friday solo shows in Santa Cruz. Sharing my work in these settings has been both meaningful and deeply rewarding.

Recently, I've found myself at a turning point. I feel a strong pull toward abstraction—an invitation to explore, experiment, and grow. This new direction has led me to work with different materials and learn new techniques, while continuing to rely on my foundation in color theory and design.

Over the past year, I've dedicated myself to this shift through workshops and many hours in the studio. I'm excited by what's emerging, and I look forward to continuing to develop a dynamic, contemporary body of work that reflects this evolution.

Spotlight Award Application

Visual Artist-Tish Bertino

Education

B.A. Fine Arts, San Jose State University

Exhibitions

92nd ANNUAL STATEWIDE LANDSCAPE EXHIBITION

Santa Cruz Art League, July 2023

COMPANIONS AND LOCALES EXHIBITION

Coastal Arts League Gallery, Half Moon Bay, April 2023

KINDRED SPIRITS EXHIBITION

Coastal Arts League Gallery, Half Moon Bay, June 2022

91nd ANNUAL STATEWIDE LANDSCAPE EXHIBITION

Santa Cruz Art League, November 2021

FIRST FRIDAY ART SHOW

Buttercup Cakes, Santa Cruz, October 2019

FIRST FRIDAY ART SHOW

The True Olive Connection, Santa Cruz, October 2015



MORNING COFFEE, 24X20 OIL 2022



AFTERNOON COFFEE, 24X20 OIL 2022



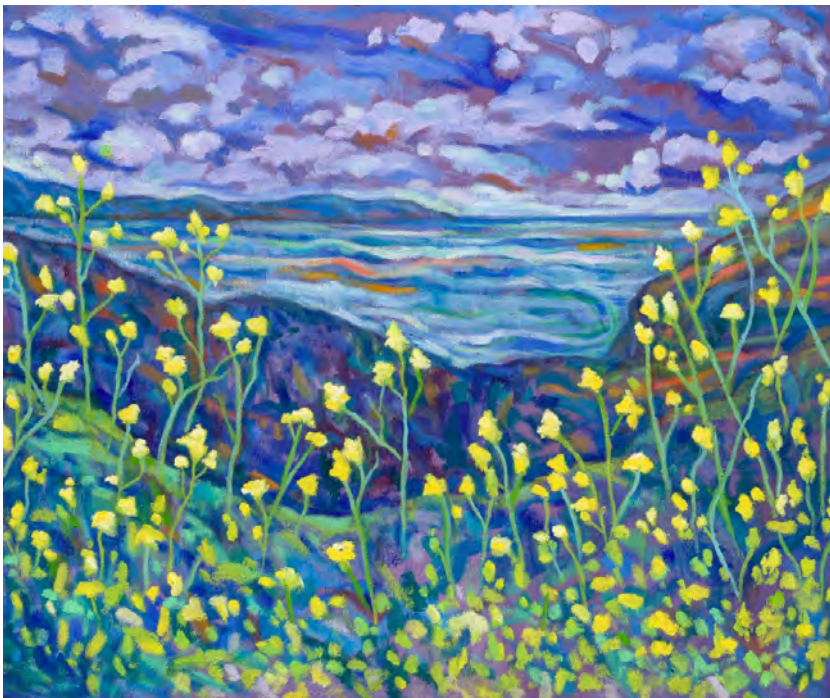
REDHEAD WITH COFFEE, 24X20 OIL 2023



COASTAL COLOR, 24X20 OIL 2022



CYPRESS GATHERING, 24X20 OIL 2021



MUSTARD FLOWERS, 24X20 OIL 2021



WILDER BLUFF, 24X20 OIL 2023



PATH TO WILDER, 24X20 OIL 2022



SUPER BLOOM, 24X20 OIL 2024



CYPRESS DANCE, 24X20 OIL 2023

Ann Thiermann

Ann Elizabeth Thiermann, a classically-trained landscape and figurative painter has designed over seventy murals for natural history museums, art museums, libraries, and educational institutions throughout California in varying scale. Her Monterey Bay murals are playful and accurate depictions of the landscape and seascape including figures, animals, fish and architecture. Many of her landscapes and murals (especially the Native American ones) incorporate figures engaged in historical or contemporary activities. Based on her plein air studies, her landscapes murals capture the mood of a specific marine or land environment. A retired Cabrillo Studio Art instructor, she continues to share her expertise privately and with Cabrillo Extension students.

Education

1985 California State University, Long Beach, CA, MFA Stanfield Nat. Scholarship 3 years,
 1973-76 Art Students' League, New York City, N.Y. Financial Scholarship
 1972 University of California, Santa Cruz, CA, B.A. in Art with College Honors
 1968-69 Mills College, Oakland, CA, Raphael Drawing Award

Selected Santa Cruz & Monterey Bay Murals: 1977-2023

2023 **Sailing into the Bay**, 40 sq ft. Private residence
 2023 **Redwood Utility Box**, Trout Gulch and Soquel
 2021 **3 Santa Cruz Rail Trail Signs**, 30 sq. ft., Designer David Price
 2020 **California and Valley Oak Environment**, San Carlos Preserve, Private, 9' x 26 ft.
 2018-19. **Nocturnal for a Mountain Lion**, Henry Cowell State Park Nature Center 150 sq ft.
 2017-19 **Five Murals** for the E. Ewoldsen Nature Center at Pfeiffer Big Sur State Park 8' x 50'
 2015 **Tugged In**, 240 sq. ft, Broadway & Center, Aptos
 2014 **Together** Utility Box, Cabrillo College Dr. & State Park Dr Aptos
 2013 **Shell-mound Mural**, Oakland Museum, 315 sq. ft. installed August 2013
 2013 **Carrying Home the Produce**, Traffic Box, Rio Del Mar, 160 sq. ft., Aptos
 2012 **Nurturing the Earth**, Rio Del Mar Traffic box, 160 sq. ft, Aptos
 2012 **Habitat for a Mountain Lion II**, Waddell Creek Nature Center, 35 sq ft., Santa Cruz,
 2011 **California Mission Arcade** Private Residence Live Oak, 120 sq. ft. Live Oak
 2011 **Peoples' Bank** 108 Locust, 1000 sq. ft. Santa Cruz
 2011 **Garden Fantasy**, The Vault, 1100 Soquel, 120 sq.ft, Santa Cruz
 2010 **Sunflower Traffic Box**, Rodeo Gulch and Soquel, 160 sq. ft. Soquel.
 2008 **Dancing at Quiroste**, Amer. Indian Resource Ctr., UCSC, 20' x 6'
 2007 **Diorama for a King Snake**", S.C. Natural History Museum, 20 sq ft. Santa Cruz.
 2007 **Granddaughters Looking to Sea**, Residential @ West Cliff, 15 sq. ft. Santa Cruz
 2005 **6 Animal Dioramas**, Toro State Park Environmental Ct., 336 sq ft. Salinas, CA
 2004 **Sea Fossils and Fish**, Seacliff Beach State Park Nature Center, 5' x 8' Aptos, CA
 2003 **Six Native Trees** Two Night Skies, Butano State Park, 250 sq. ft. Madera, CA
 2002 **Plovers and Whales**, Half Moon Bay State Park, 8' x 10', Half Moon Bay, CA
 2000 **Garden Backdrop**, F. Yoch Landscape Exhibit", 6' x 8', M A H, Santa Cruz
 1999 **Monterey Cypress**, Private Residence, 85 sq ft, Santa Cruz, CA
 1999 **New Views from the Balcony: Portafino/Capitola**, 170 sq ft, Private, Capitola, CA
 1998 **Hanging Begonias**, 64 sq ft, Private, Santa Cruz, CA
 1998 **Backdrop for a Heron**, Private, 5' x 9', Santa Cruz, CA
 1998 **Habitat for a Mountain Lion**, Waddell Creek Nature Center, 70 sq ft, Santa Cruz,
 1998 **Gift of Education**, Aptos Delux/Monte Foundation, 133 sq ft, Aptos, CA
 1997 **Ohlone Indian Mural**, S.C. Museum of Natural History, 153 sq ft, Santa Cruz, CA
 1997 **Taylor's Alley, Trompe L'oeil Windows**" four 4' x 5' panels, Watsonville, CA
 1996 **Restoration of the Loudon Nelson Ctr. 1979 mural**, 900 sq ft, Santa Cruz, CA
 1995 **Pastorale**, 400 sq ft, Woolworths, Pearl Alley, Santa Cruz, CA
 1995 **A Peaceful Pause**, 260 sq ft, Shandrydan, Pearl Alley, Santa Cruz, CA
 1994 **Coral Reef and Rain Forest**, 75 sq ft, Del Mar Middle School, Live Oak, CA
 1993 **Dinosaur Exhibit Backdrops**, S.C. Natural History Museum Boardwalk, 65' x 12'

- 1993 ***History of Early Santa Cruz Railroad***, 70' x 2', Kennolyn Camp, Soquel, CA
 1992 ***A View Towards the Pogonip***, 54 sq ft, M. Ryley Residence, Santa Cruz, CA
 11991 ***Art Deco Theatre Viewing Room***, 500 sq ft, private client, Santa Cruz, CA

Selected Awards and Grants: Santa Cruz & Beyond 1968-2012

- 2011, 1995 Redevelopment Grant for Mural at Locust and Pearl Alley; Center and Pearl Alley
 2010, 2005 Santa Cruz Cultural Council Individual Artist Grant
 1994 Exhibition Award, Santa Cruz Art League
 1990 Study Scholarship for Faculty, San Francisco City College
 1986,87 Award of Excellence, California State Fair, Realist and Functional Aesthetics
 1986 First Place, Mixed Media, Pacific Art Guild, Semi-Annual Show
 1986 Best of Show, Jasper John Memorial Award, Oxnard Annual Tri-County Show
 1984 Certificate of Commendation, City of L.A. Murals Program
 82, 83, 84 National Stanfield Graduate Scholarship, artist with community involvement
 1979-80 California Arts Council Grant, Artist in Schools/Communities
 1968 Bank of America Award; First Place in Fine Arts for the 64 L.A. High Schools.

Selected Solo Shows: 1985-2025

- 2025 Aptos Library, Portraits of Women Artists at Work, current Landscapes
 2024-1990 Santa Cruz County Open Studios
 2023 *Time Untethered*, Cabrillo College Gallery
 2018 *Pathways Through Our Parks*, Santa Cruz Museum of Natural History
 2010 *Visual Conversations with Women in the Arts*, Pajaro Valley Arts Gallery, Aptos Library
 2009 *Visual Conversations with Women in the Arts*, E.P. Smith Gallery, UCSC
 2005,2003 *New Prints and Paintings*", 05; *Jewels of Nature*, 03; Cabrillo College, Aptos
 2004 *Landscapes of the Central Coast*, Alvarado Gallery, Monterey, CA
 2000 *UCSC University Town Center*, Santa Cruz, CA
 1996 *Hewlett Packard Gallery Wall*, Palo Alto, CA
 1996 *Los Gatos Fellowship Gallery*, Los Gatos, CA
 1995/94/92 *Pastel Landscapes*, U.C.S.C. Extension, Santa Clara, CA
 1993 *The Illustrated Book*, E.P. Smith Gallery, U.C.S.C., Santa Cruz, CA
 2003-90 *Landscapes*, Santa Cruz County Building, Santa Cruz, CA

Selected Books, Articles, & Reviews: 1980-2023

- 2023 *Bay of Life from Wind to Whales*, Frans Lanting, Chris Eckstrom
 2022 *Muralist and Fine Artist Ann Thiermann*, Santa Cruz Waves, June-July
 2022 *First People of Capitola*, Deborah Osterberg, curator Capitola Museum Sentinel 4/2022
 2021 *Artistic Journey of the Museum muralist*, Ross Gibson, Santa Cruz Sentinel
 2020 *Trompe l'oeil Murals of Local Artists*, Santa Cruz Style, Summer/Fall.
 2018 *Pathways Through Our Parks*, Santa Cruz Museum of Natural History
 2006 *Limestone of Santa Cruz*, Frank Perry, Museum of Art & History, my illustrations.
 2005 *Life of the California Coast Nations*, illustrations
 2002 *Gathering of Voices*, Santa Cruz County History Journal,
 2000 *Santa Paula's Talking Walls, Chumash Mural Dedicated*, Joyce Carlson
 1997 *Painting the Towns*, RJD Enterprises, LA, Robin Dunitz
 1996 *Native Peoples of Central CA*, Bobbie Kalman Books
 1993, *Personal Themes in Literature*, Sally Jorgensen, Regents Prentice Hall, illus, by A. Thiermann
 1988 Melba Levick/ Stanley Young, *Murals of Los Angeles, The Big Picture*

Contributions to the Cultural Enrichment of Santa Cruz

Ann Thiermann's contribution in the artistic community of Santa Cruz remains multi-dimensional since her arrival in 1990. She contributes as a college educator, art curator, muralist and painter of landscapes and portraits, and working pianist/organist. See additional details on resume.

As an educator: 1991-2000, she created the UCSC Extension 2D Arts Program. Her courses, based on teaching at L.ACM A, included classical figure & portraiture, plus color courses in landscape and still life. In 2000, taught Aqueous Painting at UCSC, joined Monterey Peninsula College and then joined the Cabrillo art staff in 2003 to 2022. In 1993, President of the local chapter of Womens' Caucus for the Arts, she coordinated a show at the Santa Cruz Art League which paired local poets and painters. 2024-25 offers Life-Long Learner course- art and murals.

1st Arts Council Grant, 2005 Co-Curator for the first county-wide pastel show, at the Pajaro Arts Gallery. The show included an extensively researched history of pastel room including an original Monet pastel plus works by 32 local artists, and a Gallery Room featuring youth.

2nd Arts Council Grant-2009 *Visual Conversations with Women in the Arts* shown at UCSC Eloise Smith Gallery and PVAC. Creating 21 full-length portraits of local working artists from all media, each portrait was paired with 2D and 3D examples of individual artists.

As a muralist, **1st Redevelopment Grant** for her 1995 local mural, ***A Peaceful Paws, Pearl Alley***, still receives "favorite" awards. In 2011, Ann's **2nd Redevelopment Grant** underwrote the Locust street mural: ***People Make Our Town***, added an historical mural depicting the ID or Peoples' Bank in 1911 100 years after being built. Three of her six Native American murals are in Santa Cruz. Since **1997**, school children explore Ohlone tools in front of her ***Ohlone Village*** in the SC Natural History museum providing hands-on learning about local Native Americans. In **2008**, Ann completed ***Dancing at Quiroste***, UCSC American Indian Resource Center, giving the local Amah Mutsun Tribes identifying visuals for the north coast ceremonial site of Quiroste. Large sections of this UCSC mural are now reproduced in the Santa Cruz Mission State Park teaching viewers about local Native Americans dances, villages, use of native plants and ceremonial use of the Quiroste site. It has been used in multiple ways and to champion Native American state rights. In **2022**, The Capitola Museum commissioned ***First Peoples Fishing and Foraging at the Capitola Lagoon***. Carefully designed with aid from local anthropologists, NAmerican native Americans, plus fish & Game experts, each mural adds dignity, identity and understanding about local First Peoples. These three Santa Cruz murals have been used nationwide for children's' books, banners, natural history exhibits, and online programs.

2018 *Pathways Through Our Parks*, Santa Cruz Museum of Natural History included 52 local landscapes plus a popular catalogue with location maps. To date, 450 copies sold.

As a working organist/pianist, Ann has served local churches since 1990. Currently at Messiah Lutheran and St John's the Baptist in Aptos, she hires local outstanding musicians monthly and works to improve instruments. In **2015**, she gave the first organ recital at Cabrillo's Samper Recital Hall. **June, 2025** she performed the recital ***Organ plus Orchestra***, with Martin Gaskill, local composer, at Messiah Lutheran. She performs regularly with the annual Peace United Kaleidophone concert, and the annual Boomer Concert to support SC Baroque Festival.

I have **sketched, painted and taught abroad during trips (1971-2024)** in France, Italy, England, Mexico, Yosemite, and Mendocino. I also have sketched and painted in the Galapagos, Spain, South Africa, New Zealand, and California High Sierra. My sketch books are precious- filled with museums sketching, studies of plants, animals, and portraits. They are the basis for multiple paintings and prints, past, present, and future.

My time teaching (1986-1988) at the Los Angeles County Museum of Art, “ Drawing from the Old Masters” and three years(1973-1976) studying Figurative and Portraiture at the Art League, NYC is fundamental to my personal classical drawing, painting, and teaching style.

Music Performance Beyond Santa Cruz:

Performed my Color of the American West Organ recital in Samper Hall, Cabrillo, then Los Olivos, CA; Stockholm, Sweden; Berlin, Germany; and Kitzingen, Germany (2015).

Accompanied Dorothy Minty, Julliard violin instructor at the NYC Public Library, (1976).

Also accompanied NYC Opera singers and Carnegie Hall ballet dancers (1973-1976).

Beyond Santa Cruz, Native American murals, their use,

2022 **Clamming at San Francisquito Creek**, Friendship Bridge, 18 x 24 in, Palo Alto Creek.

2013, **Above & Below SF, Shell Mound and Burial Ceremony**, 9' x 30', Oakland Museum

2008, **Dancing @ Quiroste, UCSC** 6' x 20'. Currently used at Los Altos History Museum, Projection = 600 sq. ft; CA Academy of Sciences, Exhibit *California*; Monterey Bay Aquarium, *Beyond the Bay*; *Santa Clara Mission Banners*; *Miwok Tribal Offices*, *Sierra Club Periodical Cover*, *Half Moon Bay Historical Society*, *Pacific Grove signage*; *SF Shipyard @ Hunter's Point*; *Far West Archeological Society*, *Sunol Valley signage*; *Cowell Redwoods signage*.

Time Has Many Voice: Story of California's first people by Muwekma Ohlone people

2001, **Chumash World**, exterior of the Blanchard Public Library in Santa Paula, 18' x 52'

Journey from Auschwitz, film, director Heather Merrill; FurTrader, David Bainbridge, San Diego

Additional shows and murals

1996 **Silicon Valley Skyline**, 320 sq ft, U.C.S.C. Extension, Cupertino, CA

1996 **Supervised 11 murals at U.C.S.C. Extension**, Cupertino, CA

1995 **The Artistic Tradition**, Mountain View Performing Arts Center, Design

1991 **California Farms**, Harvest Restaurant, 600 sq ft, Palo Alto, CA

1989 **Rhythms of Light and Sound**, Le Poudre Gallery, Minneapolis, MN

1989 **Inside/Outside**, THIERMANN Figurative and Landscape Paintings and Drawings, 1976-88, Carnegie Art Museum, Oxnard, CA

1989 **Orcas/Greek landscape doors**, 100 sq ft, Lambiel Museum, Orcas Is, WA

1987 **Locker-room Landscape Series**, Rose Cafe Gallery, Venice, CA. sell-out Show

1987 **Italian Landscape**, 130 sq ft, Dr. M. Cheeseman, Westwood, CA

1986 **Paintings** Glendale Community College, Glendale, CA

1985 **Paintings, MFA Show**, California State University Gallery, Long Beach, CA

1982 **History of Pico Neighborhood**, 3500 sq ft, Santa Monica, CA

1980 **History of Unitarianism**, 320 sq ft, Santa Monica, CA

1979 **Windows on Alcoholism**, 960 sq ft, Santa Monica, CA (destroyed '95)

1979 **Meals for Millions Freedom from Hunger**, 350 sq ft, S.M. (destroyed '82)

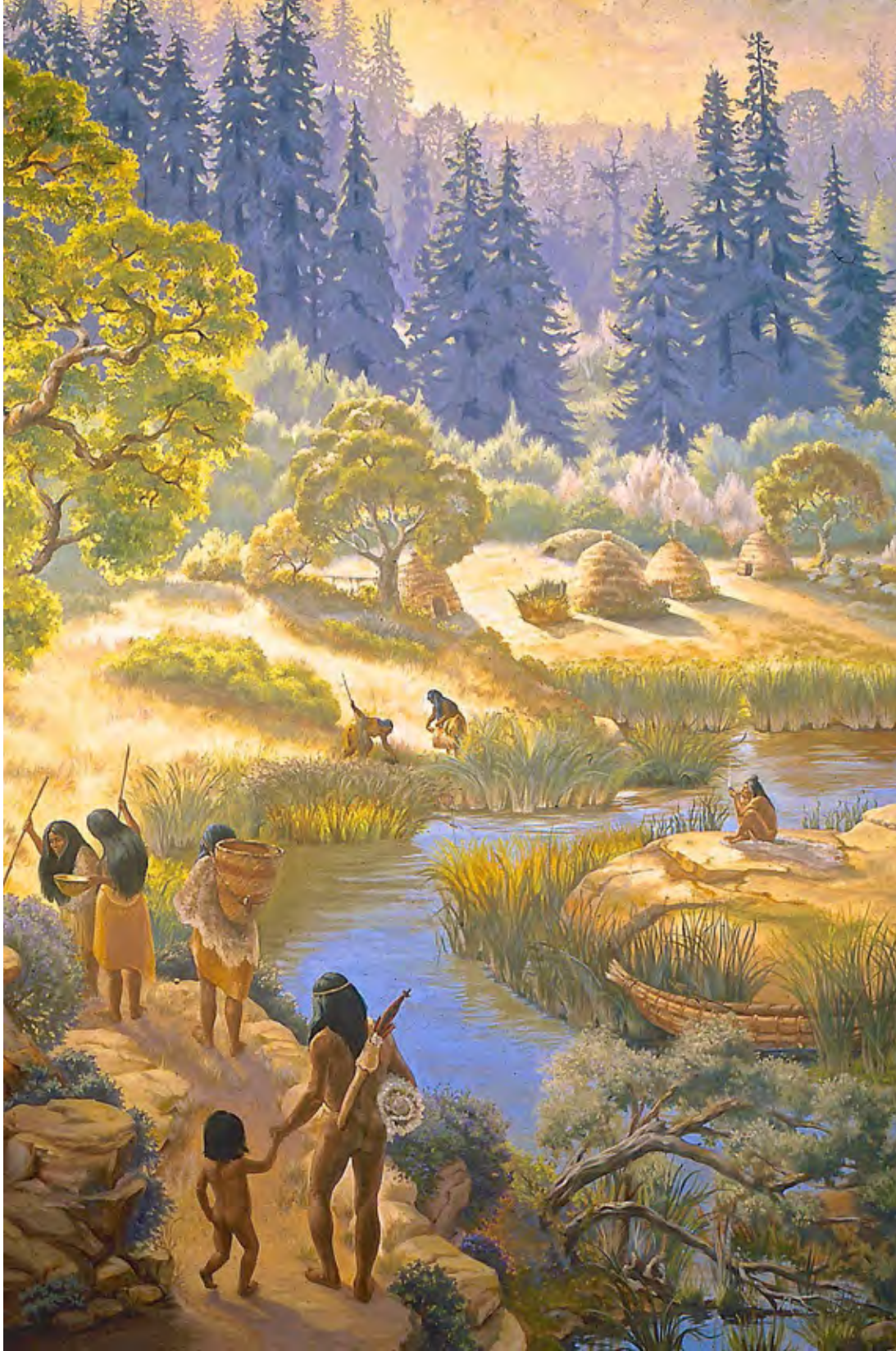
1978 **Education is Experience** 300 sq ft, Windward, HI (destroyed '79)

1977 **Nurturance** 350 sq ft, Venice Health Clinic, Venice

1975 **Our Team** 32 sq ft. (My First Mural), Bronx Jewish Senior Center, NY



Blue Organ Odyssey, acrylic on canvas, 24 x 36 in., 2013. Painted after my European Organ Recital Tour, Colors of the Organ In the American West. First performance, Samper Recital Hall, Cabrillo, then Stockholm, Berlin, and last, the blue organ at St. Johannes, in Kizingen, Germany.



Ohlone Village, Santa Cruz Museum of Natural History, 9 x 17 ft (detail 6 x 4 ft.). 1997. For generations, children of all ages use this back-drop to explore Ohlone ways. This, my first native American mural was staged in Nisene Marks with artifacts. This details has been used for the cover of several natural history books.



**Dancing at Quiroste, acrylic on vinyl acrylic wallpaper, 6 x 20 ft.,
Cervantes Lecture Hall, UCSC
(Formerly, the American Indian Resource Center).**

All aspects of this mural continue to be used to support our understanding of the Amah Mutsen Ways. Banners, books, films, digital projections, and signage are being used throughout California in nature centers, museums, parks, and classrooms. Based on Crespi journals about Quiroste Valley, where Portola and his crew were revived. Located inland from Año Nuevo. Currently, archeological investigation is taking place at Quiroste Valley.
Centerfold for Bay of Life by Frans Lanting



People Make Our Town, acrylic 18 x 40 ft.

Painted 100 years after The Peoples Bank
was built in 1911. Mural details include:
Fred Swanton reading a 1911 newspaper,
and details of historic Locust Street
and Pacific Ave.

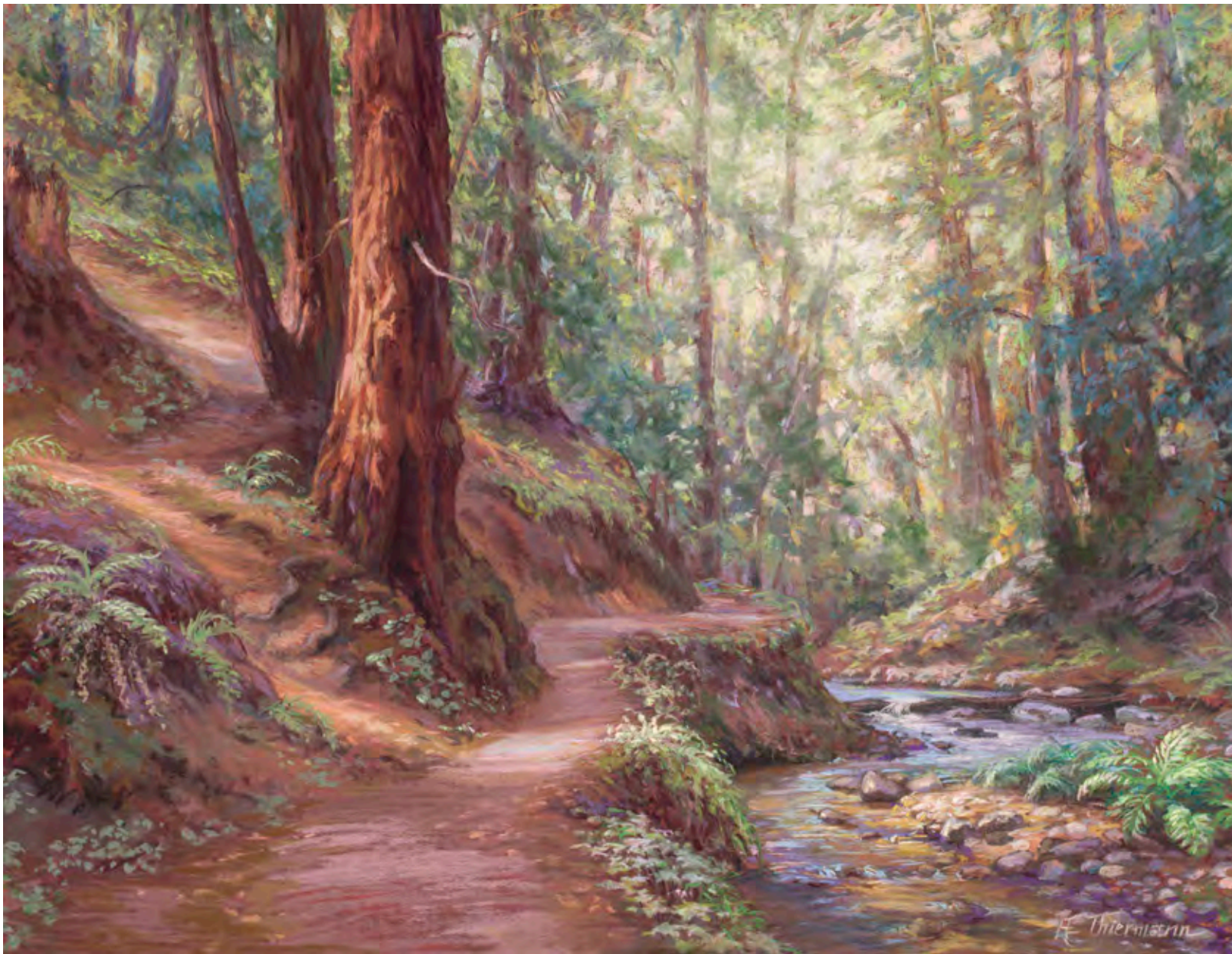




**First Peoples of CA Fishing & Foraging
at the Capitola Beach & Lagoon,
acrylic on canvas, 20 x 35 in., 2022**

Designed for the Capitola Museum, it now hangs in the Capitola Chambers. My 5th major research project on an aspect of Native American Culture in California. There are always preparatory sketches for murals.





***Light Through the Redwoods,
Henry Cowell Redwoods State Park, Fall Creek Unit***

Pastel & acrylic on paper, 27 x 19 in, 2018

In 2018, fifty-two of my Santa Cruz Park Paintings were shown at Santa Cruz Museum of Natural History. The catalogue; *Pathways Through Our Parks*, organized by South, Central, North, and Mountain Sector Parks sold 425 copies and continues to inspire exploration of our park pathways.



Movement & Rhythm, Ikuyo Conant Drumming,

Pastel/acrylic on Paper, 27 x 19 in., 2010

Ikuyo Conant, master, has inspired hundreds of local taiko drummers and continues to teach in Watsonville. This portrait is from my series of 21 portraits of Women Making Art, curated with an example of each of their works. Visual Conversations with Women in the Arts was shown at the Eloise Smith Gallery and PVAC Gallery. At the Smith Gallery, I also was the Artistic Director for a program, Music She Wrote, which highlighted four musicians whose portraits were in the show. Visual Conversations was underwritten by a Cultural Arts Grant.



Up The Big Sur River, Mural IV, 2019
Ewoldsen Nature Center, Pfeiffer Big Sur Nature Center. 8 x 8 ft.

My five murals wrap around this nature center exploring aspects of the Big Sur River from above and below. Local geology, native plants and animals are all painted into the murals.



Day is Done, New Brighton Beach St. Park at King Tide
acrylic on canvas, 16 x 22 in., 2023

The magic of the golden hour and the exposed beach
with the minus tide was my inspiration.



Coming Home, acrylic on canvas, 30 x 40 in., 2023
Painted after my European Organ Recital Tour, Colors of the Organ
In the American West. First performance, Samper Recital Hall,

ARTIST OF THE YEAR NOMINEE

~ Christine Moore Moran ~



Members Show ■ *Santa Cruz Art League* ■ *Dec. 2025*

As a Ben Lomond multi-medium Artist my work has been recognized regionally as well as internationally. My ceramic work has been shown in galleries, magazines, libraries, banks and a museum stretching from Maine to California. I've received recognition in the field of clay, holography, facial reconstruction and my latest bronze sculptures. And there are over 300 mobiles hanging throughout the world because of my interest in building kinetic art. I have published articles in magazines and newspapers, winning awards in both. My body of work is extensive - choosing 10 photos was a challenge but I have chosen to focus on clay, holography, articles, and some awards.

1965 found me in a Soquel High pottery class. Coil building fit my lifestyle because there's no wheel involved. I took art classes at Cabrillo, then Art, Archaeology and Geology at San Jose State finishing my BA as a Presidents Scholar. During 60+ years of artwork, clay opened doors to projects I couldn't imagine: replicating a 2,000-year-old vessel; a facial reconstruction; and, now bronze sculptures.

Sculptures - Pot Belly Beach (photos 2 & 3) - 2025- Growing up in Aptos, I spent hours searching for sea glass and wave worn rocks. Winter storms piled the rocks along the shore. These two designs lingered in my mind for years but Covid offered the opportunity to reveal them.

Clay was the perfect medium, the designs flowed from my mind, through my hands, to the clay itself. I bisque fired and glazed them in my kiln. Molds were made, wax poured - this is Lost Wax Casting. Then the Bronze Works Foundry poured the bronze. Isolated in a pandemic, these sculptures became the silver lining of those days. Art can do that. My only public showing of them was at the Santa Cruz Art League in December 2025. I displayed them because I want to share the joy of creating. I was one of three People Choice Recipients!

Vases - 60 years (Photos # 1, 4, 5, 6,7, 8,) All vases are made by the coil method. Handles are either hand-drawn or carved. I use underglaze, overglaze and have fired 22kt gold as a separate and final firing.

Facial Reconstruction - 2023 (Photo # 9) In 2003 I went to Oklahoma City to study facial reconstruction techniques under Betty Pat Gatliff. Then in 2018 Archaeologists exhumed a 2500-year-old Amazon Scythian Warrior Woman. They contacted me to request that I perform a facial reconstruction. I built an armature, mounted the skull, glued on tissue depth markers and added clay. The reconstruction took a month, the final piece is in bronze. I documented all aspects of the project.

Holography - 1983-1986 (Photo #10) I worked at Light Impression Holography, Santa Cruz working with Steve McGrew, and Randy James, holographers. As Art Director I performed color separations, and readied same for the laser shoots, developing cutting edge techniques using light as a palette. (See international section about presentation).

Abbe Museum Project - Iroquois Vessel - (Photo # 6) While living in Bar Harbor, Maine (1978-1982) I met the Curator of the Abbe Museum of Stone Age Antiquities and the Maine State Archaeologist. They hired me to replicate 800-year-old Iroquois pottery and a 2,000-year-old Passamaquoddy vessel. At the Mt. Desert Island Library I studied the observations of early explorers who saw the first-people building their pots.

I dug clay from a hillside deposit, and rendered the clay with fat--because they did. I built four pots using my hands, a shell, and stick as tools. I fashioned castellations on the collars of the globular pieces including punctate and scraffito design work. I dug a pit to wood-fire the pots, spending the night outside poking coals onto the vessels. This is where science meets art. We ended the project with one more task--we ceremoniously dropped the vessel to break it! This created the sherds they needed compare with those found at Archaeological digs. My 15-page summation with photos and drawings was published in the Maine Archaeological newsletter. There was talk that my pieces looked too authentic! Displayed at the Museum in Acadia National Park with over 30,000 visitors a year.

▪ **SANTA CRUZ ART LEAGUE – Dec. 2025**
Members Show People’s Choice Recipient

First presentation of bronze sculpture, *Pot Belly Beach 1*. (Photo 2) Enthusiastically received by staff and public.

▪ **MAGAZINE ARTICLES - (Photo 1)**
Ceramic Art & Perception - Coil on Coil

Australian ceramics-only magazine. Three-page spread highlighting my clay journey.

Monterey Life - The Ancient Art of Modern Pottery written by *Geoffrey Dunn*

About Christine Moore’s Pottery work. Three-page spread, Galleria Section featuring three of my coil-built vases.

▪ **MY ARTICLES**

Adventure Cyclist Magazine - Rig for Dive

I documented a young sailor who stowed his beloved Harry Quinn bicycle onboard a nuclear-powered submarine which transported them both from Hong Kong to San Diego - 5,000 miles under the sea. June 2019

The Submarine Review - Naval League

I covered the reunion of two ship-mates reuniting 30 years after separating from the Navy. After years of searching, a series of happenstances brings them together again. A story about the bonds formed by our young servicemembers that were never broken and remain to this day. National distribution. 2006

The Pink Dot - Our family member died with us not knowing he was a donor-- his driver's license had that pink dot. The San Francisco Chronicle welcomed the piece because it brought first-person clarity to the ramifications of being a donor and the effects it has on those left behind.

Search: The Pink Dot Chronicle.

ACCOMPLISHMENTS & AWARDS

People’s Choice Bronze Sculpture
Santa Cruz Art League 2025

Christine Moore –
50-years of Coil-built Clay - 2023

Facial Reconstruction of a
2,500-year-old exhumed skull 2019

Scott’s Valley Library Show
Massive Colorful Mobiles Show 2018

Save Our Shores - Achievement Award
Pack Your Trash - Recognition Award
Surfriders - Official Surfrider Achievement

CRRA Top Award for Writing in California
Down to the Sea in Ships 2012

CRRA Award of Merit
Danger Zone 2010

Mt. Desert Island and City of Santa Cruz
taught Ceramic Classes 1984 to 1988

Five Santa Cruz Artists -
Los Gatos Show 2005

Keynote Speaker on Holography
Helsinki, Finland - 1985

Jalbert Gallery, Carmel
One Woman Clay Show 1980

Bar Harbor Bank & Trust –1978

Windjammer
Restaurant
Show 1971

Countywide Highschool Art Competition
First Place – 1968 Sentinel Coverage

CULTURAL ENRICHMENT OF SANTA CRUZ

2025 – As a member of the Santa Cruz Art League, I submitted my bronze sculpture “Pot Belly Beach -1” (Photo 2) in the members show and was thrilled to be one of three artists chosen for the People’s Choice Award. At opening night I stood by my work, encouraged people to touch it, listening to them and how they felt about the piece and life in general. I answered questions about building techniques, and shared what brought me to display my art. Art brings interaction. It was very moving.

Recycling Manager/Analyst - City of Santa Cruz. 1987- 2014 Never one to be a starving artist I put my other artistic talents to work for the public. I have loved Santa Cruz all my life and was privileged to spend 26 years promoting the care of this beautiful place. For the Public Works Dept. I produced, wrote, and created artwork and articles for over 70 issues of *One Person's Trash*. The educational newsletter was fun, informative and tailored to influence our community to be better caretakers: recycle, buy less, keep our oceans clean, compost. Pick up trash! This Sentinel insert won the highest statewide writing award from the California Recycling Association (2012) for *Down to the Sea in Ships* a story I researched about the Suisun Mothball fleet, its environmental impact and ship breaking worldwide. And what about the time a hand grenade clinked onto the trommel deck at the dump! That won another award for "Danger Zone," about how to turn in ordnance to the police department, not the recycling cart! Received an award for the Garbage Truck Signage program and messaging designs.

I worked tirelessly with Save Our Shores, Pack Your Trash, and Surf Riders receiving awards from all. I started many of the programs the City has today notably the Compost Bin Program. I invited speakers here to talk about: the Pacific Gyre, Crumb Rubber Roads, in-vessel composting and I roundly supported the No Plastic Straws advocate when no one else would listen to her: One Person's Trash - *The Last Straw*. We made sure that Earth Day Vendors be biodegradable and I got Coast Paper to start selling biodegradable products. My proudest accomplishment was writing and receiving Council Approval of the Biodegradable Food Packaging Ordinance banning polystyrene food packaging in the City of Santa Cruz.

1989 Loma Prieta Earthquake - After the 6.9 earthquake hit Santa Cruz, our Public Works Department was inundated with building inspectors and geologists from around the world. I was responsible for having all film processed. Long's offered double photos at no charge. I stockpiled the extra photos of the damage: the Cooper House, downtown, the levee, Boardwalk, broken streets, water gushing, dignitaries, and food tents. In 2005 Public Works was cleaning to create storage space and the photos were there, no longer relevant. I asked to salvage the photos and was told I could take them. I protected them for years, finally presenting them to the Santa Cruz Library System. Our history shouldn't be forgotten.

Art Director, Light Impressions Holography, Santa Cruz 1983-86 (Photo #10)- Because of my techniques in color separation and knowledge of this new art form, I was invited to be the key note speaker in Finland presenting to 600 + artists and art directors on how to prepare artwork for 2D/3D Holograms- *presented in six languages*. My “Halley’s Comet” and “Collect all Six” artwork is the highest international selling Hologram series to date. We produced artwork for Michael Jackson, JAL Airlines, Hasbro’s My Little Pony, Knight Rider, and more. Light Impressions put Santa Cruz on the map of innovation and my work was recognized within the Santa Cruz community, England and Finland.

Santa Cruz County High School Student Art Contest - In 1968 I won First Prize for entering my 3-foot-high, coil-built vase.

NATIONAL & INTERNATIONAL SUMMARY

As the above information reveals, my work with clay took some interesting and international turns with the Ukrainian facial reconstruction and with the Holography work that took me to Helsinki, Finland.

My clay work has had profound and interesting affects wherever I have focused. From working within the Archaeological world in how to correctly analyze pottery sherds at Archaeological digs throughout the world to enjoying a piece of sculpture at a local Art League I have applied art as the answer.

Archaeology Influence - As far as nationally and internationally, Bar Harbor, Maine boasts about 4 million visitors during a 5-month period every year. The **Abbe Museum** receives many of those visitors who have viewed the Iroquois replications. They were made part of the museum because original native pieces are extremely rare and almost impossible to find. A condition we discovered was that a wood pit fire does not vitrify Mt. Desert Island clay and over the centuries the pottery eventually degrades. The clay is half-baked. Replications can give the public an appreciation of how talented the native people were in producing and using what I think is the most beautiful pottery in the world. **(Photo #6)**

Articles on my work - My vases are featured in *Ceramics: Art and Perception* - a premier international journal dedicated to ceramic art, published by Mansfield Ceramics for artists and high-end collectors. The journal is recognized as a leading publication in the field since 1991, featuring substantive reviews and high-quality images in every issue. The three-page color spread is titled *Coil on Coil* by Richard Moran. It is an honor to be represented in this highly-esteemed ceramics magazine. **(Photo #1)** is my vase.

Holography - (Photo 10) In 1986 I flew to Helsinki, Finland to deliver a speech to about 600 artists and Art Directors. I was the Key Note speaker on "*How to Prepare Artwork for 2d/3d* Holography.*" I had prepared a brochure to hand out but my job was to educate this international crowd on what our company required from them to create a hologram. In preparation I joined Toastmasters. I wrote then memorized every word, and practiced. Before the speech I met with interpreters to go over unusual words that might come up in this new art form -Holography. There were interpreters in six languages. Attendees would each have a headset for their own language. The amphitheater was huge, the interpreters in glass above it all. It was a major event for Helsinki and the art world. Holography was hot! Thanks to high school drama classes and being prepared, it went off with a resounding success. Light Impressions Europe was there and I didn't let them down. What a feeling!

*2D/3D means that there is a top surface (2Dimension), and a deeper surface 3Dimension below that. So it requires two individual pieces of artwork prepared correctly to make one hologram.

Writing - I've noticed that writers have received Artist of the Year Awards for their influential work. So I'll include this briefly. Writing the Biodegradable Food Packaging Ordinance for the City of Santa Cruz had a profound effect. After I gave a seminar on this for the State of California the phone didn't stop ringing. Cities and counties all over California and the US wanted to follow suit. I encouraged them to download our document, tailor it to their circumstances and go for it.

Christine Moore
Coil on Coil

Article by Richard Moran



Vase. Terracotta Japanese maple leaf pattern. Natural colour clay with clear glaze. 33 x 30.5 cm.

1. *Ceramic, Art & Perception* - Australian Ceramics magazine. Three, full-page spread chronicling artwork of Christine Moore. Terracotta clay, maple leaves, black glaze. Vessel made 1980. International Published 2007 Issue 68 **1980 19”h x 12” w**



2. Pot Belly Beach – 1 Memories of growing up in Aptos and collecting wave worn rocks. This design was in my mind for many years. When the pandemic hit, I was given the opportunity to create this. Original in clay, mold made, finished as a lost wax casting in bronze. Friends call this my “Bronze Age.” **2022 9”H x 6” W**



3. Pot Belly Beach – 2 The eternity of the ocean inspired from Pot Belly Beach in Aptos – next to New Brighton. Honoring all the joy the ocean gave and gives to this day. Hand formed in terracotta clay, fired, mold, wax, poured in bronze. **2022 8.50 H x 3.5” W**



4. Terracotta coiled vase with simple flower band on shoulder. 22kt gold arches with descending gold circle adornments. The red is the high-fired terracotta natural color with clear glaze over. **1980 11”h x 9”w.**



5. Commissioned piece. Large hand-coiled vessel of terracotta clay, mottled cobalt blue glaze, brick peeking through on neck, fancy hand-carved handles, 22 kt gold. **Circa 1980 24”h x 12” w**



6. Iroquois Cooking Vessel – The Abbe Museum of Stone Age Antiquities was looking for a clay hand-builder in Bar Harbor, Maine. They found me. With Curator and State Archeologist in sync, I dug clay from a hillside, coil-built three vessels, and open pit-fired them. Tools were hands, a stick, and shells only. Scraffito on collar castellations. Note darkened fire-clouds and ash. Future donation to the museum. **1980 11.50" h x 10"w**



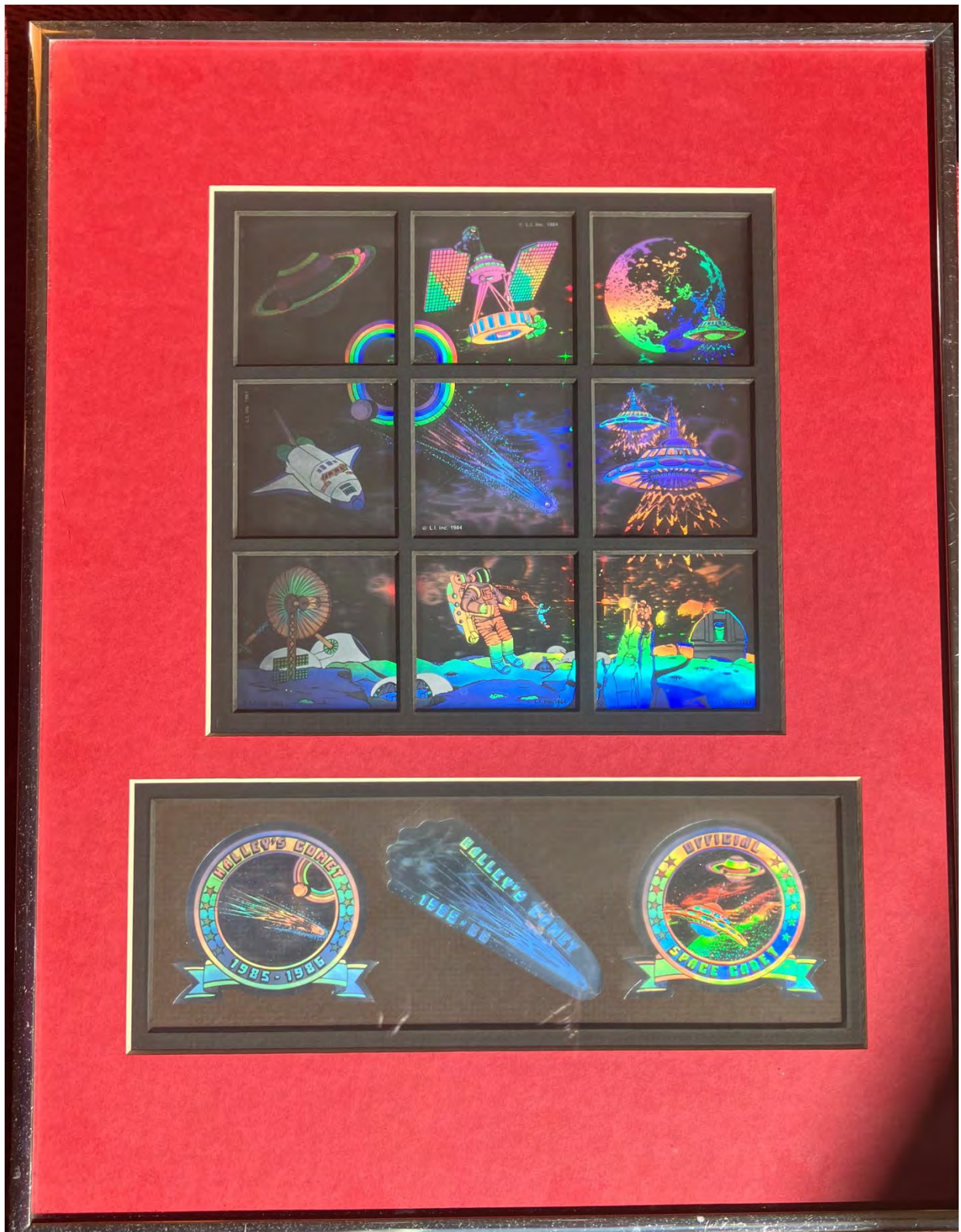
7. Coil built vase, terracotta clay with fashioned handles, white underglaze ,maroon glaze. Scraffito Chinese characters inscribed “A person ascending a peaceful mountain path.” (I studied Chinese calligraphy). 22kt gold on key pattern. Opposite side continues the message. 1986 – 15” h x 7” w



8. *One of my favorites!* White, high fire clay, (evident on handles), blue-green underglaze, leaf motif, black underglaze spilling down shoulder onto yellow mottled glaze. **2017 7.5”h x 4.5”w**



9. Amazon Scythian Warrior Woman - During Covid an Archaeologist asked me to perform a facial reconstruction of a 2,500-year-old skull exhumed in Ukraine. With no funding I offered to try my luck at no charge. (In 2002 I had been trained in this field.) Modeling clay, mold, lost wax casting into final bronze. Note ears and eyes, what a challenge! International project. **Copyright 2020 7”h x 7”w**



10. HOLOGRAMS - Halley's Comet & Collect-all-Six – As Art Director at *Light Impressions Holography*, Santa Cruz, I created the above artwork. Performed all color separations for Holographers Steve McGrew, and Randy James. I was the keynote speaker in Helsinki, Finland on 2d/3d/ Holography. Now deemed highly collectable

Stickers 2"x2"

Display is 16" x 12"

Produced 1983 for Comet Return 1985

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Steve “Spike” Wong

Résumé

Stage (selected work)

Pop	<u>White Sky, Falling Dragon</u> (2022 & 2024)	Mountain View Center for the Performing Arts; Actors' Theatre, Santa Cruz
Self	<u>Glazed</u> (2020 & 2025)	The Marsh, San Francisco; & Actors' Theatre, Santa Cruz
Wong Guo Quan	<u>Dragon Skin</u> (2018)	Actors' Theatre, Santa Cruz; & The Marsh, San Francisco
Itchy the Dog	<u>Dreams of a Field</u>	36North, Santa Cruz
Man	<u>Season Tickets</u>	36North, Santa Cruz
Sun Tzu/A. Kurosawa	<u>Kanreki Blues</u> (2015)	Actors' Theatre, Santa Cruz
Poetry reader	<u>A Charm of Hummingbirds</u> (2013)	Willing Suspension Theater
Reader	<u>Banned Books Readers' Theater</u> (2012)	Santa Cruz Reads
Reader	<u>Santa Cruz: the Real Surf City</u> (2012)	Willing Suspension Theater
Husband	<u>Between Floors</u> (2012)	Actors' Theatre, Santa Cruz
Reader	<u>Literary Letters</u> (2010)	Willing Suspension Theater
Narrator	<u>Madame Butterfly</u> (2010)	Sopianos Opera
Peter Flimsey	<u>The Butler Did It</u> (2010)	Golden Crow Productions
Narrator/Violetta's friend	<u>La Traviata</u> (2009)	Sopianos Opera
Doctor	<u>Bread: The Musical</u> (2001)	Joe Ortiz, Z Space
Baron Gruner	<u>The Return of Sherlock Holmes</u> (2000)	Lupen Prod., Santa Cruz
Rudy the Cat	<u>Nocturne, with Apples</u> (2000)	Actors' Theatre, Santa Cruz
Lou, Jr. & Postman	<u>Autumn Leaves</u> (1999)	Actors' Theatre, Santa Cruz
Pete	<u>Seat Belts and Big Fat Buddhas</u> (1998)	Actors' Theatre, Santa Cruz
Kent	<u>Portwine</u> (1997)	Actors' Theatre, Santa Cruz
Tajomaru the Bandit	<u>Rashomon</u> (1997)	Cabrillo College
Businessman & Drunk	<u>Slinging Hash at the Lowlife Bar and Grill</u> (1997)	Actors' Theatre, S.C.
Hispanic Priest	<u>Simon Maldonado's Epiphany</u> (1997)	Actors' Theatre, Santa Cruz
Injured Patient Roles	<u>Nat'l Board of Chiropractic Exams</u> ('96-'99)	Palmer College, San Jose
Teacher; Comic;	<u>Subversive Laughter</u> (1995)	Cabrillo College
Narrator; Dancer;		
Vietnamese Refugee	<u>Homelands</u> (1994)	Cabrillo College; Chavez School, S.F.
Doc & Shark gangster	<u>West Side Story</u> (1994)	Mello Center for the Performing Arts

Film and Television

George Lee	<u>Watermarks of the Last Chinatown</u> (2024)	Truong/Ruiz Production
Surfer extra	<u>Chasing Mavericks</u> (2012)	Fox Pictures
Lead Doctor	Genetics Film/ArtScienceMuseum Singapore (2005)	Present Tense Prod.
Futuristic Surfer	<u>The Bicentennial Man</u> (1999)	Disney Productions
Nightclub Customer	<u>Nash Bridges</u> (1999)	Nash Bridges Productions
Lamp Neighbor	<u>Garage Sale</u> (1998)	Red Rocket Productions
Cafe Customer	<u>The Coast</u> (1995)	University of Southern Californi

Directing (selected work)

Director	<u>White Sky, Falling Dragon</u> (2024).	Actors' Theatre, Santa Cruz
Director	<u>The Butterfly Lovers of Gold Mountain</u> (2023)	California Revels, Oakland
Director	<u>White Sky, Falling Dragon</u> (2022).	Mountain View Center for the Performing Arts, Mtn. View CA
Director	<u>The Mooring</u> (2014)	Actors' Theatre, Santa Cruz

Director	<u>The View From Sixteen</u> (2013)	Willing Suspension Theater
Director	<u>Damned If You Do</u> (2012)	Actors' Theatre, Santa Cruz
Director/Producer	<u>K2 / Lifeline</u> (2009)	Los Gatos High School, CA
Director/Producer	<u>Cyrano de Bergerac</u> (2008)	Los Gatos High School, CA
Director/Producer	<u>W:t</u> (2007)	Los Gatos High School, CA
Director/Producer	<u>Rashomon</u> (2006)	Los Gatos High School, CA
Director/Producer	<u>Whose Life Is It, Anyway</u> (2005)	Los Gatos High School, CA
Director	<u>Jacob's Shoe</u> (2003)	Actors' Theatre, Santa Cruz
Director	<u>Spirit Tracks</u> (2000)	Actors' Theatre, Santa Cruz
Director	<u>Auditions</u> (1999)	Actors' Theatre, Santa Cruz
Director	<u>Going Home</u> (1999)	Actors' Theatre, Santa Cruz
Director	<u>Gingerbread</u> (1999)	Actors' Theatre, Santa Cruz
Director	<u>The Philadelphia</u> (1998)	Cabrillo College
Assistant to Director	<u>Twelve Angry Jurors</u> (1995)	Watsonville High School
Flying Coach	<u>Peter Pan</u> (1995)	Mello Center for the Performing Arts
Script Consultant	<u>Romeo and Juliet</u> (1992)	Watsonville High School
Director	<u>Sunday Costs Five Pesos</u> (1976)	Fort Jones High School

Original Dramatic Writing/Productions (selected works)

<u>White Sky, Falling Dragon</u> (2022 & 2024)	Mountain View Center for the Performing Arts & Actors' Theatre, Santa Cruz
<u>Glazed</u> (2020)	The Marsh, San Francisco
<u>Dragon Skin</u> (2018)	premiered at Actors' Theatre, Santa Cruz; also produced at The Marsh, San Francisco.
<u>Driving Lesson</u> (2018)	premiered at Actors' Theatre, Santa Cruz; also produced at Short+Sweet, Sydney, Australia
<u>Countess Befits Her</u> (2015)	premiered at Actors' Theatre, Santa Cruz
Narrator/ <u>Madame Butterfly</u> (2010)	Original role written for a production of the opera produced by Sopianos, Santa Clara
<u>Lifeline</u> (2009) (published by <i>Xlibris</i> 2010)	premiered at the Prentiss Browne Theatre Los Gatos High Performing Arts, Los Gatos, CA
Narrator / <u>La Traviata</u> (2009)	Original role written for a production of the opera produced by Sopianos, Santa Clara
<u>The Night in Shanghai</u> (2009)	Actors' Theatre, Santa Cruz
<u>Habits</u> (1999)	(published in <u>Eight Tens @ 8</u> , Smith & Kraus, 2001) - premiered at Actors' Theatre, Santa Cruz (1999) - New York premiere by WORKS Productions, Lincoln Center, NYC (2001) - Streetlight Productions at the Lion Theatre, W. 42 nd St., NYC (2002) - other U.S. and European productions (2003 – 2010)
<u>A Crust of Bread</u> (2001) (for the musical, <u>Bread</u>)	Joe Ortiz Productions, Santa Cruz
<u>Subversive Laughter, "The Lesson"</u> (1995)	Cabrillo College, CA

Staged Play Readings of My Work

<u>Carpet Burn</u> (2025)
<u>Ink Leaving the Brush</u> (2024)
<u>White Sky, Falling Dragon</u> (2019)
<u>Dreams of a Field</u> (2018)
<u>OOTTAT</u> (2018)
<u>Split Conversation</u> (2018)
<u>Insight and Whiskey</u> (2017)
<u>Eat Bitter</u> (2017)

I was born in Watsonville in 1952, and almost from the beginning I learned that I would have responsibilities and obligations for my community and for my Chinese American culture. This resulted in my becoming a teacher and returning to Watsonville High School to teach English for 22 years. I have always felt that teaching is the art of humanity. During my years at WHS, I did constant outreach and provided material and educational support for many students and their families, both in their current situations and with an eye to future education. This work, out of the public eye and outside of my classroom duties, remains some of my most significant and genuine support for my community. While my teaching career continued in another county, my heart remained here in Santa Cruz. Many of my former WHS students have become local community and educational leaders, and we relish our past connections and commitments to doing good work. In fact, the current police chief of Watsonville lists his former junior English teacher, one Mr. Wong, as the decisive factor in turning his life around toward the positive. I am an active donor for two organizations that do necessary and crucial work: Second Harvest Food Bank and Pajaro Valley Shelter Services. I have been an actor, writer, and a director for Cabrillo College, Santa Cruz County Actors' Theatre, and my alma mater Watsonville High School. In order to further the writing and production of Asian American stage and film work, I have formed a production company called Soaring Dragon Endeavors.

I represented Santa Cruz County Actors' Theatre during its outreach efforts in Watsonville and surrounding areas to find voices and writers of color to represent that part of our county. This appointment was based upon my background teaching drama at Watsonville High School, and working with students from several different cultures and ethnicities.

In 2018 I presented my play "White Sky, Falling Dragon" as a staged play reading at Center Stage in Santa Cruz. The success of this show encouraged me to develop the work as a full length play, raise monies, and to assemble an all-Asian cast to produce the work in 2022 at the Mountain View Center for the Performing Arts in Mountain View, CA. Concurrent with "White Sky, Falling Dragon" being produced at Center Stage in Santa Cruz in 2024, Watsonville's continued work on cultural recognition resulted in a mosaic rendering of the play's logo being set in Memorial Park to honor Chinese American military veterans. Pre-production work on this play also saw me in Washington, D.C., representing Santa Cruz County's Chinese American community and my family at the Chinese American World War II Veteran Congressional Gold Medal Awards Ceremony.

I volunteered many years with Shared Adventures' "Day on the Beach," working to ease family concerns and needs as well as supervising and participating in loading and unloading people with special needs into and out of sea kayaks.

I was the featured actor, playing Santa Cruz photographer George Lee, in the film "Watermarks of the Last Chinatown," produced and filmed by Huy Luong and Susana Ruiz in 2024, with script by KT Yamashita. This film was featured in an exhibit at Santa Cruz Museum of Art and History.

National and International acknowledgments and work

In the 1980's, three of my nonfiction stories were published in Climbing magazine and in The Climbing Art.

In 2002, my play "Habits" was produced Off-Broadway at the Lion Theatre on W. 42nd St. by Streetlight Productions. Subsequently, this play has been produced in several theaters in different states in the US, and at the Keller Theatre in Giessen, Germany, in 2004.

In 2013, I founded Pushpen Press, whose mission was to publish anthologies of new authors in flash nonfiction. Local writers such as Brian Foss were featured.

In 2022, my nonfiction piece "Glazed" was nominated for a Pushcart Prize by West Trade Review. "Glazed" recounts my experience and reaction to a racist confrontation in a local coffee shop, at the end of the Covid quarantine period.

In 2022 and again in 2024, my play "White Sky, Falling Dragon" garnered attention and critical acclaim throughout California and in select areas of the country for its portrayal of Chinese American history, culture, and family life during the WWII era. (And it is most likely the only major play to feature Watsonville as its setting!) Currently the play is being adapted into a screenplay.

I was Stage Director for California Revels Winter Revels in Oakland, CA in 2022, for their original musical "The Butterfly Lovers of Gold Mountain," directing actors in English, Mandarin, and Cantonese. Although Asian American directors are more available in the San Francisco area, this theater group had heard of my reputation and came here to Santa Cruz to hire me.

In 2024, I was the guest presenter in the premiere event of the Cultural Heritage and Community Events Series at National University, speaking on Chinese American identity, community, and risk taking.

Here is the link to a Google Drive folder with my four video submissions. These are clips of plays written and performed by me, or with me as a character amongst a cast.

Steve "Spike" Wong

Link to video clips of performances of works also written by Spike.

https://drive.google.com/drive/folders/1RVq6DD9vM7TMr8-YDpLWOiTs1uAclusw?usp=drive_link

Three

An anthology of flash nonfiction

PUSHPEN PRESS | SANTA CRUZ | SAN JOSÉ

Steve "Spike" Wong

Breaking good

Bruce Lee had been dead for six years already by the time I arrived, entirely unplanned, in a sleepy, tiny, undeveloped and, as I discovered, uninformed Italian coastal village nestled alongside the Ligurian Sea. It was what every footloose wanderer wanted in Italy: a small, ragtag collection of old streets and older buildings, a café or two and no restaurants, vineyards crawling up the hillside, and a curving, empty beach sitting calmly under a blazing sun. I checked into a ramshackle pensione and headed straight for some down time on the beach, picking up a loaf of bread, some mortadella and a bottle of wine along the way. A quick dip in the sea cleared off the day's travelling, and I settled in for a long, leisurely dinner.

"Bruce Lee! Bruce Lee!" Awakened from a wine-infused Italian reverie, I was accosted by a gang of tiny Italian kids whirling and jumping and twisting through the air. This approach was surely a joke, but the look in their dirt-smeared, sand-encrusted faces showed respect, admiration and worse, genuine recognition. They jumped up and down, mimicking side kicks and flying through the air, screaming and yelling like Italian cats caught in an alleyway dumpster. They pushed and

shoved one another and continued their awkward side- and front-kicking with wild abandon in attempt to impress me. In my youth, Bruce Lee had been "the man" for us socially awkward and downtrodden Chinese-Americans who were looking for anything and anyone Chinese to improve our self-respect and social cachet. Indeed, Lee's intense kung fu image had pushed me into the martial arts during my high school years. Bruce Lee, the man, the legend, my Chinese brother. I had studied hard and trained harder, and I had thought I was getting somewhere in life but this was only the naiveté of teenhood. But now I was somewhere, in an Italian hamlet with a coterie of unwashed kids yelling "Bruce Lee, Bruce Lee!" These urchins wouldn't believe anything else. They wanted lessons, so I taught them how to punch and block, trap and sweep. Through it all they screamed bloody murder. And finally, after some miscommunication and miming, they pushed the smallest one of their number to the forefront and I did a flying side kick over him. Shouts and cheers from the assembled gang gave him hero status for being the one that Bruce Lee had flown over.

A few of them, called by the same mysterious force that compels certain birds to fly in formation, suddenly turned and ran off. They came back with a large stick. It was a small branch, really, a random piece of some tree that somehow ended up nearby on this very beach. It was the kind that always breaks in the movies when the hero hits it, but almost never in real

life because the stringy layers won't allow that. Watching them pretend to chop it into pieces was the most animated humor I'd seen in some time, but through their hand pointing and eye movements, I soon realized that they wanted me to chop this branch in half. My first thought: Cool! My first sober thought: no fucking way. Though it was dry, wood like this had its own stubborn defense against being split by a human hand. I didn't want to disappoint them, yet I didn't want to turn the legend of Bruce Lee into the story of some Chinese-American who was thought to be him letting down an entire generation of local rug rats. But I especially didn't want to hurt myself. As I stood there scanning all these excited kids, I felt like a fraud for feeling like I couldn't do what they wanted. They were all there, hero-worshippers at the Temple of Hollywood, holding on to every part of the branch except for a three-foot section in the middle, waiting for me—no, Bruce Lee—to annihilate every molecule of that barren branch, and in one fell swoop. I took one very nervous breath and looked into the distance. The sun was setting, the heat beginning to dissipate a bit prior to stealing away on the breeze, the light that photographers call the "magic hour" illumined the eager young faces, and "What the hell," I thought, I have another hand should I break my right one. In the pebbly sand, I positioned myself carefully. I gauged the length and angle of the strike. I breathed deeply again and again, centering myself for a supreme moment of focus. Every

Steve "Spike" Wong

voice stilled. My hand moved, swiftly, surely, powerfully, quickly, precisely, and intently. Somewhere in the cosmos, Bruce Lee began laughing.

Granite

Three days ago we came here, to Stanford Hospital. The Lucille Packard Children's Hospital, to be precise. There was a birth, a first-born son, Erik, in Santa Cruz. He was fine, then an hour later he wasn't, and streptococcus, contracted during birth, began to ravage his entire biology. His mother and I signed emergency forms. Erik was to be flown to Stanford, then he was too critical to be flown, so they put him in a special ambulance. The ambulance had to pull over once because they thought they were going to lose him there and then. In the meantime, a friendly nurse offered to drive us up; it became the most god-awful one-hour ride of my life. A harrowing nighttime drive over Highway 17 and its treacherous curves consumed our nerves, the heavy blackness rising before us, barely pierced by the meager headlights of the old Volkswagen. We drove along a thinly lit tunnel through an ever-encompassing nightmare, then suddenly the hospital was in front of us. I was in scrubs. My wife was in scrubs. Erik lay on a table, helpless and plugged into everything, on his back, eyes closed and crying silently. He was beautiful. Above his head, on a wall-mounted chart, the medical stickers began multiplying.

Steve "Spike" Wong

Each one added to the dry, precise record of what we were to be charged for. The nurses started a second chart to collect them all. Erik lay helpless and was beautiful, and when I spoke and sang to him his heart rate elevated. He knew me, I am certain of that. Don't argue with me; he knew who I was.

I looked up. We never left. Years passed, and he was the same age. I watched him through it all, except for going to the bathroom and stepping into a side room to eat whatever food family and friends had brought for us. My wife left the hospital in the tender care of my aunt and uncle. She was broken, and so was I, but "resting" was not a word I could hear. Then she was there in front of me, back from an extended caretaking visit to my relatives' home, and when I couldn't hear her speaking to me, I realized I was gone. I went reluctantly and excruciatingly to my aunt and uncle's house. Sitting at their beautiful, polished Italian granite counter top, I ate my Chinese comfort food slowly, without taste or solace. Slowly, slowly neither soup nor noodles nor tea brought any relief from the heavy stones in my belly. I stared, dumbfounded. The phone rang. Surprisingly, it was a rather plain phone, almost out of place in this ultra-beautiful home, except for its color, which complemented the granite's hue. My wife's voice: "CAT scan shows very little activity; extremities turning blue, erratic everything." A final decision was made, but not to be enacted until I returned to the hospital: Erik's time had come. We would disconnect him,

...ing him from the
...ing and his was eve
...ionally eviscerated.
We chose grani
...ished, and though
... my uncle's kitchen

untying him from this world, and hold him as if our lives were nothing and his was everything. I felt intellectually safe, but emotionally eviscerated, as if life would not ever fully return to me in a recognizable form.

We chose granite for Erik's tiny gravestone. It was polished, and though it wasn't from Italy, it was the same color as my uncle's kitchen granite. I know. I looked at it long enough.