

Culver City Artist Laureate Application



Submission date: **10 October 2022, 11:48AM**

Receipt number: **10**

Related form version: **5**

Introduction and Information

With the Artist Laureate Program, Culver City continues to expand its recognition of the importance of the arts and the many creative artists who are committed to developing their art forms, enriching our community with their exhibits, performances, presentations, and service. The program is a collaboration between the City of Culver City -- the City Council and Cultural Affairs Commission -- and Culver City Arts Foundation. Funding is made possible by the City's percent for art program and a grant from the Culver City Arts Foundation, dedicated to supporting the arts in Culver City.

EXPECTATIONS OF THE ARTIST LAUREATE

- Advocate for the arts across disciplines within the community, including artistic equity, cultural diversity and access
- Create original artwork, exhibit/perform/engage with the public
- Foster opportunities for arts learning
- Develop a workplan that addresses the goals of the program and make presentations
- Plan events/programs, engage in activities that promote the arts in Culver City, and attend community events
- Liaise and partner with City staff, Cultural Affairs Commission, Culver City Arts Foundation, Culver City Unified School District, community groups, non-profit organizations, and the business community

ARTIST ELIGIBILITY

Before you begin, please be sure that you meet all of the following eligibility requirements.

- Work in one of three arts disciplines:
 - Fine and Visual Arts: including 2-Dimensional, 3-Dimensional, and Digital Art
 - Performing Arts: including Dance, Theatre, Spoken Word, and Music
 - Literary Arts: including Poetry, Novels, Essays, Stage Plays, and Screenplays

- Reside or work in Culver City for a minimum of 5 years at time of application deadline
- Is at least 18 years old at the time of the application deadline
- Have publicly exhibited, performed, presented, or published artistic work within the last 3 years
- Not be enrolled as an undergraduate student or graduate student in a degree program related to the arts discipline of the application

CULTURAL EQUITY

The City of Culver City is dedicated to achieving cultural equity through its programs. Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

Application deadline is October 10, 2022 at 5:00 PM.

REVIEW PROCESS

Applications will be reviewed by an independent peer panel comprising distinguished professionals in the relevant artistic disciplines. The CAC Artist Laureate Subcommittee will make a recommendation based on the peer panel's comments to the Cultural Affairs Commission who will forward a recommendation to the City Council. The City Council appoints the next Artist Laureate.

Contact the City of Culver City's Cultural Affairs staff at cultural.affairs@culvercity.org or (310) 253-5772 with questions.

Primary Artistic Discipline

Fine and Visual Arts (May include: 2D Dimensional, 3D Dimensional and Digital Art)

Eligibility (choose all that apply)

Artist currently lives in Culver City (5 years or longer).
Artist is at least 18 years old at time of application deadline.
Artist has publicly exhibited, performed, presented, or published artistic work within the last 3 years.
Artist is not enrolled as an undergraduate or graduate student in a degree program related to an arts discipline at time of application deadline.

Artist Information

Legal Name **Katherine Krantz**

Preferred or DBA Name (if different from legal name) **Katy Krantz**

Email

Phone Number

Street Address

City

State

CA

Zip Code

Website (optional) **www.katykrantz.com**

Social Media - Instagram, Vimeo, Twitter, etc. (optional) **@kckrantz**

Employer Information

Company/Employer information is required if artist works, but does not reside, in Culver City. If artist lives in Culver City, then this information is optional. Provide the name and contact information of artist's employer. Include the name of artist's supervisor and phone number where they can most easily be reached. Employment will be verified for artists living outside of Culver City.

Company/Employer Name **Katy Krantz**

Professional Title **Artist**

Street Address

City

State

Zip Code

Company Website (optional)

Supervisor Name **N/A**

Supervisor Email **N/A**

Supervisor Phone Number **N/A**

Artist Statement

We recommend that you write answers to the following four questions in another format such as MS Word and paste it in this section to avoid losing any unsaved work. Limit of 2000 characters for each answer.

Please answer the following questions:

1. What is your art form and how do you describe your creative process?
2. Who is your primary audience, how do you reach them, and how do you hope they respond?
3. How do you envision your role as Culver City's Artist Laureate furthering your development as an artist?
4. How will you use your tenure as Artist Laureate, and your art, to serve as an ambassador for the arts in Culver City and the surrounding area? How would you advocate for the arts across disciplines? How would you address cultural equity and inclusion as Artist Laureate?

Please keep in mind that any proposed public activities must be available for free or at an affordable price, and must take place in an ADA-compliant building or location that is in Culver City.

What is your art form and how do you describe your creative process?

I am a public artist. I make murals out of handmade ceramic tile that involve the direct participation of the communities in which the murals are located. I consider my best works to be collaborations between myself and the community with which I'm working.

After I receive a commission, I research the history of the location, spending time there and getting to know the community that will be interacting the most with the finished mural. The research stage can entail taking photos, making drawings, using library and historical society archives and connecting with local community groups.

From there, I create a design that connects to elements of the research I've conducted and

complements the surrounding architecture and natural elements. I studied painting in graduate school, and it is during the design stage that my painting background comes most into play.

When the preliminary design is completed, I can move on to making the ceramic tile. With most of my projects, community made tiles are a vital part of the project. Community participation has taken different forms. For example, in “Circle Song,” located in Santa Clarita, I conducted workshops in parks and near hiking trailheads. Participants took small slabs of wet clay and went on a self-guided walk. They used the clay to make an impression of a texture they encountered along the way. After their walk, they returned the clay to me to be trimmed and fired. Community involvement might also take the form of a sit down workshop or even an ongoing class.

With the community tiles completed, I then work in my studio to make the remaining tiles. This stage reminds me of making a collage or a patchwork quilt. I am inspired by the community tiles and make complementary tiles that highlight their individuality and uniqueness. While my preliminary design is an important reference, there is usually room to shift the design as the process unfolds.

Who is your primary audience, how do you reach them, and how do you hope they respond?

My primary audience is the community of people who live, work, attend school or recreate near my murals. Community participation is integral to my work and it is important that I be proactive in reaching out and connecting to local groups. I love this part of the work because I get to interact with so many people I would ordinarily never meet. It has been an amazing way to begin to understand the vast and complex universe that is Los Angeles County. I am especially excited by the Culver City Artist Laureate opportunity because, if selected, my primary audience would be my own community!

My goal is for the people who engage with the murals to actually have had a hand in their making. I want them to remember the process of making their tile and to feel a sense of community pride and belonging when they see the finished work. Of course, it's not possible for everyone who passes by to have participated in the project. However, my hope is that the murals resonate with the process in which they were made, and that they strike people seeing them for the first time as dynamic symbols of community and inclusivity.

How do you envision your role as Culver City's Artist Laureate furthering your development as an artist?

Acting as Culver City's Artist Laureate would be an incredible honor and opportunity. The primary way I imagine the role will further my development as an artist is that it will offer a platform to undertake an ambitious socially engaged public project right here in Culver City. Specifically, I am interested in using the opportunity to create a large scale tile mural for the community that I live in.

I am interested in the way public art intersects with transportation and street walkability. Everyone despises traffic and we now have several new bike paths that run through our city. It would be an exciting challenge to create a project that encourages residents and stakeholders to get out of their cars and try other forms of transportation like walking, biking or taking the bus. I have actually been in touch with the California Department of Transportation to discuss the feasibility of using freeway underpasses as locations for tile mural work. Because such a project would entail coordinating with many different city and state agencies, it is likely to be a complicated process, though one worth exploring. I would love to talk this idea over with other local interested parties and see if there is appetite in the community for a project along these lines. Another avenue to explore is the La Ballona bike path, a spot that seems ripe for a community art project. Whatever project unfolds, it would be exciting to partner with local groups such as CCUSD, the Senior Center, the Teen Center, and the Culver City Historical Society.

How will you use your tenure as Artist Laureate, and your art, to serve as an ambassador for the arts in Culver City and the surrounding area? How will you advocate for the arts across disciplines? How will you address cultural equity and inclusion as Artist Laureate?

My hope is that by leading a community mural project in Culver City, I will meet and engage with a large cross section of Culver City stakeholders. Because my project's strength lies in representing a wide range of Culver City voices, it naturally speaks to the city's cultural equity goals. The more residents and stakeholders that are included, the stronger the work becomes, with participants of all ages, races, economic statuses, religions and abilities represented in the work. In a time when politics are increasingly toxic and divisive, I believe my project has the potential to bring community members together, encouraging civic pride and engagement.

In addition to being an artist, I am an arts educator and I strongly believe that arts education should be available and accessible to all. I would relish the opportunity to provide more hands-on art activities to the community. These activities could be in conjunction with a mural project, but they could also entail partnering with artists across disciplines. In 2020, I was a Los Angeles Department of Cultural Affairs Artist-in-Residence, and I had the opportunity to organize a six week online class entitled "The Art of Self Care for Parents and Caregivers." For the class, I partnered with a writer and a movement teacher to offer participants fun and relaxing arts based activities that they could do from home at the height of the Covid-19 pandemic. I love connecting across disciplines and would welcome another opportunity, as Culver City's Artist Laureate, to organize a workshop series or symposium that includes artists from different areas of expertise.

Artistic Documentation (Minimum 5 Samples)

Artistic documentation is crucial for evaluating the artistic quality of the applicant. Panelists will review the artistic samples independently and may review one or more samples again at the panel meeting and/or during the artist

interview. The Cultural Affairs Commission and/or the City Council may also choose to review one or more of the artistic samples.

Identify and describe each of the artistic samples that you upload with your application. Samples should be recent, of high quality, and as relevant to the application as possible. Reviewers prefer substantive artistic excerpts rather than short edited clips with heavy narration, such as marketing/promotional materials.

Actual samples must be submitted. Weblinks (e.g. websites, Vimeo, YouTube) will not be accepted.

The application format groups the samples by format type: Images, Audio Excerpts, Video Excerpts, and Documents.

Artistic Sample Limits - Minimum of 5 required.

- o Stills and Images: 15 images max
- o Video excerpts: 2 samples max; 5 minutes max each
- o Audio excerpts: 2 samples max; 5 minutes max each
- o Excerpts of writing sample or music score: 6 samples max; 20 pages max combined

Acceptable File Formats

- o Images: .jpg, .jpeg, .png, .gif, .tif, .tiff, .bmp, .tga
- o Videos: .m4v, .mov, .mp4, .wmv, .flv, .asf, .mpeg, .mpg, .mkv
- o Audio: .mp3, .wma, .ogg, .flac
- o Documents: .pdf

Label each file as follows:

File Name: YourLastName_ArtisticSample-FormatType#

(e.g. Smith_ArtisticSample-Image1, Smith_ArtisticSample-Audio2)

Identify artwork samples as follows:

- o Provide all relevant bibliographic information as appropriate for each artwork.
- o For visual art images: include title of work, media, dimension, and date of completion.

o For performances: include title of work, performance date, venue, performance group, and names of other artists featured.

o For documents: include title of work, publisher (if any), and publication date or date of completion.

Briefly introduce how your chosen artistic samples are related to your application and why you selected them to represent your work as an artist.

For my work sample, I have selected fifteen images that represent the last six ceramic tile murals I've completed. The images span the last seven years of my practice. For each project, I have included at least one image of the overall work. I have also included details and alternate views of many of the works so that you can gain a better understanding of each project. Image 5 depicts a workshop participant making their tile on a self guided hike in Santa Clarita. It is important to note that for each of these projects (except "Headwaters"- image 11), tiles made by community members are an integral part of the piece.

Stills and Images (maximum of 15 uploads)

[Krantz_ArtisticSample-Image2.jpg](#)
[Krantz_ArtisticSample-Image3.jpeg](#)
[Krantz_ArtisticSample-Image1.jpeg](#)
[Krantz_ArtisticSample-Image5.jpg](#)
[Krantz_ArtisticSample-Image4.jpg](#)
[Krantz_ArtisticSample-Image7.jpeg](#)
[Krantz_ArtisticSample-Image8.jpeg](#)
[Krantz_ArtisticSample-Image6.jpeg](#)
[Krantz_ArtisticSample-Image9.jpeg](#)
[Krantz_ArtisticSample-Image10.jpeg](#)
[Krantz_ArtisticSample-Image15.JPG](#)
[Krantz_ArtisticSample-Image12.JPG](#)
[Krantz_ArtisticSample-Image11.jpeg](#)
[Krantz_ArtisticSample-Image14.jpg](#)
[Krantz_ArtisticSample-Image13.jpg](#)

Identify and describe any STILLs and IMAGES that you have uploaded as artistic samples. Include title of work, media, dimension, and date of completion for each.

1. "Circle Song," Canyon Country Community Center, Santa Clarita, CA, 2021. Handmade ceramic tile on concrete wall, 5' x 50'

2. "Circle Song," (Alternate View) Canyon Country Community Center, Santa Clarita, CA, 2021. Handmade ceramic tile on concrete wall, 5' x 50'

3. "Circle Song," (Detail 1) Canyon Country Community Center, Santa Clarita, CA, 2021. Handmade ceramic tile on concrete wall, 5' x 50'
4. "Circle Song," (Detail 2) Canyon Country Community Center, Santa Clarita, CA, 2021. Handmade ceramic tile on concrete wall, 5' x 50'
5. "Circle Song," (image of process of making a tile at community tile making event) Santa Clarita, CA, 2021.
6. "Small World," El Marino Language School, Culver City, CA, 2022. Handmade ceramic tile on school building wall. Approximately 8' x 30'
7. "Small World," (Detail 1) El Marino Language School, Culver City, CA, 2022. Handmade ceramic tile on school building wall. Approximately 8' x 30'
8. "Small World," (Detail 2) El Marino Language School, Culver City, CA, 2022. Handmade ceramic tile on school building wall. Approximately 8' x 30'
9. "Tree of Life," (View Prior to Installation) Bell Creek Apartments, Canoga Park, CA, 2022, Handmade ceramic tile on stucco wall, Approximately 8.5' x 6.25'
10. "Tree of Life," (Installation View) Bell Creek Apartments, Canoga Park, CA, 2022. Handmade ceramic tile on stucco wall, Approximately 8.5' x 6.25'
11. "Headwaters," Bell Creek Apartments, Canoga Park, CA, 2022. Handmade ceramic tile on stucco wall, Approximately 8.5' x 6.25'
12. "Favorite Things," University Parents Nursery School, Los Angeles, CA, 2020. Handmade tile on stucco wall, 9" x 33"

13. “Favorite Things,” (Detail) University Parents Nursery School, Los Angeles, CA, 2020. Handmade tile on concrete backer board adhered to stucco wall, 9” x 33”

14. “The Garden,” University Parents Nursery School, Los Angeles, CA, 2016. Handmade tile on concrete backer board adhered to stucco wall, 3.5” x 17”

15. “The Garden,” (Detail) University Parents Nursery School, Los Angeles, CA, 2016. Handmade tile on concrete backer board adhered to stucco wall, 3.5” x 17”

Video (maximum of 2 uploads; 5 minutes each)

Identify and describe any VIDEOS that you have uploaded as artistic samples. Include title of work, performance date, venue, performance group, and names of other artists featured for each.

Audio (maximum of 2 uploads; 5 minutes each)

Identify and describe any AUDIO files that you have uploaded as artistic samples. Include title of work, performance date, venue, performance group, and names of other artists featured for each.

Documents - writing sample or music score (maximum of 6 uploads; 20 pages total)

Identify and describe any DOCUMENTS that you have uploaded as artistic samples. Include title of work, publisher (if any), and publication or completion date for each.

Artist Resume or CV

Artist Resume or CV – Required

Label artist resume or CV file as follows:

File Name: YourLastName_ArtistResume (e.g. Smith_ArtistResume)

Be sure to include in resume or CV:

- Selected exhibitions, performances, presentations, programs, projects, and/or publications
- Selected community arts programming participation
- Significant awards
- Training and education
- Artist and organizational partnerships
- Professional memberships
- Employment information related to application

Resume or CV

[Krantz_ArtistResume.pdf](#)

Letters of Recommendation

Letters of Recommendation - Required

Label recommendation letter files as follows:

File Name: YourLastName_Letter# (e.g. Smith_Letter1)

Two letters of recommendation are required. You may submit up to three letters.

In addition to artistic quality, originality, and uniqueness of work, letters should address artist's potential community impact in Culver City. Letters may be submitted with the application or may be sent separately to cultural.affairs@culvercity.org. The deadline for letters is the same as the application deadline. The email and letter must clearly state the name of the Artist Applicant.

Recommendation Letters (minimum of 2; maximum of [Katy Letter.pdf](#)

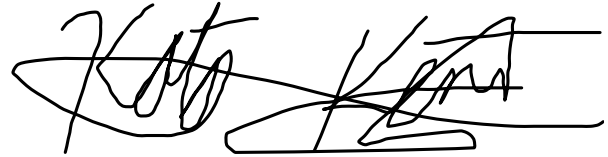
3) [Katy Krantz - Letter of Rec vF.pdf](#)
[Katy Krantz - Parent Letter of Rec.docx.pdf](#)

By uploading artistic samples, the Artist Applicant grants license to City of Culver City to reproduce, exhibit, distribute, and otherwise use the works during the review process for the purpose of evaluating the artist's application.

Applications cannot be revised after submission. Once you hit the "Submit" button you will not be able to return to the application form. All required sections of the application form must be completed in full upon submission or your application will be incomplete.

Acknowledgement and Signature

Name of signatory: Katherine (Katy) Krantz

A handwritten signature in black ink, appearing to read 'Katy Krantz', written over a horizontal line.

[Link to signature](#)

Katy Krantz

Born _____, Lives in Culver City, CA

Education

- 2007 MFA, Painting, Hunter College, New York, NY
- 1998 BA, Studio Art, University of California, Santa Cruz
- 1998 BA, American Studies (honors), University of California, Santa Cruz

Community Based Projects

- 2022 "Tree of Life," "Headwaters" and "Chapparal Patchwork" three ceramic tile murals commissioned by Meta Housing for Bell Creek Apartments, Canoga Park, CA
- 2022 "Small World," ceramic tile mural, El Marino Elementary School, Culver City CA
- 2021 *Circle Song*, ceramic tile mural, Canyon Country Community Center, Santa Clarita, CA
- 2021 *The Art of Self Care for Parents and Caregivers during COVID*, online workshop series conducted with support from the Los Angeles Public Library
- 2020 *Favorite Things*, ceramic tile mural, University Parents Nursery School, Los Angeles, CA
- 2020 *Quarantine Quilt*, fabric quilt made in collaboration with patrons and staff of Baldwin Hills Branch of the Los Angeles Public Library
- 2016 *The Garden*, ceramic tile mural, University Parents Nursery School, Los Angeles, CA
- 2016 *Bullseye*, shuttle bus stop signs, Mar Vista Art Walk, Los Angeles, CA
- 2010 *Kumba Was Here*, site specific installation, Former INS Building, Seattle WA

Selected Solo and Two Person Exhibitions

- 2017 *Mother Mother*, Sunday Takeout, Brooklyn, NY
- 2013 *Katy Krantz*, Totokaelo, Seattle, WA
- 2013 *Symbiosis*, Seattle Design Center, Seattle WA
- 2010 *The Centerpiece*, Iko Iko Space, Los Angeles, CA
- 2010 *Alchemy*, Saffron, Brooklyn, NY
- 2006 *New Paintings*, Metaphor Contemporary Art, Brooklyn, NY
- 2003 *Deep Decoration*, Giorgi Gallery, Berkeley, CA
- 1998 *Reckless La-La*, Dancing Man Gallery, Santa Cruz, CA

Selected Group Exhibitions

- 2022 *On The Verge of Recognition*, Well Well Projects, Portland, OR
- 2019 *(Beyond) Redemption*, Backspace Gallery, Los Angeles, CA
- 2017 *Wares: Ceramics Traditions in Contemporary Practice*, East Side International, Los Angeles, CA
- 2016 *Dressed Up Normal*, Tappan Collective, Los Angeles, CA
- 2016 *Drawing for Sculpture*, TSA Gallery, Brooklyn, NY
- 2011 *DUG*, Soil Gallery, Seattle, WA

- 2010 *Pap Art*, San Francisco College Gallery, San Francisco, CA
- 2009 *Pap Art*, Truman State University Art Gallery, Kirksville, MO
- 2008 *Pollock-Krasner Fellows at Byrdcliffe*, Kleinert/James Art Center, Woodstock, NY
- 2008 *Annual Works on Paper*, Long Beach Island Foundation, Loveladies, NJ
- 2003 *Out of Line*, Oakland Art Gallery, Oakland, CA
- 2003 *Scenes and Zines*, Richmond Art Center, Richmond, CA
- 2002 *Turf: West Contra Costa County Artists*, Richmond Art Center, Richmond, CA
- 2002 *Visions of Peace*, Metropolitan Transportation Commission, Oakland, CA
- 2000 *Laberinto de Las Culturas*, SOMARTS Gallery, San Francisco CA
- 2000 *La Flor y La Calavera*, Oakland Museum, Oakland, CA (catalog)
- 2000 *Accidentes Vivenciales*, Museo de la Ciudad de Cuernavaca, Cuernavaca, Mexico

Selected Awards and Fellowships

- 2020-21 LA Department of Cultural Affairs Artist-in-Residence, Los Angeles, CA
- 2019-20 Baldwin Hills Library Artist-in-Residence, Project Art, Los Angeles, CA
- 2012 EDGE Professional Development Program, Artist Trust, Seattle, WA
- 2008 Pollock Krasner Fellow, Byrdcliffe Artist Colony, Woodstock NY
- 2007 Nancy Ashton Memorial Prize, Hunter College
- 2005 Lutz/Riedel Fellowship, Hunter College
- 2002 Full Scholarship, Anderson Ranch Arts Center, Snowmass, CO
- 1998 Irwin Scholarship, UC Santa Cruz

Selected Bibliography

- 2021 Alvarenga, Emily. "Artist Calling for Community Help in Local Mural," (image) The Santa Clarita Valley Signal, 4/21/21
- 2016 Singleton, Kate. "Ceramics: Contemporary Artists Working in Clay," pp. 152-157, Chronicle Books, San Francisco, CA
- 2016 Garland, Heather Elizabeth. "Drawing for Sculpture at TSA New York," paintingisdead.com 2/11/2016
- 2014 James, Emem. "Katy Krantz: Fire and Earth," metalmagazine.com 10/1/14
- 2010 Davila, Florangela. "Artscape: New Arts Space in Old INS Building," KPLU 88.5 (radio interview) 10/31/2010
- 2010 Lacitis, Erik. "Old INS Building gets new life as arts space," (image) [The Seattle Times](http://TheSeattleTimes.com), 10/17/2010
- 2009 Saint Anne's Review, A Journal of Contemporary Arts and Letters (two Images) Fall 2009
- 2006 La Rocco, Ben. Art Review, Brooklyn Rail, 2/06
- 2006 "Katy Krantz at Metaphor Contemporary Art, IN Brooklyn (cover image) 1/26/06
- 2005 "El Corazon de la Muerte: Altars and Offering for Days of the Dead," Oakland Museum of California, (museum catalog)
- 2003 Kroth, Maya. "Out of Line: The Many Faces of Feminism at the Oakland Art Gallery," SF Station.com, 8/2003
- 2003 Westbrook, Lindsey. "Chicks Awry: Extra Spice at the Oakland Art Gallery," [East Bay Express](http://EastBayExpress.com), 7/16/2003

- 2001 Cover Image and Interview, Oakland's Urbanview, 10/24/01-10/30/01
- 2000 Santiago, Chiori. "Borderland," (image) The Museum of California Magazine, Fall
- 2000 "Exponen 'Las Otras' en El Museo de la Ciudad de Cuernavaca," (image) La Union de Morelos, 5/24/2000



City of
SANTA CLARITA

23920 Valencia Boulevard • Santa Clarita, California 91355-2196

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October 5, 2022

Dear Selection Committee,

I met Katy Krantz in early 2021 when the City of Santa Clarita selected her to create a tile mural for the new Canyon Country Community Center's courtyard. The strong community engagement aspect of her proposal made Katy stand out among the applicants for the Artist Selection Committee. For her project, Katy held four community events in local parks and open spaces. At each event, community members were given blocks of wet clay and were instructed to take a self-guided hike. They used the clay to make an impression of something they encountered while outside. Katy then took these clay impressions and turned them into tiles for the mural.

The City of Santa Clarita's Arts Commission appreciated the time Katy took to research the project. Many artists come into a community and impose their ideas onto it however Katy did the opposite. She spent time here to get to know the community first, going on hikes and meeting residents, before coming up with her concept. Her research in the area, from its natural features to its unique local history shaped every aspect of the project.

Katy worked hard to make the project inclusive. She held four community events at parks and open spaces that spanned Santa Clarita. She also teamed up with youth in the Tataviam Fernandefio Band of Mission Indian's summer camp and members of the local art center to create tiles. She even held a workshop for city staff so that we could participate in the project. Despite this taking place in the middle of the Covid-19 pandemic, Katy was steadfast in her determination to connect with as many community members as possible so that they could leave their mark on the project.

Now that the project has been completed for over a year, it's even more clear what a success it is. It is heartwarming to see the community continue enjoying the work, looking for their tiles, and remembering the special aspects of Santa Clarita in the process. I wholeheartedly recommend her for any artistic endeavor.

Thank you,
Katherine Nestved
Arts Coordinator



October 2022,

To Whom It May Concern:

It is my pleasure to write this letter of recommendation for Katy Krantz for the Culver City's Artist Laureate position. I've had the opportunity to work with Mrs. Krantz in her role as a PTA Artist Parent for the 2021-2022 school year at El Marino Language School. I have been consistently impressed with her professionalism and the amazing job she did at creating the 2021-22 mural for El Marino Language School.

Mrs. Krantz made the process of making the mural enjoyable and very collaborative for not only our 5th grade students but for our staff, teachers, and administration. She was able to coordinate and organize all the steps of the process with such ease that it allowed the outcome to be a positive community building activity in a time when it's been hard to come together (COVID). The mural aside from being beautiful also represents each and one of us at El Marino that Mrs. Krantz was able to capture. The design and choice of colors are simply exquisite.

Additionally, Mrs. Krantz will bring so much expertise and creativity to any organization that she gets the opportunity to work for and with.

It is for these reasons that I recommend Katy Krantz to your organization. I would be happy to answer any questions you may have. Please feel free to contact me via email, mariotorres@ccusd.org or (310) 842-4241.

Sincerely,

Mario O Torres

Mario Torres
Assistant Principal, El Marino Language School



Meta Housing Corporation

October 7, 2022

Dear Selection Committee,

It is my pleasure to recommend Katy Krantz for Culver City's Artist Laureate position. Meta Housing Corporation hired Katy in the spring of 2022 to complete three murals for Bell Creek Apartments in Canoga Park, which is a newly completed apartment complex providing affordable housing to low-income families and individuals as well as 41 units of permanent supportive housing. Meta Housing develops affordable apartment communities across the state of California. Our projects are distinguished for their award-winning designs, long-term stability, and customized onsite programs and services that promote a sense of well-being, resilience, and community among residents. Examples include the adaptive reuse of a nine-story bank building in Chinatown for senior housing, numerous arts colonies, and housing for veterans and formerly homeless individuals and families. Katy's vision for Bell Creek and her passion for community engagement fit right in with Meta's overall ethos.

Katy created three murals for Bell Creek: "Headwaters," "Tree of Life," and "Chaparral Patchwork." Each one was themed around characteristics unique to the San Fernando Valley, incorporating thoughtful research into the local history of the area in the creative process. For the "Tree of Life" mural, Katy conducted tile making workshops with the Fernandeano Tataviam Band of Mission Indians, where the youth attending were encouraged to make art pieces representing themselves. Katy also held a workshop with the Guadalupe Community Center's youth summer camp for children ages 6-10, where they went on a scavenger hunt in the neighborhood surrounding Bell Creek Apartments. After the new residents have moved into Bell Creek Apartments this fall, Katy will host tile making workshops to engage them in the completion of the Chaparral Patchwork mural in the courtyard, which is split into two panels. While the murals are partially installed, spaces have been left to insert tiles made by the new residents. We believe these workshops will build community within the new space and promote a sense of pride and belonging at the project.

It has been a pleasure to work with Katy. Her work adds beauty and energy to our spaces while highlighting the community in which it is located. I wholeheartedly recommend her for this position.

Sincerely,

Allison Chow
Associate Project Manager
Meta Housing Corporation



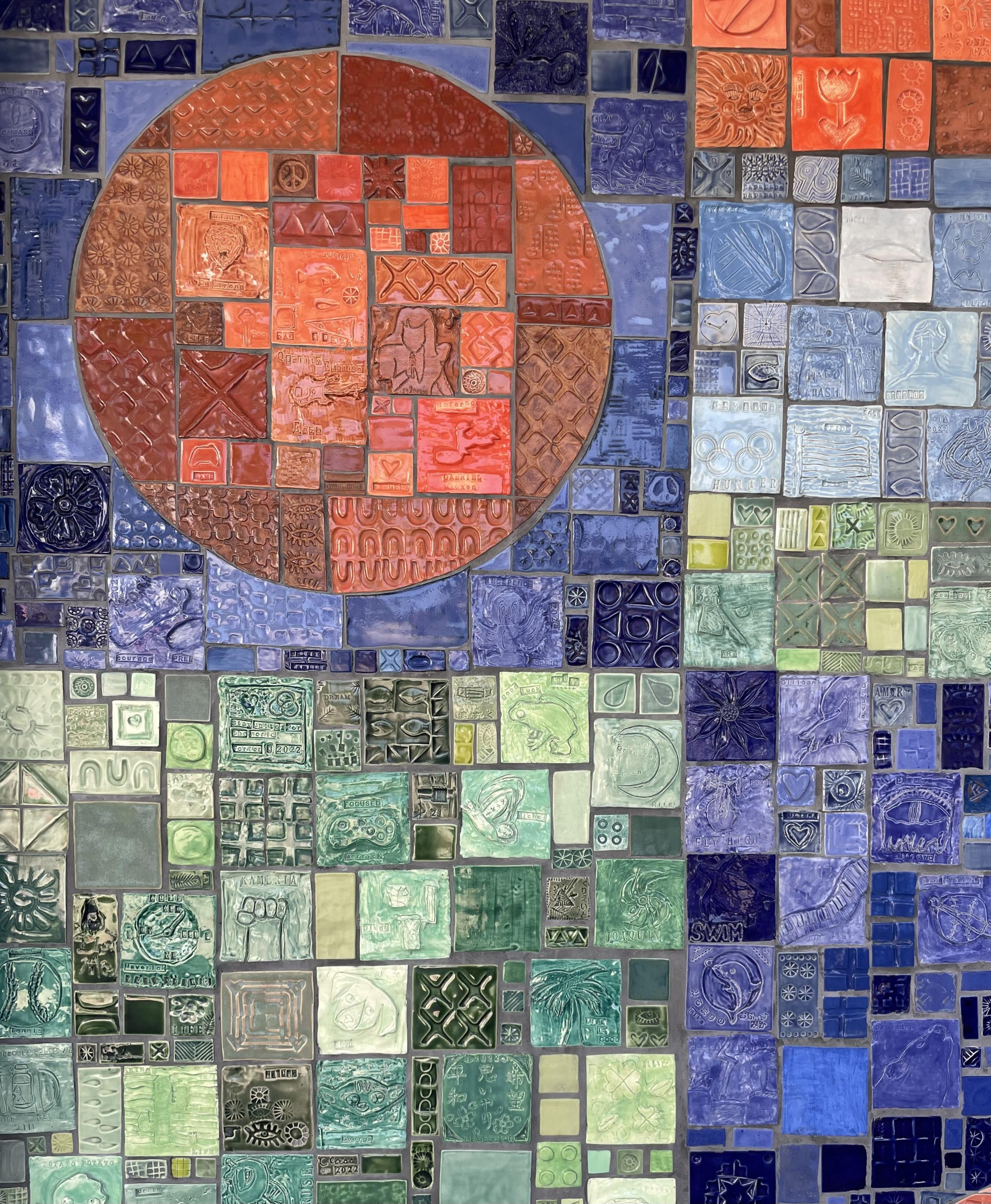
















THE MOSAIC WAS COMPLETED BY THE ARTISTS OF THE COMMUNITY CENTER IN 1988. IT WAS DEDICATED TO THE MEMORY OF THE LATE MR. JAMES H. HARRIS, JR., WHO WAS ONE OF THE FOUNDING MEMBERS OF THE CENTER. THE MOSAIC IS A SYMBOL OF THE CENTER'S COMMITMENT TO THE COMMUNITY AND ITS PEOPLE.

THIS MOSAIC WAS COMPLETED BY THE ARTISTS OF THE COMMUNITY CENTER IN 1988. IT WAS DEDICATED TO THE MEMORY OF THE LATE MR. JAMES H. HARRIS, JR., WHO WAS ONE OF THE FOUNDING MEMBERS OF THE CENTER. THE MOSAIC IS A SYMBOL OF THE CENTER'S COMMITMENT TO THE COMMUNITY AND ITS PEOPLE.



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IN CASE OF TROUBLE
CALL 1-800-251-1366



into a massive storm drain, quickly funneling water into the ocean. Since the 1980s, there has been a movement to remove sections of concrete and restore the river back to a functioning ecosystem. Developers hope to not only rehabilitate wildlife habitats, but also to rejuvenate agriculture, as well as provide available green spaces to the communities along the river corridor.

HEADWATERS
1928
By Rudy Kneiss
With illustrations from
Francis Arango
Just above from where the
San Gabriel Creek and Arroyo
Cienega meet to form the
official beginning of the
Los Angeles River, the river flows for
51 miles to the mouth in
Long Beach.







