



AGENDA

REGULAR MEETING OF THE ARTS AND CULTURE COMMISSION

Monday, February 26, 2024 at 7:00 p.m.

Staff Liaison

Alexandra Orologas | 510-215-4302
aorologas@ci.el-cerrito.ca.us

El Cerrito City Council Chambers
10890 San Pablo Avenue
El Cerrito, CA 94530

The City encourages submission of written comments in advance to the Arts and Culture Commission via email to lhuan@ci.el-cerrito.ca.us prior to the meeting or by contacting the staff liaison listed above.

7:00 p.m. CONVENE REGULAR MEETING

1. **ROLL CALL** – Chair Courtney Helion; Vice Chair Audrey Faine, Members: George Gager, Adam Levenson, Jeff Roberts, Patrick Sean Taylor, Andrew Ting
2. **COMMISSIONERS' REPORTS, COUNCIL LIAISON AND STAFF LIAISON REPORTS**
3. **ORAL COMMUNICATIONS FROM THE PUBLIC**
Remarks are typically limited to three minutes per person, and may be on anything within the subject matter jurisdiction of the body. Remarks on non-agenda items will be heard first; remarks on agenda items will be heard at the time the item is discussed.
4. **APPROVAL OF MINUTES**
Consider approval of the minutes of the January 22, 2024 meeting. (Attachment)
5. **POET LAUREATE RECOMMENDATION**
Consider approval of the Poet Laureate Selection Panel's recommendation to appoint Tess Taylor for El Cerrito Poet Laureate for a one-year period April 1, 2024 through March 31, 2025, with a total stipend of \$2,000 (Attachments – Application and Call for Artists)
6. **EL CERRITO CREATIVE RE-USE (ECCRU) ARTIST IN RESIDENCY RECOMMENDATION**
Consider approval of the ECCRU Selection Panel's recommendation to appoint Zona Sage and Lisa Zimmer-Chu for the El Cerrito ECCRU Artist in Residency for the nine-month period April 1, 2024 through December 31, 2024, with a total stipend for each appointment in the amount of \$1,500. (Attachments – Applications and Call for Artists)
7. **WORKPLAN**
Consider approval of the Commission's draft workplan for fiscal year (FY) 2023-2024. (Attachment)

8. ITEMS FOR NEXT MEETING

9. ADJOURNMENT

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the Staff Liaison, (510) 215-4302. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 CFR 35.102-35.104 ADA Title I).

Any writings or documents provided to a majority of the members regarding any item on this agenda will be made available for public inspection at www.el-cerrito.org/acc.



DRAFT MINUTES

**REGULAR MEETING OF THE
ARTS AND CULTURE COMMISSION**

Monday, January 22, 2024 at 7:00 p.m.

Staff Liaison

Alexandra Orologas | 510-215-4302
aorologas@ci.el-cerrito.ca.us

El Cerrito City Council Chambers
10890 San Pablo Avenue
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1. **ROLL CALL** – Vice Chair Audrey Faine called the meeting to order at 7:02 p.m.
Present: Vice Chair Audrey Faine; Members: George Gager, (joined at 7:03), Adam Levenson, Patrick Sean Taylor, Andrew Ting; **Absent:** Chair Courtney Helion (excused).
2. **COMMISSIONERS' REPORTS, COUNCIL LIAISON AND STAFF LIAISON REPORTS**
Staff Liaison Orologas reported on the following items: City of El Cerrito 2024-2029 Strategic Plan, State of City Address, City Council reorganization, Special City Council meeting on Priority Setting/Budget Kickoff, ECCRU Artist in Residency and Poet Laureate interviews, City Hall Gallery Space Program, and a list of arts organizations based in El Cerrito. She also reminded the ACC members whose term date expiring in March to submit their applications.
3. **ORAL COMMUNICATIONS FROM THE PUBLIC**
Eileen Libby, President of El Cerrito Art Association stated that she will be submitting a mini grant application for the annual art show.
4. **APPROVAL OF MINUTES**
Moved/Seconded: Member Taylor/ Member Levenson **Action:** Motion to approve December 4, 2023 meeting minutes. **Ayes:** Vice Chair Faine; Members Gager, Levenson, Taylor, Ting. **Noes:** None. **Absent:** Chair Helion. Minutes approved.
5. **MINI GRANT REQUEST – MESSY ART DAY**
Received informational and video presentation from applicant Monica Monjes lacuaniello of the El Cerrito Preschool Cooperative (ECPC) regarding Messy Art Day.
Moved/Seconded: Vice Chair Faine/Member Levenson **Action:** Motion to approve financial support of \$1000.00 mini grant for Messy Art Day. **Ayes:** Vice Chair Faine; Members Gager, Levenson, Ting, Taylor **Noes:** None. **Absent:** Chair Helion. Motion approved.
6. **WORKPLAN**
Discussion included the topics of a survey, scholarships, mini-grant program and concluded with bringing back a revised document for the Commission's consideration.

Public Comments:

Evelyn Mitchell – expressed her gratitude to the Commission as the appointed Poet Laureate for the past two years, and her desire to collaborate with the program in the future.

7. ITEMS FOR NEXT MEETING

Recommendations of ECCRU Artist in Residency and Poet Laureate, finalizing workplan.

8. ADJOURNMENT

The meeting adjourned at 8:14 p.m.

Audrey Faine, Vice Chair

This is to certify that the foregoing is a true and correct copy of the minutes of the Arts and Culture Commission meeting of January 22, 2024, as approved by the Arts and Culture Commission.

Alexandra Orologas, Staff Liaison

Print

Item 5: Tess Taylor Application

2023 Poet Laureate Program Application - Submission #37507**Date Submitted: 1/7/2024****All attachments have been downloaded and included in the PDF****CITY OF EL CERRITO
Poet Laureate Program
CALL FOR ARTISTS****Application Deadline**

The application is ~~due on Friday, December 15, 2023 at 4 p.m.~~ deadline has been extended to Monday, January 8, 2024, 4 PM. For questions, contact Alexandra Orologas at (510) 215-4302 or aorologas@ci.el-cerrito.ca.us.

1. Contact Information**First and Last Name***

Tess Taylor

Mailing Address (Street #, Street Name)*

[REDACTED]

City*

El Cerrito

Zip*

94530

Phone:*

[REDACTED]

Email:*

[REDACTED]

Please document your eligibility by checking Yes or No to the following:**I am able to serve the full one-year term as Poet Laureate.***

- ☒ Yes
☐ No

I am able to create and lead activities that inspire writing and performances of poetry among all age groups.*

- ☒ Yes
☐ No

I am at least 18 years of age.*

- ☒ Yes
☐ No

I live in the City of El Cerrito. *

- ☒ Yes
☐ No

Are you employed full time within the City of El Cerrito?

- ☐ Yes
☐ No

Employer's name, address, and contact phone:

Employer's name, address, and contact phone:

2. Letter of Interest (500 words or less):

Discuss your background in writing and performing poetry; your involvement in community organizations and activities; and describe in specific terms a community event that you would develop and lead. Let us know how this community event fits into your overall vision for the laureateship you'd create if selected as the City's poet laureate. Note: You do not need to have permission from the owner/operator of the proposed venue at this time.*

If selected as this year's Poet Laureate, I'd use my energies to champion El Cerrito's student writers. In particular, I'd lead workshops and build mentorship pathways for Eric Jepson's emergent literary magazine at El Cerrito High. Mr. Jepson and I have been in touch over the past few years: I regularly visit and read for his class, and have been informally supporting his work developing the literary magazine. With the gift of the position of Poet Laureate, I'd deepen and formalize this support. I'd work to connect local writers and editors of regional literary magazines (Alta, Zyzzyva, and 14 Hills, at SF State) with Mr. Jepson's students. I plan to pair student writers and editors with professional counterpoints in the Bay Area community, and help the magazine organize readings where all contributors—mentor and student alike—celebrate the magazine they've built. Working across two semesters, I'd foster valuable ongoing connections for this new arts pathway at El Cerrito High.

Supporting El Cerrito's student writers is meaningful to me. I've received so much from our city. I grew up in El Cerrito and attended Harding Elementary School and what was then Portola Junior High. Since returning to El Cerrito 12 years ago, I've published five books of poetry, including Work and Days, named one of the 10 best books of poetry in 2016 by the New York Times. I not only live here, I write about this place. Much of my work is actually about El Cerrito. Rift Zone, named one of the 50 best books of 2020 by the Boston Globe; and Last West: Roadsongs for Dorothea Lange, part of the Dorothea Lange: Words and Pictures exhibition at the Museum of Modern Art, are both about the landscape and stories of El Cerrito specifically—they savor this place and its ecotone.

Working to mentor El Cerrito high school students and connect them to professional resources would be a joy. It is my mission as an artist to build the arts ecosystem, support emerging writers, and enrich conversations about art. In my life as a poet I travel, teach widely and lead workshops for all levels of writers—MFA graduate students; elementary school writers; church and civic groups. I demystify poetry and encourage creativity wherever I can. I write a column about poetry for CNN. I served as poetry reviewer for NPR's All Things Considered for over a decade. I currently teach in Ashland University's MFA program. El Cerrito is home, and I would be honored to serve here. I love the idea of helping El Cerrito's student body link into the wider Bay Area literary community, enriching each. Mr. Jepson and I share enthusiasm for this project. It would be a delight to serve this amazing community as its Poet Laureate in the coming term. Thank you.

3. Examples of Original Work

Please upload one document with no fewer than 10 and not more than 25 pages of published, self-published, or unpublished poetry writing.*

Pages from Rift Zone.pdf

4. Please list two professional or personal references

Name, Title or occupation, Address, Phone, and Email

Reference #1*

Maw Shein Win
Former El Cerrito Poet Laureate
[REDACTED]
(please email before calling)

Reference #2*

Bob Hass
Poet, Professor Emeritus UC Berkeley
Former US Poet Laureate
[REDACTED]
(please email before calling)

5. Curriculum Vitae or Resume

Please upload your curriculum vitae or professional resume. *

Tess_Taylor_Resume.pdf

I certify that I meet all eligibility requirements listed in these guidelines and the information in this application is true and correct to the best of my knowledge.*

☒ By checking this box, I certify the statement above.

Examples of
Original Work

RIFT ZONE

TESS TAYLOR



RED HEN PRESS | *Pasadena, CA*

California is the product of a prolonged head-on collision between the leading western edge of North America and the floor of the Pacific Ocean as the continent overrode the ocean basin . . . the details are complicated but the broad picture is not.

—Roadside Geology of Northern California,
David D. Alt, Donald W. Hyndman

in the rift between what is going to happen and whatever we would wish to happen, poetry holds attention for a space

—The Government of the Tongue,
Seamus Heaney

DEL NORTE

San Pablo, old trade route, widens there
peppered by pupusa stands.
Passes the crumbling mission and the corner

where Donte, who my sister loved, was shot.
Blackberries choke the bike path;
schoolboys squall like gulls or pigeons.

I rode the BART train with my Latin book.
Ayodele played college football,
but what became of Mynon Bigbee

Noah Zoloth-Levy Katie Bolton-Shmuckler?
The old school crumbled in a landslide.
We disappeared

into our overpriced adulthood.
The BART train hurtles past
raw schist and scar.

Stucco blocks repeat themselves
in sameness. In the corner
of my eye, another strip mall.

My mall: the one I grew up near.

SONG WITH SCHIST & COUNTY LINE

*The town of El Cerrito, CA, pop. 23,000, was first incorporated as Rust,
after the name of one of its most prominent nineteenth-century Anglo farmers.*

i

The little hill exists, the one
the town was named for. It is
a huge real hill, not “Lakewood” or “Happy River”

where the name points to a thing that never was
or is so fully paved
no one can find it now.

Our real little hill
looms just south of town.

ii

Before this town was town it was
“unstable real estate,”

the last Castro inheritors
of a Spanish land grant

locked in US land dispute.
Their great-great-grandfather arrived

on the De Anza expedition. They claimed the land
for Spain, then Mexico. They

built their adobe hacienda
in the shadow of the hill, near

a radiolarian outcrop
of Jurassic limestone

on windswept treeless grassland
here when mastodon

wandered to the Farallones.
Their house faced the glittering span

we now call the Golden Gate.

iii

After this stopped being Mexico
the Castros traded land in parcels

to pay off American lawyers.
Japanese immigrants acquired

wide plots for building nurseries
along the streetcar line. They took roses each day

by ferryboat to San Francisco—

(*had to purchase land under the names of their American-born sons*).

Some people from the Stege church
lit up the hill
with their white enormous cross.
Easter 1933, they burned it for the Klan.

*(I only lately learned this—
latest in the line of histories
they don't teach / I didn't know—)*

*—all of us were always perched
atop a Ring of Fire—*

Developers slapped up houses
& quarried blue-schist hillside
& used upthrust seafloor
for constructing modern freeways;
& Dorothea Lange traveled from Berkeley
to photograph migrant workers
& the Portuguese farmer Balra
sold his rancho up the hill—
it became split-level tract homes
the Japanese were not allowed to live in
“nor any person not of the Caucasian race,”
the titles said.

*—great moving fissure where the earth
destroys and births itself—*

vi

In Richmond, the ship industry was booming
& workers from the South traveled
by train & Model T
across Depression valleys—
Okie & black—all here to work—
(only some allowed to buy
the bungalows of California)

By then it was unclear
where the many members
of the Castro family were.
They had mostly scattered.
Unclear if by then the redwood
on the streambed
in what became our backyard
had been planted. Now the hill
was bowling alley, *Wild West Gun Shop*.

—it also tears—

vii

Dusty, crumbling, facing the Golden Gate
the hacienda stood as it had stood
as three nations claimed it.

Arch corridors peered
past live oaks to the bay.
A few historians told me

how it became a brothel
in disrepair
& just as preservationists

began to try to save it,
it mysteriously burned. Overnight
some developer

slapped up the boxy *Plaza*—

viii

They plunked a BART station down
on the lumberyard.

The racist codes lived on
in escrow files.

A few families did
return after internment.

Unbuilt lots still gape
along the Avenue.

On the hill, the Lions
light their hot white cross at Christmas.

Beneath it now we all
can buy cheap wine at Trader Joe's.

The local historian says
he does not know about the Klan.

Hidden in a cave, Ohlone petroglyphs.
In our city hall: One dense adobe brick.

CALIFORNIA SUITES

I. Rainy Season

Season of mud, of swollen gullies,
storms lashing off the Pacific, flinging
wet across our solstice months.
We call this bitter damp the winter
but it is different than rosy cheeks or blizzards
or catalogs of kids in reindeer sweaters:
Our winter turns the hillsides emerald.
Suburbs reveal thoughtless paving; drains
gargle now where salmon spawned.
Plum blossoms eddy
next to candy wrappers.
Between storms, the light is mercury.
Huge wet sets hillsides careening
hurtling down what faultline just thrust up.
Now ferns glisten, redwoods blacken.
Now cold buckeye seed & lemons come.
In rain, streets grow riverine
ferrying our cargo to the ocean.
O cold spray & green reclaiming:
In you, we are all tributaries.

II. Sempervirens

—*California Redwood*

We have no old cathedrals here
except for redwood groves
that wait in parks
behind brass plaques. Signs
date the oldest to Columbus or
William the Conqueror;

new roads wind to suburbs
that replace them. The plaques
are odd, as if we lack
another way to hold in mind
vast presences—

eons

passed in widening,
hosting murrelets & owls.
They carve the real estate
of centuries. They calendar
the former climate's fires.
White settlers

cut them down
& made them cheap
& turned them back
into a luxury.
Now we stroke their burls
with short-lived hands.

They model wise economy.
Each ring is still a living record;
a transitive, ongoing,
giant conjugate for *being*,
rhyming out
inside its own slow time.

They widen now
as ripples do
on deep & pooling streams.

III. El Camino Real

The corridor parades its stucco newness.
What king was it that built this highway?
Jornaleros in wide bucket hats

wait for hire beneath the on-ramps.
Blocks fill with retirees from somewhere colder.
Chapped garages hold canned food & water

hoarded against sure disaster.
In sharp heat, the lava gardens bleach.
The man a few blocks over with his lettuces,

raw twang & melanomic skin
saw me walking with my infant son.
He said *hey lady, keep in mind*

*I have a gun. You can take my lemons if I offer,
but steal 'em—bam—you'll know who's boss.*

IV. Escrow

In every sale, a list of ways
your home could be destroyed.
Flood, earthquake, fire.
Your house may end in mudslide,
be damaged by a rain of golf balls;
you may live downwind of poison breezes
off oil fields, refineries, or croplands.
You must assert you have
considered agricultural toxins; the risk
inherent in tectonic plates.
Signing on the dotted line allots you
a postcard plot of Golden State. Will
it be cancerous? God-willing
not to you. Your new house is younger
than your mother.
At your bottlebrush,
native hummingbirds.
Behind them, two huge redwoods wait.
In redwood years, these trees
are babies. They overlook
your fragile real estate.

NOTES ON A DIEBENKORN

—*Cityscape 1, 1963*

How in him the light is primary
the high hard sheen of Berkeley,
eucalyptus hitting walls—

How his trick is catching
some refraction off the water,
beveled salty mirror

forging afternoon.
The copper's shifty now
enough to tempt the fog in—

chartreuse & mineral asphalt
& a turquoise line—
foregrounded intersection

of gray maybe freeway
violet window // red streak
mainlined from Matisse—

ecosystem
constellation
map at height or speed—

Afterlife or foredream,
all this blurred onrushing:

Bright off-center longing
I always sense as home—

SONG IN WHICH WE YET SIDESTEP DISASTER

for Taylor

Even stars are formed by loss. You know
 astronomers believe that galaxies are forged
 out of huge collapsing stars—

hollow, imploding on themselves.
 As stars die the very charge
 of their collapse sets matter loose:

This lost energy becomes a splatter
 of elemental goo spinning in space.
 If this is hard to see, think of a tub,

the one our kids play in each night.
 When it drains, the energy that's lost
in gravity's huge suck is turned to sound. Sound:

what lost force becomes. Sound:
 the gurgle left behind by entropy.
 Think: collapsing stars

forging a galactic paint
 of elements & energy;
 nickel, copper, iron, ore

of which each new world is made.
 Our life is splattered star.
 Or, my love, we're spun of losses.

Is this why
 we sit up on the shore
 & hear the ocean smash the rocks?

The air rings with lost force we call the waves.
Ten years ago I gave my life to you,
 & lost some of the life I had before.

We marked promises & gave
 each other mined-up core
 to wear a while, minted now as rings.

Guise of permanence, to enclose a life.
I also know that when I write tonight
 I only chase the pattern that I hear.

Something I meant spins farther off.
And: You didn't die that awful year.
 I haven't lost you yet.

My love, I count the lucky stars.
 I lie, rocking on your breath.

SONG WITH WILD PLUM & THORN

The morning is cold & the world is hard
but even in fog it is still midsummer.

The kids need to play & the grocery budget
ticks toward nothing the way

the world tips towards doomsday.
The walls in my chest will not let me breathe

& all the screens flicker & still answer nothing, so
I take the children down to the bike path,

& with buckets & a few blessed hours
wander a corridor of weedy fruit.

Blackberry, wild plum, all overhung:
we leaners or gleaners half-acrobatic

lost among boughs—alone till I notice
others stopping

with buckets or tiffins
in many languages

along these tracks picking
what weeds we still hold in common

as dry heat builds
and fog thins. *In common, in common—*

the thought feels strangely radical,
crumb or bloom beyond

loneliness. For a while, I feel
entirely animal, little forager

Black sparkle, pale pit & thorn—

weeds binding
some world together.

A word appears in my mind
holdfast hold fast—

sprout—raw volunteer—

for a while it is hand to mouth & to bucket
breathing —still here still here—

& when at night there is an earthquake
 & in the morning the upended gutter

flows out through the broken mouth of sidewalk
 & the freed stream splays & loosens

asphalt & Key Route grows impassable; when
 this muddy torrent now recalls

the way in marches we the people
 do reroute the streets, I remember

 how the pressures exerted
 by earthforce are continual & invisible,

 how eruptions are instantiation.
 Bataille believed *the sacred lies in interruption*

the festival tent unloosed & flapping

after the hurricane

what hurricane *what interruption*

 in an epoch of pressure

unburied water claims its path

 a force acquires

a voice

 a valence

 also: It sings as it goes

AUBADE WITH REDWOOD

If we were to go
if the house fell in an earthquake

if fire, if fire
& we were burned out

I imagine the redwood
in what we call our

backyard
would keep living.

I call myself *I*
but below its bigness am
small
eye & animal
near forest fractal.

Look: The gash
in its bark
thickens to heal
on our neighbor's fence.

Look: The green hummingbirds
take us as neighbors.

Tess Taylor

El Cerrito, CA 94530

www.tess-taylor.com

Education

Boston University, Boston, MA – M.F.A., Creative Writing Program, Poetry. Teaching Fellow, 2006.
Coursework in poetry, fiction, American Literature.

New York University, New York, NY – M.A., School of Journalism. Portfolio Fellow, 2004. Environmental journalism, urban journalism, long form non-fiction.

Amherst College, Amherst, MA – B.A., English and Urban Studies, magna cum laude, creative and critical theses, 2000

Research interests include: Documentary poetics; ecology, place and social justice; modernisms; interdisciplinarity; the essay; drafts and drafting; place and placemaking in literature; geology & geography; history and the poem; the poetics of race and reconciliation; playwriting, hybridity; the detective story.

Books

LEANING TOWARD LIGHT: POEMS FOR GARDENS AND THOSE WHO TEND THEM

Storey Publishing, 2023.

An anthology of new gardening poems for an era of climate change. Poems by Ada Limon, Camile Dungy, Bob Hass, Thom Gunn and more. Endorsed by Ross Gay and Alice Waters. Featured or reviewed in *CNN, Los Angeles Times, Lithub, Seattle Times, The Slowdown Show, KQED Forum, WildStory, Alta, Zyzzyva, EcoTheo, Washington Post, Boston Globe, Poets & Writers, The Marginalian* and *Terrain*. Named one of the best books of 2023 by *Marginalian*.

RIFT ZONE, poems. Red Hen Press, April 2020.

Best Books of 2020, Boston Globe. Reviewed by Publishers Weekly, Los Angeles Review of Books, Colorado Review, Library Journal starred review. Featured in *New York Times Magazine, Ecotheo, Heavy Feather, East Bay Times, Lesley Wheeler's Virtual Poetry Salon, The Los Angeles Times, KQED's The California Report, Poets & Writers, SF Chronicle Datebook, Kenyon Review, Literary North, Piedmont Exedra, Zyzzyva* and *ALTA*. Reviews: "Wide-Angle Poetry," by Robert Archambeau in *Hudson Review*; "Town, Woman, Country, Violence: A Geologic History," by Margot Kahn in *Poetry Northwest*, and "Building an Archive of Earth and Water," by Kathryn Nuernberger in *West Branch*. Named in *The Rumpus's* "What to Read When 2020 is Just Around the Corner," *Big Other's* "Most Anticipated Small Press Books of 2020," and *The Millions's* "Must Read Poetry: April 2020."

LAST WEST: ROADSONGS FOR DOROTHEA LANGE, poems. MoMA Books, February 2020.

In conjunction with the *Dorothea Lange: Words & Pictures* exhibition at the Museum of Modern Art, February-September 2020. Featured in *The New York Times, Fast Company, Ms. Magazine, East Bay Times*, and NPR's *All Things Considered, Kenyon Review*. In development as a play at San Francisco's Magic Theater, 2023, and the Library of Congress, 2025.

WORK & DAYS, poems. Red Hen Press, April 2016.

Named one of 2016's ten best books of poetry by *The New York Times*. Reviewed by: *The New York Times, The San Francisco Chronicle, Slate.com, Publisher's Weekly, The Salt @NPR, The Barnes & Noble Review, Kirkus Reviews, Library Journal*. Feature article in *Poets & Writers*. Selected for "30 Poets You Should Be Reading" by *Lithub*. A *Rumpus Poetry Book Club* selection, and the *Sigma Tau Delta 2018 Common Reader*.

THE FORAGE HOUSE, poems. Red Hen Press, August 2013.

Finalist, *Believer Book Award*. Reviewed in: *The San Francisco Chronicle, Publisher's Weekly, Oxford American, The Barnes & Noble Review, Library Journal, Guernica, & Cleveland Plain Dealer*.

THE MISREMEMBERED WORLD, 43-page chapbook. Poetry Society of America, December 2003.

Selected by Eavan Boland for the *Poetry Society of America's* inaugural New York Chapbook Fellowship.

Other Media

INTIMATE ADDRESSES: A SIX EPISODE PODCAST ON ARTISTS' LETTERS, September 2023

Six-episode podcast commissioned by the Getty Research institute, investigating archival letters by Marcel Duchamp, Frida Kahlo, Meret Oppenheim, others. In conjunction with Anna Deveare Smith. Writing and production August 2022-July 2023.

In Preparation:

Books

COME BITE: ODES

Chapbook of Odes, Lifeboat Press, Belfast, Northern Ireland, April, 2024.

DIGGING OUT THE DAYS: ESSAYS ON POETRY, CREATIVITY & THE ARCHIVE

Essays on archives and becoming a poet, studies of drafts and drafting, examining Hughes, Heaney, Bishop and others, based on 10 years of archival research.

Plays

DETECTIVE STORY: A FABLE

Based on the novella of Imre Kertész, in development with Two Camels Films. Elizabeth Dell, producer; Lisa Peterson, director. Developed at Stages Theater, Houston, Summer 2022.

LAST WEST: ROADSONGS FOR DOROTHEA LANGE

Stage adaptation with Ciera Eis. In development at the Magic Theater, November, 2022 and at the Library of Congress, 2025.

Other

COME BITE: SONGS

Song cycle in six parts. Libretto commissioned by the San Francisco Girls Chorus for their 45th anniversary season, March, 2024, with Michele Kennedy and Ariane Abela

Teaching

ASHLAND UNIVERSITY LOW RESIDENCY MFA, ASHLAND, OH – Creative Writing Faculty

Spring 2020 – present. Six graduate students, masterclasses, thesis advising, long term mentorship.

MASTERCLASS INSTRUCTOR: Hugo House, University Of Arizona Poetry Center, The Emily Dickinson House,

The Shipman Agency & Others. Spring 2020 – present. Instructor. Communi masterclasses on craft, assembly, technique, prosody, process, the volta, "Staging the Poem," Assembling the Collection

UC DAVIS, DAVIS, CA – Lecturer

Spring 2020. 15 person creative writing courses in advanced poetry and long form nonfiction.

RANDOLPH COLLEGE, LYNCHBURG, VA – Anne Spencer Poet in Residence

Spring 2018. Spring Semester appointment; Lectures, readings, and close mentorship of emerging creative writing students. Masterclass on Seamus Heaney.

QUEEN'S UNIVERSITY BELFAST, BELFAST, UK – Distinguished Fulbright in Creative Writing,

Jan.–July 2017. Graduate Courses: Remix: Studies in Literary Adaptation; Reported Poem, Lyric Truth: Inquiries into the Documentary Poem. Artistic collaborations with musicians and artists. Talks, readings and lectures around Europe.

ST. MARY'S COLLEGE, MORAGA, CA – Adjunct Assistant Professor,

2016–2017. Undergraduate creative writing course: Remix: Studies in the Art of Adaptation.

WHITTIER COLLEGE, WHITTIER, CA – Visiting Assistant Professor/Interim Director, Creative Writer's Series

2014–2015. Courses: Sherlock: Stalking Holmes; Drawing the World: An Introduction to Long Form Non-Fiction; Contemporary American Poetry; Writing Poetry.

UNIVERSITY OF CALIFORNIA BERKELEY, BERKELEY, CA – Lecturer, College Writing Programs, 2012–2014.

Courses: College Writing; Summer Bridge; Imagining California; Creative Reading: Literacy For Poets.

BARD COLLEGE AT SIMON'S ROCK, GREAT BARRINGTON, MA – Adjunct Faculty, General Studies, Fall 2010.

Literature Course: The Literature of Socrates, Sophocles, Gilgamesh, and Dante.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MA – Writing Instructor

2006–2007. Academic advisor for two freshman writing classes. Lectured on composition, revision,

exposition and craft. Mentored 50 students per semester.

Teaching (cont'd)

BOSTON UNIVERSITY, BOSTON, MA – Teaching Fellow, 2005

NEW YORK UNIVERSITY, NEW YORK, NY – Instructor, Expository Writing Program, 2003–2004

Select Awards and Fellowships

PUSHCART PRIZE NOMINATION, “*Song with Parable and Fig*,” *EcoTheo Review*, 2021

ANDREWS FOREST WRITING RESIDENCY, *McKenzie Bridge, OR*, 2020–2021

MACDOWELL COLONY FELLOW, *Peterborough, NH*, Spring 2019

WOODBERRY POETRY ROOM CREATIVE FELLOWSHIP, *Harvard University, Cambridge, MA*, Fall 2018

DISTINGUISHED US FULBRIGHT, *Seamus Heaney Poetry Centre, Queens University Belfast, Belfast, UK*, Dec 2016–July 2017

MARBL FELLOW, (*Manuscript Archives and Rare Book Library*), *Emory University, Atlanta GA*, Fall 2015
Research into the papers of Ted Hughes and Sylvia Plath.

DIGLIBARTS TEACHING AWARD, *Whittier College* 2015 *Granted for technological innovation in the classroom.*

PUSHCART PRIZE, “*The Wasteland App*” (originally appeared in *The Threepenny Review*), 2013

AMY CLAMPITT RESIDENT, *Lenox, MA*, 2010–2011

MACDOWELL COLONY FELLOW, *Peterborough, NH*, 2009

BREAD LOAF WRITER’S WORKSHOP, *Scholar, Middlebury College, VT*, 2007

ARTIST IN RESIDENCE, *Headlands Center for the Arts, Sausalito, CA*, 2007 + *Affiliate Artist*, 2012

WILLIAM RANDOLPH HEARST FELLOW, *American Antiquarian Society, Worcester, MA*, 2006

FIRST UNION FELLOW, *Robert H. Smith Center for Jefferson Studies, Charlottesville, VA*, 2006

COPELAND FELLOW, *Amherst College, Amherst, MA*, 2005

MORTON MARR POETRY PRIZE, *Southwest Review*, 2004

I. F. STONE AWARD, OVERSEAS PRESS CLUB, *granted for international reporting*, 2004

NEW YORK CHAPBOOK FELLOW, *Poetry Society of America, NY, NY*, 2003

Select Media / Exhibitions

COLUMNIST, CNN.COM, *monthly columns on art, poetry and culture*, 2019–present.

ON-AIR REVIEWER, NPR’s *All Things Considered*, 6–8 times yearly. *Poetry reviews, radio essays, conversations with Ari Shapiro, occasional original reporting*, 2010–2022.

GETTY ARTS & IDEAS PODCAST, “*Photographer Dorothea Lange’s California, Then and Now*,” June 9, 2021

CALIFORNIA SUN PODCAST, “*Tess Taylor and her poetry of California*”: March 4, 2021

PBS NEW HOUR, “*In My Humble Opinion*”: *how poetry helps us combat loneliness*, March 2, 2021

COMMISSIONED ARTIST, MoMA, *Dorthea Lange Words and Pictures, MoMA, New York City, NY*, 2020

FREELANCE CONTRIBUTOR, *New York Times Magazine, salon.com, The New Yorker, San Francisco Chronicle, Travel + Leisure CNN.com, AFAR, The New York Times, Virginia Quarterly Review*, and others

Select Poetry

“Mushroom Ode”–*EcoTheo* forthcoming

“Egg Ode”– Poet Lore, forthcoming

“Fern Ode,” “Chard Ode”– Poetry Northwest, Spring 2023

“Dragonflies”– Orion, Winter, 2022

“Green Tomatoes in Fire Season” – The Nation, April 5th, 2022, reprinted in *Leaning Toward Light, CNN, Elephant Journal*

“Alongside Emergency”–in *How to Love the World: Poems of Gratitude and Hope*, March 2021

“Under Juncos, The Baby Stones” – *Together In A Sudden Strangeness: America’s Poets Respond to the Pandemic*, June 9, 2020

“Aubade with Redwood” and “Aubade with Broken Pipe”– *Virginia Quarterly Review*, Summer 2020

“I Gave My Love a Story” – *The New York Times Magazine*, April 2020

“Found Poem: Pocket Geology” – *Harvard Review*, Spring 2020

“Song with Day Glo & Jelly” – *Yale Review*, Spring 2020

"February Rain" – *LitHub*, April 2020

"Downhill White Supremacists March on Sacramento" – *Alta Online*, April 2020

Select Poetry (cont'd)

"Around the Hotsy Totsy" – *Mantis*, Spring 2020

"Song with Schist & County Line" and "Berkeley in the Nineties" – *At Length*, Spring 2020

"Song with Pneumonia and Telemann" and "Song with Day Glo + Jelly" – *The Yale Review*, Spring 2020

"Song with Limestone and County Line" – *At Length*, Spring 2020

"Train Through Colma" – *San Francisco MUNI System*, courtesy of *San Francisco Beautiful*, on view January 2020

"Song with Poppies and Reverie" – *Copper Nickel*, Spring 2019

"Song with Shag Rug & Wood Paneling" – *The New Republic*, October 2018

"On not Posting the Bees to Instagram" – *Orion*, Summer 2018, anthologized in the *Book of Bugs*, Orion Press, 2022

"Song with Valley Girl & Paramount" – *Tin House*, Vol 20, 1

"Song with Sequoia and Australopithecus," "Apocalypto w/ Aquaria" and "Habitat Exchange" – *The Kenyon Review*, Spring 2018

"Time on Earth" – *The Common*, Summer 2015

"Escrow" and "El Camino Real" – *Virginia Quarterly Review*, Summer 2015

"Spring Ethics" and "Elsewhere Flood" – *Poecology*, Issue 2, Summer 2014

"Virginia Pars" – *Virginia Quarterly Review*, Summer 2013

"Big Granny" – *Shenandoah*, Winter 2012

"Song for Sonoma" – *The Boston Review*, Summer 2011

"Museum of the Confederacy" and "Home of the Taylors" – *Literary Imagination*, Summer 2011

"Meeting Karen White" – *Oxford American's* "Best of the South" issue, Summer 2011

"Crazy Quilt" – *The Hudson Review*, Summer 2011

"Elk at Tomales Bay" – *Poetry Magazine*, May 2011

"Found Poem: Prisoners of War Postcard" – *The Believer*, Summer 2010

"Reading Walden in the Air" – *Southwest Review*, Winter 2009

"Song for El Cerrito" – *Swink* – republished in *New Californian Writing* 2010

"Graveyard at Monticello" – *Harvard Review*, Summer 2009

"Ohio Engagement" – *Calyx: A Journal of Art and Literature by Women*, Summer 2009

"World's End: On the Site of Randolph Wilton" – *American Poet*, Fall 2008

"North of San Francisco" – *Guernica*, Summer 2008

"Altogether Elsewhere" – *Warwick Review*, Fall 2009, selected for the Forward Prize honorable mention, 2009

"Route 127, Georgetown, ME" – *Memorious*, Summer 2007

"Sighting" – *Literary Imagination*, Summer 2006

"The Winter Visitor" and "Some Thoughts on the Bergen Street Renaissance" – *Southwest Review*, Summer 2004. Reprinted on Verse Daily and Poetry Daily. Anthologized in *Monster Verse: Poems Human and Inhuman*, Everyman's Library, Tony Barnstone and Michelle Mitchell-Foust, eds.

"Explanation" – *Crossroads*, February 2004

"Daylight Savings" – *Times Literary Supplement*, 2002

Select Criticism / Nonfiction

"With his ignorance, Tommy Tuberville just gave poets a compliment" – CNN, Sept 9, 2023

"The real life Poetry of Gardening" – Lit Hub, Aug 29, 2023

"Beowulf and Beyond: A Poet who Embraced Translation" – NY Times, June 19, 2023

"This pathbreaking poet shares his secret weapon" – CNN, April 27, 2023

"Poetry Takes Bloom" – Zyzzyva, Aug 3, 2023

Opinion: The exciting possibilities that open up when you rip up your lawn, - CNN, May 27, 2023

"How to Dig Your Way out of Climate Grief" – Los Angeles Times May 29, 2023

"Poet Ada Limon reflects on the role of poetry during challenging times" – NPR, July 12, 2022

"Here's What Makes Poetry and Gardens a Perfect Pair" – NPR, June 1, 2022

"Women on the Road: Rewriting Travel in Poetry and Photographs, with Elizabeth Bradfield, Rachel Eliza Griffiths" – Orion Magazine, Summer 2022

"Joan Didion Saw Fault Lines that Would Haunt Us For Generations" – CNN, Dec 30, 2021

"Getting on with it," A Meditation on Art and Cultural Repair – feature in Harper's Magazine, June 2021

"But Could a Dream: Form & Freedom in Gwendolyn Brooks' Domestic Sonnets," – *The Hopkins Review*, Spring 2021

Select Criticism / Nonfiction (cont'd)

"Pulitzer Prize-winning playwright: Artists must sound the alarm," – CNN, December 11, 2020
"We are going to have a president who quotes poetry," – CNN, November 11, 2020
"Why we left California and just kept driving east" – CNN, September 18, 2020
"Line Cook // This is Just to Say: On Cooking the Plums" – *Poetry Northwest*, September 13, 2020 "In California, the sun never rose on Wednesday" – CNN, September 9, 2020
"A Poet of Found Language Who Finds Her Language in Archives" – *New York Times*, June 8, 2020
"Writing Place in a Time of Crisis" – *Literary Hub* with Jane Ciabattari, April 21, 2020
"The Intimacy of Breath" – *ZYZZYVA*, April 7, 2020
"Following Dorothea Lange's Notebooks" – op-ed in *The New York Times*, February 29, 2020
"Tracing the Perpetual Border: Introducing a New Generation of Northern Irish Poets" – *Virginia Quarterly Review*, January 2019
"Four New Poetry Collections Confront Despair with Wonder" – *New York Times*, April 26, 2019
"Light the Word: Anne Spencer's Ecosystem of Art & Activism" – *Oxford American*, Sept 4, 2018
"Terrance Hayes Speaks to American Racism in Latest Collection of Poetry" – *NPR*, May 21, 2018
"A Traveler to Troubled Lands, Called to Bear Witness" – March 28, 2018, *New York Times Book Review*
"Seamus Heaney's Translation Of 'The Aeneid' Gets Posthumous Publication" – *NPR*, April 14, 2016
"Report from the Field: But Do You Have to Work?" – *VIDA: Women in Literary Arts*, July 28, 2015
"Cousins Across the Color Line" – *The New York Times*, January 22, 2014
"Some Notes on the Making of Fried Chicken" – *Oxford American*, October 2, 2013
"The Price of Rebellion" – *The New York Times*, June 2, 2013
"Remembering the Randolphs" – *Virginia Quarterly Review*, Summer 2013
"The Waste Land App" – *The Threepenny Review*, Summer 2012, (Pushcart Prize 2013)
"Modernist Masterpiece Meets Modern Technology" – podcast on T.S. Eliot, *Poetry Off the Shelf*, poetryfoundation.org, Fall 2011
"Imagining Byzantium" – creative non-fiction, *Southwest Review*, Winter 2010
"A Much-Mended Thing" – podcast on Amy Clampitt, *Poetry Off the Shelf*, poetryfoundation.org, Fall 2010
"Body of Work" – essay on Thom Gunn, *Boston Review*, Spring 2010
"Twice Told Tales" – essay on literary retelling, poetryfoundation.org, Spring 2009
Reviews of books by Kathleen Jamie – *Boston Review*, July/August 2008
Reviews of books by Robert Hass – *Harvard Review*, Spring 2008
Reviews of books by Henri Cole and Micheal Longley – *Harvard Review*, Fall 2007

Anthologized Articles

"BUT COULD A DREAM: FORM AND FREEDOM IN GWENDOLYN BROOKS' DOMESTIC SONNETS," included in *The American Sonnet: An Anthology of Poems and Essays*, 2023, Dora Malech, editor.
"WHITENESS VISIBLE," appeared in the *Los Angeles Review of Books*, and included in the anthology *A Sense of Regard: Essays on Poetry and Race*. Laura McCullough, ed.
"OF WHITENESS, OBAMA, AND THE SO-CALLED POST-RACIAL," included in the anthology, *The Racial Imaginary: Writers on Race in the Life of the Mind*, Claudia Rankine, Beth Loffreda, Max King Cap, eds.

Select Talks, Presentations & Short Term Teaching

LECTURE, READING, AND MASTERCLASS, Princeton Theological Seminary, Sept 16-18 2023
READER, *Bryant Park Summer Reading Series*, June 2022
READER, *How do you Write this Faultline? Change & Dream in the Bay Area*, Book Passage, with Nathan Heller San Francisco, CA, April 2022
READER, *Written from Images: Literature Inspired by Dorothea Lange*, Getty Museum, March 2022
READER, *Crossroads Irish American Festival*, Koret CENTER, San Francisco, CA March 2022
SPEAKER, *Writers are Laborers Too: Building the Road to Relief, Recovery, and Representation*, AWP, Philadelphia, PA, March 2022
SPEAKER, *Extending the Frame: Toward a New Ekphrasis*, AWP, Philadelphia, PA, March 2022
SPEAKER, *Voyage Image Poem: An Exploration of Hybrid Texts*, AWP, Philadelphia, PA, March 2022
MASTERCLASS: *The Poem's Stage: Emily Dickinson Museum Tell It Slant Festival*, September 2021

CONVERSATION with Sinéad Morrissey, *Aspects Festival*, September 2021
CONVENER, *Do We Need a Cultural New Deal?* Politics & Prose, Washington DC, March 2021

Select Talks, Presentations & Short Term Teaching (cont'd)

READER, "Conversations about Landscape: Observing Landscape – Mirrors of Time," Exploratorium, San Francisco, CA, May 2020
READER, "Poets on Couches," *The Paris Review*, May 2020
VISITING LECTURER, *New York University Creative Writing Program. Masterclass at MoMA's Dorothea Lange: Words & Pictures* exhibition, February 2020
READER, "Dorothea Lange: Tess Taylor, Linda Gordon, and Sarah Meister," McNally Jackson, February 2020
POET IN RESIDENCE, *Castelleja School*, Palo Alto, CA, Fall 2019
FACULTY, *Kachemak Bay Writers Conference*, Homer, AK, Summer 2019
LECTURER, "Digging Deep: Four Seminars On Seamus Heaney," *Left Margin Lit*, Berkeley, CA, Fall 2017
VISITING LECTURER, *New York University MFA, Paris, France*, July 2017. Graduate lectures in a low residency MFA Program.
PRESENTER, "Westering: Seamus Heaney in California," *Seamus Heaney Home Place*, July 2017
LECTURER, "Lessons from the Vault: The Poem and the Shard," *Seamus Heaney Centre Poetry Summer School*, *Queens University Belfast*, Belfast, UK, June 2017
FEATURED POET, *Fulbright Lecture Series, University of Munich (Ludwig-Maximilians-Universität München)*, Munich, Germany, June 2017
READER, *Seamus Heaney Centre Readings, Crescent Arts Centre, Belfast, UK*, May 2017
FEATURED POET, *Fulbright Lecture Series, University of Munich (Ludwig-Maximilians-Universität München)*, Munich, Germany, June 2017
READER, "Border Crossings," *StAnza, Scotland's International Poetry Festival*, Edinburgh, UK, March 2017
VISITING LECTURER, *Creative Writing Reading Series: Writers' Harvest Festival, Colorado State University*, CO, November 2016
PANELIST, "The Ethics of Documentary Poetics," *Whittier College Writers Festival*, April 2015
SPEAKER, "Sifting the Uneven Archive: Researching The Forage House," *American Antiquarian Society*, May 2014
HOST, "Flight of Poets," *Litquake, San Francisco, CA. Pair six California poets with six California wines.* 2010–Present
CONVENER, "First Loves: Poets on Books that Changed Them," *Berkshire Festival of Women Writers, Lenox, MA*, Spring 2011
VISITING WRITER, 2008–Present. *Brandeis University, San Diego State University, Sarah Lawrence College, Suffolk University, University of Idaho–Moscow, Wheaton College, Wofford College, others.*
INSTRUCTOR, *Alternatives to Incarceration, Prison Writing Program*, Summer 2009
LIBRETTIST, "Prodigal Songs: Seven Songs for a Trio of Voices," lyrics commissioned by the Museum of Biblical Art, music by Robinson McLellan; debut November 3, 2007
READER, *Poetry Society of America's Festival of New American Poets*, Wednesday April 9, 2004

Editorial Experience

ANDERSON LITERARY MANAGEMENT, NY, NY – *Project Editor*, 2007–2011
THE ATLANTIC MONTHLY, BOSTON, MA – *Poetry Editorial Staff*, 2005–2006
Involved in all aspects of the editorial process.
AGNI – *Intern / Reader*, 2005
THE PARIS REVIEW – *Intern / Reader*, 2002–2003

Boards And Service

ASSOCIATION FOR THE STUDY OF LITERATURE AND THE ENVIRONMENT, member 2018-present
NATIONAL BOOK CRITICS CIRCLE, NEW YORK, NY, Poetry Committee, Chair, 2014–2020 Development Committee, 2014–2020; Board,, 2013–2020
POETRY SOCIETY OF AMERICA, *San Francisco Advisory Board*, 2015–2019
ECONOMIC DEVELOPMENT BOARD, Chair, *El Cerrito, CA*, 2011–2016
ANGEL BAND, *Soprano, All Souls Episcopal, Berkeley, CA*, 2011–2016

Languages

FRENCH – *Lived and worked as a translator in Paris. Excellent speaking and reading knowledge.*
LATIN – *Reading and translation, Ovid, Cicero, Virgil.*



CALL FOR ARTISTS
City of El Cerrito, California
Art in Public Places - Poet Laureate Program

Deadline: Thursday, December 15, 2023 at 4 p.m.

EXTENDED to Monday, January 8, 2024 by 4 p.m.

<https://www.el-cerrito.org/poetlaureate>

The City of El Cerrito announces the release of a Call for Artists for poets to serve as the City's poet laureate. The laureate will encourage the poetic energy of our community by creating and leading activities that inspire writing and performances of poetry among all age groups while initiating a dialogue between local poets, cultural organizations, and community institutions. In an effort to promote literature and the arts in the City, the laureate will bring attention to poetry in less-traditional settings and encourage residents in their writing and personal expression.

Eligibility

The poet laureate must:

- Be a resident or work full-time in the City of El Cerrito, CA
- Demonstrate a commitment to poetry writing, spoken word performance, and community involvement and outreach
- Be at least 18 years of age at time of application
- Be able to serve the full one-year term as laureate and maintain residency/work status in El Cerrito throughout the term

Honorarium

The laureate will receive a stipend of \$2,000.00 for the one-year term. The honorarium will be distributed semi-annually in two payments of \$1,000.

Length of Term

The laureate will be appointed to serve a one-year (12 month) term. The expected term will be from April 1, 2024 – March 31, 2025.

Duties and Requirements of the Poet Laureate

The laureate is expected to provide a minimum of two readings and three community events each year, but is free to do additional events. The Arts and Culture Commission and its staff liaison will provide logistical support for organizing and publicizing the events as well as assist the laureate to work with business owners and other agencies if use of non-City venues are planned.



- ☐ **Two Public Readings Each Year:** The laureate will give a public reading of their new work during each year of their tenure. The laureate will also present a poem during each year of their tenure at a City event, such as the annual Earth Day, Martin Luther King Day, or October Arts Day celebrations.
- ☐ **Three Community Events Each Year:** The laureate will provide opportunities for community members to write and/or share their own poems. The City is looking for a laureate who can creatively assert his or her individual interests and strengths to raise the status of poetry in the everyday consciousness of El Cerrito residents.

The laureate will develop and lead their own activities, but possible events could include pop-up booths, where the laureate and community members write poems-on-demand; work with other poets or visual artists; open mic sessions; poetry walks; and poetry and art and craft-making tables at community events. The laureate could also conduct writing workshops at the City's public schools (pending District approval), or at the Community Center.

The Arts and Culture Commission envisions that the laureate's events could take place at a variety of interesting locations, with proper approvals of the owners/operators of venues, the El Cerrito Library, and local schools. City facilities such as City Hall, the Recycling + Environmental Resource Center, the Community Center or neighborhood clubhouses, as well as City co-sponsored events such as the El Cerrito Martin Luther King Day Celebration, Earth Day Celebration and WorldOne 4th of July Festival.

- ☐ **Social Justice Advocacy/Actions:** The Arts and Culture Commission supports activities that address human rights, environmental justice, social justice and/or racial injustice. Special consideration will be given to poets that include some element of advocacy or actions in their proposal.
- ☐ **Creative/Professional Development** (optional): The Arts and Culture Commission may cover expenses for the poet laureate to attend a Bay Area poetry conference or seminar of his or her choice (upon approval of the Commission).



About El Cerrito Arts and Culture Commission

The Arts and Culture Commission consists of seven members who demonstrate a commitment to various arts disciplines, including but not limited to fine arts, visual arts, performing arts, literary arts, art history, and arts education.

It is the mission of the Arts and Culture Commission to advise the City Council of the needs of the artistic and cultural community; encourage and promote arts programs and events that engage community members and local businesses to build a flourishing and vibrant arts and cultural environment; provide advice to artists and arts/cultural organizations by sponsoring forums, programs, and events; carry out the Arts in Public Places program, and upon request, advise the City with respect to possible sources of funding.

El Cerrito Poet Laureate Program

The El Cerrito Poet Laureate Program was approved by the Arts and Culture Commission ("Commission") in October 2015. The poet selected for this term will be the fourth poet laureate in the City's history.

The program is funded by the Art in Public Places Program, established with the passage of the City's Public Places Ordinance (Section 13.50 ECMC). In order to realize the vision of enhancing art in public places, new building projects with development costs of \$250,000 or more shall devote an amount not less than 1% of the development costs to the funding of public art installations, acquisitions, and activities. The poet laureate program is therefore funded on a committed, continuing basis, and not dependent on annual City allocations, grants, or other awards or contributions for its support.

Application Requirements

Submissions must be provided online only. If this proves to be a hurdle, please contact Lina Huang at luang@ci.el-cerrito.ca.us or at (510) 215-4371 to make necessary arrangements.

To apply, the applicant must provide the following information in the online application portal accessible on the <https://www.el-cerrito.org/poetlaureate>.

The applicant will need to provide:

1. Completed application.
2. Letter of Interest: In 500 words or less, discuss your background in writing and performing poetry; your involvement in community organizations and activities; and describe in specific terms a community event that you would develop and lead. Let us know how this community event fits into



your overall vision for the laureateship you'd create if selected as the City's poet laureate. Note: You do not need to have permission from the owner/operator of the proposed venue at this time.

3. Examples of Original Work: Provide no fewer than 10 and not more than 25 pages of published, self-published, or unpublished poetry writing.
4. References: Please list two personal or professional references. Include their name, title, email address, and phone number, including area code.
5. Curriculum Vitae or Resume: Please provide your curriculum vitae or professional resume.

Selection Process

A selection panel will make a recommendation to the Commission based on the applications and interviews. The selection of the poet laureate will be made by the Commission.

The selection panel will evaluate the candidate's submissions and make its recommendation based on the proposal submission materials and interviews with short-listed applicants. If necessary, a more detailed proposal may be requested from the candidates. The panel may include professional poets, a member of the Commission, City residents, or City staff.

Selection criteria include:

- Literary and artistic merit as evidenced by the submitted poetry
- Proven ability to undertake successful creative, innovative, and effective approaches in comparable projects
- Demonstrated ability to work creatively with groups of different ages and backgrounds
- Experience with speaking in public venues
- Ability to understand a locale's sense of place and inspire its residents in written and personal expression
- Demonstrated interest in and commitment to community outreach
- Conformance with the City's guidelines for public art including but not limited to quality, nature of work, originality, and diversity

The City of El Cerrito is committed to reflecting the diversity and cultural richness of our City in the selection of the poet laureate. References provided as part of this application will be contacted prior to any poet interviews.



The contract, including terms of the honorarium and the laureate's project plan will be worked out with City staff. The laureate will be required to submit an IRS 1099 form to the City. The Commission reserves the right to reject any and all applications.

Estimated Timeline

The schedule is contingent upon the City's schedule and may be changed at any time.

December 15, 2023	Applications Due
Mid January 2024	Interviews with Selected Applicants
Late January or February 2024	Panel Candidate Recommendation to ACC
March 2024	Contract Process Completed
April 1, 2024 – March 31, 2025	Expected Term of Poet Laureate
City Council Meeting TBD	Previous Poet Laureate to Present Poet

Deadline

Proposals are due by 4 p.m., Friday, December 15, 2023 online at www.el-cerrito.org/poetlaureate.

Inquiries

Questions regarding this Call for Artists should be submitted to:

Alexandra Orologas, Assistant City Manager
City of El Cerrito
10890 San Pablo Avenue, El Cerrito, CA 94530
(510) 215-4302
aorologas@ci.el-cerrito.ca.us

From: noreply@civicplus.com
To: [Alexandra Orologas](#); [Lina Huang](#)
Subject: Online Form Submittal: El Cerrito Creative ReUse (ECCRU) Artist Residency Program Application
Date: Thursday, November 30, 2023 9:00:26 AM

Caution! This message was sent from outside your organization.

El Cerrito Creative ReUse (ECCRU) Artist Residency Program Application

ECCRU ARTIST RESIDENCY PROGRAM - CALL FOR ARTISTS

Application Deadline: The application is due 4 p.m. on Friday, December 15, 2023.

APPLICATION

Artist First Name and Last Name ZONA SAGE

Mailing Address (Street #, Street Name)

City OAKLAND

Zip 94611

Phone:

Contact Email:

Please answer the following questions:

I am at least 18 years of age. Yes

I have (or can arrange for) an appropriate workspace to create my art. Yes

I have experience working with recycled materials and am committed to upcycling and creative reuse. Yes

I am a working and/or teaching artist.	Yes
I have experience conducting workshops or educational programs.	Yes
I plan to attend the tour of the RERC either on Friday, December 1 at 3 p.m. or Wednesday, December 6 at 3 p.m.	Yes
I live in	Alameda County
Résumé or curriculum vitae	ArtCV2023.wpd
Proposal	I am quite familiar with the El Cerrito Recycling Center, because I have used the resources from there for my work for years. Primarily in the past I have worked with the books because of the variety of vintage works and books in scientific and foreign languages available at the Center. As I have expanded into more textile work, I have recently found materials there useful, such as a mini-loom and small notions and threads. I would like to make a series that combines these two loves, book arts and textiles. With the oddities that pop up unexpectedly at the Center, there is the chance to incorporate some unusual materials into the series as well. Given my own adequate stash of recycled materials in my studio, I don't anticipate needing to request additional materials from the public. As my portfolio demonstrates, I am quite experienced in a variety of techniques making books, utilizing book parts and also in a wide variety of sewing and other needle crafts. Having donated and received materials from the Center for so long, it would be a dream to be an artist in residence there.
Attach Proposal	<i>Field not completed.</i>
Two Professional References	Lisa Kokin Carole Beadle, [REDACTED] Lisa Kokin, [REDACTED]

(Section Break)

Image List:

1. Kali, Goddess of Destruction, 6' x 4' x 3' (2012)
Mixed media fiber sculpture (beads, cork, cat and other fur, buttons, zipper, inner tube, Barbie and vintage doll parts, kelp, pennies, silk and various fibers, hand stitching, crochet, found objects)
--Kali represents the power of recycling, as she is a major Hindu goddess associated with destruction but also change and creation
2. The New Black, 21" w x 30" h (2015)
Recycled plastic billboard, cut and repieced, stitched onto felt and mounted
--Words that once held their own meaning are now seen as graphic pieces with a new meaning
3. Pedals 10" h x 8" w / 24" x 17" (2020)
Recycled bicycle inner tubes
--These bicycle inner tube pieces are in the shape of petals, representing regrowth and a concern for the environment
4. Library for Lilliputians, 10 3/4 " w x 12 1/2 " h x 1 3/4 " d (2016)
Mixed Media
--Book parts (from El Cerrito Recycling!) reconfigured into a tiny library in a found wooden bookcase
5. Library for Mummies, (5 pieces of various dimensions) (2016)
Textiles, rubber stamping, acrylic medium
--Book parts (also from El Cerrito Recycling) wrapped in the style traditionally associated with mummification
6. Homage to Kurt, 18" w x 24" h (2012)
Collage of fabrics, book parts, vintage documents
--This piece is an homage to the German artist, Kurt Schwitters, and his piece, Mz 601, with the my own collection of vintage ephemera
7. Reds, 48" x 36" x 3" (2022)
Yarns, threads, buttons, beads, sewing notions, chess piece, bicycle inner tube, washers, safety pins on acrylic painted plastic
--A call was put out to the artist community, requesting "red" yarns. A spectrum of colors came in. This is a reflection of the different ways people see the color red. I used a wide variety of needle techniques in this piece, emphasizing the dimensionality and textures of the materials
8. A Notion of You, 8" x 10" (2009)
Photograph, embroidery hoop, sewing pins, sewing notions, buttons, wax, on painted stretched canvas
--This is a portrait of my grandmother with whom I lived as a

child. She sewed my clothing, knit and crocheted, and was an inspiration to me to continue with all forms of creative handwork.

9. Rust Belt, 24" w x 36" h (2015)

Tin cans, screws, coins, spring, handles, keys, nails, chain, metal plates, etc. on painted cradled board

--Simply, I love rust. Where others may see unusable materials, I relish the colors of metal in this stage.

10. River, 5" x 7" (2020)

Vintage Beads, buttons, sequins, hand embroidery on textiles.

--Using a variety of beautiful materials, I sought to evoke a river running through a forest

10 images

Please submit 10 images. Please use good quality images no larger than 2 MB each. Images must be accompanied by an image list in text (provided in the previous section of the application) with title, date, size, media and, if applicable, description and/or conceptual intent. Additional information, if applicable, could include site, commissioning person or agency, and budget. Installations or 3-dimensional work may be illustrated by multiple images.

Video & Audio:

You may submit a maximum of optional two video or two audio files or web links (list link(s) in Image List section). You may submit a combination of images, video, and audio as long as the total number of files does not exceed 10. We accept only MPEG-4 video files and all standard audio files. Each video and/or audio clip must be no longer than one minute, and each must be accompanied by a description in Image List.

Attach files below:

#1	Z.Sage, Kali.JPG
#2	The New Black.jpg
#3	Pedals.JPG
#4	Library for Lilliputians.jpg
#5	Library for Mummies detail.jpg
#6	HomageToKurt.JPG
#7	Reds detail (2).jpg

#8	A Notion of You.JPG
#9	Sage, Z Rust.JPG
#10	River.jpg
Certification	By checking this box, I certify the statement above.

Email not displaying correctly? [View it in your browser.](#)

ZONA SAGE

Oakland, CA 94611

zonasage.com

ZONA SAGE has explored various art media throughout her life. Much of her work reflects her strong interest in social justice, and her love of recycled materials.

EXHIBITIONS

Springfield Art Association, Springfield, IL (2023)

Art Council of Fayetteville, Fayetteville, NC (2023)

ACCI Gallery, Berkeley, CA (2022)

SHOH Gallery, Berkeley, CA (2022)

Olive Hyde Gallery, Fremont, CA (2022)

De Young Museum, San Francisco, CA (2020) (curated by Hung Liu)

O'Hanlon Center for the Arts, Mill Valley, CA (2020)

Sebastopol Center for the Arts, Sebastopol, CA (2020)

Olive Hyde Gallery, Fremont, CA (2018)

HeART is Oakland, Oakland, CA (2017)

Marin Museum of Contemporary Art, Novato, CA (2017)

Petaluma Arts Center, Petaluma, CA (2017)

Sebastopol Center for the Arts, Sebastopol, CA (2017)

Arc Gallery, San Francisco (2016)

Schweinfurth Art Center, Auburn, NY (2016)

City of Oakland, City Hall, Oakland, CA (2016)

3rd Street Village Gallery, San Francisco, CA (2016)

Benicia Center for the Arts, Benicia, CA (2015)

Olive Hyde Gallery, Fremont, CA (2013)

JanRae Gallery, Oakland, CA (2013)

Sebastopol Center for the Arts, Sebastopol, CA (2012)

O'Hanlon Center for the Arts, Mill Valley, CA (2011)

Sebastopol Center for the Arts, Sebastopol, CA (2010)
(Merit Award)

O'Hanlon Center for the Arts, Mill Valley, CA (2010)

Olive-Hyde Art Gallery, Fremont, CA (2010)

Prescott-Joseph Center, Oakland, CA (2010)

Marin Museum of Contemporary Art, Novato, CA (2009)
(show curated by Rena Bransten)

2nd City Council Art Gallery, Long Beach, CA (2008)

O'Hanlon Center for the Arts, Mill Valley, CA (2008)

IBID (International Bureau of Identity Documentation)
An international exhibition, traveling in Japan, Hungary, Slovakia, Mexico, New York City (2008 - 2010)

Expressions Gallery, Berkeley, California (2007)

JanRae Gallery, Berkeley, California (2007)

Postmarked, Claremont, California (2006, 2007, 2008, 2009)

ArtBar, Santa Ana, California (2005, 2006)

WORKSHOPS

East Bay Depot for Creative Reuse
Conducted workshops for the public on using recycled materials for art

PUBLICATIONS

Handmade Dolls, Lark Studio Series

500 Handmade Dolls, Lark Books

Art Doll Quarterly

"Anubis" a handmade fiber sculpture

1. Kali, Goddess of Destruction, 6'
x 4' x 3' (2012)





3. Pedals 10" h x 8" w / 24" x
17" (2020)
Recycled bicycle inner tubes



4. Library for Lilliputians, 10 3/4
“w x 12 1/2 “h x 1 3/4 “d (2016)



5. Library for Mummies, (5 pieces of various dimensions) (2016)



6. Homage to Kurt, 18" w x 24" h (2012)



7.Reds, 48" x 36" x 3" (2022)



8. A Notion of You, 8" x 10" (2009)



9. Rust Belt, 24" w x 36" h
(2015)





From: noreply@civicplus.com
To: [Alexandra Orologas](#); [Lina Huang](#)
Subject: Online Form Submittal: El Cerrito Creative ReUse (ECCRU) Artist Residency Program Application
Date: Thursday, December 14, 2023 10:35:54 PM

Caution! This message was sent from outside your organization.

El Cerrito Creative ReUse (ECCRU) Artist Residency Program Application

ECCRU ARTIST RESIDENCY PROGRAM - CALL FOR ARTISTS

Application Deadline: The application is due 4 p.m. on Friday, December 15, 2023.

APPLICATION

Artist First Name and Last Name Lisa Zimmer-Chu

Mailing Address
(Street #, Street
Name)

City El Cerrito

Zip 94530

Phone:

Contact Email:

Please answer the following questions:

I am at least 18 years of age. Yes

I have (or can arrange for) an appropriate workspace to create my art. Yes

I have experience working with recycled materials Yes

and am committed to
upcycling and
creative reuse.

I am a working and/or teaching artist.	Yes
--	-----

I have experience conducting workshops or educational programs.	Yes
---	-----

I plan to attend the tour of the RERC either on Friday, December 1 at 3 p.m. or Wednesday, December 6 at 3 p.m.	Yes
---	-----

I live in	Contra Costa County
-----------	---------------------

Résumé or curriculum vitae	Lisa Zimmer-Chu CV 2023.pdf
-------------------------------	---

Proposal	see attached
----------	--------------

Attach Proposal	Lisa Zimmer-Chu ECCRU2024proposal.pdf
-----------------	---

Two Professional References	Deanna Pindell, Artist and Educator, [REDACTED], [REDACTED] Tara Neuffer or Kieren Dutcher, NIAD, [REDACTED] or [REDACTED]
--------------------------------	---

(Section Break)

Image List:	Image List 2024 Lisa Zimmer-Chu 1.SUSTAINABLE SUSTENANCE 2023 Acrylic paint on paper 18" X 12" This is my design for the third of four panels on the outer wall of the Arlington Market in Richmond, CA. Local food grows sustainably onto moon-plates, showing food growing in balance with nature. 2.BALANCING THE EARTH AND OUR DIET 2023 (in progress) Acrylic on stucco wall
-------------	--

65' L X 12'H

The four panels depict four designs created by different artists, starting with the things that need to change in agriculture (panel 1), ways to change (panels 2 and 4), and the balanced ideal (panel 3). The concept for this collaborative work was done by a team of artists who are painting the mural along with community members.

3.LIFE REIMAGINED 2020

Repurposed/found objects

4'L X 3'W X 6"H

This re-envisioning of the 1960s Game of LIFE (the player with the most cash wins) instead has the goal to build a just and sustainable world. It's the model of an interconnected Green New Deal-like world. The path is a cycle, but begins on a foundation of Equity and Justice. The quest is to practice empathy and recognize what benefits our common good.

4.LIFE REIMAGINED

detail

5.LIFE REIMAGINED 2023

Digital game promotional card

https://drive.google.com/file/d/1ftl1aycwPe6WSp8vnbGln4hFTZ5F-h1/view?usp=share_link

The concept for LR is the prototype for a video game collaboration among students, teachers, activists, artists, developers, and gamers who believe that through the arts and games we can play our way into a better world. It is designed to turn climate anxiety into climate action.

Players move around the board and make choices. They must maintain their 'self' energy in order to contribute to society and long-term sustainability, working together and encountering unexpected events.

6.THE WORLD IS ON FIRE 2021

Acrylic on concrete block

25' L X 12'H

I was one of five artists who collaborated and painted this mural in Clarion Alley (SF), designed by Leana Rosetti. It has two parts, one showing the devastating fires worldwide in 2020/21, the other showing how the world could be. There's a row of firefighters at the dividing line, each with words describing actions people can take to metaphorically put the fires out, as well as the invitation to "Join Us."

7.CLIMATE RIBBON INSTALLATION 2019

Foam mat edges, twine, sheets, pickle jar, permanent marker

7'H X 5'W X 3'D

Tree to display Climate Ribbon Project ribbons with public responses to the question "What do you love and hope never to lose to climate chaos?" theclimateribbon.org The Climate Ribbon

uses art and ritual to grieve what we each stand to lose to Climate Chaos, and affirms our solidarity as we unite to fight against it.

8.EXTINCT SPECIES TOMBSTONES 2020

Paper Mache, pencil

Domed Rodrigues Tortoise 3'5"H X 2'W X 2'D

Round Island Boa 2'8"H X 1'4"W X 7"D

Silver Trout 2'5"H X 1'4"W X 7"D

These life-sized tombstone replicas were among a dozen, bringing attention to the Sixth Extinction.

9.I STOPPED FOR BLACKBERRIES 2012

Children's book jacket, fabric sample

detail from "Blackberries Over Time"

5.5" X 8"

This comes from a children's book by D.B. Johnson inspired by Thoreaus' 'Walden,' titled Henry Hikes to Fitchburg. It represents the Industrial Age and extolls the benefits of slowing down. The text reads, 'His friend was sitting in the moonlight when Henry arrived. "The train was faster," he said.

Henry took a small pail from his pack. "I know," he smiled. "I stopped for blackberries."

10.THE STORIES WE TELL 2013

Children's book jackets, bulletin board

17.5" X 23"

The Stories We Tell is a journey through time, told in the 'cosmic perspective,' about the human species' brief experience thus far on the planet. Across landscapes and eras, it leads to the present day, when the earth has provided and "was happy . . . But not really" (from "The Giving Tree," by Shel Silverstein). A young girl alerts those who would listen that her very future — not to mention that of her children, and their children, and their children, and their children, and their children, and theirs, is in great peril. Humanity walks a tightrope across the planet upon which it depends for its very life.

10 images

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Attach files below:

#1	1.Sustainablesustenance.jpg
#2	2.Balancingtheearthandourdiet.jpg
#3	3.Lifereimagined.jpeg
\$4	4.Lifereimagineddetail.jpeg
#5	5. LR video game promo card.jpg
#6	6.Theworldisonfire.jpeg
#7	7.Climateribboninstallation.jpeg
#8	8.Extinctspeciestombstones.jpg
#9	9.Thestorieswetell.jpg
#10	10.Istoppedforblackberries.jpg
Certification	By checking this box, I certify the statement above.

Email not displaying correctly? [View it in your browser.](#)

LISA ZIMMER-CHU 2024

EL CERRITO, CA 94530

EXPERIENCE

Artist and Activist, 2002-Present

Create, show and support art, especially with themes of sustainability and justice, in collaboration with various groups/orgs. often using repurposed, upcycled and found objects

- LIFE Relmaged - created artwork that became prototype for collaboratively developed video game, in progress (2020-present)
- Co-lead murals, Clarion Alley, SF (2020), The Arlington Market, Richmond, CA (ongoing)
- Volunteer at Richmond Arts Center, NIAD (ongoing), Women's Eco Art Dialogue Exhibition Committee, Bioneers (2022-23), Writer's Coach Connection (2018-2022)
- Created and supported various street murals, SF, Oakland, East Bay, and Sacramento (2019-present)
- Created extinct species tombstones, Climate Ribbon Tree (2020-21)
- Lead Artist with 350 Loudoun (VA) for The Sustainable Quilt Project, Non-denominational prayer flags (2015-2017)
- Served as Board President for non-profit arts center, taught preschool classes, curated exhibits (2005-2014)
- Organizer for 5R's (Reduce, Reuse, Recycle, Repair, Repeat) youth club (2006-2010)

VSA arts of Loudoun, Director of Visual Arts, Virginia, 2012-2017

- Directed all aspects of the visual arts program for a non-profit serving children and adults with disabilities
- Organized exhibits and collaborated with the organizations' performing arts program

4-H Youth Specialist, Natural Resource Program, Cooperative Extension Service, University of Wyoming, 1993-1998

- Responsible for state-wide youth leadership development and Natural Resource Programs
- Collaborated with county extension staff to provide environmental education and training in consensus building

Peace Corps Volunteer, Environmental Education, Panama, 1991-1993

- Taught students and conducted teacher training in environmental education
- Developed an illustrated environmental education school guide in Spanish in collaboration with Panamanian educators and fellow Peace Corps volunteers
- Established women led community business

- **Creative Arts Therapist**, Mental Health Corporation of Denver, 1989-1991
Collaborated with a multidisciplinary team of therapists in both child and adult out-patient programs

EDUCATION

El Centro para Potencial Humano, Costa Rica, Spanish language certification and Environmental Education training

Pratt Institute, Brooklyn NY, Masters of Professional Studies, Creative Arts Therapy

Michigan State University, East Lansing MI, Bachelor of Fine Arts, Painting

EXHIBITION LIST

The Arlington Market	collaboration	2022-present
Richmond CA		
Public Mural, 4 panels about sustainable agriculture and a closed loop food system, designed by 4 different artists (Panel 3 designed by Zimmer-Chu)		
Art Works Downtown	group, curated	2023
San Rafael CA		
<u>LIFE Relmaged</u> , interactive installation of assemblage and video game in progress		
Bioneers Conference	group, juried	2022
Berkeley CA		
<u>LIFE Relmaged</u> photograph		
Clarion Alley Mural Project	collaboration	2019-2020
San Francisco CA		
<u>The World is on Fire</u> , Public Mural, designed by Leanna Rosetti		
Downtown SF action, OCMA Friday Nights		2020, 2023
San Francisco Oakland CA		
<u>Extinct Species Tombstones</u>		
Merritt College Art Gallery	group	2020
Oakland CA		
"Cherish and Resist" climate art show, <u>Climate Ribbon Tree</u> , interactive installation, <u>The Stories We Tell. I Stopped for Blackberries</u>		
Craneway Pavillion	group, curated	2019
Richmond CA		
"Regenerative Futures Exhibit, Institute for the Future, <u>Climate Ribbon Tree</u> interactive installation		
Youth Climate Strike	group	2019

San Francisco CA

"Regenerative Village," Climate Ribbon Tree interactive installation

Smoking Nun Gallery

group

2019

San Francisco, CA

"Hope and Urgency" Sunrise climate art show, The Stories We Tell, Climate Ribbon Tree interactive installation

Korematsu Middle School

solo

2019

El Cerrito, CA

The Climate Ribbon Project, installation and youth workshop

Well Grounded Coffee Shop

solo

2018-2021

El Cerrito, CA

Unraveling, The Stories We Tell, The Birth of Consumption, The Wolf We Feed, Materials photo, Climate Ribbon installation, Sustainable Prayer Flags youth workshop

Firehouse Gallery

solo

2017

Berryville, VA

16 Years of eARTh Days: A Retrospective, Lisa Zimmer-Chu, The Birth of Consumption, Getting Out By Going In, Blackberries Over Time, Unravelling, Running Out of Time, Glaciers, The Numbers Rumba, The Stories Wle Quilt, Materials photo, Sustainability Prayer Flags and children's workshop

Various events

group

2015-2017

Loudoun County VA

350 Loudoun Prayer Flag project, the Wolf We Feed. Provided leadership to this project, which was offered as a children's activity at numerous green fairs/events

Franklin Park Art Center

group

2015 (ongoing)

Purcellville, VA, various events and location in Loudoun County, VA

"Fabric Fantasies II" My Laundry, Sustainable Quilt Project, 350.org lead artist

Round Hill Arts Center

group, curated

Round Hill, VA

"Mother Earth" art show, The Birth of Consumption

2014

The Stories We Tell

2013

Blackberries Over Time

2012

"Think Outside the Box," Running Out of Time

2013

Getting Out By Going In

2012

ECCRU Proposal 2024

El Cerrito, CA 94530

In one form or another, my art always tells a story. My proposal for ECCRU 2024 is to create a series of vignettes that together tell a comprehensive and compelling story about the El Cerrito Recycling + Environmental Resource Center – what it is, what it isn't, and generally what makes it tick.

I find the RERC a unique and fascinating place that serves a critical function in the community's quest to reduce waste going to the landfill – and ideally to realize a more closed-loop system of consumption. I've met folks in the Bay area who envy the center, and feel proud to call it my own. The residency provides an opportunity to get to know RERC even better, and I'd love to be there on a regular basis. While respecting the confidentiality of residents, I imagine that several general cultures of users will emerge, creating a story not only of *what* the RERC is, but perhaps also *who*, and how that reflects our communities' habits and patterns of consumption and efforts to reduce waste.

The first story that I imagine telling is of the items that the center does NOT take, and would regularly visit the dumpster of materials that must be discarded. This bin seems to receive a lot of plastics, which might be conducive to building 'windows' through which a view of RERC could be shown. The view could be 2 dimensional as a collage/mosaic, 3 dimensional as an assemblage, or both.

My piece "LIFE ReImagined" (LR) is an example of combining collage and assemblage. It is designed as a game board in the style of the 1960's Milton Bradley Game of LIFE, which celebrates consumer capitalism and determines the winner by who makes the most money. By positing a different object of the game, LR allows viewers to collectively imagine a just and sustainable world through actions in a Green New Deal-like intersectional framework. I used children's book covers to create the 2-d background on the board, and adhered physical items to add interest and whimsy, as well as to draw parallels to the original game (which my partner found for me at the RERC exchange center, so

LR includes the iconic spinner, the GREEN car, the pink and blue people who I painted in rainbow colors, and a house).

Another category at RERC of obvious interest for telling a story is books. While I am interested in words, books also offer images. In my piece “The Stories We Tell,” images are collaged to create a timeline starting with the birth of humankind, the formation of civilizations, and our interdependence with nature, up to the current moment when a girl beckons the viewer with alarm to take notice of the consequences of our actions. Humanity walks a tightrope across the planet upon which it depends for its very life.

“I Stopped for Blackberries” combines a collaged image of a rocking chair and text from the children’s book “Henry Hikes to Fitchburg,” based on Thoreau’s “Walden.” It celebrates the benefits of slowing down amidst the industrial age when Henry “stopped for blackberries” rather than rushing to his destination.

Paper that comes through RERC could also be used in storytelling as handmade paper, which I gained experience doing as an art teacher and leader of the 5R’s (Reduce, Reuse, Recycle, Repair, Repeat) youth club that made various recycled and repurposed items (paper, crayons in molded shapes, bulletin boards out of corks, paper beads etc.) Or it could become 3-d paper mache forms, as in the life-sized Tombstones I made of the Domed Rodrigues Tortoise, Round Island Boa, and Silver Trout, all species that have gone extinct.

Of course the exchange center contains a myriad of materials that could be used to embellish the stories, though I’d like to focus on items previously mentioned.

My process is usually to begin with a concept (i.e. items that come to RERC that cannot be recycled), then to search through available materials that can be combined in a way that tells the story that these materials came to RERC and will end up in the landfill. I have to figure out if/how the materials need to be altered, and how to assemble them together and adhere them to the surface (sew, glue, tie etc). I love the problem solving that’s required, and all the discovery that happens along the way. But sometimes materials themselves inspire an idea. . .

I’m excited about the opportunity to further explore a deeper relationship with the RERC, and to determine if as an artist I can support its’ mission.







STORYTELLING

TRANSPORT

DECOLONIZATION



GAME OF **LIFE** REIMAGINED:



A COOPERATIVE ONLINE BOARD GAME WHERE PLAYERS BUILD
A COLLECTIVE VISION OF A JUST & SUSTAINABLE WORLD.

AUSTRALIA

THE ARCTIC

AMERICAN WEST

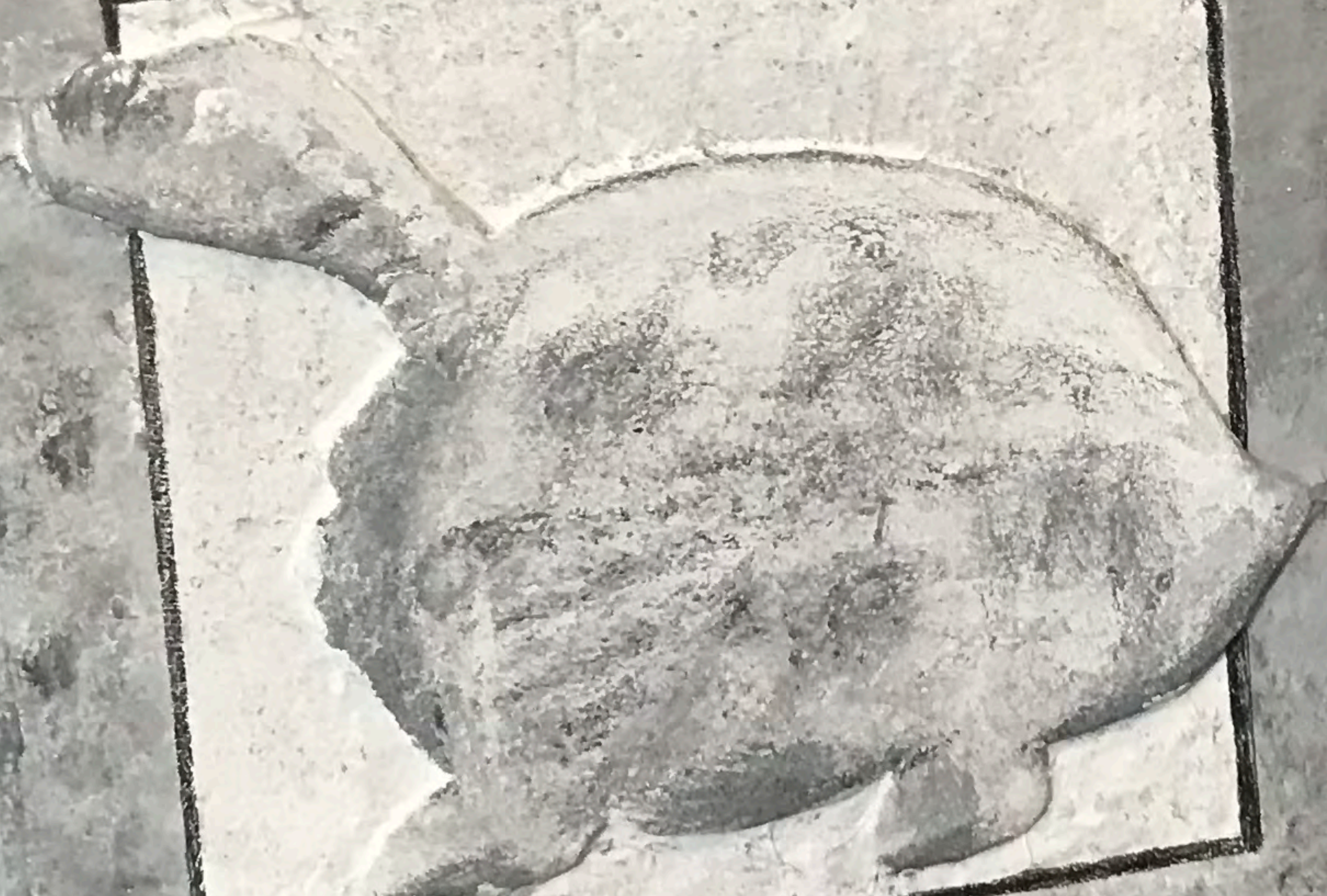
INDONESIA

THE AMAZON

6. THE WORLD IS ON FIRE 2021



Ex. 1800

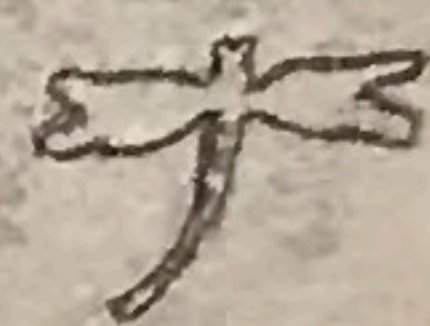
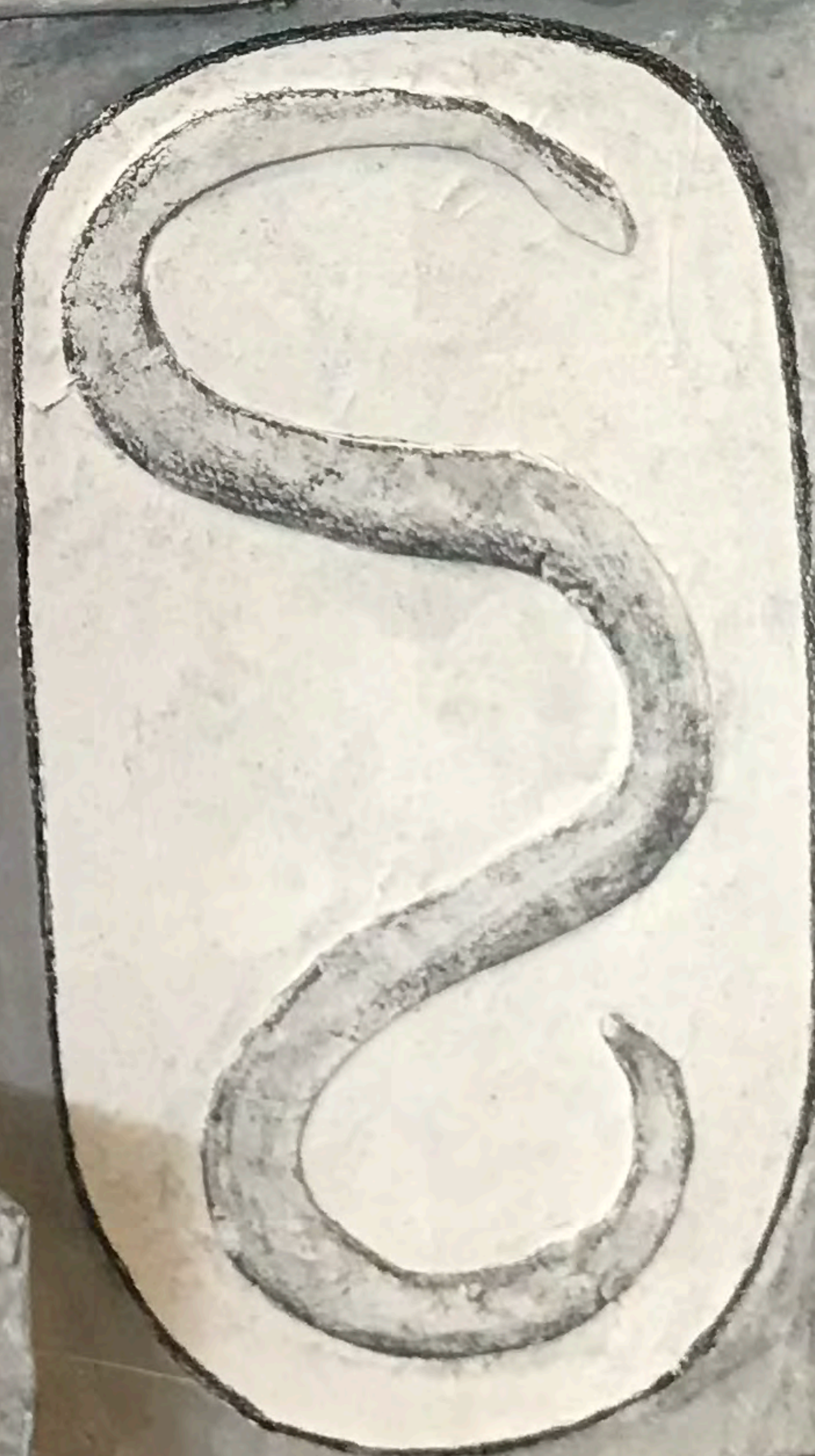


DOMED RODRIGUES
TORTOISE

Ex. 1996



ROUND ISLAND
BOA



SILVER TROUT



Ex. 1930

9.I STOPPED FOR BLACKBERRIES 2012







CALL FOR ARTISTS
City of El Cerrito,
California



El Cerrito Creative ReUse (ECCRU) Artist Residency Program

Deadline: December 15, 2023

www.el-cerrito.org/ECCRU

The City of El Cerrito invites artists to apply for a nine-month residency taking place at the El Cerrito Recycling + Environmental Resource Center ("RERC" or "Center").

The purpose of the program is to support local artists who work with recycled materials, and to encourage environmental stewardship – *specifically resource conservation, recycling and upcycling* – in the community through art that inspires people to think about sustainability and consumption.

The El Cerrito Creative ReUse ("ECCRU") Artist Residency provides the artist with: a stipend, access to materials at the RERC for use in artistic projects, an on-site storage bin for materials, and support for an exhibition at the end of the residency. Artwork will be created in the artist's own workspace, which is not provided. We encourage artists working in all mediums to apply, including but not limited to, painters, textile artists, musicians, performers, photographers, printmakers, those working in film and video, and conceptual and installation artists.

Eligibility

The ECCRU Artist must:

- Be either a resident of or work in Contra Costa County or Alameda County
- Be at least 18 years old
- Demonstrate a commitment to upcycling and creative reuse

Additional Considerations:

- Artists must attend a tour of the RERC - see website for available dates: <https://www.el-cerrito.org/955/Programs>.
- Artists must demonstrate that creation of the artwork will be conducted in a safe workspace with the proper tools required for the chosen mediums. If deemed appropriate, the Artist must conduct a site visit to their workspace as part of the interview process.

Length of Term

The ECCRU Artist Residency is a nine-month term. However, at the discretion of the El Cerrito Arts and Culture Commission ("ACC" or "Commission"), the term is negotiable up to 12 months.

Honorarium

The Artist will receive a stipend of \$500 every three months of the residency (\$1500 for the nine-month term).

About El Cerrito and Our Recycling + Environmental Resource Center

The City of El Cerrito is located in western Contra Costa County and forms part of the highly urbanized area along the eastern shore of San Francisco Bay. This 3.9 square-mile city has a pleasant climate year-round, and the hilly areas of El Cerrito provide spectacular views of its famous neighbor, San Francisco. El Cerrito's 25,000 residents enjoy over 100 acres of open space (known as the Hillside Natural Area), as well as 45 acres of parks, 18 acres of school recreational areas, and 38 acres of other amenities, including the Ohlone Greenway, a pleasantly landscaped area that runs along the BART right-of-way the length of the city and is popular with walkers, runners and bicyclists. El Cerrito's major commercial corridor runs the length of San Pablo Avenue, a multi-jurisdictional state highway.

The RERC is a unique community resource that provides El Cerrito and area residents and businesses a convenient location to recycle a wide range of conventional and hard-to-recycle items, to exchange reusable items and to obtain information about other environmental concerns and efforts. The Center strives to be a one-stop shop for residents and businesses interested in sustainability topics from energy efficiency, to Earth Day, to transportation, and more.

The RERC serves as the City's environmental heart, and also as an example of green building for residents and businesses alike. Operated by the City's Environmental Services Division, the center was founded as E.C.ology by community volunteers in 1971 and the City took over its operation in 1977. The Center was rebuilt in 2011-2012 to serve as the sustainability hub for the City's environmental mission and programs, and is home to the City's Environmental Services Division and curbside recycling operation.

ECCRU Artist in Residency Program

The ECCRU Program was approved by the El Cerrito Arts and Culture Commission ("ACC") in 2015. The Program is funded by the Art in Public Places Program, established with the passage of the City's Public Places Ordinance (Section 13.50 ECMC).

A summary of the El Cerrito Art in Public Places Program is included on page 7.

Duties and Requirements of the ECCRU Artist:

1. During their residency, Artist will create artwork primarily using materials they find at the RERC Center.
2. Artist will conduct at least two workshops or other educational programs at the RERC or other City facility or school. These can be conducted in-person or virtually.
3. Artist shall give reasonable access to the ACC, City staff, or other person or group approved by the ACC to document the creative process.

4. Halfway through the residency term, the Artist will give a presentation to the ACC demonstrating their progress and plan for the remainder of the residency
5. At the end of the residency, the artwork will be shown at an exhibition, with the duration and location of the show depending on the availability of City space and the nature of the work. The ACC will determine work(s) to be exhibited, and the Artist will assist in installation of the exhibition. May be conducted in-person or virtually.
6. Artist may donate to the City one piece created during the ECCRU Residency.
7. At the end of the residency, Artist should return unused found items to the RERC.

Provided to the ECCRU Artist:

1. The City and RERC shall provide access to donated material at the RERC, other than things identified as off-limits by the City in the program guidelines or as verbally directed by any staff at the RERC.
2. The ACC shall provide a locked bin for storage and/or sorting located at the RERC.
3. Stipend: \$1500 for nine-month term.
4. Support to host an exhibit and/or reception for the Artist

Acquisition, Donation, Display, and Retention of Artwork:

1. Artist retains copyright of their artwork, and rights granted by the Visual Artists Right Act and the California Art Preservation Act.
2. ACC shall have the option to purchase additional artwork at its discretion for the City's collection.
3. The ACC/City shall have all rights over exhibition, placement, and any other use of donated and purchased artworks.
4. In the event that the ACC/City determines that any artwork should be sold or otherwise disposed of, the ACC shall give the Artist first rights to purchase it back at a price to be determined by the ACC.

Selection Process

A selection panel will evaluate the application materials and select finalists for interviews in January 2024. The panel may also seek more detailed proposals and, if deemed appropriate, may conduct a site visit to the artists' workspaces.

The panel may consist of one member of the ACC, one RERC staff member, a local artist and/or a member of the El Cerrito Environmental Quality Committee. Selection criteria will include:

- Applicant's professional qualifications as an artist
- Demonstrated commitment to resource conservation, recycling and creative reuse through art
- Experience in art and/or environmental education
- Artistic merit as evidenced by the submitted materials
- Appropriate studio workspace for the artist's chosen medium(s) and demonstrated ability to work safely with required tools and materials
- Proven ability to undertake successful creative, innovative, and effective approach in comparable projects

- Meet the El Cerrito Art in Public Places Program's guidelines for artwork
- Excellent communication skills
- Demonstrated ability to work creatively with groups of different ages and backgrounds
- Experience with and dedication to use of non-toxic and sustainable art methods
- Ability to meet deadlines
- Artist must be at least 18 years of age and either live or work in Contra Costa or Alameda County
- Priority will be given to working and/or teaching artists

The City of El Cerrito and the ACC are committed to reflecting the diversity and cultural richness of our City in selecting the ECCRU Artist. The selection committee will also identify artists who have a demonstrated interest in and commitment to community outreach and education. References provided will be contacted prior to any interviews.

Based on the applications and review of support materials, references and interviews, the ECCRU Artist will be recommended by the selection panel and approved by the ACC. City Staff will assist the Artist with the contract, any required insurance coverage, and all activities undertaken at the RERC. The ACC reserves the right to reject any application.

Application Requirements

Submissions must be provided online only. If this proves to be a hurdle, please contact Lina Huang at lhuan@ci.el-cerrito.ca.us or at (510) 215-4371 to make necessary arrangements.

To apply, the applicant must provide the following information in the online application portal accessible on the ECCRU website: www.el-cerrito.org/ECCRU

- 1) Completed application
- 2) Professional Resume and Exhibition List: Please do not send more than three pages. Please arrange your exhibition list by year and indicate solo versus group shows.
- 3) Images and image list:
 - a. Please submit 10 images. Please use good quality images no larger than 2 MB each. Images must be accompanied by an image list in a text file with title, date, size, media and, if applicable, description and/or conceptual intent. Additional information, if applicable, could include site, commissioning person or agency, and budget. Installations or 3-dimensional work may be illustrated by multiple images.
 - b. Video & Audio:
You may submit a maximum of two video or two audio files. You may submit a combination of images, video, and audio as long as the total number of files does not exceed 20. We accept MPEG-4 video files and all standard audio files. Each

video and/or audio clip must be no longer than one minute, and each must be accompanied by a description in a text file.

4) Proposal:

Proposals should not exceed two pages and should address the following:

- a. Describe your goal - a succinct statement of what you hope to accomplish.
- b. Describe specific projects you have in mind, if any, and how you would go about executing them.
- c. Describe the types of materials you are most interested in and indicate whether you anticipate wanting to request donations of specific materials from the public towards your artwork.
- d. Describe your anticipated fabrication methods, and your experience with those methods.
- e. Describe how your goal and proposed projects meet the selection criteria specified above.

5) Two professional references

Application materials will not be returned. Please do not send additional materials, such as letters of recommendation, newspaper clippings, postcards, etc. You may mention them in your cover letter and we will ask for them if needed.

Note: Proof of current residency or employment in Contra Costa or Alameda County will be required of the selected artist.

Estimated Timeline

The schedule is contingent upon the City's project schedule and may be changed at any time.

November 1, 2023	Call for Artists Released
December, 15 2023:	Applications Due
Mid January, 2024:	Panel Reviews Applications, Conducts Interview Process with Selected Candidates
Late January or February, 2024	Panel Candidate Recommendation to ACC
March 2024	Contract Process Completed
April 1, 2024 – January 1, 2025:	Dates of ECCRU Artist in Residence Appointment
Council Meeting TBD:	Present ECCRU Artist to City Council
TBD with selected artist:	Dates of Exhibition and/or Workshop(s) and/or Demonstration(s) and/or Presentation(s)

Deadline

Proposals are due by 4 p.m. on Friday, December 15, 2023.

Inquiries

All questions regarding this Call for Artists are to be directed to Alexandra Orologas, Assistant City Manager, City of El Cerrito, 10890 San Pablo Avenue, El Cerrito, CA 94530. (510) 215-4302. Email: aorologas@ci.el-cerrito.ca.us

El Cerrito Art in Public Places Program

In 2005, the El Cerrito City Council adopted an Art in Public Places Ordinance (Section 13.50 ECMC). The purpose of the ordinance is to establish guidelines, procedures, and standards for the integration of public art into new private and public development and redevelopment projects. In order to realize the vision of enhancing art in public places, new projects with development costs of \$250,000 or more shall devote an amount not less than 1% of the development costs to the acquisition and installation of public art. This commission fulfills the San Pablo Avenue Streetscape Project's contribution to the Art in Public Places Program.

The Program dictates that public art shall:

- Be designed and constructed by a visual art professional who is not a member of the Project architect, engineering or landscape architect firm
- Require low a level of maintenance
- Relate in terms of scale, material, form and content to the immediate surroundings
- Meet all applicable building code requirements

The following guidelines should be taken into consideration for any public art placed within the City of El Cerrito:

1. **Quality:** The work should be of the highest standard with regard to workmanship, materials, assembly, content, placement, and appropriateness in theme and character as determined by the ACC.
2. **Elements of Design:** consideration should take into account that public art, in addition to meeting aesthetic requirements, also may serve as focal points, modifiers, definers of public spaces and/or creates identity within the public realm.
3. **Context/Style and Nature:** Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site. Works may be participatory in nature.
4. **Diversity:** The Arts in Public Places program should strive for diversity of style, scale, media, artists—including ethnicity and gender—and equitable distribution of artworks throughout the City.
5. **Originality:** edition of one or part of a limited edition
6. **Conservation:** consideration should be given to structural and surface integrity, permanence, and protection against theft, vandalism, weathering, excessive maintenance, and accessibility requirements.
7. **Public Safety and Accessibility:** Each work shall be evaluated to ensure that it does not present a hazard to public safety and complies with all applicable building codes and accessibility requirements.
8. **Public Liability:** artworks should be examined for unsafe conditions or factors that may bear on public liability.



FISCAL YEAR (2023-2024) WORK PLAN

AND (2022-2023) ACCOMPLISHMENTS

ARTS & CULTURE COMMISSION

Staff Liaison

Alexandra Orologas | 510-215-4302
aorologas@ci.el-cerrito.ca.us

Chair Courtney Helion; Vice-Chair Audrey Faine; Members George Gager, Adam Levenson, Jeff Roberts, Patrick Taylor, and Andrew Ting

MISSION STATEMENT: to advise the City Council of the needs of the artistic and cultural community; encourage and promote arts programs and events that engage community members and local businesses to build a flourishing and vibrant arts and cultural environment; provide advice to artists and arts/cultural organizations by sponsoring forums, programs, and events; carry out the Arts in Public Places program, and upon request, advise the City with respect to possible sources of funding.

HISTORICAL BACKGROUND: The Art and Culture Commission (ACC) consists of seven members who demonstrate a commitment to various arts disciplines, including but not limited to fine arts, visual arts, performing arts, literary arts, art history, and arts education. The ACC is charged with oversight of the Arts in Public Places Program, which requires certain development projects to contribute 1% of construction costs to public art, and is responsible for acquisition, funding, and placement of public art in the City on public property. The ACC also juries the City Hall Gallery Space, located on the second floor of City Hall at 10890 San Pablo Avenue.

History as described in 2017-18 Workplan: In 2002, a group of citizens petitioned the El Cerrito City Council to establish an arts and culture commission. Their proposal included the idea of advising the Council on arts and culture within the City and collaboration with existing organizations within the community: "By establishing an art and culture commission the City of El Cerrito would be providing support and encouragement for the growth of all arts. We would be joining the greater Bay Area in dedicating our time and involvement to the promotion of arts, artists and varied arts programs that would enrich our community and enhance our city."

In 2003, the City Council created the Arts and Culture Commission (ACC), a seven-member advisory body. In addition to advising the City Council, they are charged with oversight of the Arts in Public Places Program and jury the City Hall Gallery Space. In 2013, the Commission adopted an Arts and Culture Master Plan to shape a vision for arts and culture in the City of El Cerrito.

FISCAL YEAR (2023-2024) WORK PLAN

	Goal/Objective	Proposed Activities	Priority Ranking	Timeline For Completion
1.	Maintain Arts & Culture Signature Programs	Poet Laureate, ECCRU Artist in Residency , 4 th of July/worldOne Festival, Utility Boxes.	1	Ongoing
2.	Increase Access/Inclusivity to Public Art in the Community	City Hall Gallery Space Call for Artists/Program, El Cerrito Art Organizations and Venues Database, Scholarships for arts classes/programming . Focus on promoting Mini-Grant Program.	2	Ongoing
3.	Leverage Partnerships with Other Organizations	Partnering with schools, library, community organizations and non-profits on community events/projects such as Messy Art Day, Free Folk Festival, EC Art Association Art Show, etc.	3	Ongoing
4.	Supporting the Local Artistic and Cultural Community	Events (Art/Music/Food/Culture), Gallery Space, Database, Sponsorship of 4th of July/worldOne Festival , October Arts Month, etc.	4	Ongoing
5.	Beautify El Cerrito	Utility Box Public Art Program , Pilot Bike Art Program	5	Ongoing

PRIOR YEAR ACCOMPLISHMENTS – FY 2022-23

	Goal/Objective	Activities Supporting Goal	Status
1.	Maintain Arts & Culture Signature Programs	Poet Laureate and ECCRU Artist Residency Programs, Provided Support for 4 th of July/worldOne Festival	Completed one (1) year extensions for Evelyn Mitchell and Steve Zwetsch.
2.	Increase Access/Inclusivity to Public Art in the Community	Developed revised Mini Grant Program guidelines and application	Completed the revised documents to enhance participation in program and create clarity around program intent.
3.	Leverage Partnerships with Other Organizations	Sponsorship for Messy Art Day, Free Folk Festival, El Cerrito Art Association Show,	Mini Grant applications approved.

		Fairmont Elementary Peace Cranes for Ukraine Art Project and Gallery Space Showing	
4.	Supporting the Local Artistic and Cultural Community	4 th of July/worldOne Festival, Gallery Space Reception Event for ECCRU Artist In Residency	Events completed.
5.	Beautify El Cerrito	Utility Box Public Art Program	Completed art on three utility boxes in 2022, issued CFA for 2023 program.