



**PALO ALTO MURAL
ARTIST ROSTER**

PALO ALTO MURALIST ROSTER

The Palo Alto Public Art Program put out a call in early 2023 for muralists interested in commissions in private development projects, municipal projects, and mural festivals in a wide range of scales and locations. Artists selected for the Palo Alto Mural Artist Roster demonstrated artistic merit, ability, and experience designing and painting murals. The Palo Alto Mural Artist Roster provides a publicly available list of artists working in a wide range of visual styles and mural techniques.

Individuals, businesses, or property owners interested in placing a mural on an exterior wall, construction fence, utility box, or other location visible from the public right-of-way and within the City of Palo Alto, may commission an artist approved by the City of Palo Alto Public Art Program. Artists in the Roster may be considered and selected for specific private mural projects as well as Municipal commissions by project-based selection panels consisting of Public Art Program staff, arts professionals, and community members. Inclusion in the Roster does not guarantee a mural commission. Artists will remain on the Roster for five (5) years. Artists may update their work samples and related information at any time throughout the duration of the Roster. The Public Art Program staff will review the Roster every five (5) years and reserves the right to remove an artist from the Roster at any time for any reason.

ADD FUEL

CASCAIS, PORTUGAL

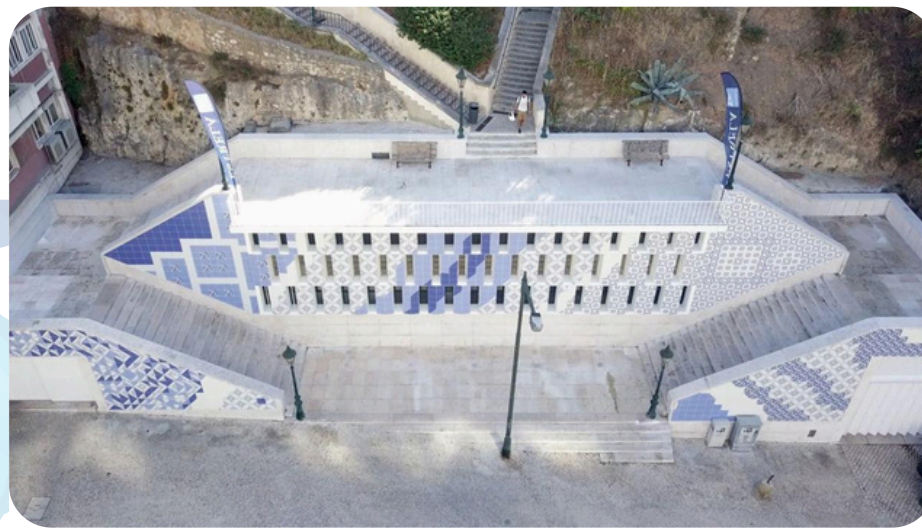
In all of the projects I embrace, I always make a connection to the local community, their culture and traditions. All of my work is based in this concept: the re-interpretation of tradition, pulling it forward into a contemporary scenario and language (mainly through the usage of re-imagined patterns). My career as an artist allowed me to showcase my work in solo and group exhibitions in reputed galleries and museums.

With my acquired experience throughout my 10+ years as a professional artist I have the ability to deal with numerous, multidisciplinary and multicultural teams in several countries and fields for expertise (I worked, and commonly work with architects, structural engineers, teams of tilers, painters and electricians), in small and large scale public art interventions. I am able to work and enjoy exploring a wide range of both manual and digital techniques in the fields of tile, drawing, painting, ceramics and printing. I believe that when I express my practice as an artist I also contribute to a sophisticated dialogue between the old and the new, between heritage and modernity.

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ALAN PEARSALL ART & DESIGN

COLUMBIA, SOUTH CAROLINA

I produce graphic design, illustrations and large-scale artwork. My clients for Graphic Design range from large corporations like Gillette, Paramount Pictures and Disney to local companies like Ipswich Ale Brewery and Ebsco Publishing.

I have successfully completed many public works large in scale and budget. Private clients and large corporations have commissioned my artwork and I have done public murals for several city and state funded organizations nationwide. I have experience working with local governments agencies, architects, interior designers and art agencies. I think having my feet in both the fine art world and the design world keeps my perspectives new and unfaded by conventional cliché. Each informs the other. My aspiration is to continue to do public works. I enjoy working large scale and with historical and cultural significance. Simple or sophisticated, a public art transforms a space. Long before the Pope hired Michelangelo to paint the images of the Bible on the ceiling of the Sistine Chapel murals recorded the human story. The WPA murals of the 1930's told the history of America in post offices and buildings around the nation. Diego Rivera used murals to tell of Mexico's past. It is my plan to continue that tradition.

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KELLY ANDERSON

LAKEVILLE, MINNESOTA

Art for me started my junior year of high school. 3 years later I obtained a Associates of Applied Science degree in Graphic Design December of 1999. I worked in the field for a year designing pattern pieces for cold air inflatables before returning to college to graduate with a Bachelors of Applied Science degree in Graphic design June 2003. After a kid, a marriage, and another kid on the way my husband and I started an art business. We built our resume over 10 years impacting people left and right. Every opportunity allowed us to give back more. Looking back we did so much together. It had become time for me to focus on myself as an artist. I had packed my suitcase for years until it was bursting at the seams. Try having secrets, thoughts and stories that are tucked deep away. Squished in corners and tugging on your bags zippers. One day that bag exploded and I started to unfold my emotions. One day, One emotion at a time. So often we deal with life and forget that others are dealing with life as well.

My mixed media images depict feelings that everyone encounters at some point in their life. The crayon ties in those childlike feelings of safety and comfort. I use other items to tie in the meaning. I include a dictionary cutout relevant to the overall theme so one can visualize the emotions. Most of all it adds a personal touch. Each image has it's own story as a handwritten message that is sealed for one persons eyes.

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STEVEN ANDERSON

OAKLAND, CALIFORNIA

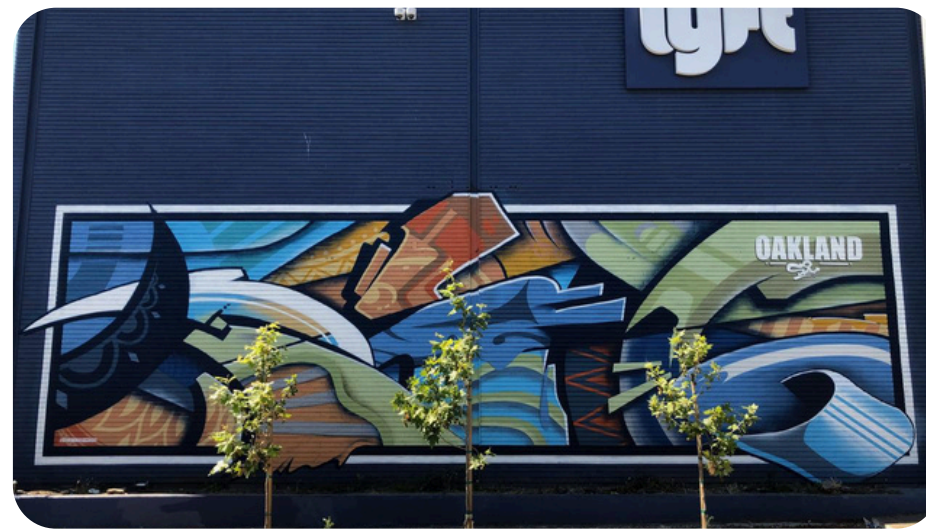
I have been actively providing art for the community for the past 10 years. My aim is always Big, Bold, Vibrant, and Tasteful. I am an Oakland based artist with over 100 murals throughout the bay area and beyond. My approach to each project is all about finding what imagery/art works best for the space, while keeping the neighborhood, businesses, and culture at the front of those decisions. Involving people from the area really gives them the feeling of pride and allows them the opportunity to learn the mural process from start to finish. I've worked with big brands, schools, local small business, developers, and everyone in between.

Aside from my own projects, I also help other artists bring their projects through the finish line. From small 10ft murals to 200ft murals, I've done it all. I JUST LOVE TO PAINT!!!!

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DANIEL ANTELO

LOS ANGELES, CALIFORNIA

My name is Daniel Antelo, an experienced muralist and artist. I have worked for a decade in the arts; first as a sign painter, then hand painting advertisements on large walls. Today I use those experiences to create my own works on walls and canvases as a full-time artist. I have produced pieces for many notable clients, including Nike, the LA Clippers, the LA Dodgers, the Kobe Bryant Family, and more. I am interested in this project because I believe the marriage of paint and architecture is key to bringing a community together. I would like to paint murals for the city, showcasing my art while engaging with the surrounding communities of Palo Alto. I have a decade's worth of experience painting murals. I worked as an advertisement painter for 7+ years, which taught me pre-production, coordination with design and construction teams, and making deadlines.

Since 2020, I have worked for myself, creating commissioned pieces for various clientele. I have painted pictorial murals of NBA star Kobe Bryant and his daughter Gianna, fellow NBA stars Kawhi Leonard, Paul George, and hip hop artist Nipsey Hussle. I have also painted conceptual murals for clients such as Foot Locker, Golden Road Brewing, and the Los Angeles Dodgers. I would be grateful to involve the communities of Palo Alto in any way during my process. As a Hispanic artist, I have used my years of experience to volunteer in predominantly Black and Brown neighborhoods and believe in giving back to our historically underserved. I would love the opportunity to mesh my history as a muralist and volunteer by involving up and coming artists of the Palo Alto communities in my design and painting process. I would hope to encourage those who are seeking a career in the arts to take a chance on themselves, and to work hard through perseverance to achieve their goals.

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MELISSA ARENDT

AUBURN, CALIFORNIA

I create art that tells the story of a place and is a visual reflection of its community, culture and environment. In my mural work, I enjoy incorporating imagery that is customized and unique to a particular location...flora, fauna, landmarks, bits of history and culture. The imagery chosen is the result of visiting or researching a place, and also collaborating with a client or a community. I truly enjoy the process of picking and choosing imagery that is near and dear to the hearts of locals and that generates pride.

Ultimately, my work serves as a fragmented record of life on Earth, presenting assorted components that make it such a fascinating, complex, and cherished place.

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MARIE AVIGNON

TOULOUSE, FRANCE

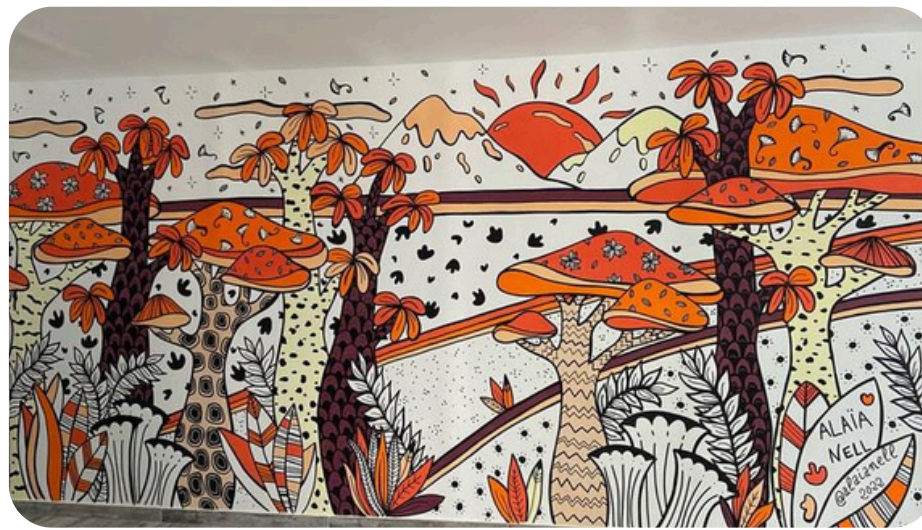
My artist name is Alaïa Nell, I'm 34 years old from France. I paint murals for 3 year now, after quitting my previous job as engineer. Painting is everything to me. I'm autodidact and I'm familiar with the following medium (for murals): posca, acrylic paint, already done acrylic spray painting and loved it. I paint mostly mountains landscapes, seascapes with corals and waves, tropical scenes. Nature is very inspiring to me. I try to retransmit the feelings I get when I'm in the wild or when I snow and surf in my paintings.

My style is very colourful, very joyful, with lots of curves, and some people find psychedelic. I love to paint murals, it's a good way to touch and meet lot of people, as everyone can see it. I've organize so participative murals as well and it was such incredible experiences.

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RICHARD AYERS

FERNDALE, MICHIGAN

I'm a 36 yr old multi-faceted nomadic artist from Detroit who specializes in producing murals using spray paint. My work and my message are heavily influenced by my struggle with Lyme disease and often depict medicinal fungus and plants.

One of my intentions is to capture and recreate the magic of nature in a realism and sometimes surrealism style. These images are often based on actual photographs I've taken in my field studies as an amateur mycologist. In my travels I've begin to learn about flora, fauna, and fungi native to the new places that I'm visiting and find it appropriate to incorporate these into my works as they relate geographically.

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WILL BARKER

DENVER, COLORADO

What intrigues me as an artist is to create visually striking portrayals that blend the lines of fantasy and reality in the familiar wild western setting that I find inspirational. I enjoy painting cowboys, outlaws, natural elements and everything that links them to a story I want to tell on my canvas. Being based in Colorado, I am inspired by the surrounding iconic western landscapes, the rugged, yet poetic lines that are found in traditional western art. My goal is to fuse the love of these tropes with personal reflection, humor, and nostalgia that I use to connect to my work. I have created murals all over Denver and Colorado as well as out of state, but my interest in joining the Palo Alto Mural Roster is to expand the reach that my work farther than ever before. I think I can bring a unique style and representation of western art on a large public scale to the community.

My clients have ranged from the National Western Stock Show in Denver to a small craft distillery in Chicago. Most of my experience has been private and public commissions with growing number of mural centric festivals. I have worked with the city boards and departments of Gunnison and Aurora, both in Colorado, to create murals that rest within the focal point and gathering place of each respective community. With that experience, I was able to both collaborate and work in successful conjunction with these departments to create work that represented the local community and resonated with its residents. With the Gunnison project in particular, we were able to really involve the local community. In the design stages, we enlisted their support in voting on mockups and adding their own input. For the actual creation phase, we had art students and alumni from the local university assist in painting parts of the large mural and even adding their own finishing touches at the end.

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JOHN BARRICK

SAN JOSE, CALIFORNIA

Being born and raised in the San Francisco Bay Area, I have had the opportunity to see the city grow and evolve from orchards to tech companies. I can personally say it can be difficult for people to escape (even for a moment) from the rat race that has taken over our society. There is so much beauty and wonder at our fingertips, while the rest of the world contains an immeasurable amount. I feel it is my job as an artist to study this world and pass on my view to people. Being alive is the most amazing gift, and having had a few brushes with death has opened my eyes to how beautiful our world is.

My artwork is meant to be a reflection of just that, creating what I think is aesthetically beautiful and fun, using a combination of traditional techniques with positive energy to recharge life into the pigments being spread over a wall or canvas. I strive to evoke a sense of light hearted emotion in the reader's mind and heart, whether it be a portrait, landscape, or an image of a cartoon paint can riding a bike. The opportunity to give people / communities a break by getting a little lost in my paintings on an office wall, outside on a building, or in the comfort of someone's home is the reason I paint.

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DAMON BELANGER

BELMONT, CALIFORNIA

There are an infinite number of directions and forms that public art can take, but for me community investment, local interaction, collaboration, and exploring local history are my priorities. To that end, I have envisioned public art pieces that bring people together, literally or in spirit. When I created my first public art piece I discovered a calling, a passion for creating artwork for all walks of life on a large scale.

I have had the good fortune to be involved with various public art projects in Redwood City, including the Shadow Art project and a large mural at the University Art store. The Shadow Art project generated a lot of positive media and pedestrian attention. We were honored to receive a merit award from the How International Design Awards. Knowing that so many people were affected by my art is a profound and humbling feeling. Most recently I designed a mural for Palo Alto Public Arts as part of the Uplift Local initiative. I also previously collaborated with them on a decorated raised crosswalk that was installed near Louis Road and Fielding Drive.

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LUCILLE BELL

PLEASANTON, CALIFORNIA

I am an artist and illustrator based in Northern California. I am primarily a painter, but also utilize textiles and clay to convey my ideas. My work is focused on blending folklore and religion with my own memory to create a surreal personal mythology. I have been privileged to participate in public art shows, group exhibitions, and completed two murals.

My art practice enables me to support local art programs, community arts, and arts education, all of which I hope to pursue more professionally as I work toward an MFA. In approaching murals, considering the place and history is most important to me. Translating the history combined with modern context into my own art style is the primary goal when I tackle a mural. Community input is important for public art because it is to be shared with the community.

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LAUREN BERGER

PALO ALTO, CALIFORNIA

Lauren Jane Berger is a multi-disciplinary Palo Alto artist and designer. The California sunshine permeates Laurie's work as she builds a spectrum between art and design, specializing in large scale painting and mural commissions as well as artistic and color-forward graphic design and digital illustration projects. She applies the professionalism of design presentations to her art commissions with PDF decks which include sketches and photographic mockups, allowing for community input and clear expectations prior to painting and installation. Laurie's large-scale paintings and murals explore the complexities of mark making, process, planned experimentation and permanence. Often monumental in size, her paintings and murals are a contemporary hybridization of abstract expressionism and color field painting, where color, composition and gesture are fundamental to her work, for which she earned a B.A. in Art from U.C.L.A.

The painted lines and color fields of her 20ft. abstract mural commission for x2o Studio in Los Gatos span the wall, door and even a little ceiling of the pilates studio, aligning with the mirror and reflecting for a 40ft. impression that lends the clean, contemporary studio a bold and impactful energy. The vector quality of Laurie's digital illustration work means that her loose, colorful and sometimes abstract illustrations can infinitely scale for installations as large as you can imagine. Her illustrations have been printed over 100ft. wide to wrap San Francisco's Moscone Center exterior for Dreamforce 2019, while massive printed canopies of her illustrative leaves hung from the interior ceilings. Illustrated commissions by the City of Palo Alto include a large exterior downtown wall mural for 2021-22 and, most recently, eight vibrant and colorful artworks newly installed across approx. 30 pole banners and car barriers currently on display throughout downtown Palo Alto.

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KATHERINE BINGLEY (KATBING)

LOS ANGELES, CALIFORNIA

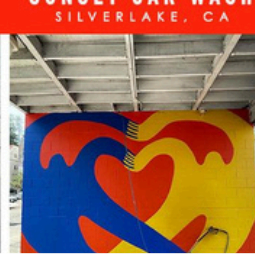
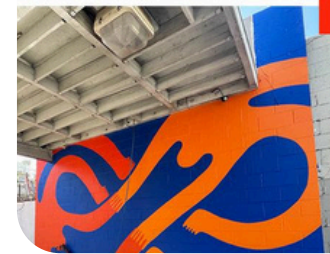
I've been painting murals and building installations for 9 years. I graduated from Cal State LA with a degree in Graphic Design, which lead me to public art and community installations. I've worked with festivals, big brands such as Tommy Hilfiger, cities and individuals on a variety of public art projects. I've hired teams and organized volunteers to realize large-scale murals and installations.

My goal is to inspire and lead by example- to bring people together, bring attention to the planet and the challenges we face to make this place thrive for future generations, and to show that we are all connected. Through positive design and bold, colorful palettes. I like to design murals with the architecture and surroundings in mind. Mindful of the people who will see them every day; reflections of the community. I also like to bring people in on the art by including them in the process, whether it be to put a handprint on the wall or contribute to the design. My career objective is to design murals that invoke positive emotion, engage the communities where they're painted, and get people inspired and excited about art.

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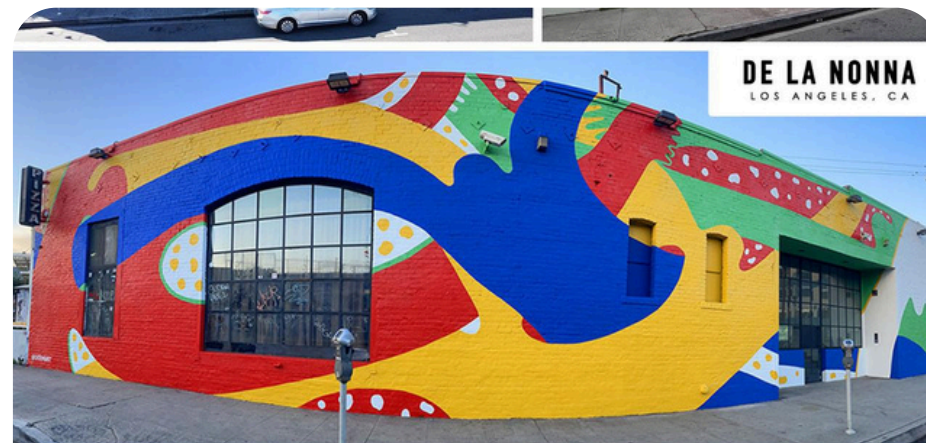
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SEPT 2022

KATBING

110-FOOT PARKING LOT MURAL
8755 MELROSE AVE, LOS ANGELES



NOV 2021

KATBING

DTLA ARTS DISTRICT
PAINTED MURAL & SIGNAGE
745 E 4TH PL, LOS ANGELES

MICAH BLACK

OAKLAND, CALIFORNIA

I'm a CA based artist originally from Oklahoma. I got hooked on the world of street art in my teens and then went on to discover the vibrant gallery/art scene that was happening where I lived in Northern California. Mural art and galleries played a profound part for me as a young creative. Now as a mixed media artist and muralist with more than ten years under my belt, I hope to give back by creating public works that enriches lives and supports lasting artistic expression. My own approach to public works is through hand drawn sketches based on direct feedback from locals and or my own in depth researching about a neighborhood or town. In some cases, room is left through-out the the sketch for impromptu design changes while on location.

Throughout my career as an artist I have seen the force of art, either mural or sculpture. Take on a life of their own, becoming an essential part of the place identity, safety and its own particular creative vibrancy in a community. It is always important to me to do the best work I can, so when the project is all set and done it can be welcomed and enjoyed in these ways. Thank you some much for creating this artist roster for Palo Alto and giving artists the opportunity to bring a bit more color to an already vibrant area of the bay.

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TIMOTHY BLUITT

STOCKTON, CALIFORNIA

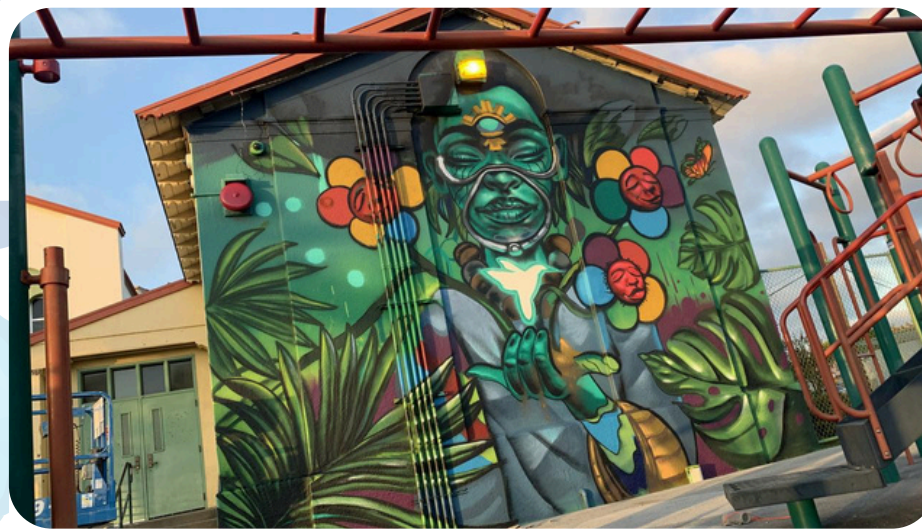
My main goal for creating public works is to expand on the cultural knowledge and the history of each subject by memorializing them through their accomplishments, garments and accessories native to their story, land / tribe. While we know the media has been used to humiliate, dehumanize and delegitimize the plight of people of color, artists play a critical role in countering that narrative, documenting and inspiring resistance- using the world as a canvas.

When developing a project design, I invite youth of color and community natives to tell their own narratives. Through the use of futuristic storytelling, research, design workshops and mural making; POC Artist will manifest and Imagine an liberated Oakland for them. I'm here to support the amplitude of those emotions with the goal to create a more justified presence for POC communities.

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ZOE BOSTON

OAKLAND, CALIFORNIA

Zoë Boston is an award winning, multifaceted artist who has been creating since youth and uses her voice in song as well as visual arts. Zoë has been drawing for as long as she can remember, but did not begin painting until she returned to the West Coast, in 2014. Born in Los Angeles and raised in Upstate NY, She now resides in the Oakland Bay Area. Zoë is dedicated to being authentic, which in turn, transforms her work into visual and sonic waves of passion expressed on walls and canvas. "In my career as a muralist I've had the pleasure of collaborating with the local cities to create my works. I take the time to talk to the people of a specific region to gain better insight into what is being asked. I take feedback and make revisions until all parts are happy with the end result. I also like to involve the community in the process of installing the murals. I enjoy the process of painting on a large scale and believe it is a powerful work to undertake. I've had years of experience and as a result can paint almost anything."

In her emerging career, this Emmy Accredited artist was also selected to exhibit her work at the prestigious De Young museum, in the height of the Pandemic, in 2020. Zoë has also exhibited with Macy's Union Square, The Battery Club, AOTAD and, Joyce Gordon Gallery, to name a few, and has created murals that have made a positive impact in her community and across the nation. Her creative approach As a lead artist at The Bay Area Mural Program and also In her blossoming career, She believes there is a unique power in thriving in who you were created to be, because it will Permeate into everything that you do and create. Zoë continues to push her artistry In new ways that reflect her growth, her drive, and desire to be a vessel that brings light and life into this realm.

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KRISTINE BRANDT "ADDENDUM"

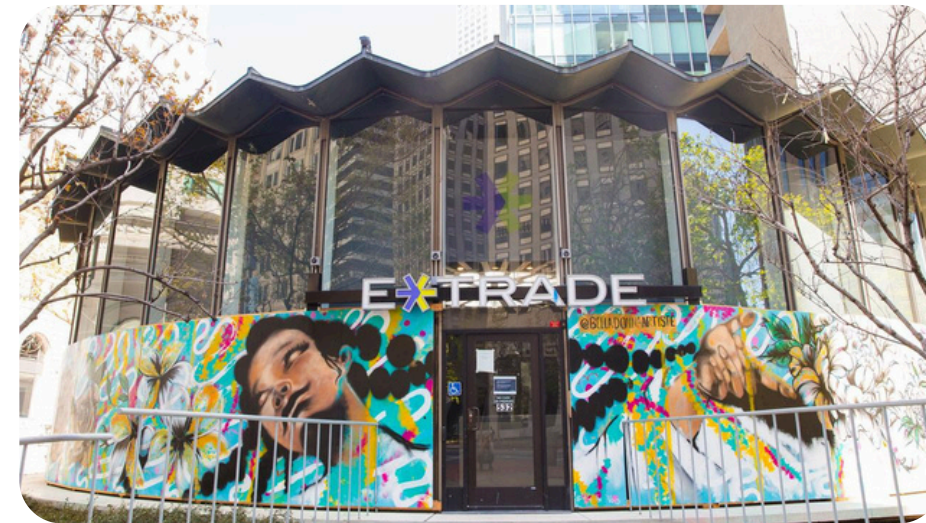
SAN FRANCISCO, CALIFORNIA

Painting under "Addendum", Kristine Brandt is a Area native artist with classical training from the Florence Academy of Art in Florence, Italy and an Illustrative background from the Academy of Art in San Francisco.

She's a muralist, plein air, fine artist, illustrator, and paper goods pusher. Addendum's style is ever evolving; slowly adding new styles and mediums. A multi-disciplinary artist, working with everything from charcoal, oil, spray paint to clay, she balances fine art techniques with monochromatic texturized abstraction while illustrating the beauty of the human figure.

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MORGAN BRICCA

LOS ALTOS, CALIFORNIA

I continue to be amazed by how a mural can both integrate into and completely transform a space. My work embraces a traditional fine art aesthetic, taking advantage of the large-scale format of mural art to alter perspective, such as creating a beautiful landscape where previously there was a flat wall or painting a small native bird or plant into a macro perspective. I have witnessed firsthand, reinforced through every project I work on, how a mural can inspire and connect people, and enhance a unique sense of place. I believe a mural is a gift to the public and should build pride and identity in a community, and also be created in a way that builds community engagement. I have been creating site-specific mural art for the past twenty years.

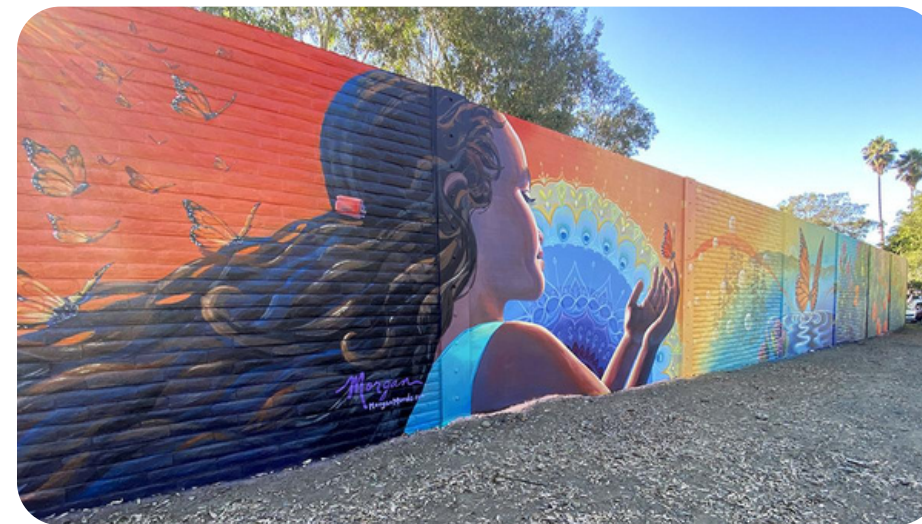
"Site-specific" art takes into consideration who the artwork is for, what the architectural opportunities of the site are, and why the color, subject and execution are the right fit for that space. A large work of art integrates into the environment provides the opportunity to play with perspective, such as creating a beautiful landscape where previously there was a flat wall, and scale, such as bringing a small native bird or flower into a macro perspective. Mural art becomes part of the fabric of a community and is an opportunity to not only celebrate creativity but also our shared humanity. I have witnessed firsthand, reinforced through every project I work on, how a mural can inspire and connect people, and enhance a unique sense of place. During my tenure as a mural artist, I have painted over 500 murals, including projects for city governments, hotels, restaurants, retail and educational institutions. My passion is to create artwork that is transcendent enough to stop viewers in their tracks with a "wow". I aim to create murals that make people feel good just looking at them, and to create them in a way that builds engagement and celebrates what is beautiful about a community.

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SCOTTY BRIGGS

JACKSONVILLE, FLORIDA

I love to incorporate the city or the buildings history into my murals. Some of the smallest personal details make some of the coolest art which I have been creating my whole life.

I first started creating as youth doing the normal kiddo thing to eventually picking up spray cans around 17. 23 years later I've painted all over the country and within the last 10 years or so I've started moving more into murals and other commissions leaving an unquenchable thirst for more.

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DEVANTE BROOKS

OAKLAND, CA

I couldn't fathom living in the Bay Area as a professional artist in 2023, even as I'm living in this present moment. That notion is based on the 'bigger picture' of the world I exist in (global economic crisis, rampant crime and poverty, social unrest, etc.) where I've viewed the arts as a luxury to my community. Only upon working with the Aerosoul collective, it became apparent that art can bear such an impact that sparks conversation regarding the aforementioned topics. In October of 2020, I took the leap of leaving my position at a coffee shop to pursue the muralist route alongside the Aerosoul collective to paint murals and projects that revolve around black self determination and the enlightenment of our restless youth. Some of the works are focused in on the Ten Point Platform of the Black Panther Party for Self-Defense while others are oriented towards contemporary hip-hop culture. In my experience, a quality mural should have one central theme possessing complementary aspects with equal degrees of impact. For example, if portraits are involved, they should have decent spacing so they are not squished between other elements. Backgrounds should offer dimensionality but not be distracting. Text should be readable/legible especially if it is meant to be read by others. That goes into the importance of proper planning. Whether an artist approaches a project by themselves or with a team, communication and organization is imperative to success - it minimizes headaches from all angles (the mural team is able to work in a timely manner, the client is pleased with both the process and outcome, the public/audience will enjoy the mural for years to come).

As in my individual practice, I bring the aspects of philosophy, calligraphy and craftsmanship to the creative table. I find utter importance in writing and linguistics that is not as emphasized as it was some 20+ years ago. I would attribute that to the boom of the internet and associated technologies. As I reinforce my practice for hand painted lettering and being in tune with creating from the heart, the feedback I receive expresses authenticity. As I scale this craft upwards, I've moved into painting large scale stylized words/phrases around Oakland and even in Dakar, Senegal that express ideas that are both aesthetically pleasing and socially relevant. Other artistic practices I'm refining are woodworking (creating sculptures out of wood and similar materials) and recycle art (building sculptures out of empty spray cans, for example) to show the importance of utilizing all available tools, in a throw-away society. I aim to learn as many hands-on creative outlets as possible. If I can only have one takeaway from my professional creative practice to share with others would be this - a person is who they want to be, not what labels determine them to be. As I constantly refine my craft, and myself alongside it, I am aiming to rid myself of the burden of stereotypical labels. As a Black man living in these times of social unrest, I am not synonymous with crime, hate and self-destruction and I wish to impart that not just among other Black people, but among society as a whole.

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RACHEL BROOKS

SANTA ROSA, CA

Rachel Brooks (she/her) is a dedicated visual artist and muralist with a decorated background in a variety of artistic media. Adept at working independently and collaboratively on projects, and committed to achieving visual innovation and social change, her bright, colorful, and often abstracted public works explore themes of diversity and inclusion as well as social issues especially as they pertain to women. Brooks' extensive career as a Creative Director in the fashion industry is greatly reflected throughout her body of work.

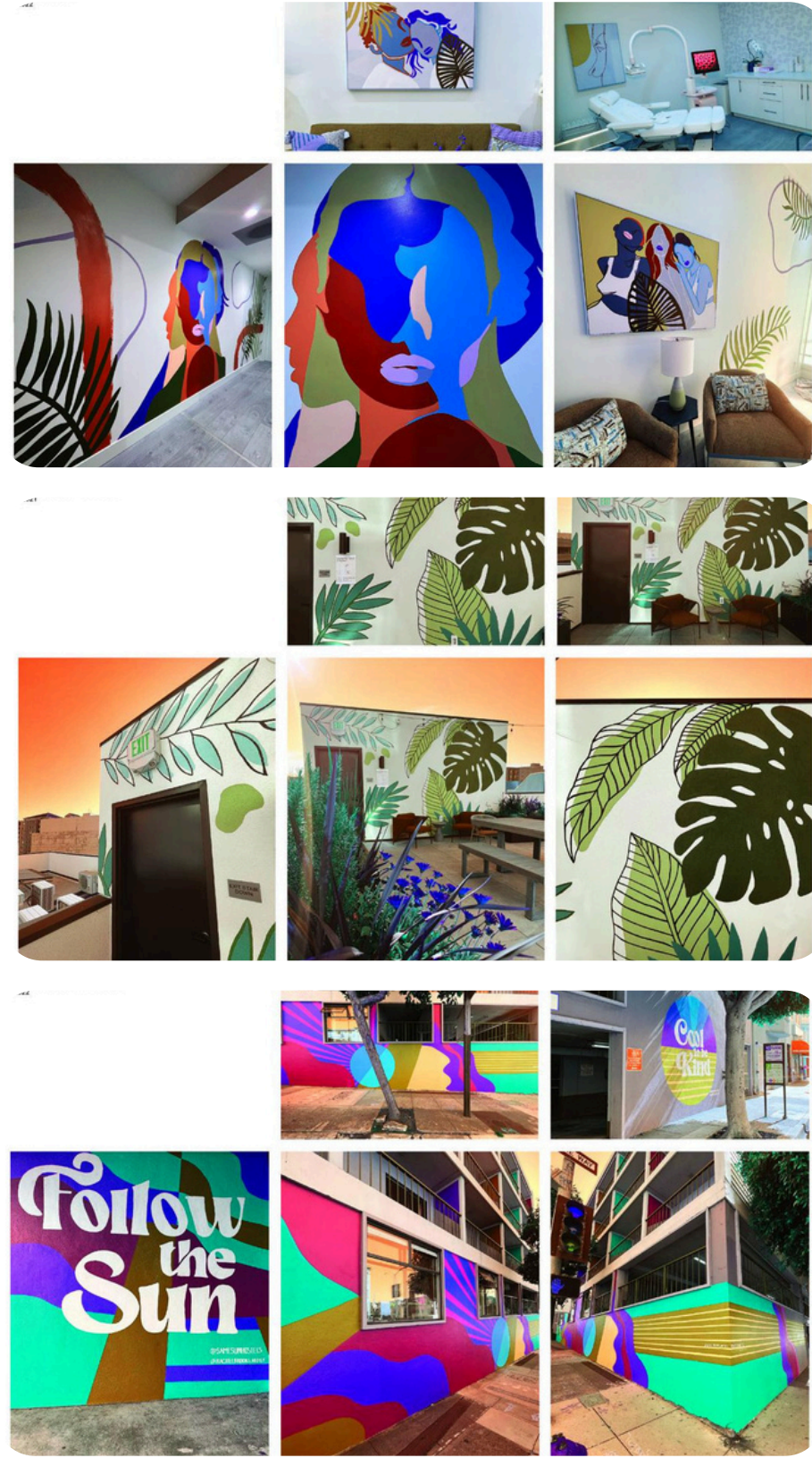
My approach to community involvement in public art: I may have come into painting murals by way of a traditional fine arts background but the accessibility of public art to a broad audience is one of the reasons it has become such a focus of mine. Some of my favorite moments during installs are the questions and conversations with passersby (especially children) that have never seen a mural being painted before. Seeing the joy that art can bring to a space or a street is one of the most rewarding aspects of my job. Community input is an integral part of my design process and essential to creating a piece that inspires, connects as well as successfully serves its audience. I recently completed a community mural at a high school in Sacramento, CA. We wanted to bring a bit of hope to a dreary back alleyway behind the school so we decided to create a mural that the high school students would help design and install themselves. First, I came in to talk to the students about what they felt their school represented. Once we decided on our themes, I gave them a minilesson on color theory and they voted on which color palette to use. Then each student was given the job of drawing their own interpretation of one theme. I gathered the drawings a week later, digitized them in Adobe Illustrator, cleaned them up, and combined them into one large community piece. One of the most important lessons learned on this project was that holding space for the community to tell the story of how they see themselves, what they believe best reflects their neighborhood and the people that live within it is incredibly inspiring and important and, ultimately, leads to a design that sparks a larger conversation in themselves and the community. Whether it's holding a question and answer panel to spark a broader conversation about themes or creating an interactive element painted alongside community members, people are always our greatest assets.

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SUKEY BRYAN

STANFORD, CA

For most of my career I have made paintings and prints of natural systems, especially of water, as it is moved and changed by earth forces. Over the past 8 years, I have started making very large scale murals and installations concerning the environment with painting and photography. Some I created as a solo artist, others instructing and leading participants from the community. I enjoy taking an architectural site, sometimes one overlooked or forgotten, and activating it with a striking piece of natural imagery. Most of my work has been temporary, up for a few months to a year. I created a mural with elementary students of a rushing river (on a steep San Francisco Street) on a construction fence. I created Sky Fountain on the Stanford campus with Stanford Undergraduates placing the finished work in the emptied White Fountain during the drought. When I was the environmental resident artist at Grace Cathedral, teams of volunteers installed "Water without", my photograph of Burney Falls printed on paper, on the cathedral steps. Presently, I have an indoor installation at the Palo Alto Art Center called "Flection" for their show on water. Using all 4 walls and the floor, I have created a dizzying frog's eye view of a pond..

My vision when I engage with the community is to involve people in the joy of making art together and making a surprising work in their own neighborhood. I design the piece so that I can quickly and easily make it accessible to the participant - "I can't even draw a stick figure" doesn't get in the way of helping with these works! Embedded in my projects is the notion that everyone's contribution, no matter how small, matters. I think this is an important environmental message - everything we do adds up. But, I also wanted to stress to you that I enjoy both photography and painting for mural work. I was first a painter and on my website you can see the years of accomplished work and facility in the medium working large scale. I am always doing both and looking for opportunities to keep contributing in both. The unifying drive of my vision is the desire to bring people in close with a visually interesting and engaging experience that celebrates the beauty, delicacy and essential value of nature. During this time as we face climate change and attempt to do all we can to adapt and chart new methods and systems to power our society and lives, I believe art plays a part in supporting this change, assuaging anxiety and building the hope we need to move forward.

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DAVID BURKE

OAKLAND, CA

After working with youth and community members for twenty-five years to design and paint large scale murals in schools and public spaces, I view the role of the public artist as being a visual translator for communities that long to see themselves celebrated and represented. During this time, I have worked with the US State Department's Bureau of Educational and Cultural Affairs (ECA), the Alameda County Arts Commission and other local public and private agencies to create community driven public artworks. As the art director for the Oakland Superheroes mural project in West Oakland for the last ten years, I have led and organized a series of murals that represent the dreams and visions of Oakland youth. This program engages local students and guides them through the process of conceptualizing, designing and eventually painting largescale murals alongside a team of local artists. Through storytelling, community engagement, youth participation and mentoring these murals represent some of the best parts of public art. Over the last ten years we have witnessed a renaissance of public art surrounding pressing issues of social justice, police reform, and racial equality. These issues have been central to my public work for two decades and feel more urgent now than ever. One of my strengths lies in bringing people of different backgrounds together to share ideas and develop a design and concept that reflects a communal vision and collective voice.

The success of a public art project often hinges on whether the community not only understands and respects the project, but also sees its stories, values and histories reflected in the piece. I am deeply rooted in the public art community in the Bay Area and invested in creating murals that tell the stories of the diverse communities that call the Bay home. As a child growing up in the East Bay, I was transported to another world when I first saw the "Giraffix" mural by Dan Fontes underneath 580 on my way to Kaiser to see the doctor. For a brief moment I forgot about being sick and became lost in the magic of this giraffe standing under the freeway. Over thirty years later, I still believe in the magic of a larger than life painting and each time I step up to a wall I paint for those same children that need to be taken to a magical place, even if just for a moment. In 2013 I founded Hungry Ghost Productions, a mural collective made up of a diverse group of bay area mural painters primarily based in the East Bay. Our mission is to paint murals that celebrate the history and diversity of local communities, promote issues of social justice, and beautify blighted spaces that need some love. Many of us are educators and are actively engaged in working with Bay Area youth. We represent Filipino, Black, LGBTQ+ and Indigenous communities. Together we have a rich history of creating large scale mural projects that transform public spaces. My most ambitious project to date is the ongoing Love Letter to Oakland Mural Project. This mural series shines a light on the people in Oakland that have been shaping the cultural landscape in our city for decades while illustrating the critical connection to the younger generation growing up here. These cultural leaders also use their voices and resources to uplift our community in tangible ways through advocacy, activism, and education. The goal is to paint five "Love Letter" murals in different neighborhoods around the city over the next two years. This project is coming from a place of love for Oakland and an admiration for the cultural leaders who are shaped by living here. We are in the planning stages of the third mural of the series to be painted in the summer of 2023.

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ANDREA CALVO HERRERO

COCA, SPAIN

I am a professional illustrator and I also do editorial illustration for newspapers like the Financial Times. My interest in this contest comes from wanting to live new experiences outside of my country doing what I love the most: painting, making community with other artists and getting to know new places.

I like to communicate messages through illustration, making people think, especially with positive messages, and I would be very happy to be able to apply it in your city. With all my experiences and accomplishments both work and educational in this wonderful profession I am sure I can positively contribute a great deal to your community and neighborhood with an attractive mural.

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JORGE "J.DUH" CAMACHO

SAN JOSE, CA

I'm an artist with 7 years of related mural work experience, as well as a portfolio of varied accomplishments, including referenced articles, exhibitions, and well over a dozen public art pieces each different from each other. I possess a strong sense of artistry and forward-thinking that is consistently displayed across all art pieces. I enjoy soaking up the neighborhood that I'm planting a mural in with the hopes to create something that is more for the locals than myself. I tend to achieve this using positive typography and quotes from witty musicians and movies or playful personified imagery that is bright and digestible to most! I'm extremely open and flexible in coming up with most of my concepts once I learn about the neighborhood I'm working in. I embrace a good challenge and have experience working alone in the day and night, with grids or projectors, on big rough stucco walls, with lifts or scaffolding in the cold + heat, exterior paint, spray paint + sprayers, clear coats + overall cleanliness, being especially smooth with people + clients to ensure the visual landmark we are creating complements its environment well while having some new contemporary flavor!

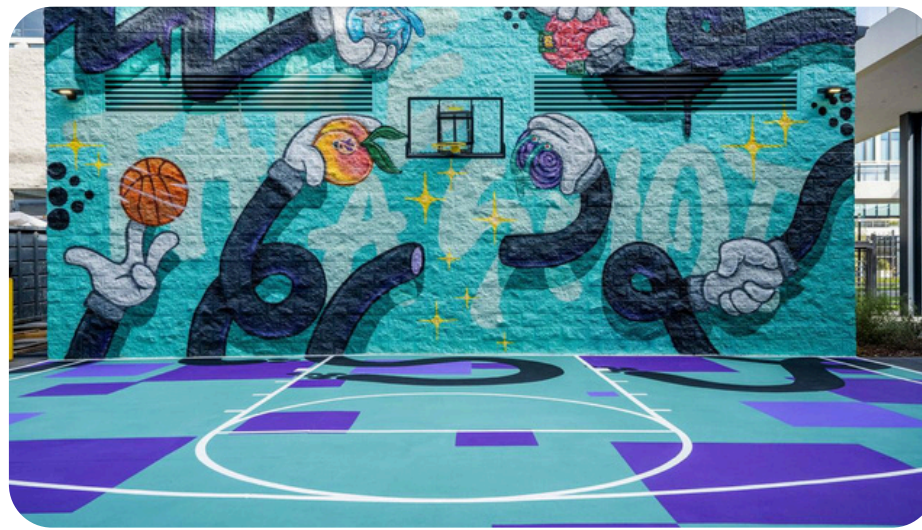
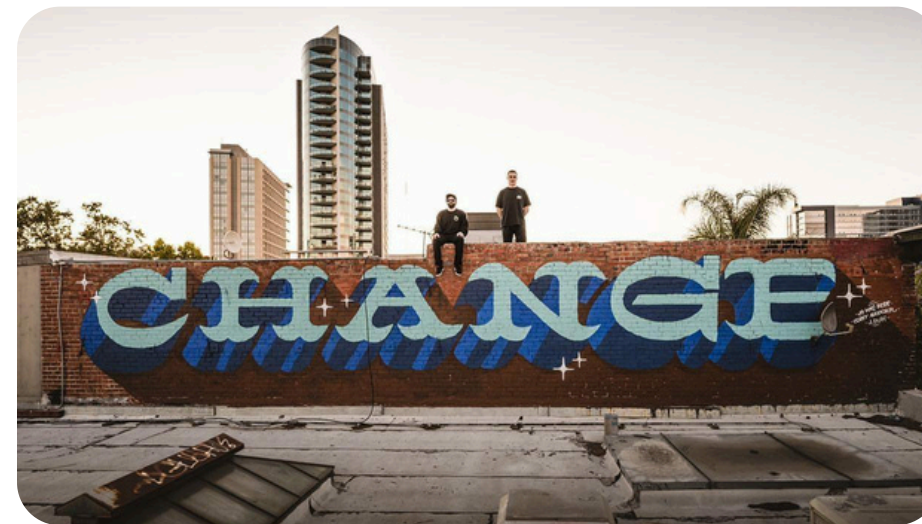
My goal and focus coming out of this weird covid era is to travel as much as I can to meet artists and learn about the different artistic movements (and contribute when possible) that are happening everywhere. :-)

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ALICIA CARDELL

PALO ALTO, CA

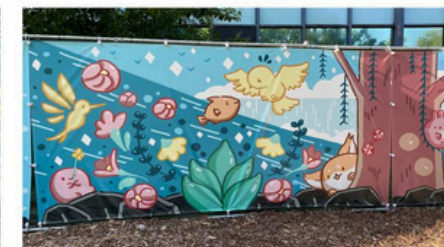
I am Alicia, a Taiwanese-American Illustrator empowering safe spaces for emotional resilience and healing. My passion for murals started while attending California College of the Arts. In the fall of 2017, I had the opportunity to collaborate with 16 artists to finish a stairwell mural at the Children's Creativity Museum in San Francisco. This project not only sparked my interest in public art but also taught me the importance of teamwork and collaboration in the creative process. After graduating, I decided to continue my training by working with local artists on murals in the Bay Area. Through these projects, I was able to hone my skills and develop my own style. In January of 2021, I was selected as a recipient of the Art lift Micro Grant Program, which was a huge milestone for me. This was my first original mural that opened up so many possibilities for me as an artist. The experience not only provided me with the financial support to create but also harnessed a dedication to create visually empowering spaces that could connect my local community. In the Summer of 2021,

I embarked on a new and exciting journey teaching at the Palo Alto Art Center. This opportunity allowed me to not only share my knowledge and skills with children ages 5-17, but also to challenge myself to grow as an artist. In my lessons I foster a collaborative learning environment where students actively participate by sharing their unique ideas, building on each other's creative thinking. Thanks to their imaginative and spontaneous energy, my work has organically evolved and led to some of my best pieces. Teaching at the Art Center has been a truly rewarding experience and I feel honored to have been a part of their artistic journey. It is a privilege to be able to share my passion for art with others and I look forward to many more years of creating and teaching. In the beginning of 2022, I had the opportunity to work on a mural project for Casitas de Esperanza, a houseless community located in San Jose. Working closely with the community, I was able to gain a deeper understanding of their heritage and cultural background. I wanted to make sure that the mural was not only visually striking, but also authentic and respectful. As I got to know the members of the community, I was able to incorporate traditional symbols, colors, and patterns inspired by their cultural traditions. By doing this, I was able to create a mural that not only looked beautiful, but also had a deeper cultural significance for the community. This helped to create a sense of pride and ownership among the community members, who were excited to see their heritage represented in the mural. Overall, this project was a truly collaborative process and I am grateful to have had the opportunity to work so closely with the community. The mural was a reflection of our collective efforts and I feel proud of the final result. As an artist and teacher, I strive to improve my skills by incorporating perspectives and inspiration from my community. This allows me to create artwork that reflects both my personal vision and resonates with my audience. I take pride in my ability to create powerful and evocative imagery through my illustrations.

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MONA CARON

SAN FRANCISCO, CA

I am a San Francisco-based, internationally active artist specializing in large-scale murals in public space. I'm currently best known for my worldwide series of multi-story murals celebrating the rebellious resilience of spontaneous urban flora (aka "Weeds"). I began my public mural-making in San Francisco in 1998, focusing my first decade of activity on community specific murals narrating local neighborhood history and collectively visioned positive futures. My immersive community process around the creation of these early narrative murals was featured in an Emmywinning KQED documentary, "A brush with the Tenderloin", and was atypical because not limited to the planning phase, allowing for direct and actionable community input throughout the mural painting. Around 2006 I began an activity that I termed "phytografitti" (originating that hashtag), and in 2010-12 I created a series of stop-frame mural-animation videos of wild plants growing through the pavement, at locations symbolic for their uplifting social initiatives. My resulting video "Weeds" sparked worldwide invitations and an international proliferation of giant murals of tiny clandestine plants, created in celebration of local people's resilience.

When working with botanical themes, I connect with place, find local uplifting initiatives to highlight within the mural narrative, and conduct interviews to choose locally meaningful subjects, relevant non only ecologically, but in ethno-botanical terms. Alongside the murals, I shoot, edit, and publish videos and other narrative materials to tell the story behind the mural. My "heroic portraits" of wild plants, specific to each location, have sprouted as commissioned public art as far as Kaohsiung Taiwan, São Paulo Brazil, NY, across Europe, North and South America, and upcoming in Mumbai India, at scales up to 23 stories tall so far. San Francisco remains my base, with recent local murals in all sizes created for public and private entities throughout the Bay Area.

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JASON CHANG

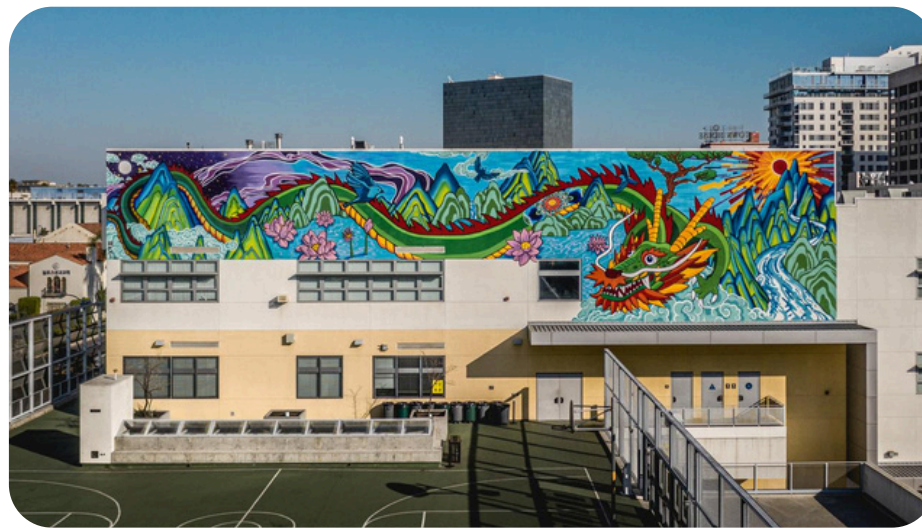
ALHAMBRA, CA

My name is Jason Chang AKA RFX1, from the suburbs of Los Angeles CA. I have an interest in doing murals for Palo Alto, because my work is heavily inspired by technology, science, space, sci-fi and metaphysics. I know Palo Alto to be part of the Silicon Valley, home to many tech companies. Doing murals for a community built around technology highly interests me and inspiring a future generation to go into arts/design or technology. I feel this is where my work would be appreciated. I have worked on many murals in SoCal, and worked with several cities and government officials on projects. These murals were meant to bring light and hope into the communities after the pandemic, and they have been fulfilling their purpose. Some of my largest projects have commissioned by the Consulate General of Republic of Korea. They wanted me to paint 3 schools in the Los Angeles Unified School District. The first project took place at two schools, with 2 very large walls at the first location and a small at the other location. The first building is for Community of Schools, which oversees many schools within the area. Each neighborhood has their own Community of Schools, which was developed by the LAUSD to better help students and their families. The mural was about the history, hope and diversity of the neighborhood, which depicted famous landmarks in the area, students doing different things the meant hope, and showing the diversity of the students through different colors. The second project was at a third school, and it was also about hope. The school's mascot was a dragon, and they wanted it in the mural. This mural was my most challenging, as it required a swing stage scaffold and an 80' boom lift, which I have never used before. The mural was 120' long, 50-70 ft above the ground. This mural is about the dragon coming out from the darkness of night, and into a new day of beginning. I have also worked with city of Santa Monica, Long Beach, and councilmembers. I have worked two projects with the city of Santa Monica. The first being a special utility box project that they specifically chose me for. It was two large utility boxes that powered the EV chargers in the parking lot at the beach. They wanted the theme of a greener future, as Santa Monica is now using 100% renewable energies. I have done a mural for city of Long Beach and councilwoman Mary Zendejas, for Dia De Los Muertos 2020. I also worked with councilman Bob Blumenfeld in the city of Reseda, and the mural was also partly funded by the neighborhood council. The mural is at a senior enrichment center called OneGeneration, which was about neighborhood growth. I have also done murals that involved the community. One mural was for a local youth community center in Koreatown called KYCC. They provide free mental healthcare services to low-income families, and I was once one of those kids who received their free mental health care many years ago. It finally came full circle, and I was chosen to do a mural for their "It's OK to Reach Out" mental health awareness campaign that was funded by the Department of Mental Health. They did not know that I used to go there as a kid when they picked me, and they thought it was an amazing story of growth. For this mural, they wanted student volunteers to help paint it. So during spring break, 20 students volunteered to help paint this mural. I also declined payment for my involvement so the students can have better meals and materials to work with. Also, the students received daily lessons on mental health by staff at KYCC before we started painting. The students were very enthusiastic about painting a mural, and they did a great job of painting my work. I also did a mural for a mural festival that provided assistants who want to learn to paint a mural. My mural being the largest and most complicated mural of the festival, required 3 assistants. Also, they never painted a mural before. I was able to lead them to the finish, and everyone said we looked like a great team. The assistants also told me they learned a lot from me, and it was great working with me. I was glad that I was able to help them on their mural journey. I also ended up helping one of them on their first mural project later that year. I am also open to community input in the design process. Most of the murals I have done involved the community to approve the design. I am appreciative of any input and will adjust the design accordingly. I also would like to directly work with the community on the design process as well. It is something I have been wanting to do for some time now.

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TIMMY CHAU

SAN MATEO, CA

As an emerging mural artist, I just love the public format that allows people to watch and engage with an artist live in their process. I find it rare to have opportunities to watch an artist work in person and at large scale. My art is playful and inspired by colorful characters and cartoons I've watched growing up. It shows up as stream of consciousness doodles, lost ghosties trying to find their place in the world, and faceless characters with their pigeon counterpart that represent the community they are a part of.

When creating a mural for a location, I try to engage the community by getting them involved with the concepts that circle a defined theme. Whether it's the history of the area, the background of the owner (see resume, Gilberth's), or the people that see the mural every day (see resume, Nesbit). I find that my art style is able to adopt language, people, local nuances, and familiar sites in an interesting and engaging way.

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CHILOVIA MURAL CREW - PABLO RUIZ ARROYO

SAN FRANCISCO, CA

Our collaboration, Chilovia - a combination of our home countries: Chile and Bolivia - is an artistic representation of a union between two rivaling countries and the ways in which art creates opportunities for cultural and community collaboration. Pablo is a bolivian muralist who has painted in several countries and is inspired by surrealism and the roots of the communities he has come across. Pancho has been painting in Oakland for the last two decades and brings a unique point as a Chilean activist, engraver and father. Throughout our six year collaboration, we have used public art as an opportunity to express the fighting spirit of those committed to seeking peace, justice, and equity. Our goal is to make work that reaches diverse public eyes and inspires the individual with reminders of how creativity aids us to surpass adversity. Through our work facilitating and leading community murals, restorations, workshops, and volunteer opportunities throughout the Bay Area, we are focused on projects that directly collaborate with the community to represent the specific vibrancy and power found there and that flows throughout the community's history.

Over these years of experience, we have developed strategies to ensure the voices of those we seek to represent are integrated into all our projects, from concept development to execution, to final product. Initially, we prioritize inviting our projects with a forum for community members to have the opportunity to voice their interests for potential content of the mural. Depending on the project, this can be done through an in-person meeting, video conference call, or digital survey. Once we have the initial input, we extend an invitation to the community to participate in the further development of the theme, based on the intention, collective ideas and input shared. From the initial concept build, we take lead as visual artists and work to translate the feedback to a finalized, to-scale concept of the wall space for review. Once a concept is approved by the relevant parties, we determine what additional materials or logistics are needed and finalize a project timeline with permitting, insurance, scaffolding, and other key details integrated. We acknowledge and thank Precita Eyes Murals Company, Mission Housing Development Corporation, San Francisco Arts Commission, Mission Cultural Center, the Center for Independent Living, and many others for their guidance in executing collaborative mural projects involving the community. None of our projects would have been possible without the continual support of proactive community members.

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CICLOPE

BUENOS AIRES, ARGENTINA

CICLOPE is a project that uses different languages like design, architecture and communication to create a dialogue. The work's strength relies on an intimate relationship with nature, its power and its organic shapes. Simultaneously, the presence of more rigid elements such as lines, curves and geometrical are components introduced providing a sense of wholeness to the artistic composition.

Juli and Pili (Ciclope) are one of the most recognized muralists in Argentina. Two of their murals from 2022 were selected within best top 100 murals of the year.

Dundalk - Irlanda:

<https://www.dundalkdemocrat.ie/news/home/1007369/dundalk-mural-shortlisted-in-worldwidebest-street-art-competition.html>

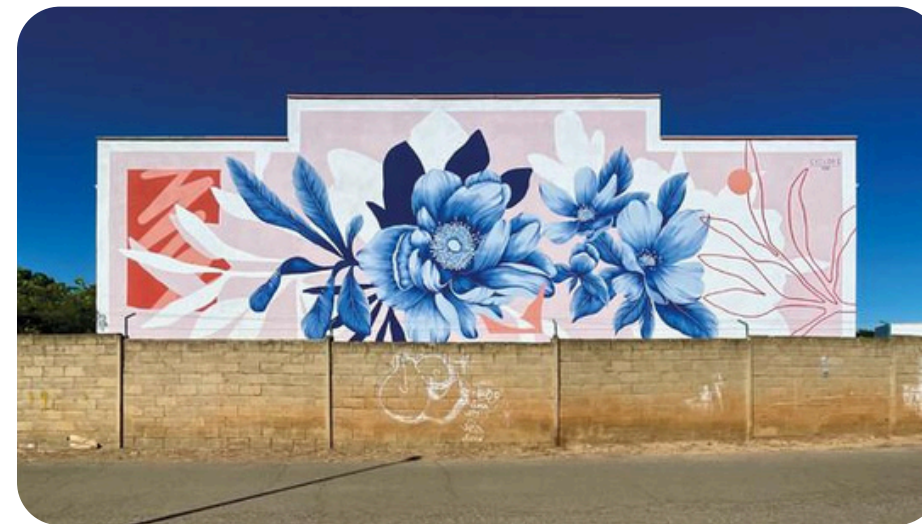
La Bañeza - España:

<https://viajes.nationalgeographic.com.es/lifestyle/los-nominados-a-mejor-grafiti-del-mundo2023-que-se-pueden-ver-en-espana-18913>

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CODY THE CREATIVE

WOODLAND HILLS, CALIFORNIA

Art is meant to be everywhere. Canvases and other novelty items are hung up on one person's wall and shared with a select group of close friends. Wearable art is owned by one person and shared out in the world in brief moments with passers by. Murals are owned by communities and shared out in the world all day everyday.

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HECTOR COVARRUBIAS

SAN JOSE, CA

I am interested in painting because this is my job. I am a full time muralist. I am Mexican with legal permission to work in the country, I have experience painting large commissions. I have worked with many companies and organizations in California.

- create a mural for the city of tracy ca . It was a reason to appear in the front row of the city newspaper
- I create 2 murals for the university of stanislaus one in the campus Stockton and other in the campus Turlock
- I create a mural for the Mexican heritage gallery in Stockton
- I been participated in the famous street art festival wide open walls in the capital of Sacramento 2 years in a row.
- I also been working with the non profit organization 333 arts from concord.
- I paint the biggest mural in the city of Turlock Ca.
- I painted a mural for the festival of music Electronic burning man 2022
- I painted a mural for black live matter in Oakland Ca.
- I paint a mural for Harley Davidson San Francisco
- I been involving in too many different nonprofit organizations to create street art around the world.
- I have mural in Mexico , France , Spain, and Colombia

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DAAS

AUSTIN, TEXAS

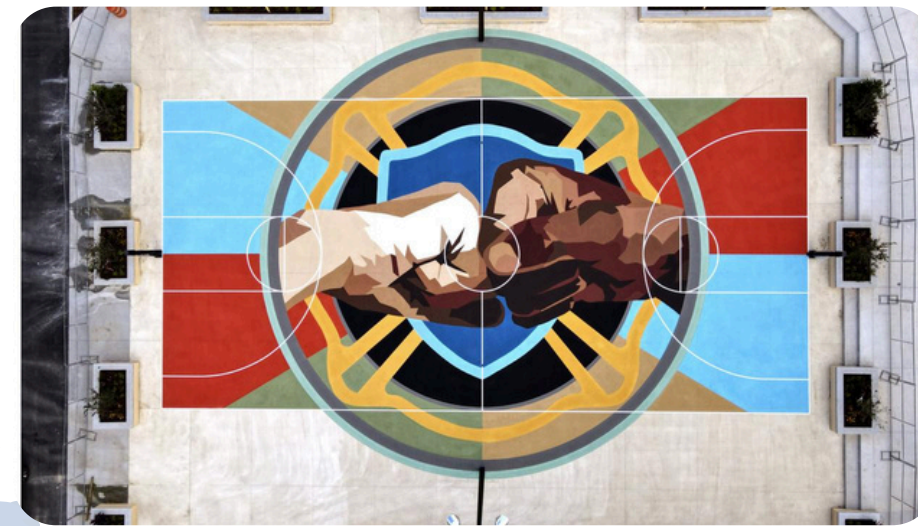
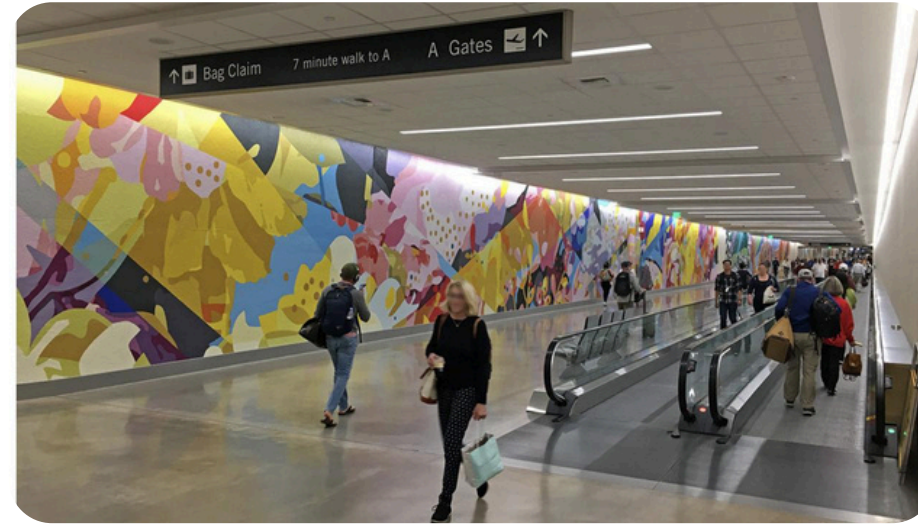
As an international working artist for over 20 years, I am deeply inspired by the vibrant and dynamic world of large-scale murals and public art seen around the world. To me, there is something truly magical about creating a piece of art that is not only visible to a select few in a gallery, but is accessible to and enjoyed by anyone who passes by it in their daily lives.

In my work, I strive to capture the beauty and complexity of the natural world, often incorporating modern abstract floral designs into my compositions. Through the use of bold colors and intricate detailing, I aim to create a sense of wonder and awe in the viewer, inviting them to pause and appreciate the beauty that surrounds us. In addition to being aesthetically pleasing, I believe that large-scale murals and public art have the power to bring people together and inspire a sense of community. As such, I strive to create art that not only catches the eye, but also evokes a sense of connection and belonging. Overall, my goal as an artist is to create artworks that are both aesthetically striking and emotionally resonant, inviting the viewer to engage with the world around them in a deeper and more meaningful way.

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AJ DAVIS

DENVER, COLORADO

My work is inspired by natural phenomena and native wildlife and ecology. My techniques focus on realism and graphic surrealism paired with abstract geometric elements that aid in balancing compositions and highlighting architectural features. My work speaks to diverse communities and age groups, and I always strive to reflect on and relate the art to the communities and environments that I work in. I always work with all parties to make sure that all colors, shapes, content, etc., meet each specified requirement. Together, my vision and concept will be welcoming to all, offering a colorful and potent contemporary reflection of Palo Alto's history and ecology.

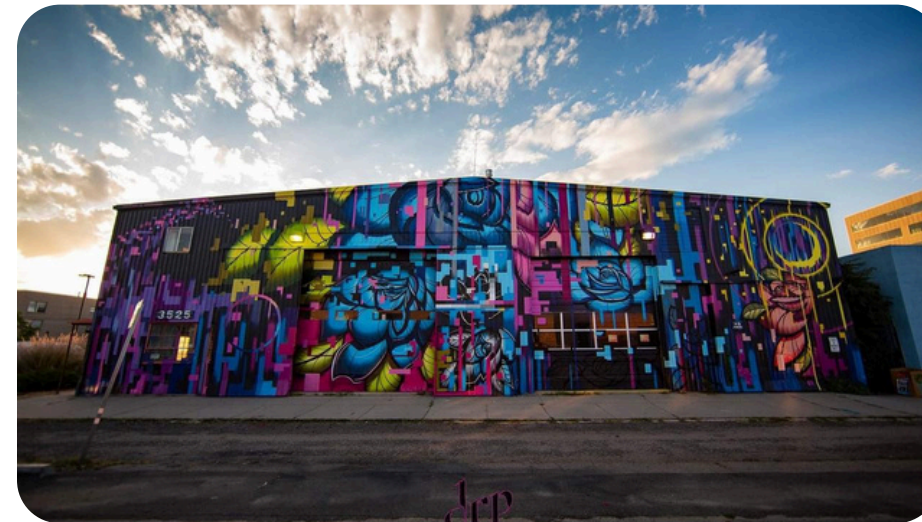
I am a full-time muralist and digital designer from Denver, CO, specializing in mural production, casting, and metal fabrication. I graduated with a BFA in Sculpture from the University of Colorado Boulder in 2013. In 2016, I founded an internationally recognized jewelry and sculpture brand known as Project Street Gold and have worked alongside internationally renowned muralists and graffiti writers including Nychos, Mike Giant, and Fabian 'Bane' Florin to create limited edition series of cast metal sculpture. My work can be found around the world, most notably in the US, Europe, Indonesia, South America, and Central America. I am very proficient in CAD and graphic design and have worked with local VJ's and AR specialists to projection map and create AR activated murals. I am always seeking opportunities to challenge my knowledge of painting and sculpture.

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PAZ DE LA CALZADA

SAN FRANCISCO, CALIFORNIA

I am a San Francisco based artist creating murals and public installations in playful dialogue with distinct elements of urban space. I am adept at creating work that speaks directly to a space, its flow, architectural character, and the potential interactions of passersby using innovative materials and design. The intricate and repetitive lines of my murals and drawings cohabitate and collaborate with surrounding architecture, enhancing the beauty of the existing environment. I continually draw inspiration from natural organic forms found in nature, giving voice to the four elements to bring joy and healing in the midst of a climate crisis. My site-specific murals draw audiences into an unexpected and potentially liminal experience, elevating the urban walls into a sublime meditative landscape that will encourage contemplation, introspection and healing. I am interested in being part of Palo Alto's Mural Roster as an opportunity to bond with the community, engage with the local flora and create artwork that provides a sense of wonder and contemplation. As an artist I am committed to creating whimsical and entertaining pathways that showcase organic forms inspired by nature.

My public art experience includes working with city agencies, art museums, private institutions, and universities. In the last year, I've worked with the Central Puget Sound Regional Transit Authority, a public transit agency serving the Seattle metropolitan area, in a public art commission for the new Sounder Station parking garage in Sumner, Washington. I am currently working in a large size printed mural for the new State of California Office Complex Garage. Using the confluence of the Sacramento and the American river as an inspiration, the micro perforated printed metal screen will cover three sides of the building. These projects require excellent design, coordination and project management skills and have allowed me to strengthen my ability to collaborate with large institutions like the San Francisco Arts Commission, the University of San Francisco, YBCA, De Young Museum and the local communities. My approach to community engaging is based on collaboration. I'm interested in both creating and learning together about local plant medicine and the natural environment. I'm open to work with or receive feedback from botanists, herbalists, horticulturalists, any plant lover or the community in general to create content for my murals. I'm also interested in learning from or collaborating with more disadvantaged communities in Palo Alto.

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JACQUELIN DE LEON

SAN JOSE, CALIFORNIA

As an illustrator working in comics I have been used to storytelling with a single image, guiding the viewer through the composition and series of emotions that I want them to experience. I love creating different ways for someone to experience my art, whether it's with music, with 3D effects, or something large and immersive, like a mural. It's very special to me when witnessing someone experiencing my artwork at a large scale, because they can exist within the colors and details and spend several minutes taking in each area of the mural.

I would love to create more large scale murals and have the community be part of the process, whether it's deciding the imagery and subject matter, or physically helping with the painting.

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KARLA DELCARPIO

LONG BEACH, CALIFORNIA

I've been creating murals for 19 years now ranging from large theatre set paintings (and managing a crew of painters to work on it) to faux finishing, to large outdoor murals and murals for private companies and businesses. I feel very comfortable in painting murals and bringing on a team of diverse backgrounds, especially encouraging and empowering newer, younger artists to hone new skills. I like to mentor other artists and include their ideas on the project balancing creating a safe space to learn while a frame for being productive and professional.

I work well with community input on collaborating on ideas for design development and strive to keep those communications and idea-bouncing both fun and productive.

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ROBERT DELGADO

LOS ANGELES, CALIFORNIA

I am a professional artist specializing in mixed-media public art design, fabrication, and installation. My interest in public art has always been to expand the combination of diverse techniques in hand-brushed acrylic, fired ceramic tile, stone, and metal in ways that complement the built environment and show the culture and history of the community.

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JOSE DI GREGORIO

SACRAMENTO, CALIFORNIA

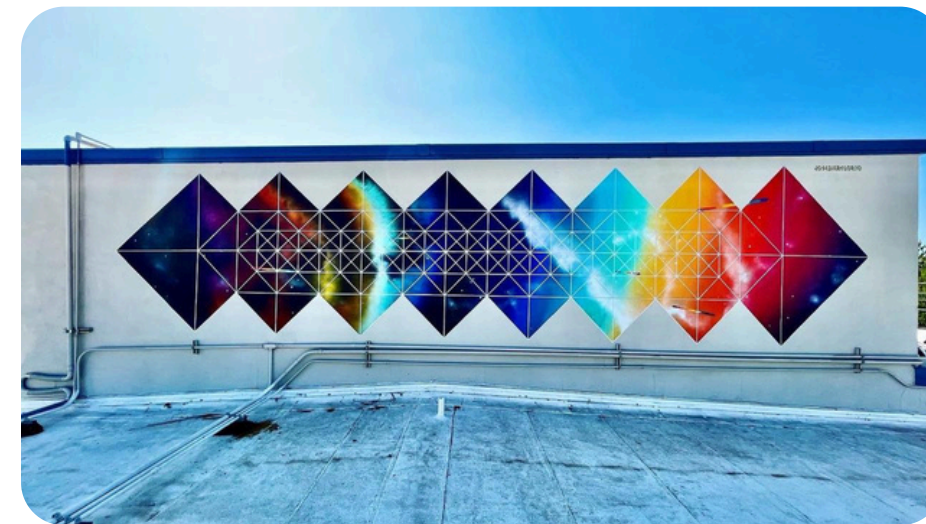
I am a muralist and painter, and my work features precise hand-drawn geometric patterns with iridescent sheens, vivid gradient colors, and/or celestial nightscapes. The results are almost indiscernible machine-like line precision. The symmetrical/asymmetrical patterns overlap into a form or structure, and can allude to the fleeting senses of the phenomena associated with palinopsia (tracers). In a more metaphysical context, it can be a divergence from the immediate circumstance of our physical state to a more existential notion of 'what are we?'. As a child of Puerto Rican/Argentinean parents in a very poor social-economic environment with a language barrier, I grew up in a household where I didn't know how to access art. The idea of attending a gallery or museum was so incredibly foreign, I literally did not connect it as part of any community cultural fabric, not until adulthood and only by chance.

Based on my experiences, I champion the accessibility to art, whether in mural work or in the gallery, in order to illuminate how immersive aesthetics stimulate a community. When an individual and community can access aesthetics more readily, they expand on a more critical analysis of what art is, and as an extension what their own larger sensibilities are. This can be further enhanced by art that is uniquely executed in a signature style, unlike what has been publicly considered before. It's another facet toward critical thinking.

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WYN DI STEFANO

SAN RAFAEL, CALIFORNIA

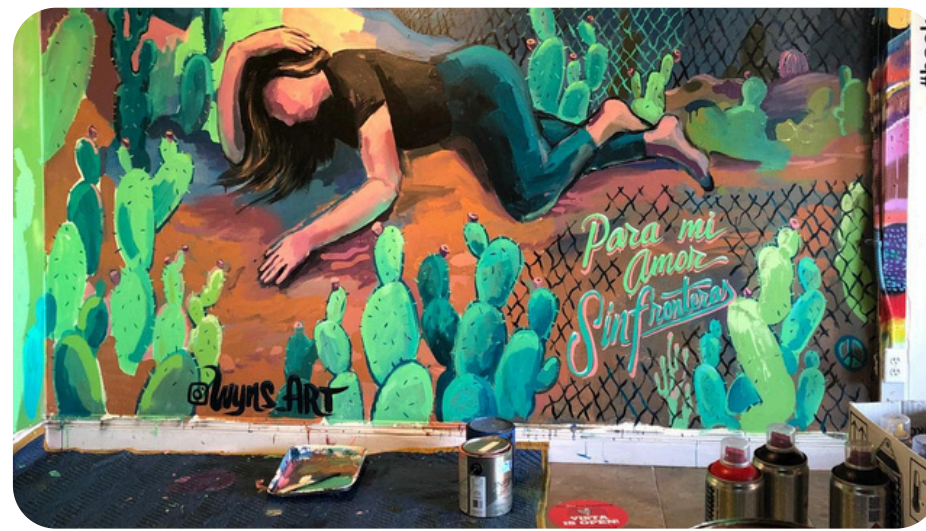
Growing up in the San Francisco Bay Area has played an important role in my work as a muralist, the creative landscape here is so diverse and that has shaped me and my ideas about public art and the many ways it can be effective in the community. I have painted a variety of different murals around the Bay Area that have been privately funded but I have opened my design process to include feedback from the community via social media and also hosting creative meetings with my clients and members of the community to include their ideas in the concept of the mural. I design work digitally before painting so I can easily add or subtract elements of the design to best reflect the intentions behind the work but also to refine my own vision for the mural.

I feel that public art benefits from having different perspectives and creating site specific work is a unique challenge but can be very rewarding when people come together and create art collectively. I have always felt that art needs to be accessible beyond the gallery setting, it needs to be public, it needs to be apart of the community.

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MARIO DIMAS

SAN JOSE, CALIFORNIA

My name is Mario Dimas I am a painter based in San Jose California. Working primarily with acrylic paint and brush I aspire to create works of art that can impact and give back to the art community which has motivated me to become an artist. My artwork is a visionary style of art that includes themes of nature, energy, and symbolism. In my art, I strive to bring a sense of light, culture, vibration, and emotion.

The interest I have in public murals comes from beautiful cities with walls enriched with art and great architectural monuments all over the world. As an artist witnessing art on a large scale in my community is a great inspiration for the development of my work. It is one of the most difficult and impressive aspects of art that one can achieve. I have been painting for ten years and doing large-scale murals for the last four years. It has been a great challenge with an even greater outcome. Pushing my work to its limits, constantly progressing thru many drawings and sketches very dedicated and willing to push the boundaries of my skills as an artist. This has been a great gift to have the opportunity to paint on a large scale, work with the community, and bring more awareness to the creative class with a sense of pride in our physical environment. In this creative process involving the community is very important to me, by listening and noting in detail their ideas for designs I try to view their input thru their eyes for a better perception of the project ahead. Normally I develop a series of rough sketches of everything taken into consideration whether used or not I believe it is very helpful to include as much input in the beginning stages of the project for better growth of the final vision. My goal in public art is to boost our local economies and cultivate a place that uplifts the human personality where artists can thrive.

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DOBLE 13

ALICANTE, SPAIN

Doble13 is an active cooperative since January 2018. All my experience as a muralist goes back to 2008. We start from three values: society, environment and culture, in which we defend, promote and act through murals.

Whether it is mural painting workshops for disadvantaged groups and at risk of social exclusion, cultural promotion, spatial revitalization, projects to promote local identity, social and solidarity economy, etc.. Much of our activity is for mural projects contracted by governments and institutions; large-scale projects. Private and corporate projects and other needs. We are in constant research and development of finishes and techniques to achieve originality and professional quality.

Doble13 is headed by Miguel Angel Garcia Alvarez as production design and executive director, and has the necessary team.

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SITKI DOGAN

PALM SPRINGS, FLORIDA

Thanks to my interest and experience in creating murals, I use community input as an important factor in my design projects. I create my projects by considering local needs and expectations, collaborating with local artists and designers, and using a social responsibility and environmentally friendly approach. In this way, projects are accepted by the community, reflect local culture and colors, and make them more beneficial for the environment and people.

I also produce 3d mural projects in my own style. I like to produce projects that try to make the audience feel 3D realistic perceptions thanks to optical illusions and anamorphic designs.

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2022- Street art Festival Venice /Florida /USA

GARY DROSTLE

ERITH, KENT, GREAT BRITAIN

I have dedicated my career, 35 years so far, to creating artworks in the public realm. After graduating from art college I knew I wanted to make art outside in our communities, art that spoke directly to people on the street and art that could involve and represent their histories and aspirations.

For me, these artworks that are created in our neighborhoods and on our streets should be a reassertion of community ownership of their own spaces. They are places to make hidden histories visible, to tell the stories of our neighborhoods and to celebrate those communities. We live in a world where corporate ownership of public spaces, both through physical ownership and the placement of branded images and commercial messages is threatening to swamp the unique identity of areas in favor of a global corporate homogeny. A mural has the power to reverse that trend, to refocus on community and to reassert the importance of 'us'. I believe that creating spaces that represent communities has the power to uplift and build pride in ourselves and to celebrate and recognize the richness, diversity and the struggle that makes our world wonderful. My approach to achieving these goals has taken many paths, often each path chosen to suit the particular community identified.

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MAX EHRMAN

SAN FRANCISCO, CALIFORNIA

With over 25 years of experience creating public art, Max Ehrman aka Eon75 has painted murals in Asia, Europe, Latin America and all over the United States. He has worked with diverse communities over the years from Non Profits, like SF Clean city, DPW, SFArts Commission, to currently he is working with the Sacramento school district painting murals for elementary schools. Eon75 was first influenced and introduced to world of graffiti art by a trio of German graffiti artists that came to visit Gainesville Florida to create a memorial mural in the city. The execution and graphic layout sparked a fire in his creative nature that hasn't stopped burning to this day. Over the years Max has written graffiti under a lot of names. Currently he goes by the name Eon75. E.O.N. meaning Extermination.of.Normality and the 75 denoting the year that he was born. This name has taken him to over 10 countries and 3 continents. He has painted large-scale productions and traveled with the Meeting of Styles throughout Europe, Asia and South America (www.meetingofstyles.com). Eon75 has exhibited in galleries all over Europe and North America.

Raised by first generation latin (Cuban/Italian) parents he has strong roots in the latin community and heritage. His passion for art is mirrored in the passion his family has for life and culture. Max's formal schooling is in architecture but over the years he has been more focused on art. He attained a Bachelors of Architecture from Florida Atlantic University and also a Masters of Architecture from the Bauhaus (Dessau institute of Architecture) in Dessau, Germany. The rigid and structured constraints of Architecture helped him to develop an eye for detail in his art. His art is heavily influence by organic forms in nature and the ocean. Having grown up in Florida and living on the beach most of his life, nature is an underlying element in all of his work. Free flowing organic forms that connect with the viewer in a naturalist way. The elements of the ocean and plant life can be found in his pieces, this is the basis for the forms he paints. The observer will find a repetition of 3 in every composition. This is used to balance out the painting and to follow the basic lead of nature and her forms. Nature is perfect in its construction of the parts to the whole. Leaves and shells are always structured off odd numbers..3's 5's etc. This pattern can also be found in Eon75's artwork. Currently living in San Francisco Max is a freelance designer, architect, and artist. He has his hand in a little bit of everything, from graphic design, industrial design to the realization of large-scale murals in the bay area. He can always be found sketching or enjoying the outdoors and being influenced by his surroundings.

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JULIE ENGELMANN

PACIFICA, CALIFORNIA

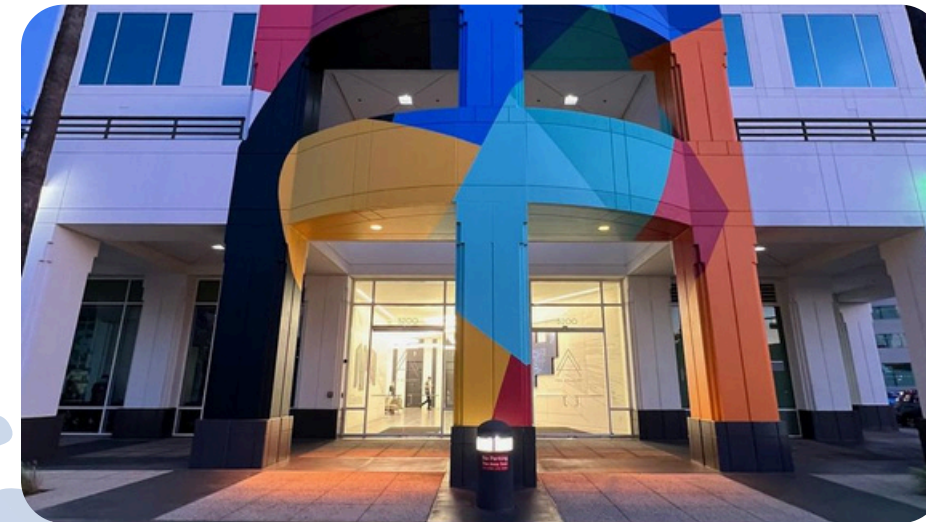
Public artwork enhances community, culture, and enriches the environment. I believe to create art is to bring something unique to the mundane and make space for new meaning and a different perspective. As The Bay Area vastly evolves, large-scale public artwork is essential to preserve unique community culture. Some large mural projects I've worked on include painting the two story Cunha store building in downtown Half Moon Bay, which resonated astoundingly well in the community. I also painted a mural on The Academy Award building in North Hollywood. Additionally, I work as an assistant painter for world-renowned street artist, Allison Tornerous, famously known in the art world as 'Hueman.' I created paintings for her award-winning 20,000 square foot immersive art installation called Hueman Homebody.

I take all my projects very seriously. I need to love a design before I put any paint on the wall. While designing, I sit on ideas for days, trying to come up with the best possible design for a given project. I put a lot of pride into my work, where I give my full and devout effort each piece of work.

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AUGUSTINE ESCOBEDO

WATSONVILLE, CALIFORNIA

AugieWK is a lifelong artist aiming his focus towards murals; More specifically bold, colorful works of art, created with spray paint, that grab your attention from far away and pull you in for a more intimate interaction. He has the privilege of being born and raised in California's Central Coast, where he's grown and evolved as a painter and designer.

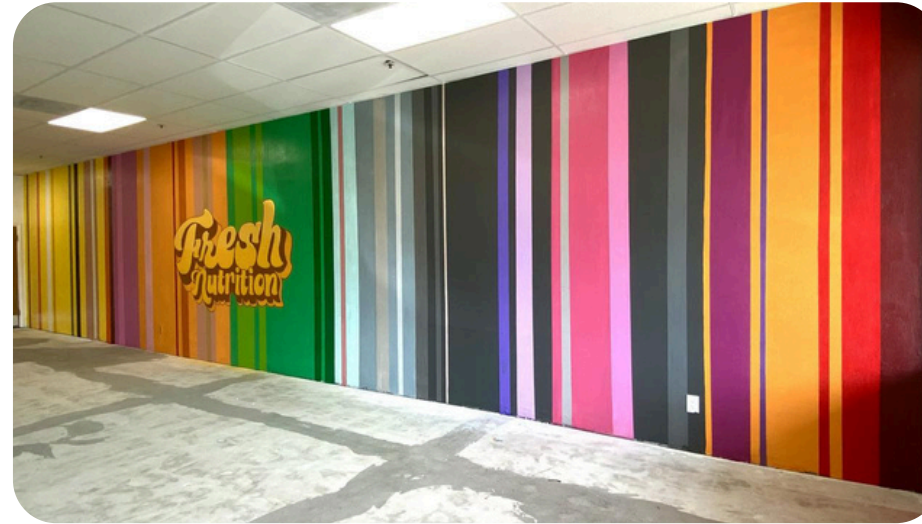
AugieWK believes that, as an artist, you leave a piece of yourself in every community you paint in but the community should also see themselves reflected in the mural. Color choices are a way to allow the community to have input as the colors can evoke certain feelings when used correctly. Ultimately, AugieWK aims to have each mural he paints to be timeless and exciting to all who see it.

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JESSICA EVANGELISTA

WATSONVILLE, CALIFORNIA

Born and raised in California's Central Coast, Jessica Carmen honors her Chicana roots via vibrant works of art that tell a story using a combination of spray paint, acrylic/latex paint and/or ink markers. Her inspiration is often drawn from folklore, iconography and the flavor of the culture that inspired her to be an artist.

Jessica Carmen seeks to beautify and brighten neighborhoods via thoughtful and community-oriented designs and artistic freedom. She believes that involving the public is a way to create a bridge between various cultures and allow the community to feel ownership of the gift of art that's left behind.

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THE BAY AREA MURALIST / HAILEY FERREIRA

EL SOBRANTE, CALIFORNIA

I am a mural artist based in the Bay Area California. I have lived here most of my life and thoroughly enjoy it. My work consists of a variety of commissioned projects for public communities, businesses, and private homes both interior and exterior. As an artist, the most important thing to me is to bring a client's vision to life.

My clients range from creative individuals that know exactly what they want to people that need me to be a part of the entire journey-from inception to completion. My goal is to create a masterpiece that involves a shared vision, collaboration, inspiration, and ultimately, a finished product that not only meets, but exceeds what the client desired in the first place. My passion is to take someone's idea no matter how big or small it may be, and make it a reality. I love to give the people an art piece with layers of imagery so the viewer can find something new every time they stare at it long enough to become engrossed. It may tell a different story every time. I started painting murals in 2000 and in 2001 started my business. Since then it has grown to become a special business of painting, teaching, and having a great time doing what we love. The company has employed many artists and has taught the skills they need to become successful themselves. In 2020, BAM has grown and added Colors For Kids, a 501c3. We paint murals for children in underserved areas, and for children that don't get the funding they need for the arts. We love to teach and have them and anyone else that wants to paint a mural join us.

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SHANICE FIGEROUX

SOUTH JAMAICA, NEW YORK

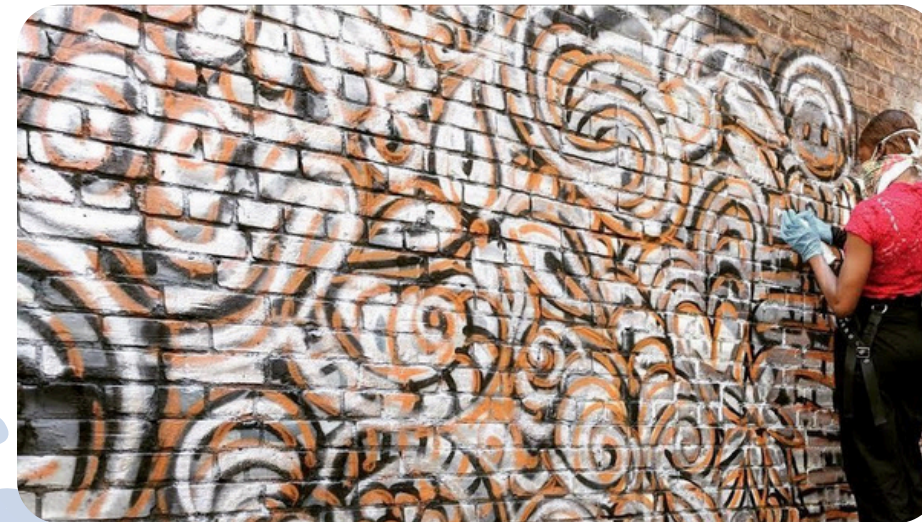
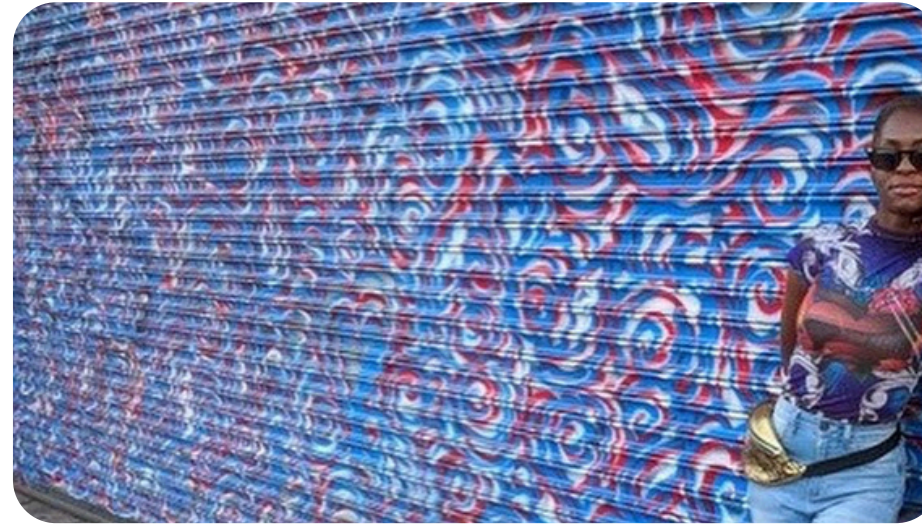
My abstract Murals can Bring a creative presence to QUEENS and the community . Filled with captivating shapes, colors, and designs, my work will promote artistic flair and expression. I can paint any style interior or Exterior and make it more unique and alluring. I want to set the mood a positive mood add a vibrant focal point and create a more harmonious setting, my wall murals will transform the walls into a superb piece of art and unify the members of any establishment . My vision goes beyond reality it allows people to see creativity outside of the box to join in Union though one Common factor beauty . I want to educate and motivate people of all ages, colors and sizes by sharing my art with the world . To create their own piece and to find it within. This beautiful feeling Of confidence & strength pours out my spirit onto canvas and walls. I want to share my appreciation of life, love and unity with the community. That's why I spread love through art.

I'm a NYC independent Creative with practical expertise in multiple aspects of Visual and graphic arts .through a series of abstract Murals and FREE community events I ignite unity within the community 12 murals 25 community events & 5 GRANTS since 2016 it's just the beginning. I've have art digitally printed onto polytab and installed over a building in 2022 my first mural install

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JENNY FLACK

LA CRESCENTA, CALIFORNIA

I've painted murals for friends and family all my life. After my father, an artist who never showed his work to the world, died from suicide in late 2019, I was compelled to follow my dream of painting murals, in tribute to him. I started my mural business in January 2021, and I've never looked back. I am inspired by movement and color in nature, and particularly interested in the beauty and bounty of plants and creatures in California.

I taught high school and middle school for 20 years before painting full time, so my interest in community interaction lies primarily in teaching. I'd love to work with students or design something that can be painted by the community.

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MICHELLE FLECK

SAN FRANCISCO, CALIFORNIA

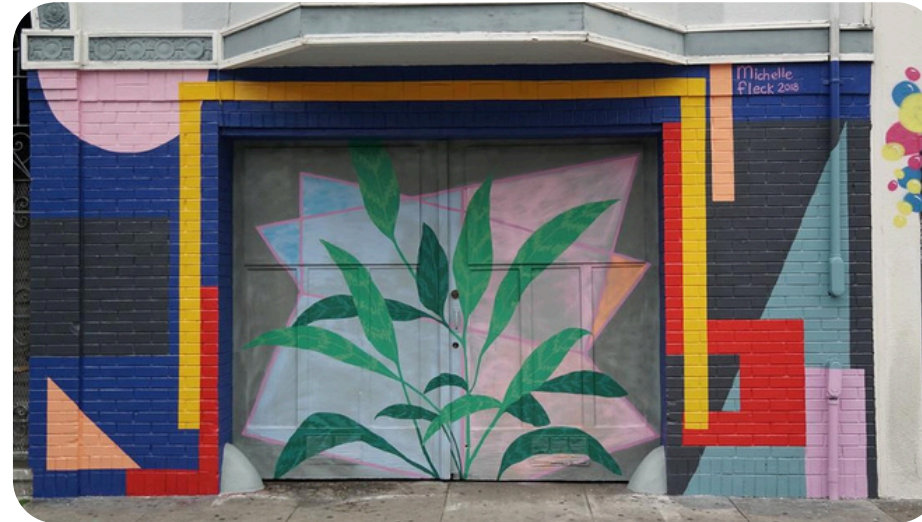
I'm a San Francisco-based artist, educator and mom, and I am interested in joining your mural roster. I've called the Bay Area home for 17 years and my work is a celebration of the aesthetic harmony where the urban and natural worlds intersect. It is very much inspired by the local landscape in this region. My work explores the juxtaposition of bright colorful shapes and objects as well as softer, organic and earth toned elements and plant life. While my mural work is an extension of my studio practice, I always appreciate the opportunity it provides to play with scale. With my past public art projects, I try to ensure the murals can be enjoyed by a diverse audience, add a positive spirit to the area, and that they meet the goals of the project by incorporating input from building owners, residents, community members and project managers. I've also worked with children for over 13 years and would be happy to include a local school or youth group in the mural execution process. On a technical level, I'm comfortable executing projects of many scopes.

I'm familiar working outdoors with materials that are lightfast and weather-proof. In 2018 I completed a 336-square-foot mural in the Mission District for the San Francisco Arts Commission, where I collaborated with the City, the building owner and tenants to create something that highlighted the building's Victorian architecture while deterring graffiti. I was also commissioned to create a calming, nature-inspired, 630-square-foot mural at Facebook in August 2019. Besides my public art practice, my paintings continue to be exhibited in galleries throughout the US and in publications such as 7x7 Magazine, Urban Decay, and Booooooom. I've had the pleasure of creating bodies of work for solo shows with Park Life in San Francisco, Stephanie Chefas Projects in Portland, and others. Thanks so much for your time and consideration!

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BRITT FLOOD

PITTSBORO, NORTH CAROLINA

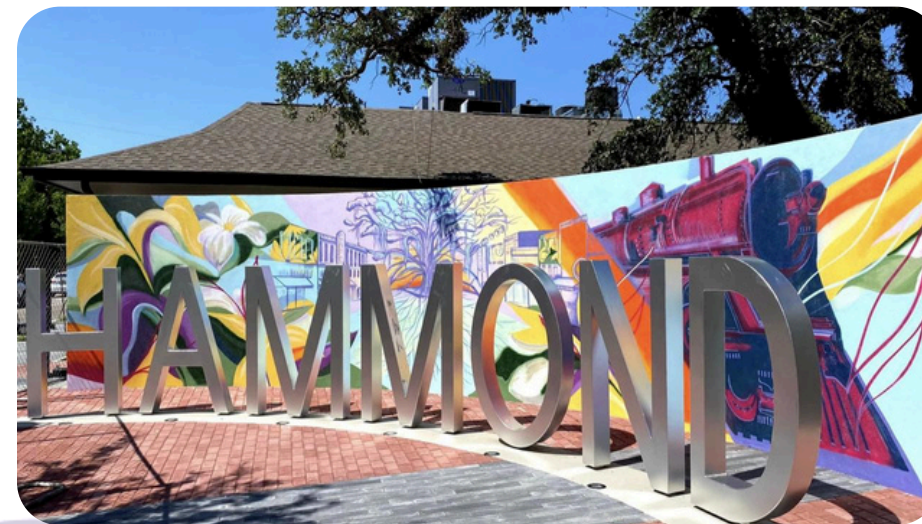
My name is Britt, I am a visual artist and muralist and I am excited to be submitting materials for consideration as a future contributing mural artist to your program! I am an artist that is interested in providing work that evokes compassion, connection, and wonder. I love public art, especially large scale painting, because of its immersive nature and the immediate act of interaction it promotes. Much of my work aims to visualize moments of awe, and I feel an urgency to bring moments of love to every day spaces, to bring visual poetry to all, and to activate over looked spaces. I feel a strong responsibility as a visual artist to uphold values of impact, purpose, and connection in my work. I love working large scale because of the community interaction it encourages, and because of the large potential to make a positive impact in someone's day. I'm interested in visualizing heightened moments of realization like moments that impact us: when we fall in love, when we learn something new, when we make a new friend, when we conquer depression, when we go for a big goal, when we conquer a fear. I have experience creating murals up to 80 feet length and 3 stories in height, and love combining unique spaces in our communities.

I am specifically interested in this mural project as I have a personal goal of contributing a public art project in all 50 states and have yet to have the opportunity to paint in California. I am a full time artist with 5 years of public art and mural experience, and am comfortable with all aspects of project management of large scale mural projects and public art installations like ordering supplies, renting aerial lifts, and managing timelines and completion dates. I love working with others to help visually share their story, and love hosting interactive paint days for neighbors and residents at the mural site. I am actively seeking large scale public art projects for 2023 and beyond. I would look forward to the chance to bid on projects, host fun community paint days during the mural installation, and create meaningful and positive art work for the Palo Alto community to enjoy.

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MATTHEW FLORIANI

OAKLAND, CALIFORNIA

A house is never as secure as it might appear. I have always felt an immediate connection to home, a place not only of comfort, but a place of order. But a closer look inside the cracks and windows might just reflect the erratic and volatile chaos of the outside world. The sense of order and control, in whatever form it takes, acts as a mask, a shelter, a protective façade, for those who live inside. My recent illustrations and mural paintings suggest the complicated existence of what lies behind an architectural mask. Delving into notions of family and loss, these life-sized works convey multiple levels of human emotion.

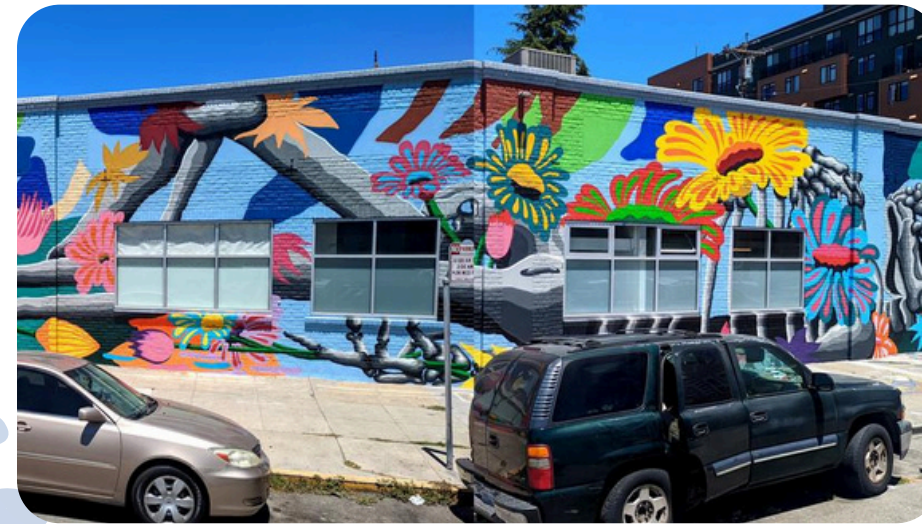
These drawings and paintings are rendered to evoke a sense of comfort and domesticity through the use of color theory to resemble my childhood home, and the contortions of the human figure in various states of disarray. I find that human connection and community is rather important in these paintings. Making the connection between stress and anxieties in humans to suggest the similarities, and yet, the major differences between our own phobias, interlocking our identities. A house is never as secure as it might appear. Behind closed doors lies something deeper and more complicated. Order and control seep into the cracks and hide side-by-side beneath the floorboards and barricades of the home.

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FNNCH

SAN FRANCISCO, CA

Murals are a core part of my artistic practice and what I prioritize over all other projects. I have painted them as small as 2' x 2' and as large as 50' x 50'. I have painted both in the Bay Area where I am based but also in other places, such as Chicago, New York, Los Angeles, and even Hong Kong.

I have worked with both individual homeowners and larger entities such as restaurants, shopping malls, property managers, and public companies. When determining imagery I try to find the intersection of what is true to my artistic style and what meets the needs and desires of whomever is commissioning the mural. This starts with broad and open discussions of what might be of interest, I follow up with three sketches or mockups of what I believe are the strongest ideas, they select one, and we go from there. While I am best known for my Honey Bears and happy to keep painting them, more than half of my murals are other images, including both animals (birds, animals, sea creatures), and other everyday objects.

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NATHAN FRIZZELL

LA QUINTA, CALIFORNIA

After graduating from college, I focused mainly on painting and selling work in galleries and have been lucky enough to have success showing all over the world. A little less than a decade ago, I had the opportunity to try my hand at murals and it really changed how I looked at art and what it can do. I originally pursued painting because I wanted a career that I felt contributed to society. But over the years, hanging my work in gallery after gallery, I became more and more disillusioned. The work was made just to sell and only a select few knew where to see it and even fewer could afford to buy it and enjoy it at home. Being able to create something in a public space gave me a whole new perspective. It's for everyone and I've seen how it can have a big impact on environments and communities. Telling stories, provoking thought or emotion, and generating ideas have always been the goals in my work. But when I take on a public art project, I don't just throw an idea out there that I've had in my pile of sketches. I take a lot of time to learn about the area and the intent of the space, so that I can create something that is appropriate. I want people in the community to feel like it belongs there. I'll even get locals involved when I can, inviting them to help paint parts of the murals or set up workshops for kids and art groups to introduce them to the process. I think it gives them an even greater connection to the art.

But, in any case, I welcome ideas and encourage input from clients and the people from the area. I'm always eager to work together and make something meaningful to everyone involved. I've been mostly working on murals when it comes to public art, each one bigger and more ambitious than the last, some open ended and some with seemingly impossible timelines. I've went from walls that were no taller than myself to climbing multiple stories of scaffolding to operating boom lifts that carried me up to paint 18 story buildings. With each project, I keep in constant contact with the client every step of the way, from laying out a budget and schedule, to sketches, to mock ups, to progress on the ground. While there are always hiccups, I have never come across an issue that couldn't be resolved and I have never missed a deadline. Whatever the circumstances, I'm confident that I am well equipped to handle what the project calls for.

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NATALIE GABRIEL

SAN FRANCISCO, CALIFORNIA

My interest in murals has always been driven by the opportunity to contribute positively and directly to the public and the surrounding community. I feel that the world needs more murals and blank walls everywhere can be turned into joyful moments of awareness and excitement. Filling a wall with color, surreal settings, and abstract shapes are some of the ways I love to bring awareness to the natural world all around us. Through a combination of large-scale outdoor and indoor murals, I enjoy celebrating and enhancing environments to share beauty, in hopes of recreating mindful moments like when colors light up the night sky so the mural becomes a prism of that experience. I hope to encourage the viewer to pause and shift their consciousness into the present moment with a sense of awe and appreciation.

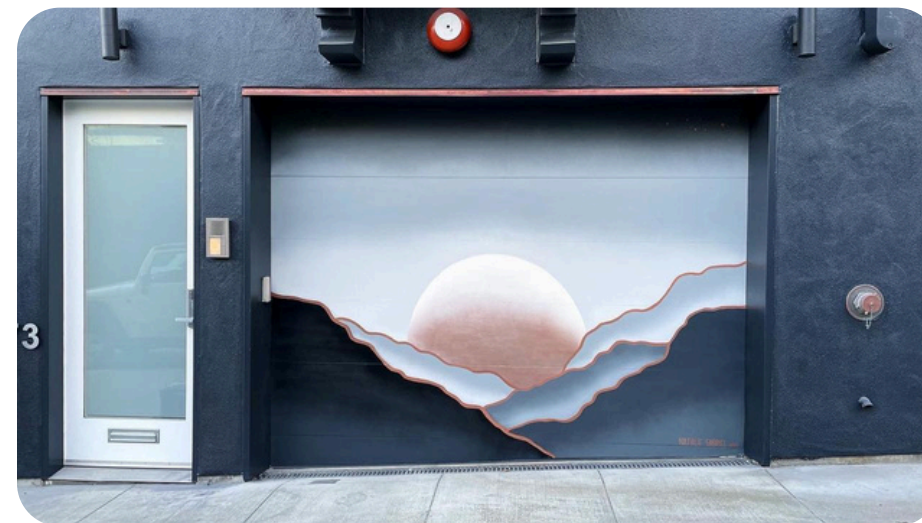
I have felt at home painting murals from a young age. I grew up an athlete and my artistic practice came together with my kinesthetic learning style when I was first able to paint a wall at the age of 15, moving my whole body while doing a single stroke. I was fortunate to have the opportunity to work with and learn from my high school art teacher and an artistic mentor at the time while painting a mural for an elementary school in San Diego as my first experience painting outside. Since then, my mission has been to paint as many murals as possible, with the understanding that painting outside and engaging with different communities are some of the best uses of skillsets.

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CARLA GARRISON-MATTOS

CHARLOTTE, NORTH CAROLINA

I have been painting murals for the last 6 years, and although I am not a resident of the area (I live in Charlotte, NC), and am hoping for the opportunity to travel and share my work with a new area! I have painted over 50+ murals locally, everything from vehicles, to residential homes, to large scale industrial and corporate buildings. I work using spray paint and hand painting techniques, and I work closely with my clients to find a place of shared vision within my design.

The more I can get to know the community and/or my client, the better I can design something that best represents the culture and people who will pass by it every day. Once I begin painting, I work very quickly. I have organized 2 community painting events that incorporated local kids and neighbors in the creation of the project.

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VALENTIN GATICA

SAN FRANCISCO, CALIFORNIA

My name is Valentin Gatica, and I am a multi-disciplinary artist based in San Francisco, USA. I began my artistic journey in 2010, at the age of 19, in Buenos Aires, Argentina, by merging my passion for painting with my studies in Advertising and Art Direction. My primary medium is muralism, but I am constantly exploring new ways to apply my art, such as illustration, product design, cinema, and advertising.

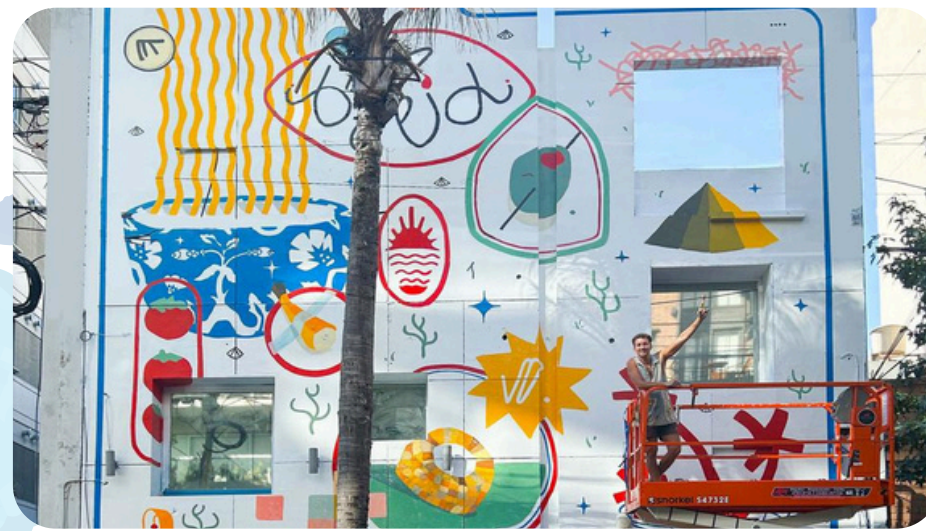
Over the past 10 years, I have painted murals in various locations around the world, including Mexico, Hungary, Spain, and Costa Rica. As an artist, I am committed to working on commission, which allows me to adapt to the unique concepts and needs of each project while infusing them with my own creative and original style. In my approach to mural projects, community engagement is a crucial aspect of my design development process. I believe that involving local communities in the creation of public art helps to create a sense of ownership and pride in the finished piece. This is why I make a point to gather input and feedback from community members and incorporate their perspectives and ideas into the final design. Recently, I moved to the United States from my home country in Argentina. My move has only strengthened my commitment to develop and promote South American art in the United States.

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ANN-SOPHIE GAUDET

REDWOOD CITY, CALIFORNIA

My work is about bringing nature, joy, and a poetic atmosphere to building walls. I've been a visual art teacher at International Silicon Valley Upper School since 2017. In October 2022, I was asked to beautify the walls of the Willows campus in Menlo Park. I started a mural club, and along with a group of students, we transformed an old building, wall by wall. We've made four murals so far and just started the fifth. Before painting a mural, I follow this process: I gather suggestions from the community, I take pictures of the wall, and, using a digital app, I sketch some ideas. I come up with a few designs, we review them with the administration staff, and we agree on a final piece. After the planning comes the creation: I prepare all the colors in different jars, I project the chosen design on the wall, and the students and I trace the outlines and paint the different shapes. Our first project was driven by the intention to brighten and color the school's entrance, which is a very long and dark hallway that leads to the playground. My plan was to divide up different areas and give the various offices along the hallway some character. I got the idea to design these offices to resemble different homes, each with a private garden. For these gardens, we chose to paint giant California native plants and trees and the mascot of the school, a dragon. The fifth mural will be a globe celebrating high schoolers' acceptances to colleges.

Being able to translate the ideas gathered from the community using my own artistic voice is one of the most exciting and rewarding experiences of my career. I'm currently looking for chances to create murals in other places. I would love to continue this work on different buildings in Palo Alto.

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LILA GEMELLOS

SAN JOSE, CALIFORNIA

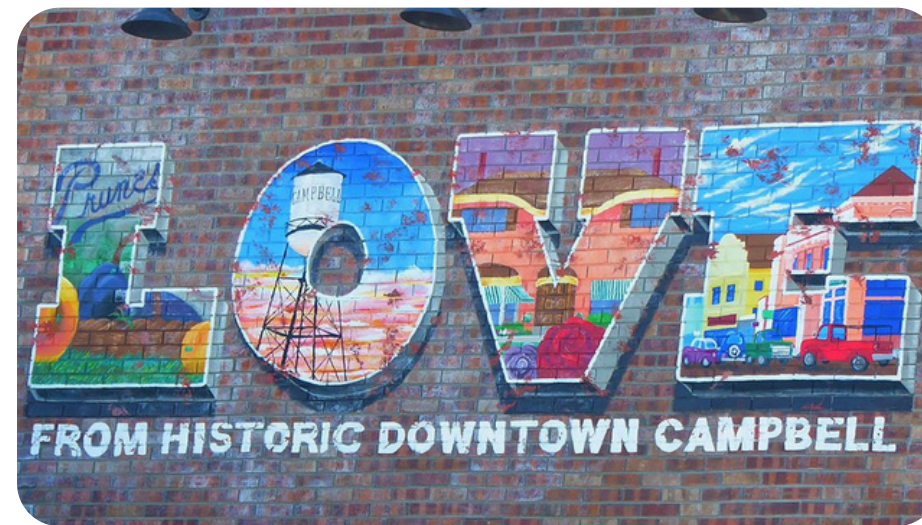
Born, raised and trained in San Jose, California, Lila Gemellos started her business in the Arts over 15 years ago. With over 30 years of technical training, today Gemellos employs different styles confidently – from photorealism to technicolor abstract. Gemellos studied at photorealist's Lee Hartman's studio from 1993-2003. After studying Oil Painting at the University of California, Riverside, Gemellos began a career in commercial real estate and property management, receiving a Construction Industry Technician degree from Clemson University. She worked for developers, property owners and specialty contractors in different administrative capacities. When construction was downsized in 2008, Gemellos was already struggling to find time for both endeavors.

Today, Gemellos is working with builders and owners to create community harmony. Employing her craft to mitigate graffiti in Eastside San Jose schools first, Gemellos built a portfolio of community engagement. Gemellos brings her strong San Jose roots to her artistic narratives through "sense of place" murals. She also approaches projects with joyful color and broad collaboration. She distinguishes herself as a visual storyteller, a social media placemaker and a professional creative force. Her first commission open to the public was Falafel's Drive In. Her first large public art opportunity was at 1133 Lincoln Avenue with the Willow Glen Business Association. Her furthest job was Prescott, Arizona. Gemellos now looks to take her inspired narratives to the public art scene all over the country.

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AMOS GOLDBAUM

SAN FRANCISCO, CALIFORNIA

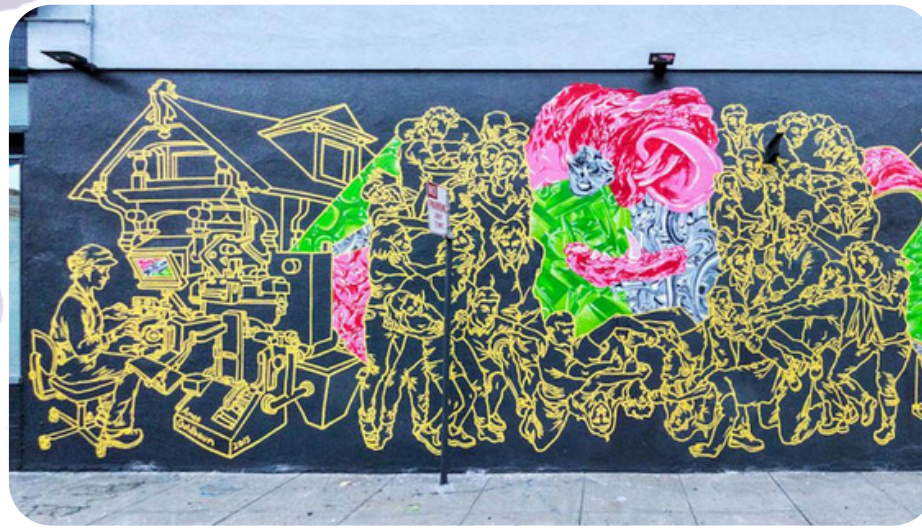
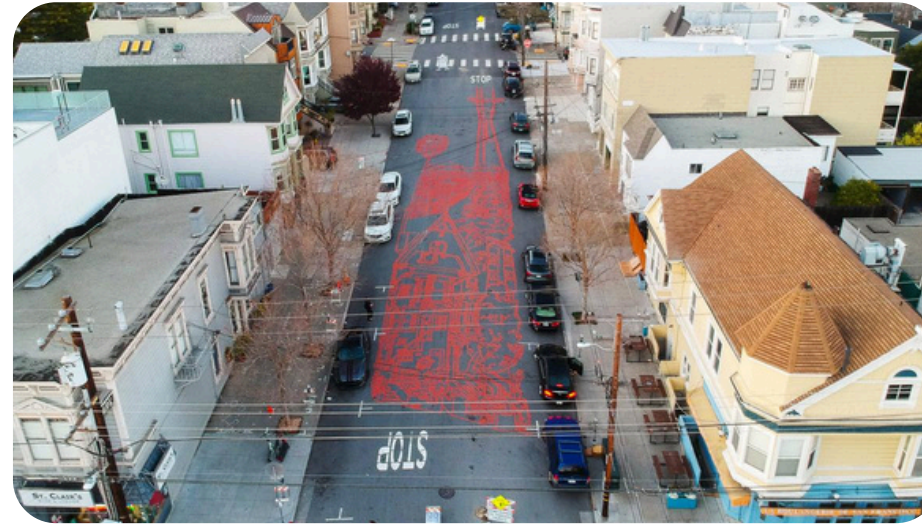
My mural work is an extension of my drawing practice on a larger, public scale. My line drawings come from my immersion in comics and cartoons as a child. I see line drawing as a universal language used in cave paintings, furniture assembly manuals, and daily sketches. My line drawings often depict specific locations, allowing the viewer to see a place distilled to its most essential elements through a human hand. Many of my murals are made using many reference photos that I collage into one cohesive image. I will research historical images of the site as well as aerial photos and photos I take on location from multiple angles. Using all of these together allows me to create a sense of place that feels approachable and expansive.

I have worked with community groups on neighborhood murals, taking stories and ideas from their specific locations and weaving them into a larger image of the area. Painting these murals is a way for me to reflect the location back to them and see their neighborhood from new perspectives. The simplicity of the line and the complexity of the overall image play against each other in my work. The familiarity of a hand painted line drawing draws the viewer in and allows them to pick out details or immerse themselves in the whole composition. Since I began to paint murals ten years ago, it's been my pleasure to work with community groups, business owners, and city officials to bring my small, private sketchbook drawings out into the larger, public world.

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NASIM GOLKAR

SHERMAN OAKS, CALIFORNIA

I am an illustrator and mural artist who is passionate about composing meaningful yet visually elegant art in big scale. I like to convey beauty, harmony and balance in the elements of my art while it has a worthwhile message for people to see.

In my opinion a mural can be great sign of cultural awareness of the community where art can play colorful role to uplift the mood of the environment.

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GOODSPACE MURALS

MINNEAPOLIS, MINNESOTA

GoodSpace Murals is a community-focused public art studio specializing in large-scale murals and mosaics. Our mission is to create high quality, large scale community driven public art that seeds community ownership and agency in public spaces, uplifts women and community voices, and empowers youth while transforming walls into bridges for positive change and connection. Each public artwork is created for the unique social context and physical landscape of its site. We aim to work in partnership with community organizations, community members and socially focused businesses to lend our community art skills to further your community's vision through the creation of public art. Based out of Minneapolis, MN, woman + mama owned, GoodSpace Murals has been traveling across the US activating walls and public spaces since 2016.

Greta McLain, Founder and Creative Director of GoodSpace Murals, has over 18 years of mural making experience. Greta has used muralism to explore the ways that art can bring communities together, the power of visual language to activate voice, and the potential of art as a vehicle for hands-on organizing and educating. She has studied new and traditional techniques mural technique in South America and Europe and was mentored by Malaquias Montoya (CA), Josh Sarantitis (NY) and Melina Slobodian (Argentina). She has created over 75 projects in and around Minneapolis and Saint Paul, MN, Tennessee, Ohio, West Virginia, North Dakota, Kentucky, Pennsylvania, Argentina, Cuba, Mexico, and France. Greta works out of Minneapolis and travels around the country/world doing projects wherever community art can be activated as a tool for positive community engagement! She earned her BA from the University of California Davis and her MFA from Minneapolis College of Art and Design.

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RAYLENE GORUM

SAUSALITO, CALIFORNIA

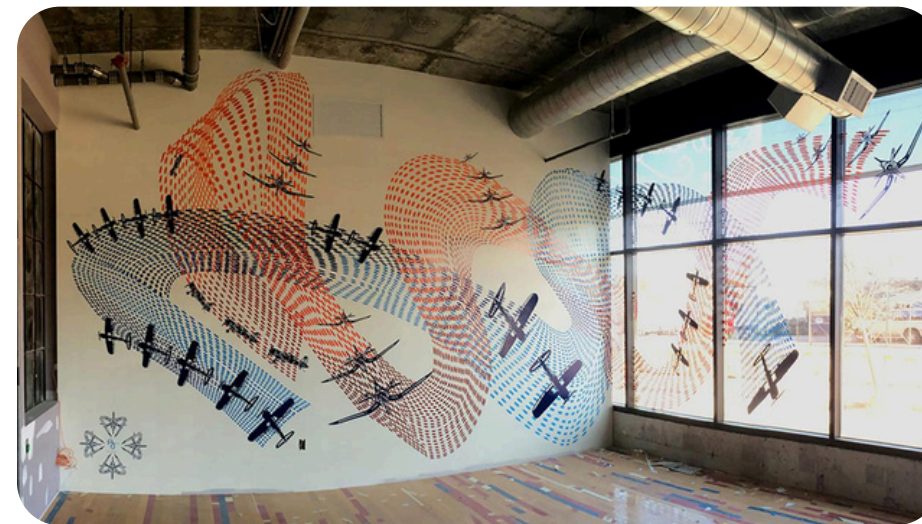
I love art found in the wild and injected into our daily lives. Finding the union between the site and the art is what drives me to public art. Applying my architecture background towards working with stakeholders to deliver projects on time and on budget is what keeps me proud and trusted as an artist who likes to go big and try new things. I have created site specific works for developers, galleries, libraries, tech companies and public entities. Most of my murals have been created out of premium sign vinyl as it allows me to cover windows and walls alike. Art on glass allows work to be seen indoor and out as well as engage shadow play. Vinyl allows intricate line work and as it is prepared in my studio, it is also a very clean, non-toxic material to work with on site. I have also created murals with paint and my largest work is being created for SFAC using lithocrete.

I like to look to the specific history of the site, natural phenomenon and the way people could interact with a piece as my starting point. I would love to work alongside your community in Palo Alto to unearth new inspiration and provide works that celebrate the site while honoring the context, use and restrictions. I am a resourceful artist, with a unique and varied set of expertise who is willing to learn and adapt and collaborate on projects large and small.

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CASEY GRAY

SAN FRANCISCO, CALIFORNIA

My work examines our collective entanglement with the dignity and reality of the everyday, and engages the symbolic potential of objects tell stories and inform identity. In other words, I use symbolism to talk about things I can't put into words, to make sense of the events in and around my life and describe the world as I see it. I'm interested in how people manage the visual and psychological overload of daily life. For me, his interest manifests in complex still life arrangements, and other minimal graphic works, that usually lean a good amount towards the surreal.

My work is characterized by a commitment to aerosol paint as my primary medium, and hand-cut masking techniques as the foundation of my process, but I also use a variety of mixed media. This process sometimes translates over to murals, but other times I paint them more traditionally. Very often I reference classical painting motifs inspired by early European and American masters as a point of departure. Curiosity cabinets, trompe l'oeil letter boards, table settings, marble ledges and other structures become a stage for my disparate subject matter to interact and play. I try to use as much of my own photography as possible, but the majority of my reference material comes from online image searches, and sometimes directly from my brain.

Themes of leisure, optimism and the search for balance related to my suburban youth, rebellious spirit and love of nature are common in my work, and expressed through a nonhierarchical language of quotidian symbols; shoelaces, banana peels, sports equipment, plants, seashells, food and other domestic sundries to name a few. I intentionally focus on the mundane and all-to-common, rather than more specific references, in order to achieve a more universal language and wider audience. Ultimately, the environments I construct are meant to intrigue and confound viewers, while simultaneously offering moments of reconciliation and clarity.

I received my MFA from the San Francisco Art Institute in 2010, and have exhibited extensively across the United States and abroad; SF, LA, NYC, Miami, Chicago, Portland, Montreal, Paris, London, Berlin, Copenhagen, etc. My work proudly hangs in many permanent collections including the deYoung Museum, Stanford University, and others. In recent years I collaborated with brands such as Nike, Pax Labs, Converse, Pabst Blue Ribbon, Motown Records and the Golden State Warriors on special design projects. I've painted large murals for Google, Facebook, Pow!Wow! and other corporate and residential clients. I was born in Palo Alto, CA at Stanford Medical Center, grew up in San Jose, and have lived and worked in San Francisco, California since 2008. My pronouns are he/him.

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SEAN GRIFFIN

OAKLAND, CALIFORNIA

I have been an active public art Muralist over the last 25 years and have painted in many cities across the US and abroad. My passion and approach to public art murals have always been driven by a mission to transform dull (unappealing) blank walls, and use the power of imagination to create a window into another world or perspective. As a public muralist, I aspire to re-engineer these spaces into imaginative semi-dreamscapes, and to take advantage of the depth of field, to add a more organic flow, color, and life - making corners and eye-sores disappear through clever visual techniques - by visually enhancing familiar community spaces! In many of my public works, you will notice that I create concepts that are both eye-catching and out of the ordinary; and often incorporate a surreal visual scape that allows the viewer to almost feel as if they can step right into another world, instead of just seeing a mural on a wall. I do a wide variety of themed works and styles (from illustrative to abstract) and that flexibility lets me find a good fit mural approach for almost any public Community and/or Location. Often, when I begin a new public mural project, I visit the space in person beforehand, so that I can better understand the location, the dynamics, and the rhythm and flow of the people as they would witness or interact with it, etc. The relationship of the wall to the space and/or environment plays an important role in my design process.

To me, a strong mural needs to look and feel as if it belongs to the space as if it should have always been there. I try to integrate surroundings elements and forms, including natural elements such as trees and vegetation; and add subtle elements that play off of how someone might view it as they walk by or drive. Also, I will often do my homework on any historically significant aspects of a location that are worth integrating, along with listening to and considering different points of view from the people of the community; and try to better understand the demographics. Often with City run projects, there are opportunities to hear the City Arts perspective view as well as through open-to-the-public community meetings, if need be and perhaps hearing from the owner of the building /location, etc. Understanding the common points of interest and elements is what stands to be most helpful, to kick off the concept design phase. I have built a reputation helping to pioneer the Urban Art Mural / Street Art scene, in cities where I have lived, in my early years. I have stayed consistently active since then, developing a vast worldwide network along the way.

CONTACT INFO

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MICHELLE GUERRERO

ALHAMBRA, CALIFORNIA

Michelle Guerrero aka Mrbbaby's work explores the relationship between Mexican folk art and children's books. Her artwork is a whimsical twist, combining the cultural world with a playful, colorful touch. She was raised in a predominantly Spanish speaking home in Chula Vista with a single mother and her older sister. Her hardworking mother taught her that the sky was the limit, and she hopes to portray the same message through her art. Mrbbaby's art is heavily influenced by her culture and her experiences in life. As someone who battled with depression and anxiety starting from a young age, she advocates for positive mental health and hopes to inspire other people that adversities can be overcome through artistic pursuit.

Mrbbaby's goal is to create art that everyone can relate to and in the process connect with people and bring happiness through her creations. She creates a wide range of characters who all tell their own unique story. Her artwork is culturally inspired and tells stories of the Latino community. The work she creates is for her community, she tells stories about her community through her artwork. She has worked on many community projects, from curating projects, working with team mates, as well as with her original background as a teacher guiding the community through the process.

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JOY MARIE HALLARE

FRESNO, CALIFORNIA

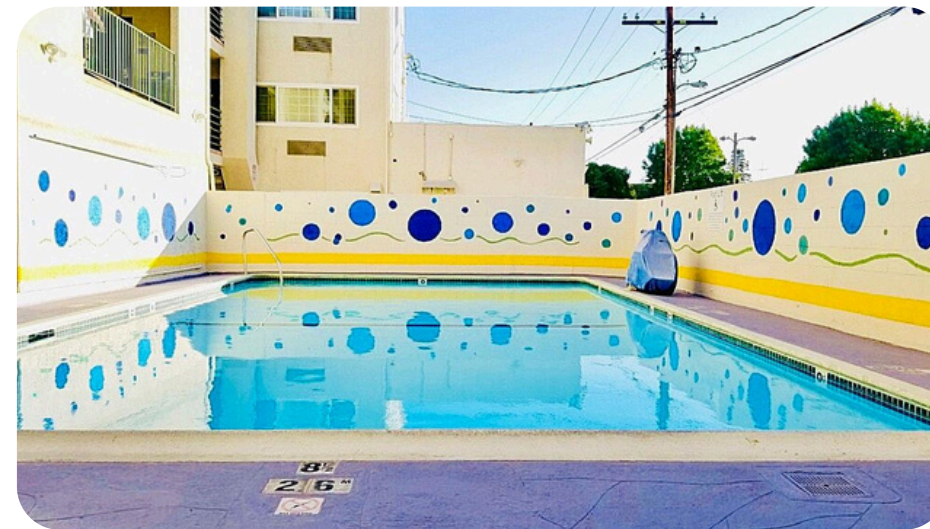
Art is my passion. While I currently work full-time as a drafter, I create art on my spare time. My inspiration comes from manga, movies, and travel. I designed branding for businesses, perform live sketches, and painted murals in the Bay and SoCal areas. I am open to different themes, with a combination of traditional, modern, and contemporary.

I was born and raised in Qatar. At the age of 9, my interest in art grew, and I continue to enhance my skills. My family and I immigrated to America in 2003 and gained citizenship in 2007. Qatar introduced me to diversity and culture, and America introduced me to experience and opportunities. I received my Bachelor of Fine Arts in Fresno State and Associate of Arts in College of Sequoias, both in Graphic Design. In addition, I took Computer Aided Drafting and Design and received a certificate in Fresno City College. The lectures, technology, and software I learned in school enable me to help others in need. I may be shy, but I am artsy, friendly, and kind at heart. As I am aware of the global issues around the world, I hope to make more art and leave traces of hope and positivity in my name.

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HAND IN HAND - ANDREW & SARA MCWILSON

ELKIN, NORTH CAROLINA

We pursue opportunities that allow us to create publicly accessible painted works. We know community, the way lives intersect with one another, as a cornerstone for life on this planet. A decline in face-to-face communication, and skills needed for such a thing, has propelled our desire to create paintings based on our existence, our differences, our common ground, and ultimately the undercurrents of what we're doing here on this planet. For great collective growth to happen, personal growth is key. And personal growth can be an everyday scene while seeing something greater than each of us. Our goal with our artwork is to stop a viewer, and even just for a second, have them acknowledge, reflect, or question the work. Because it may just cast light on a macro-decision amongst all the micro-decisions of every day living. Our works to date have represented this mission.

With our work, we always seek to tell the human story. We do this by painting the human form, elevating an ordinary moment of life captured in an extraordinary kind of way. Our work is painted in a painterly style. The intention is that our murals are merely larger than life wall paintings as you would see in a gallery, only made accessible to all. We acknowledge the pathway to a meaning is not singular. We use words in parallel with our imagery. These words within each mural allow another access point, and offer a greater depth and exploration. We want our work to touch on our shared humanity and these words invite introspection.

CONTACT INFO

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HEATHER HARDISON

BERKELEY, CALIFORNIA

I have been painting signs and murals around the Bay Area since 2010, when I began working as a sign painter for New Bohemia Signs in San Francisco. I started working as an independent artist full-time in 2016. The commercial nature of sign painting and illustration has often meant that many of the murals and signs I painted are part of interior designs for offices and restaurants. Since the pandemic began, I have been transitioning towards a personal practice that is rooted in creating public art.

What initially drew me to sign painting were the murals and signage of the Mission District in San Francisco. The way the murals created a real sense of place and represent the people who live there. It is a vibrant visual vocabulary of the people. I am interested in creating murals that add to the cultural vibrancy of Palo Alto, and hopefully inspire other artists to create murals of their own. I have over a decade of experience creating murals and large scale artworks at the professional level. I specialize in hand-lettering and often include hand painted typography in my murals. I have the technical and artistic skill to execute murals of any scale on any surface. I know how to set up scaffolding, operate boom lifts, and use a swing stage. I have a community of professional artists I can draw upon when the scope is beyond what a single person can manage. I can expertly execute any mural-type project. I have worked with many clients on mural projects. I would treat the public as the client and solicit input and feedback from the community on the design and content, especially from direct neighbors where the mural is located. This would be an art piece that they live with, and it should feel like a positive addition to their neighborhood and reflect who lives there and their values. I would aim to derive the content of the mural from direct engagement with the community, by spending time in the neighborhood and speaking with residents and passers-by.

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BEN HARRISON

FRESNO, CALIFORNIA

I think I'm a good fit because my style is very varied with a wide range. With good communication I'm able to collaborate with each and every person or business to suit their specific vision or to help guide them towards one if needed.

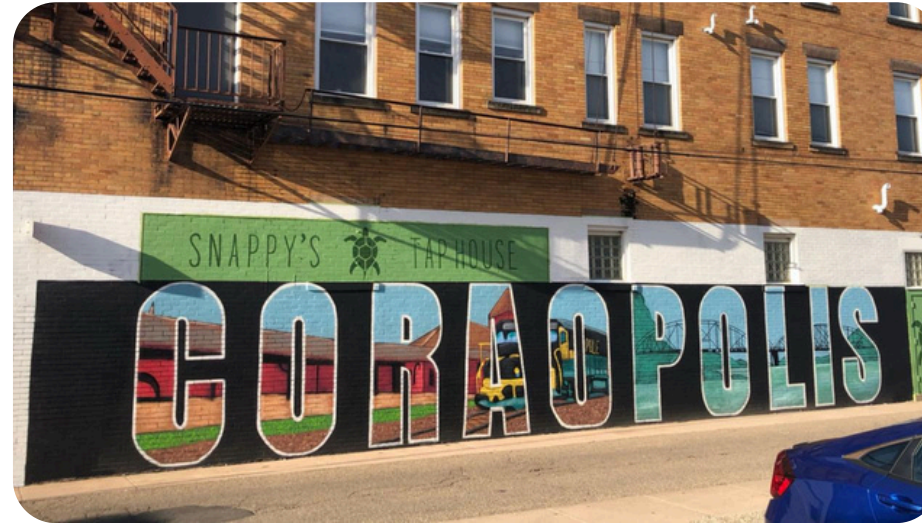
When first working together I'll do a deep dive of research into the area for what possibilities there could be for the mural and as well ask the client for some suggestions of things they may want included. I also ask if there is any specific art direction / style that the client wants. I've been painting large scale for over ten years now starting on theater sets then naturally progressing to homes and businesses from there. I often find members of the community to help out with the 1st stages of gridding out the mural in a fun process called doodle grid. Last time a local ballet helped, a funny endeavor that lead to some one of a kind video that you can find on my Instagram.

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JENNIFER HARTNETT

RENO, NEVADA

I would like to express my interest in being an artist listed with the Palo Alto Mural Roster for 2023. I am a contemporary painter and muralist with 10+ years of experience creating large scale paintings, public murals, and community engagement projects. As a contemporary painter I often use my mural projects to expand my painting technique and style on a larger scale spectrum. It allows me to explore new compositions and subject matters by working with clients who have a vision or project concept of which I can creatively interpret and execute in a variety of mediums and sizes. I enjoy working on mural projects where the surrounding environment gives me inspiration through additional elements such as light, shadow, wall texture, and shape.

I often use the environment and community involvement as starting off points for mural design. I also have been actively creating community engagement murals across the globe since 2013 under my community art series, Alley Art (www.alleyartproject.com). These community murals have been enlightening for my personal practice as they often give new insight or style ideas which push my work beyond comfort levels. I value working with new clients and communities because of this. I believe my mural work is always in a constant shuffle; between bringing my painting techniques to a larger scale in the public eye and developing new strategies, designs and styles to my work from the influence of working with a team. As of recently, working with development projects and interior designers has allowed my mural work to showcase my artistry while functioning as a dedicated design element which enhances a space or company. I appreciate the opportunity to share my practice with a new community and hopefully to develop some outstanding dynamic pieces of public art.

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BODECK HERNANDEZ

LONG BEACH, CALIFORNIA

As I continue to search for truths in life, I'm fascinated by how we as humans reach transcendence through sharing our stories. We are defined best by what we do and as a muralist, studio painter, designer and illustrator, it is my sole duty to narrate my discoveries in hopes of elevating others through empowerment and providing a lens on everyday people. I believe that the higher understanding of our individual paths leads to a goal of collective consciousness and harmony in our communities. For the past decade, before I start any mural, I dive deep into researching the city's history and its relationship with the site I am painting at and understanding the past and current significance of the location to the community. I have hosted workshops with community members to help dictate what they would love to see on their walls. It is imperative to be very mindful of the impact of murals that I also keep the future generations of audiences in mind when it comes down to designing my pieces. The youth are the ones benefiting the most from public art after all. It is my mission to ensure that my work pinpoints the idea of radical inclusion - the power of a sustainable, allinclusive community which holds people from different walks of life without barriers within the identity politics in society.

The projects I've been honing in on recently have been focused on mental health and climate change with the inclusion of marginalized groups of people. The subjects in my work are very site-specific to get the most impact within the viewers to welcome them in the space in order to spark conversation and enhance social engagement within the area through vibrant colors and dynamic compositions with a focus on design and portraiture. Each of my piece's success depends on what the viewers take from it. Giving voices to the unheard is the heart of my work. I'm a lifelong student and I aim to grow and innovate as an artist with goals to empower communities and future thinkers through the spirit of unity. I hope that my portfolio would give you a clearer idea of the type of artist I am. I can't thank you enough for considering me for this opportunity to share my experience and talents to honor the history of the beautiful city of Palo Alto and get to know its residents.

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PATRICIA HERNANDEZ

ATLANTA, GEORGIA

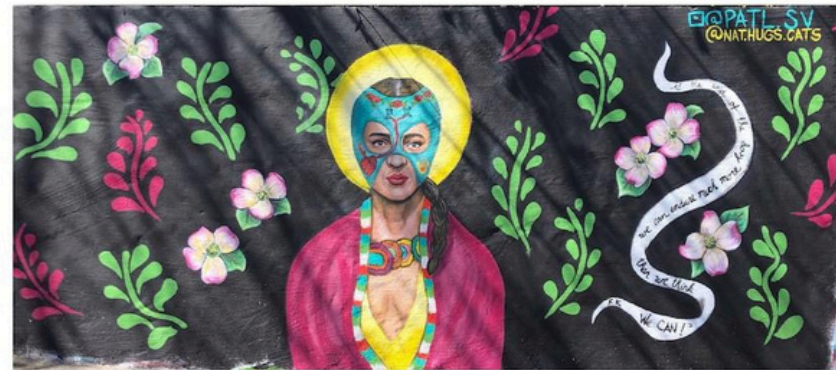
As a self taught artist and painter, I feel very grateful to have shared my talents with the Atlanta community over the past 5 years. My art explores and shares what's in my DNA- I proudly state I am Mayan in each piece. The themes and elements of my art honor my ancestors and the worlds that artists, especially Black, Indigenous, People of color creators, strive to bring alive. I rediscover my artistic DNA and leave traces in each event, gallery, and mural I am invited to participate in.

My designs are inspired by nature and the many forms I have taken as an immigrant. I've been forced to adapt to many traditions and cultures throughout my 16-year immigrant journey from El Salvador to the US South. In the end, this shapeshifting inspired me to create "PATL.SV", as a brand that defines me as an artist and cultural morpher. My art is interpretive; it reflects the Latinx diaspora while capturing the beauty of places, memories, and people I hold dear.

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MARK HEWKO

LOS ANGELES, CALIFORNIA

Mark Hewko's contemporary art roots are derived from his adventures as a New York City graffiti artist in the early 1990s. During this period, he discovered an ongoing fascination for structure and form, by the connection between language and proportion. He continued exploring these themes as a professional graphic designer and photographer, deepening his work with an evolving appreciation of composition and the ways of seeing. In seeking to reinvent and reawaken his obsession for form, feeling, and geometry, he has consistently developed new outlets for his creative work along with recently sharing and teaching students the foundation of his mural art and techniques and ways of successfully completing a public mural (Sardinia 2021, San Diego 2022).

Rendering geometric abstractions with conscious intention, Mark seeks to transform the familiar into the unfamiliar, while playing with a language of shapes and colors that connects back to his early experiences. His abstractions embody a pure expression that is pleasing to the eye and evokes layers of feelings, both uplifting and calming. His objective is that viewers who encounter the artworks will feel an emotional and psychological shift that enhances their environment and state of mind.

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EUGENIA HO

OAKLAND, CALIFORNIA

As a Bay Area native, it's always been my passion to give back to the community that has raised me. Many of my mural work has been volunteer work, whether that's painting on plywood to support a mom and pop shop that boarded up during the pandemic or bringing some color to a local elementary school.

In terms of my art style, I love mashing together bright and bold colors with graphic imagery to light up a space. It's in my nature to keep things lighthearted and fun-loving and my art truly reflects that. I value community input throughout the development process and also love to involve the community itself when it comes to painting and bringing the mural to life.

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ANNIE HONG

LOS ANGELES, CALIFORNIA

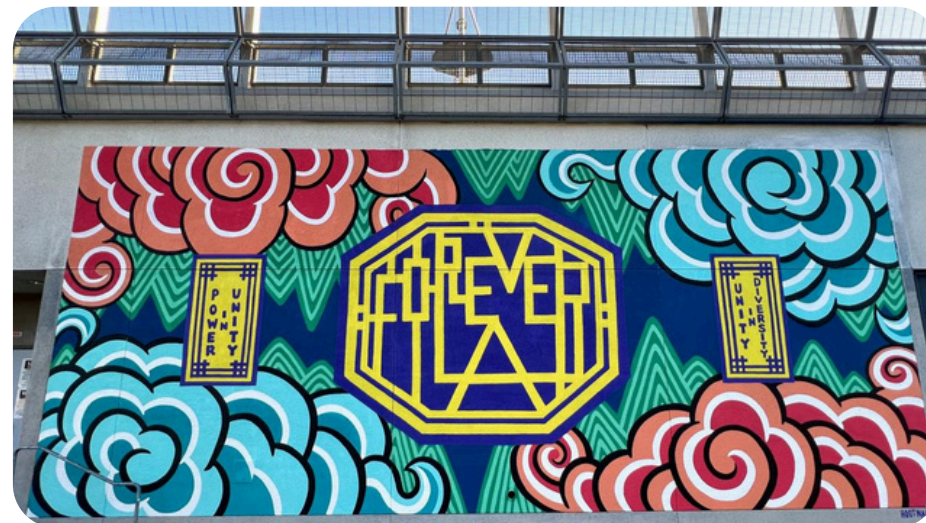
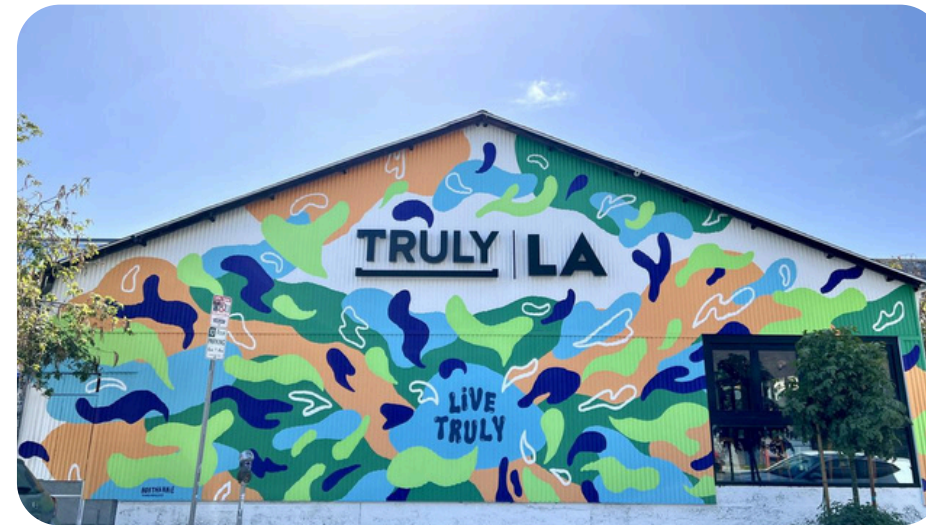
My name is Annie Hong aka Hootnannie and I am a Visual Artist based in California. Though my curiosities in all things visual has led me to explore a wide range of artistic pursuits, I have been avidly pursuing public art projects in my recent years as I've found that this has been the best match for my current state of creative exploration. After spending 5 years abroad in Seoul, Korea, I moved back to LA in 2020 and have been exploring my voice as an artist through my creative projects with murals and public art. Public art has been a way for me to best connect with my community during an especially dark and tumultuous past couple years.

My artwork is known for its bright, vibrant, and uplifting messages whimsically hidden amongst an array of meticulously arranged colors and patterns. Expressing hopeful and uplifting messages to the public audience has been the most helpful application of positive mindful practices in my career. Experiencing first-hand how a large-scale work of art can transform the energy of the surrounding environments has been magical to witness and immensely healing in my own journey as an individual. I became introduced to the world of murals and street art by assisting behind the scenes for Pow! Wow! Korea when I was living abroad in Seoul (2015-2020). Since then, I've been fortunate enough to design and paint my own murals for clients such as Doordash, Forever 21, Truly LA (Truly Hard Seltzer), the Consulate of Mexico in Los Angeles, Downtown Colorado Springs for Art on the Streets, and others. A lot of projects I've worked on also aim to uplift or honor a certain community group, so these projects have tended to organically generate some buzz and press. Some of my recent projects also involved working with members of certain non-profit organizations or volunteers from the community during the creation of the mural. I especially enjoy working with children as there's nothing quite like seeing their faces glow as they get lost in the creative process. As a queer, non-binary, first generation artist of color, representation is a theme that either directly or indirectly comes up in all my projects. I never knew that this career was possible for myself because I never saw anyone that looks like me doing what I do. This is why I push myself to be the best artist and muralist I can be, to not only give hope to the inner child in me but to the generations of artists to come that have wondered if there's a place in this world they can find a sense of belonging in. By being the best version of myself as a creative, I hope to aid in opening the doors of opportunities for future generations of creatives to break through and continue to change the landscape and narrative of the art world.

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PHILLIP HUA

SAN FRANCISCO, CALIFORNIA

Public art is a unique opportunity to communicate the personal voice to the public using a visual language that is accessible, meaningful, and beautiful. My approach to a public art piece is to find that which is significant, special, or unique to a particular site or city. What is the character, history, or aspiration of the location? These questions drive the research needed to explore possible options for the artwork. In addition to being an exhibiting artist, community activist, and educator at the Academy of Art University where I teach Digital Media, I have experience working with municipal, educational, and corporate clients including the cities of Davis, Palo Alto, Sunnyvale, San Antonio and San Francisco, the San Francisco Public Utilities Commission, the San Francisco Municipal Transportation Authority, BART, and UCSF among others.

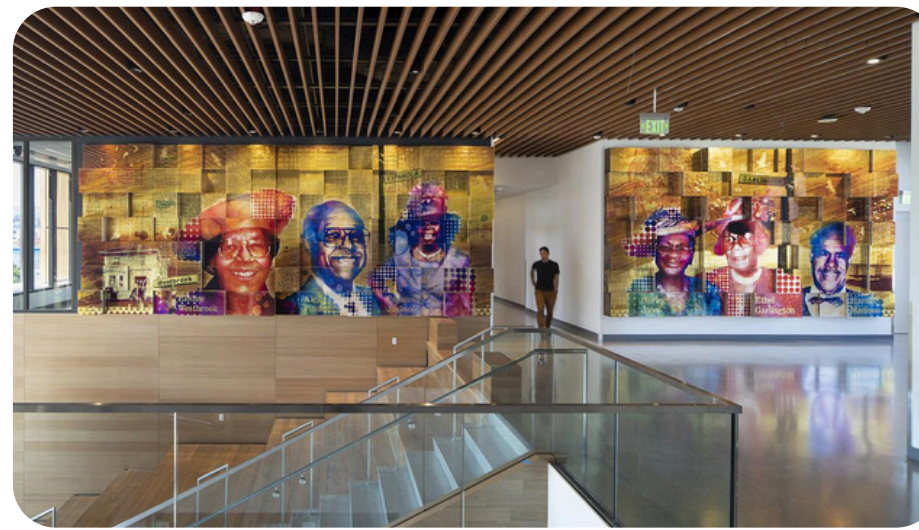
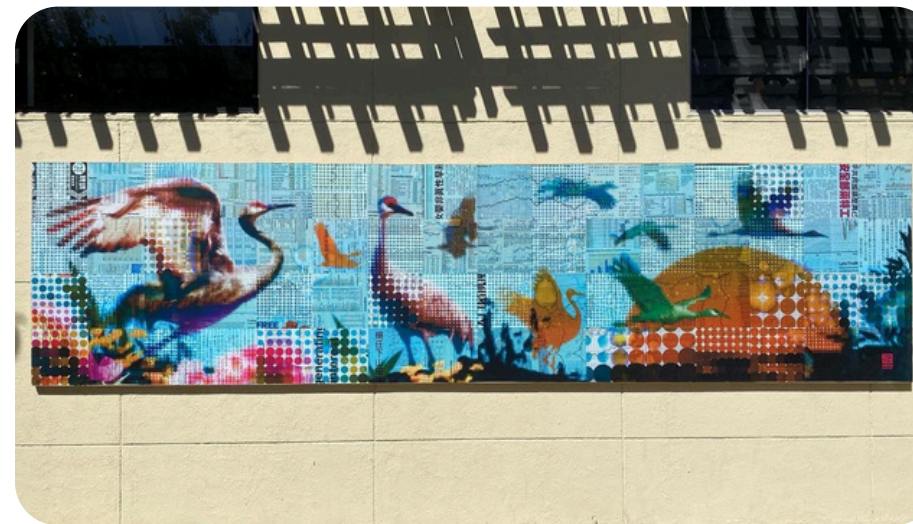
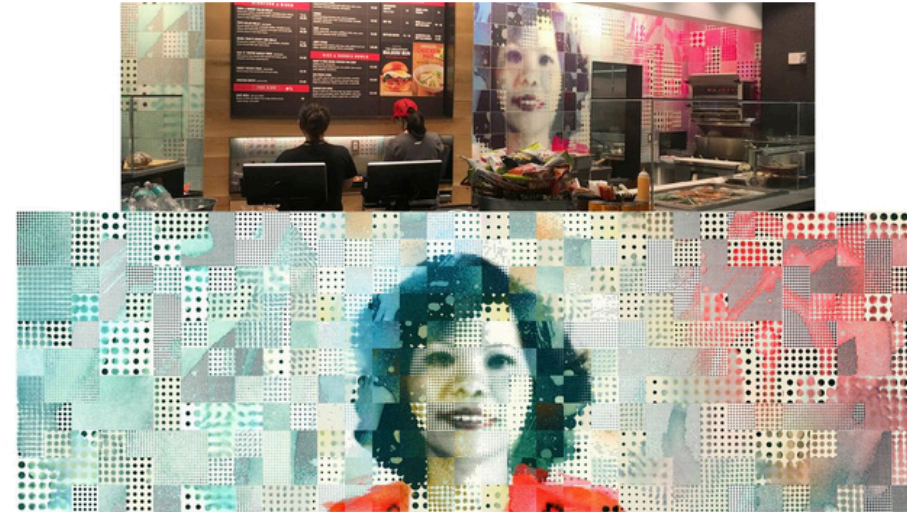
I have been fortunate to work on public art projects with a wide range of budgets from a few thousand to hundreds of thousands of dollars. Each project has been a unique medium, including vinyl utility box wraps, glass tile, printed board and vinyl, glass light boxes, and mixed media painted murals, among others. The medium is always informed by the site, its restrictions, and client preferences. For many of my projects, I have included community outreach as an integral part of the public art making process. I believe that public art serves as a bridge from the general public to the larger art world. By including the public in the design process, it not only generates excitement and awareness for the piece, but it also creates a sense of ownership in the artwork that exists in the community.

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DE SHAWN HUFF

LOS ANGELES, CALIFORNIA

Murals represent the spirit and culture of a community. I aim to inspire viewers through vivid visuals of energy and emotion. Art is how we can speak to one another visually. My art is design to empower and impact the community spiritually.

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CJ HUNGERMAN

GENEVA, ILLINOIS

Successful pieces of public art begin with the idea of collaboration. I enjoy working with panels or committees to create the perfect piece of original site-specific art for the space and the environment it will be residing. The desire of unity in our community is the base abstract concept I use in all my work. I do this to demonstrate the way all of us can interact with each other as we traverse through the friction of life. The vibrant colors, organic shapes, undulating clouds, and floral icons abstractly represent humans as individuals residing together harmoniously in their community.

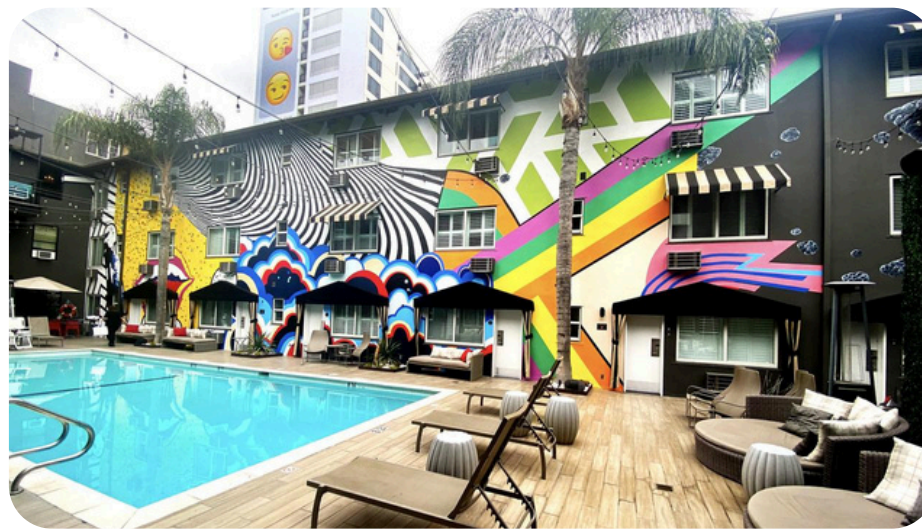
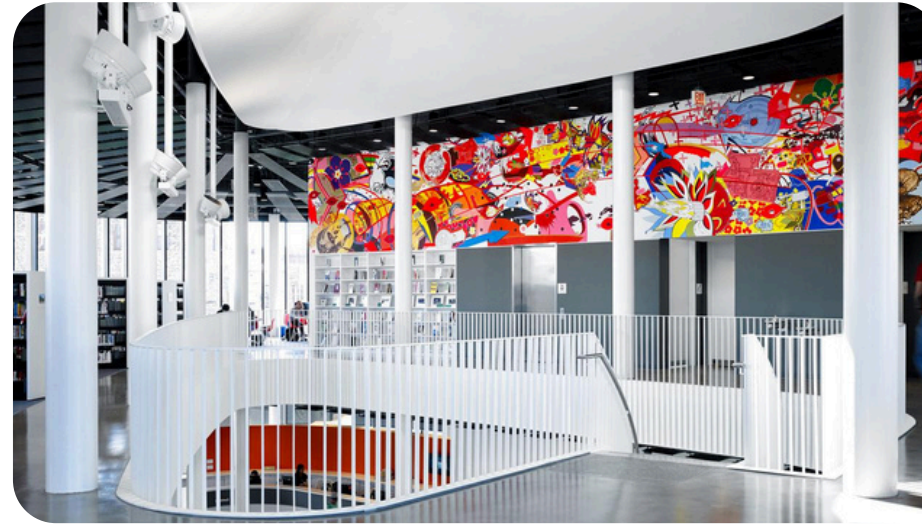
The content of all my art reaches out with splashes of paint and lines of communication to all. As you will see in my sample public art pieces, although I create abstract art I have incorporated or used specific images and icons to fit the theme of each public art I have completed. When I was creating the design for the Chinatown Library in Chicago we went through more than 20 revisions of the 10 foot by 60 foot piece. Each revision, small and large, was an idea from a different individual which made the creation expand into a beautiful piece that the community, the architects, public art works department, and the Mayor could relate to in a positive manner. I did not compromise any individual's idea but found a way to combine them all together working as one. My work ethic and dedication to visually depict any theme combined with my style (literally, abstractly, or both) is why I am a fantastic candidate for public art projects.

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BELEN ISLAS

SAN DIEGO, CALIFORNIA

I am a visual artist and muralist along with more than ten years as a graphic designer dedicated to creating meaningful and community-oriented murals. My public artwork includes many different size murals all around California. My most recent murals were for Starbucks and the Spectrum Collaborative. In the case of Starbucks, I explored the coffee shop's neighborhood. More importantly, I had deep conversations with Starbucks customers and associates to create a successful mural for Starbucks. The mural was 20 by 7.5 feet.

In a 24 by 12 feet mural for Spectrum Collaborative, an LGBTQ+ organization, I had the opportunity to engage with many members of the non-profit in different ways, from creative workshops to chats. Together, we created a meaningful, uplifting, and colorful mural.

In an upcoming project for an elementary school, I am going to paint eight murals with the collaboration of the school students, parents and school personnel. The school's community will participate in different ways and stages. From the design to the execution. The students are going to be part of a series of workshops to create the design and when it is time to paint the murals the whole community will be included in the process. I have also worked with other public art organizations around California, such as the Ventura County Arts Council, Let's Paint Sherman Oaks non-profit, and others.

My art has been exhibited in the US and Latin America. Recently, my work was included in The Latino Heritage Month publication by the Los Angeles Department of Cultural Affairs. As creator, it is important that my work reflects the community and its values.

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CHRIS JOHANSON

LOS ANGELES, CALIFORNIA

I am a dedicated and professional artist with over 25 years of experience creating and exhibiting artworks across the world. I have worked in many mediums, including painting, installation, sculpture, and creating community events. My artwork is about the human experience and how it relates to the world and universe around us, and because of that people can easily engage with my art. I was born and raised in San Jose, and lived in San Francisco from 1989–2003. I have been very involved with the art community for a long time, and have a deep personal and artistic relationship to the Bay area.

I have done several large-scale public art pieces, including murals. I am very experienced with schedules, budgets, and preparation. In addition to being represented by and working with galleries and museums all over the world, I have worked with community members and organizations, consultants, engineers, architects, fabricators, committees, and developers to create works that truly fit and function where they are placed. In 2011, my wife artist Johanna Jackson and I were approached by a development company to construct a temporary mural to cover an unsightly block while construction was halted. We used this opportunity to collaborate with a non-profit organization that provides food, shelter and services for youth experiencing homelessness, located just a couple of blocks from the proposed site. We worked with 30+ youth who all earned a living wage for their contributions, and brought in local artists to serve as mentors. The resulting mural, "Billions and Billions of People", was installed for over four years until construction resumed again, and was a great source of pride for both the youth and established artists who participated.

Having worked in many mediums and situations for over twenty years, my professional achievements, and my successful past public commissions, I am an excellent candidate to create a mural in Palo Alto. I care about community and I see art as a way to bring people together. I understand the importance of schedules, deadlines, and budgets, as well as the extraordinary value of community and place. I believe I can create a piece that will be enjoyed by locals and visitors alike, enhancing the environment and adding to the city's vitality.

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THOMAS JONES

OAKLAND, CALIFORNIA

Los Pobres Artistas is a group of artists, educators, and friends based in Oakland, CA. They are a group of multidisciplinary artists, educators, and designers with a strong practice in muralism, whose work is revolutionary and community-oriented. They strive to break down borders and unite people through art. The group is made up of Sarah Siskin, Keena Romano, Fredericko Alvarado, Thomas Jones, and Stephanie Hooper.

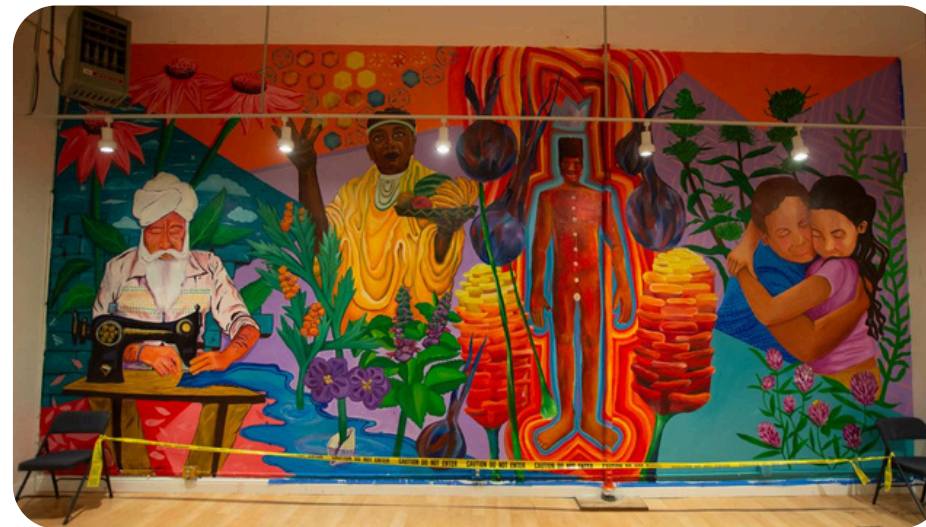
They believe art is vital in healing and transforming the communities they serve. With diverse backgrounds, working through murals, curation, workshops, creating media, and collaborating with organizations. Our aim is to promote social justice, Honor creativity, and the power of change Artist as an instrument for impact.

They have been creating different projects in the Bay Area, like the Bay Area Mural Festival (2016, 2017, and 2018) A fanzine called Future Relations with a group show at Somarts 2019, and different workshops and murals in Oakland.

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ORLIE KAPITULNIK

SAN FRANCISCO, CALIFORNIA

I am excited to be considered for this artist pool to collaborate on future murals in my hometown. I have always been inspired by the work I grew up seeing on the walls around town, like the flower wall at Country Sun or the funny aliens and quirky people in downtown Palo Alto to name a few. The opportunity to contribute my work to the community would be an absolute honor.

The first mural I designed and painted was an 8 x 8 foot panel in 2018, which was displayed at Alamo Square in San Francisco alongside seven other murals from local artists. The painting centers a non-male person of color to spotlight folks in the skating world breaking barriers both recreationally and competitively. I love making colorful, bold work that showcases women and/or queer folks, as I believe these are the representative images that we need to see more of. Reimagining and producing my work on a large scale was an incredible experience. Since 2018, I have been fortunate to continue creating mural work with five additional original pieces of varying scale around San Francisco. I have also assisted and collaborated on four additional murals designed by Bay Area artists Leah Tummerman, Michelle Nguyen and Amanda Durbin.

As a full time freelance illustrator and artist, I rely on collaborative relationships within my creative community to assist with design development on many of my projects. I also do quite a bit of design ideation with clients before and during the sketching phase of the mural process to ensure everyone will be excited with the final work. I've even invited folks from the community to assist with the painting process, which is a rewarding way to introduce aspiring artists to the medium. Exploring new ways of engaging and collaborating with local communities is a priority in my mural practice as I continue growing as an artist.

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ERIC KARBELING

HONOLULU, HAWAII

I believe that murals have the power to transform mundane spaces into vibrant welcoming ones, and I strive to create work that is visually striking, meaningful, contributes to the cultural fabric of a place, and creates a sense of belonging and pride among its residents.

I have a diverse background in mural-making, with experience creating both small-scale and large-scale pieces. All created with my style of improvisational forms (aka squiggles) used to craft colorful, hypnotic, and engaging imagery. These experiences include painting over 100 murals across 15 states (FL, GA, TN, MO, OK, MD, NJ, CA, IL, MI, TX, IA, CO, NY, HI) ranging in scale up to 5 stories high that have been well received by the communities and organizations they were created alongside.

Involving the community in the process of creating murals has been a great experience in past projects. This has worked the best by having sessions with community members to talk through their thoughts/feelings/goals for the space where the mural is to be created and share stories about what makes that space special to then reflect back those sentiments in the design of the mural.

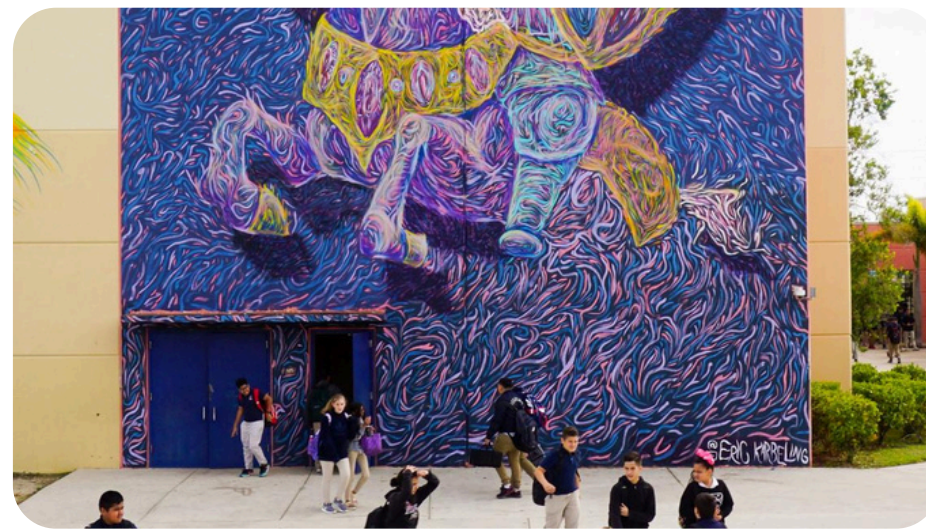
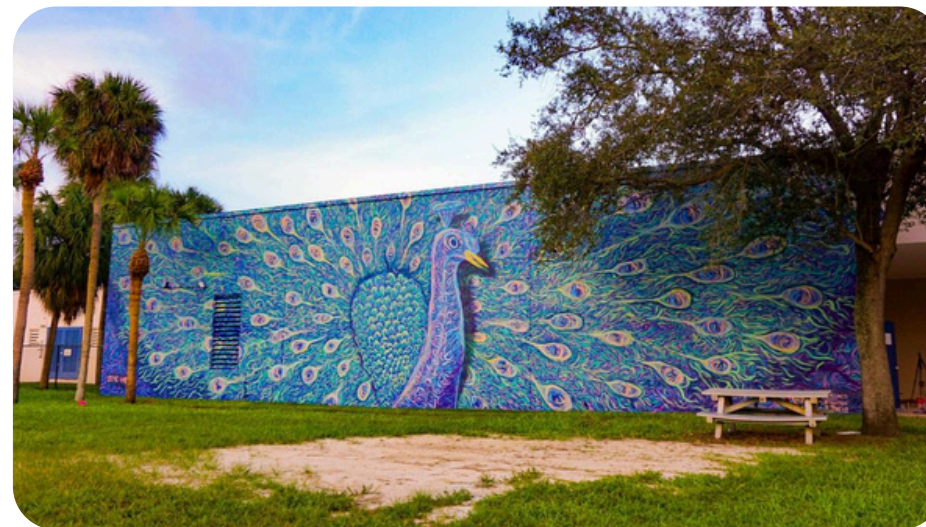
It can also be great to have the community help paint the mural, get messy, and be part of the physical process. This would just need to be planned effectively in the design upfront because with the specific way I paint and how my style works, a lot of my process relies on my personal approach to my squiggles and color balance.

I am excited about the opportunity to bring my skills and experience to the city of Palo Alto. Thank you for considering my application.

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MAX KAUFMANN

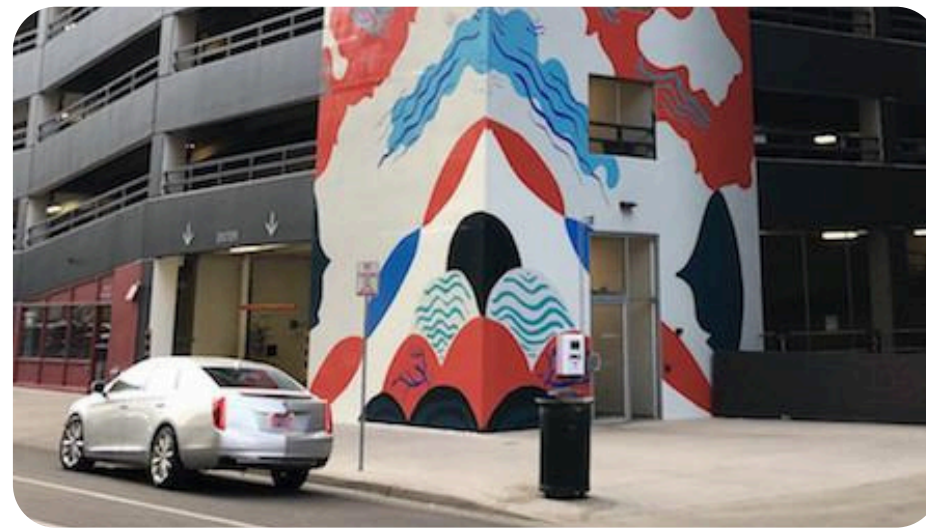
OAKLAND, CALIFORNIA

Architecture factors heavily into my work. As a way to tell a story but also as the basis of things- the walls we form in our minds, the memory of a magic place from childhood, and recently to look at heritage. Using a mental and emotional map of places, people, and sometimes events I create images to the best of my recollection. They appear more as patterns than a concrete thing.

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KAI'ILI KAULUKUKUI

KEAAU, HAWAII

I am a painter who often works on large scale in public spaces. My aesthetic changes depending on the subject matter, the desired effect for the particular space and wall surface. I believe, as an artist who works in the public space, that my imagery holds a responsibility that is not necessarily true of my studio work. And so, this plays heavily into the design of the subject matter as well as the accuracy of the information being shared. I believe it falls upon the artist who is representing work in view of the public, to gather the correct stories and present them in a way that will cause interest for viewers. I try to create pieces that will grab the attention of a child as well as their parents, and will hold stories that maybe our elders in the community will find a connection with. And as a painter I am always experimenting and delving into different aspects of mark making as a way to push the visual experience.

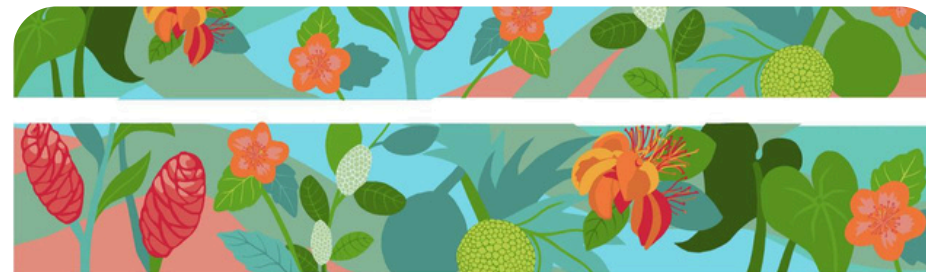
The way I generally create art for large scale, public mural work is to gather as much information about the area, I try to find books and anything written online and interview community members to hear any "kupuna (elders) stories", they may have been told. Once I feel like I have spoken to many people and have heard enough stories I try to put them all together in my mind and kind of collage them into a web of shapes, colors and ideas and I'll get to drawing. I'll make at minimum, three drawings in three directions and different compositions, and then sleep on it and usually when I return to the studio one sketch stands out to be the mural. For most projects, I propose to hear stories of the area from any staff and interested community members, I will study these ideas and find specific kaona (hidden messages) and to mix them with the mo'olelo (stories) I have learned in my youth, and create a visual representation of this. This means I cannot provide a sketch for any mural until I have started the mural creation process, and that the final artworks have very specific connections to the places and the messages they're meant to represent.

I work as a painter from my studio in Hawaii, and have been painting murals internationally for a decade, I am insured and have my lift certifications. Besides dozens of commissioned murals, I have painted in festivals such as, Pow! Wow! Hawaii continuously since 2012, Pow! Wow! Nepal, and many Sea Walls: Artists for oceans, an international mural festival that has created over 400 murals discussing issues that face coastal communities worldwide. I hold a volunteer position with Pangeaseed foundation as the grounds operation manager, providing support to multiple artists simultaneously to ensure the safety and productivity of the guest artists. I paint professionally and hold my work to an extremely high standard, I ensure proper wall preparation, I use only high quality paints and several varieties of sealing materials depending on weather exposure, foot traffic or high graffiti areas. I embrace the opportunity to take my style and experience to new communities and create works of art for different cultures to enjoy and ponder.

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RACHEL KAYE

SAN FRANCISCO, CALIFORNIA

Since 2015, I have completed 4 large scale public works, primarily in the Bay Area. I believe I'm a qualified candidate for Palo Alto's mural roster because of my past experience with public projects, my involvement with the Bay Area art community and being born and raised in the Bay Area. I believe my work reflects the vibrant eclectic energy of the Bay Area, pulling inspiration from the natural elements, graffiti, mission mural culture, faded pastel hues of the outer sunset homes and the legacy of past artists living and working in the bay area.

If I were selected to create a mural, I would propose including open office hours during the making of a mural, allowing the community to ask questions about the process of mural work. I especially love the dynamic of engaging with youth, so I would love the opportunity for local teachers to bring their class and possibly create an activity/project around the mural for the students to participate in.

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MOLLY KEEN

OAKLAND, CALIFORNIA

I apply acrylic paint with two-inch paint brushes, even on my enormous five-story mural creations. I build bright pigment layers that intentionally invoke a joyful meaning. Murals resemble sculptures in that they activate the area beyond the wall and into the surrounding streets. There's so much to regard beyond the design throughout the entire process. I consider the sun's direction, the elements, and the community that will come in contact with the work. I love the entire mural-making process, especially community involvement throughout the paint application and design creation phases. I've streamlined a paint-by-numbers technique that builds confidence for any participant's skill level. My murals tower over cities with a larger-than-life feel similar to a billboard, yet rather than media clutter, they generate a sense of being alive.

The message of my work is understood at first glance: 'Welcome to our city! Feel free to play and make experiences unique to this special place.' My style's inspired by 15 years of traveling worldwide by foot, van, & bicycle. A sliver of each adventurous experience is apparent within my designs, from the color to the whimsical feel. I've developed an iconic mosaic style that focuses on participation from the viewer. From far away is one composition at large, and revealed with required close-up inspection is an additional composition. It flows in structured intricacies as the base of the design. My paintings speak to our inner child and convey a whimsical playfulness. For example, hidden details scattered throughout the mural concepts often include essential information about the community, such as historical characteristics, native plants and animals, iconic buildings, and meaningful quotes. The murals I've painted create iconic city locations, leaving lost lasting impressions on residents and visitors alike. The murals will bring them a sense of awe and joy.

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MIKEY KELLY

NAPA, CALIFORNIA

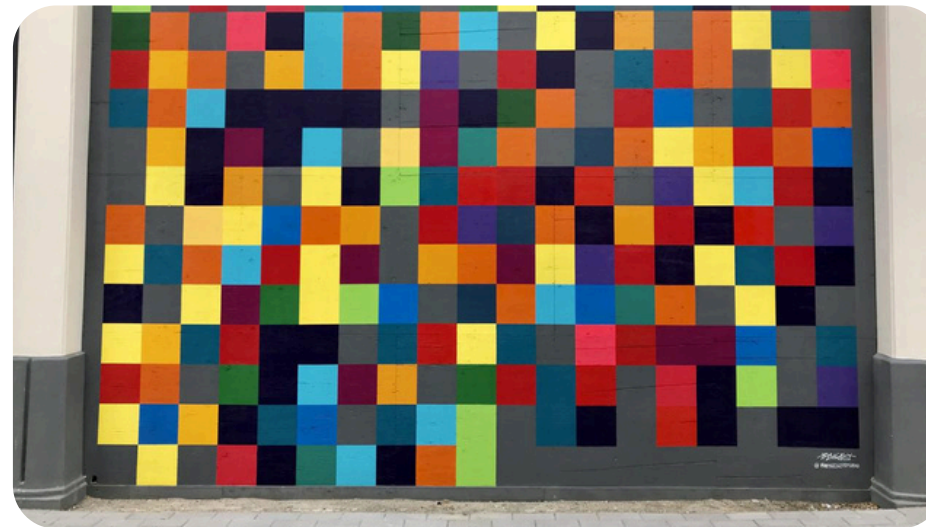
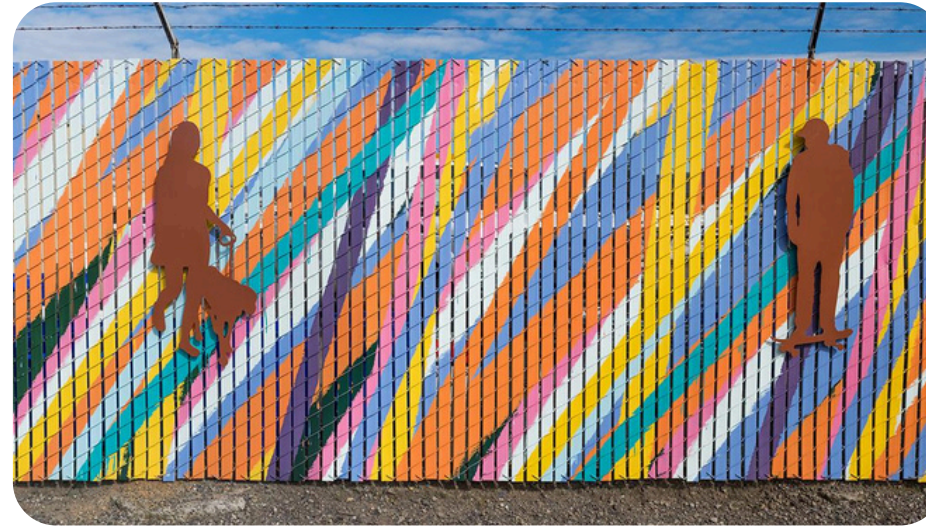
Murals allow me to work differently and in a larger scale than my studio-based work. My process starts with language, and I like to work with the community to come up with the words that will become my work. In the past I have worked with at risk youth classes and through other community outreach to create a database of words to pull from to use in my design process. I start by creating systems that allow for the conversion of letters into numerical or spectral sequences. This analog system can use things like cyphers, key words, or letter frequency to translate the alphabetic input into a directional code that when painted will become an abstracted visual representation of the words.

My painting process can vary from using templates and spray paint to creating a rig that can hold a specific angle to enable me to paint the same lines over and over across a surface, and I create custom rollers and holders as applicators. In some of my work the overlaying of paint layers creates color interferences and optical blending that can only be experienced in person. My murals are meant to be neurally and optically challenging.

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JON KING

MINNEAPOLIS, MINNESOTA

I am a queer artist working in the Minnesota mural community since 2015. My background is in large canvas and masonite painting, graphic design and branding/identity design. Today my work focuses on high detail typographic, abstract and illustrative murals. Most of my work is commissioned for cities + municipalities, the hospitality industry and the tech industry. Typography has been an integral part of my mural work since the first mural I painted. Much of my inspiration comes from the sign painters and muralists/artists of the early 20th Century (e.g. Art Nouveau, Bauhaus) and the blending of type, photography, and art in the 1980s. Classic decorative structure meets expressive exuberance. This blending also informs much of my abstract and illustrative work. My background as a studio painter mixed with my love of type have allowed me to take on a large breadth of work as a muralist.

Most of my mural work is commercially commissioned for spaces like corporate offices, public art projects, apartment foyers, restaurant interiors/exteriors, and decorative marketing or signage. Each mural is designed, hand painted and installed by myself or a trusted team of peers. Because of my background in branding I'm frequently hired by clients that want to be involved in the mural process and have specific input that they want developed into a final design. I'm very comfortable working with a team or individual to create art that not only speaks to me but to the community it will live in. I primarily use acrylic paints for my murals (interior/exterior) unless the substrate requires a special formula for proper adhesion. I have installed murals on many different substrates including brick, metal, drywall, concrete, and wood. For installation purposes I am accustomed to using ladders, scaffolding and lifts if the project is large enough to need one.

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SARA KISSING

SAN FRANCISCO, CALIFORNIA

For me, art is anything creative, innovative, unconventional, passionate, and personal. I communicate through my paintings, murals, and live art painting performances and I want my audience to be inspired and feel the dynamic energy and the vibe of happiness that my artworks exude. Ever since I was in elementary school, I started creating art and paintings and was praised by my teachers for my creativity and design aesthetics. Born in Europe, and raised in two countries, I hail from a multicultural family of designers, architects, and real estate developers. I received art and academic scholarships for the University of Texas, where I received my BFA. I won multiple design awards and art competitions and received my MFA from the Design Institute in Münster, Germany, with honors. During the past 20 years, my professional work in different industries has constantly evolved around design and art. I worked as a Creative Director in the advertising and corporate world for 18 years. When my daughter was born in 2002 I started painting a huge fairy mural in her bedroom. Friends and family came by and quickly wanted me to paint murals for their children. Before I knew it I was painting murals not only in children bedrooms but in her preschool, elementary school and even high school. I started a mural company in San Jose, CA, "Kids Magical Rooms" in 2006 and experienced nothing but fun and pure pleasure painting these fun spaces. Contributing to putting smiles not only on the children's faces but their proud parents as well. However, this was only a side business at that time and I was still working in corporate America.

Today I am a professional artist, focusing on creating art and paintings for various clientele. I paint commission paintings in a loud pop art meets urban art style, I do live art painting performances at different venues like events, corporate or private, weddings etc. and I started painting murals again. Murals are by far my favorite form of expression because they are loud, direct and usually have a message to convey or just make a bold fun and colorful statement. Just recently I started my "Art Angel" work. All artwork I create as an "art angel" is free and my way of giving back to the community because not all people can afford art- but it is so utterly important that we surround ourselves with it because it lightens up our life's. Please see my website: www.Kissing.Art My last mural painting was in San Jose, CA. At AVAC (Almaden Valley Athletic Club), the indoor swimming pool area needed a new look. I created a 800 sqft mural of an aquarium scene requested by the owner and his design team. It was lots of fun and only took us (me and my assistant) 5 days to complete. We made a lot of children happy. I am constantly looking for new challenges and would love to paint as many murals as I can only because it fulfills me and I love giving back. Being involved in the community is important to me and leaving a mark and making certain areas prettier by creating art and murals is all that matters.

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ARTHUR KOCH

SAN FRANCISCO, CALIFORNIA

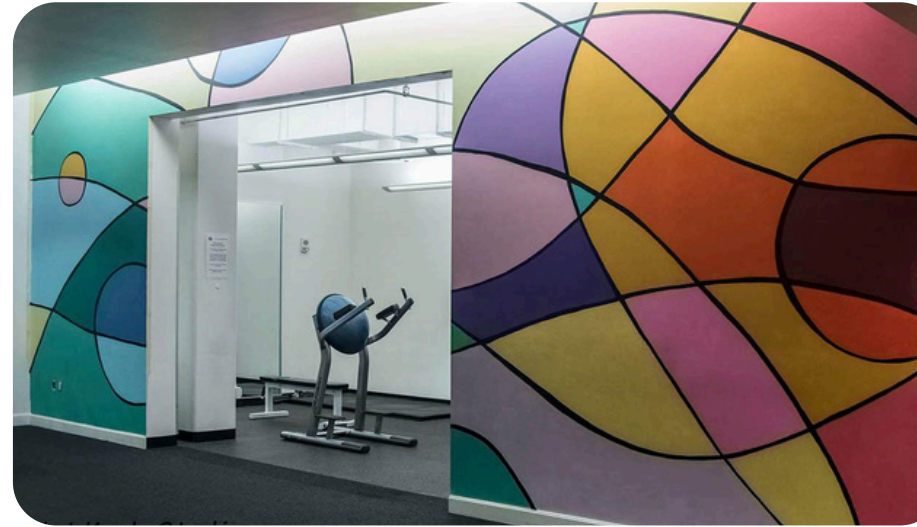
My interest in creating murals started while I was studying painting, when I painted my first mural. My painting instructor Sid Larsen was a protégé of Thomas Hart Benton and he hired me to help restore Benton's mural in the Missouri State Capitol. Cleaning every inch of that large mural left a lasting impression on me. His regionalist and social realism style used by many WPA mural painters inspired me to paint murals about various neighborhoods exploring the history of the local and representing milestones in the evolution of the area through its people, industries, local landmarks, pastimes, history, as well as local flora and fauna. A good example of this is the mural I painted for the neighborhood I live in, San Francisco's Portola district, otherwise known as the Garden District because of its history growing flowers and produce for the first Farmer's Markets. I worked with grocery outlet and the Portola Neighborhood Association to design a community mural that represented the history, diversity, both then and now. I usually include a reference of the original Native Americans and the ethnicities of the neighborhood over time. I work in a variety of styles depending on the theme and location from completely abstract to representational.

I got my start in the Bay Area volunteering for Precita Eyes Muralists and took their "Community Mural Arts Class" using their method of brainstorming with the community to come up with ideas then narrowing down the scope to a cohesive visual story through a collaborative process. I became familiar with the mural making process from start to finish, including budgets, contracts, planning, design and painting. I make sure the final comp represents the final product so there are no surprises and that the people involved have a chance to give input and approve the final design. I am open to direction, have worked with committees, and volunteers. I think what differentiates me as a candidate is my experience with whole process of mural making and best practices. I make sure the surface is prepared to last, the Precita Eyes Acrylic mural paints that are long lasting and protect against UV fading. I cover it with an anti-graffiti coat to preserve it and make it easy to remove tags.

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THE PORTOLA DISTRICT



KRISTEN KONG

EL CERRITO, CALIFORNIA

I believe that murals are an amazing opportunity to transform a viewer's mental state when they enter a space. They occupy a unique space that can connect people with their surroundings and convey messaging in an environmental manner. If it is a public mural, it can encourage, educate or enhance a mood. That is why each mural is unique to then space that it lives in and requires close collaboration with the inhabitants who will occupy that space. If it is a school space, then the mural can energize or create a safe, calming environment for students and staff depending on the needs of the space. When paired with school values, ethos and aspirational vision, they can echo a school's leadership and teaching styles.

My experience includes 3 small murals and a future project involving 6-9 large murals later this year. One of my murals was specifically conceived with the intention of creating awareness of people of color in the city of El Cerrito. These BIPOC citizens created the cultural fabric of the city and needed to be spotlighted and recognized for their contributions. My next installation of murals are intended to transform Fairmont Elementary School into a welcoming and encouraging environment for kids and teachers. It will help define the different uses of the space and enliven the play areas. It will be crucial to evolving the school's past ethos into something that reflects the community's current beliefs and aspirations. With this in mind, I think murals have the social responsibility of elevating their occupants while staying true to the needs of the community and cannot do so without their voices and their hands. I would appreciate the opportunity to do so for other communities.

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CAIA KOOPMAN

SANTA CRUZ, CALIFORNIA

My Name is Caia Koopman and I've just come up on my one year anniversary of my 80ft ocean themed mural for Sea Walls Santa Cruz in collaboration with PangeaSeed, the international nonprofit organization acting at the intersection of culture and environmentalism to further the conservation of our oceans through Science, Education, and ARTivism (S.E.A). I have been working with PangeaSeed for over 15 years doing environmentally themed paintings and murals, and that is what inspires me the most, Environmental Artivism.

I am an internationally known fine artist, producing smaller works for many years and have shown in galleries all over the world. I am currently incredibly excited to have recently taken my work to the huge scale of murals. My next mural will be an environmentally themed piece up at UCSC this April 2023.

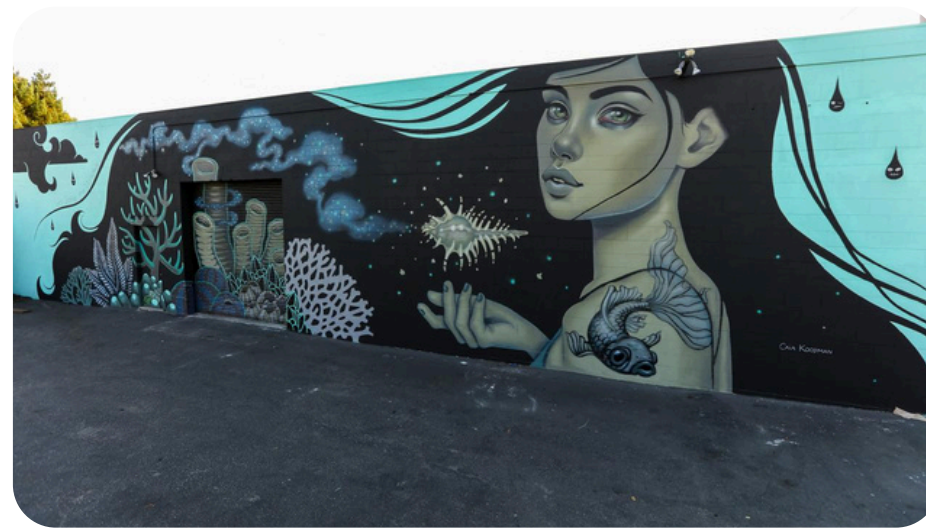
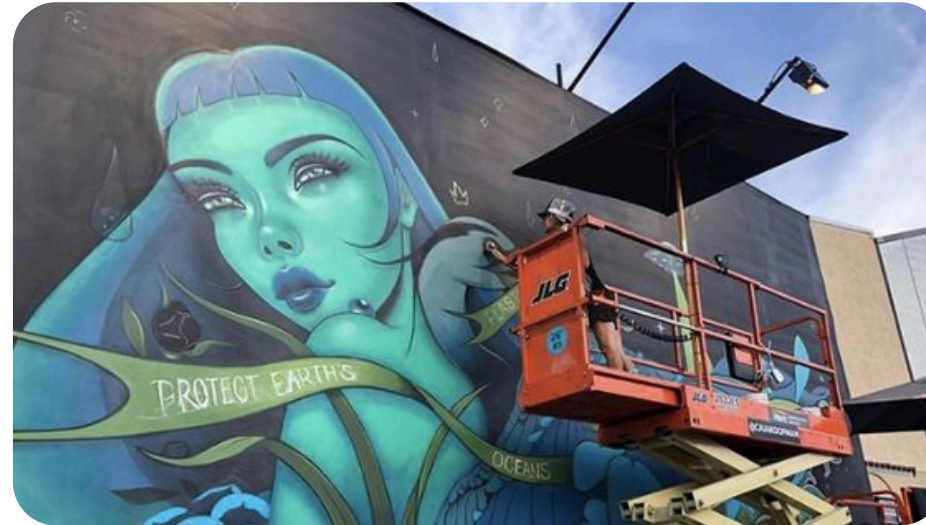
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DEBRA KOPPMAN

OAKLAND, CALIFORNIA

As an Oakland-based artist who has been creating public artworks for over 16 years, I feel I would be an excellent candidate for this opportunity. I have extensive experience designing and installing both painted and mosaic tile murals, and love working collaboratively on community-based projects. I have created large-scale painted and mosaic murals both alone and in collaboration with children, youth, and community members, offering various levels of participation, from the aesthetic design to the actual tiling of the project. Over the last 16 years I have created over 40 exterior public art murals – painted, mosaic-tiled, and photographically reproduced on vinyl - in the cities of Oakland, Hayward, San Pablo, Milpitas, Alameda, and Palo Alto. These works are on public school sites, public buildings, public park buildings, community centers and libraries, PG & E and CalTrans sites, as well as on the façades of various businesses and services, including two markets, one bar, one restaurant, one Catholic Church, one Car Transmission Repair Shop, two affordable housing residences, and one Buddhist Temple. I am very flexible and work well with others, both in terms of design creation, as well as with the practical issues of installation and navigating site management, permitting, review processes, and dealing with complex bureaucracies.

I love working, collaborating, and communicating with all stakeholders from diverse constituencies, participants, and passersby. Each of the murals I have created is distinct and connected to a specific community, through content, color palette, and design elements. While all of the projects I have done are distinct, they are all marked by a strong sense of pattern and design, and dramatic and vibrant color. With each specific project, I work towards creating interest for those approaching the site on foot, as well as projecting a strong visual impression for those viewing the site at a distance or approaching by bicycle or car from across the road. I always work to gain some familiarity with each site, walking and cycling around the neighborhood, talking and interacting with neighbors, participants, and business owners to the extent possible. My process begins with research that shapes the conceptual framework and design of a given mural. I am an expert at taking disparate bits of visual and cultural information, juxtaposing, weaving, and tying these elements into resonant, visually engaging wholes. I am driven by the intention towards finding connections to culture, history, and particular inhabitants of specific spaces, so that disparate viewers may feel drawn in by the art presented in their communities. As I create works which reference the local environment, community bonds are strengthened, connecting people to art and their own possibilities.

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TOM KUHLMANN

PARIS, FRANCE

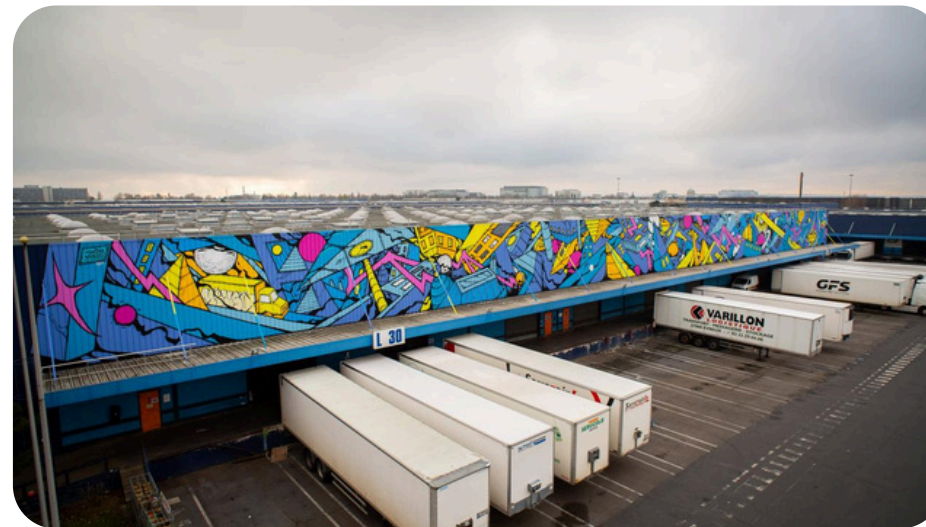
My interest in being able to participate is because I am convinced that it is possible to transmit art, entertainment and also create a space for reflection and participation from a mural painting. What I am looking for , in creation is a means of recognition, that is to say, to share with all those who interact with my artistic work, a story out of their reality by creating different contents, moments and spaces that complete our history, perhaps in common.

I would like to be able to provoke an exchange and to be able to visualize the results , to relate with the public and above all to enjoy , leaving the programming model of the theatres or what we are used to, to do it in an open place and a flexible space that combines the creative space with the open air exhibition, a spatial and enriching adaptation. In a few words, I would love to be part of , to learn more about the history, the future, the people, to be a part of what is going on here. This opportunity really inspired me to keep pushing myself and believing in my style and what I do.

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ALLISON KUNATH

VENTURA, CALIFORNIA

I view commissioned murals as exciting collaborative opportunities that balance out my otherwise solitary explorations in the studio. The process of working with my clients to translate the project objectives into a vibrant and aligned visual solution is one of the best parts of my job. With over a decade of experience designing and installing private and public murals, I bring a great deal of confidence to every project.

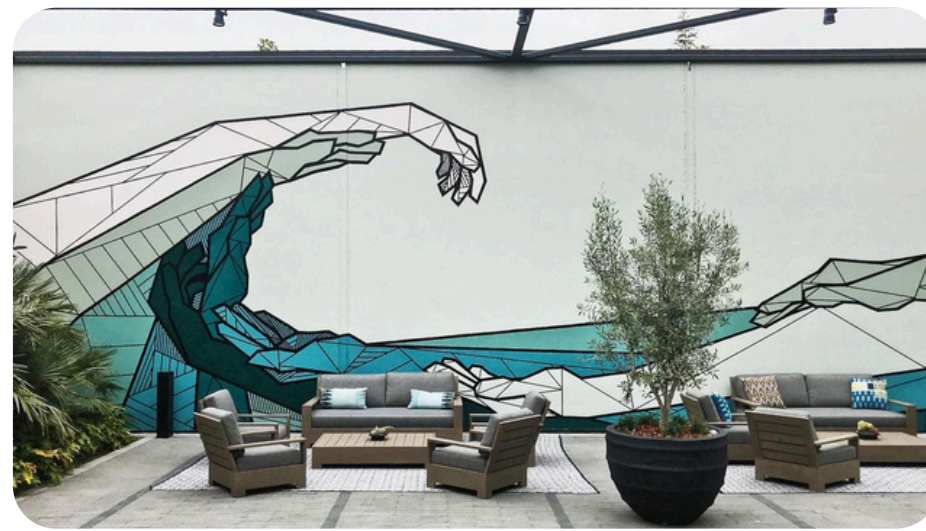
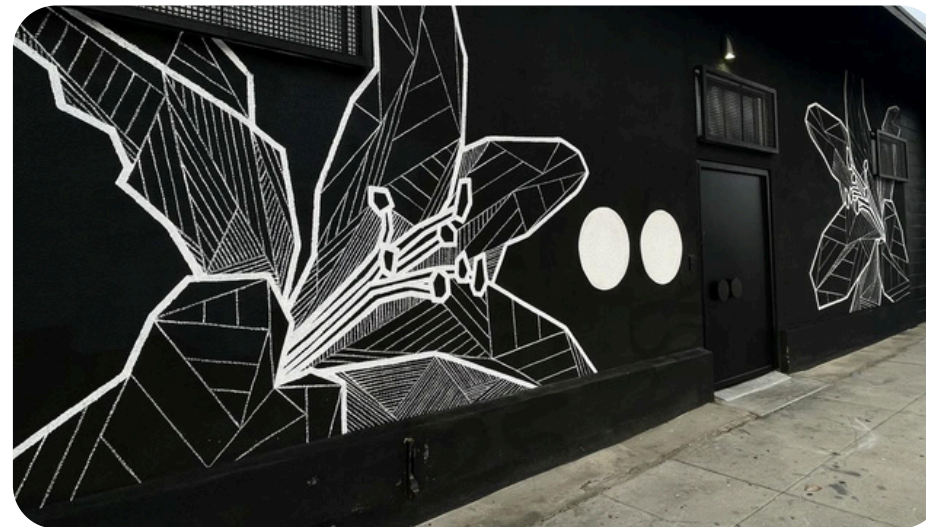
I pride myself in my ability to not only deliver quality artwork, but also to communicate and project manage in a clear and organized fashion, run a clean and safe job site, manage my team of artists and assistants, operate equipment (scissor and boom lifts, swing stage, scaffolding, etc.), and have *fun* throughout the process. Murals are immensely powerful vehicles for communication with the potential to transform spaces and communities. It is a great honor that my clients select me, and my way of seeing the world to help bring a vision to life.

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TODD KURNAT

SAN FRANCISCO, CALIFORNIA

For most of my visual arts career, I have worked on a standard scale and in the privacy of my own studio. Over the last decade or so, my desire to work on a larger canvas has grown, as well as, being curious about how my work could exist in a public forum. In 2019, I had the opportunity to create my first mural on an expansive, exterior wall of a preschool. Later that year, I returned to the same school to paint an interior piece. This experience gave me a front row seat to witnessing the transformation of a bland wall into a colorful, larger-than-life feature in the neighborhood. The effects left me wanting more.

Just a few months later in early 2020, shelter-in-place hit the world. There was a lot of uncertainty, disconnect and introspect. One night while biking to my studio, I experienced a light bulb moment. During this time, much of the city of San Francisco was boarding up – essentially becoming a ghost town. It was then I saw an opportunity to turn a negative into a positive by facilitating connections for the betterment of the community. So I took this idea and began reaching out to merchants to volunteer my time and design to beautify their storefronts. Driven by a passion to help and donations from merchants/residents alike, I was able to make a positive and lasting impression on The City. It was a magical time that solidified my desire to use my art to help others, whether they are humans or animals, it is important to me that my art has a purpose beyond my self expression.

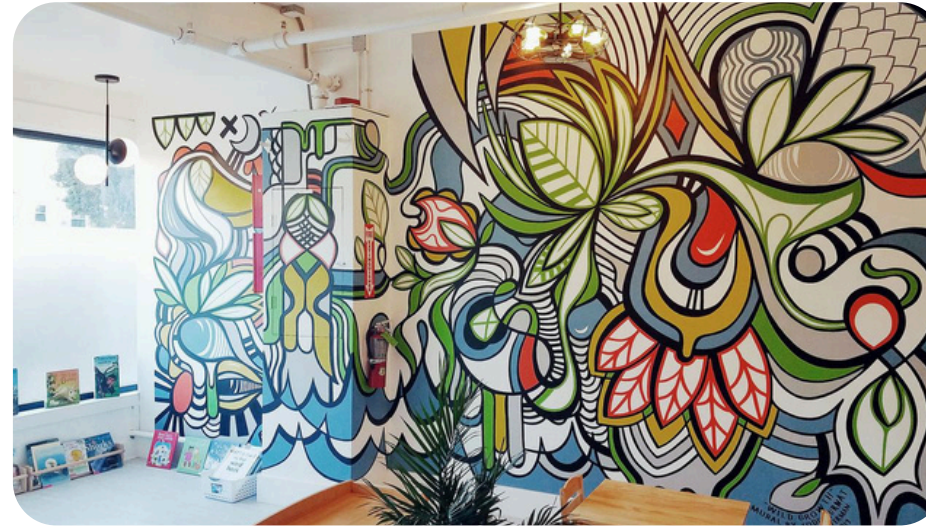
Fast forward to the present day, I now have dozens of mural projects under my belt and can confidently pitch, manage and execute them to completion. While painting these larger-than-life pieces is very gratifying, it is the conversations with the community that provide a hefty amount of motivation. In my experience, I've achieved the best results by operating from an open minded position – drawing inspiration from the local area, ultimately connecting those that live and use the space with the art I create. I'm not afraid of doing my homework or listening to the community's input to get the best results. While I feed off these moments, I believe it is also a fine line between community input and artist integrity. Part of my process and style is to look beyond the literal ideas that may be considered to discover a new angle to represent the concept, as well as, leaving room for spontaneity. This combination often produces a finished result that is fresh, unexpected and uniquely ours.

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JONATHAN LAIDACKER

SAN FRANCISCO, CALIFORNIA

I specialize in fine art painting. My preferred style is realism via a trompe l'oeil technique. In my nearly twenty year career, I have brought classic painting techniques to large-scale murals across Philadelphia and elsewhere. I work cooperatively with people from all walks of life to draw inspiration and to bring joy through art to the communities in which I work.

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LAST ONES

OAKLAND, CALIFORNIA

Last Ones is an artist collective and design agency dedicated to uplifting communities by activating communal spaces through art installation. We operate out of our gallery studio space in East Oakland, California.

Individually we are Robert Gonzalez – designer, muralist, Last Ones Founder; Robin Gibson – designer, muralist, community engagement coordinator; Jon Ruiz – product developer, technology strategist, and project manager. Our agency works closely with a diverse list of fabricators so that we can execute projects that incorporate largescale resin composite relief, metal and enamel installation, augmented reality, projection mapping, 3D printing, graffiti, graphics, signage and fine art mural installation.

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DANIEL LECLAIRE

CHAPEL HILL, NORTH CAROLINA

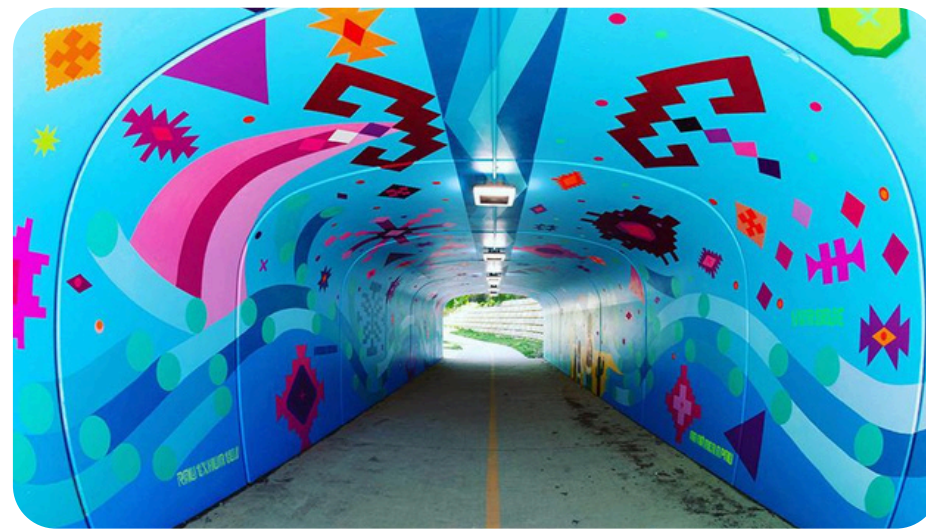
The largest and longest project I have created was completed in April 2022, a large scale mural included in my image file (175ft long x 28ft high), in the Downtown Los Angeles Arts District. Designed in a graphic style with bold imagery using saturated color and characters, "Cosmic Vibration" is a statement of joy and love designed to bring happiness and a feeling of movement to the viewer. The imagery of the figures reflects the diversity of the Arts District community being inclusive for the public passing by. It was also painted to invoke a graphic novel in 5 panels; this was intended to reflect activity of the film studio referencing the analog film reels and the storyboard of film production. The other mural example in my image file, "The Universe Moves Us" (64ft long x 19ft wide x 9ft high) in the Town Of Chapel Hill, was realized as part of their Public Arts Program. A community mural project, I worked with a group of at risk youth to submit design elements that I incorporated in the overall design and worked with high school students to help paint the mural. The theme 'movement' reflected the multi-use trail that passed through the tunnel and the river that ran alongside the trail; the main design was created to accentuate the movement of the public on the trails leading them through the tunnel visually and kinetically. Included on the mural surface are the words "For All" in different languages representing the different cultural groups in the Chapel Hill area. The mural celebrates diversity, individuality and compassion.

When approaching creative placemaking my main goal is for the artwork to be accessible to all and to bring an uplifting feeling of joy. I use research to understand key points and features of the area to inform the design and bring about the feeling of accessibility. Diversity is a main component of accessibility; the inclusion of different voices and perspectives drives accessibility and allows the mural to become a focal point for the local community. Through bold dynamic color and playful imagery I convey the feeling of joy and happiness; my mission is not a political statement but rather speaks to the innate feeling that is in all humanity. On a basic level we are all the same and feelings of love and happiness bring us together on that universal essential level.

Community and committee feedback is a critical component of creative place making and gives the artist a better understanding of both the public perspective of the project and the public art foundation's goals for an individual project. Without this feedback the outcomes of the mural are not as significant as they could be; design change as a result of feedback strengthens the final results. I have experience and knowledge in operating boom lifts and scissor lifts, working on fixed scaffolding, rolling scaffolding and ladders, and using compressors and other power tools needed for the successful completion of a mural. This knowledge allows me to understand the needs of a mural design and the ability of a team to execute the design. I am organized and understand the preparation needed for a mural project. I am aware of the correct materials needed for different aspects of the mural and will approach any project in professional manner to achieve the best results through planning and detailed designs.

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BASIC LEE

SALINAS, CALIFORNIA

Lee “Basic Lee” Abellana is a Filipino American artist who specializes in a variety of styles distinguished between realism and urban pop art with a distinct look full of color and contrast. An experienced artist and all around painter who has done murals in both locally and internationally in over a decade.

He is heavily inspired from a rich cultural background and growing up in the 90's golden era. His imagination and style reflect his vision to a unique level where he projects his talents and abilities to a canvas painting or to concrete walls into a beautiful mural.

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SOPHIA LEE

SAN FRANCISCO, CALIFORNIA

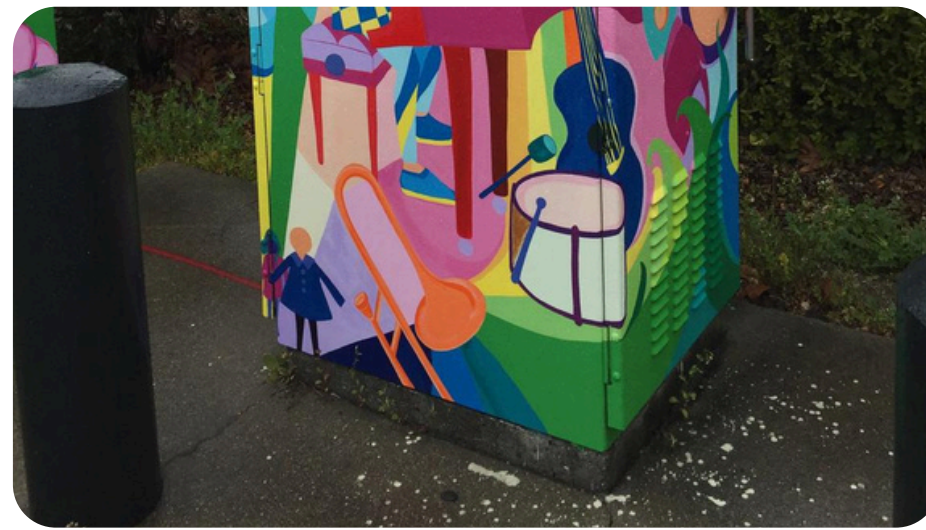
I have been drawing to connect my inner-self to the world around me for as long as I remember. My art practice transcribes and reveals the beauty of nature through intuitive calligraphy. With my mother's love of flowers and whimsical garden creatures as a source of constant inspiration, I began my mural series in 2016. I borrowed the title and theme from the children's book, *The Secret Garden* by Frances Hodgson Burnett, as the perimeter of my storytelling. These murals connect to the theme of the Garden, introducing, throughout the years, various characters that reside within this beautiful world. I painted a guardian Dog & a lost Cat that were welcomed into the Garden for an Adirondack chair project. Rosa, a rescued sea otter, was on a Heart Sculpture. A pair of hunted golden butterflies, guided by the humming bird, found sanctuary in the Garden.

I have painted several utility box murals, including the Garden Kaleidoscope and Flowers in the Summer Breeze in Dublin. I'm currently painting a free library box, where its members are looking for a lost key to the library. I aim to create intricate details to be found in the artwork so the viewer has time to discover them over time. These safe havens thrive through a fractal view of colors and patterns to provide the community with a sense of joy and lift our spirits in troubled times. I believe public art is for everyone. The community is essential to the creations & planning of my murals. I love to hear inputs and incorporate ideas and suggestions into improving my design, while maintaining my design integrity.

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DAVID CARMACK LEWIS

PORTLAND, OREGON

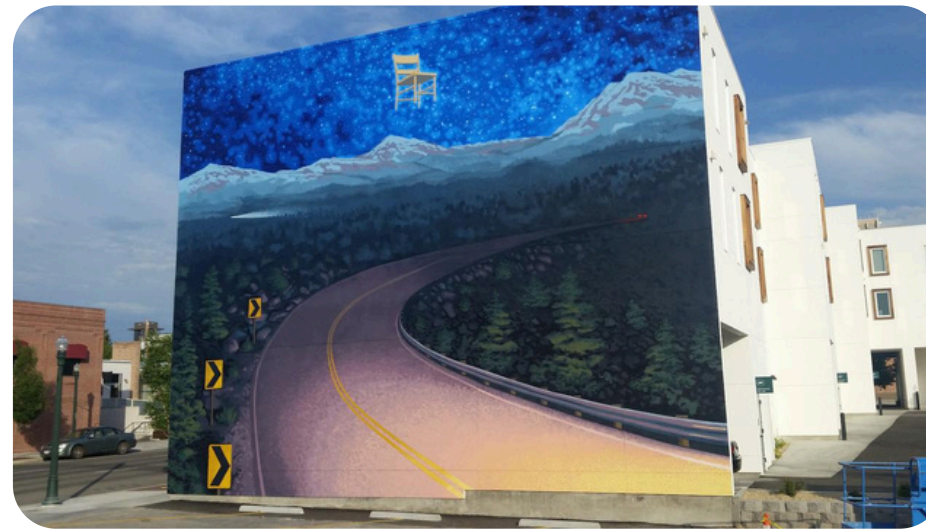
I believe murals are a powerful tool for connecting people and communities with their built and natural environments. By depicting some aspect of the natural landscapes that surround urban communities, my work aims to remind residents and visitors of the connection between these spaces which are too often separated as much in our minds as they are physically and visually. It is an opportunity to remind people of the interdependence between rural and urban spaces. In addition to bridging this divide, my work strives to explore personal narratives of wonder which are then transformed into an act of communal imagination. Each piece is a prompt for viewers to tell themselves a unique story about the place they call home. I have a track record of completing large and sometimes complex projects on time and on budget. But more than that, my work has always been received by the community it serves with enthusiastic interest and engagement.

My public art has always been an extension of my studio practice, pursuing the same kinds of imagery and ideas that I paint on paper or canvas. That work has been featured in museums, art centers and galleries throughout the country and earned support from grants like The Ford Family Foundation and others. Of course, whenever I begin work on a mural proposal, I carefully incorporate the architectural context into the design. Sometimes a mural site demands a radically different kind of composition than is typical in the studio and that presents interesting challenges in its own way. Other walls are of roughly the same proportions as a canvas. These are opportunities to simply hang an enormous, beautiful painting in public. In either case, I am committed to creating compelling, vibrant & beautiful images that are relevant to the history, culture and environment of the communities they serve. I look forward to the opportunity to bring the same insight and integrity to Palo Alto.

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ROUGH EDGE COLLECTIVE

SANTA ROSA, CALIFORNIA

Mural : noun – defined as any piece of graphic artwork that is painted or applied directly to a wall, ceiling, or other permanent substrate. To us, it is so much more. It is inspiration, empowering, an anchor to the community, wonder in the eyes of a young creative. It is meaningful discussion, your favorite part of walking your dog, the last step in the direction to your location, the art we all can share, the backdrop to a memorable photo, it is a tradition that dates back to the cave walls. It is where art innovates. We are Rough Edge Collective : Maria-Jose (MJ) Lindo-Lawyer and Joshua Lawyer, a married couple who met in a small gallery in the Mission district of San Francisco over 10 years ago. Both of us being the art kid in school, we were obsessed with creating. Being children of immigrant parents who didn't know the next steps to take, led us to becoming self-taught artists. We know first hand how impactful public art can be, I (MJ) was forced to move frequently due to the civil war in Nicaragua, my family relocated to Toronto Canada and it was there that I was captivated by the mural work while riding the subway as a child. Meanwhile 2600 miles away, in East Palo Alto, Joshua, growing up in a strong Tongan culture, although beautiful and rich, was not in a traditional Tongan career path in pursuing the arts. Through the 90's bay area graffiti/street art scene and seeing artists like Barry McGee transform the public space is where he would find inspiration and his life's passion. Our professional careers started in Bay area galleries and would span across the country over the next 15 years.

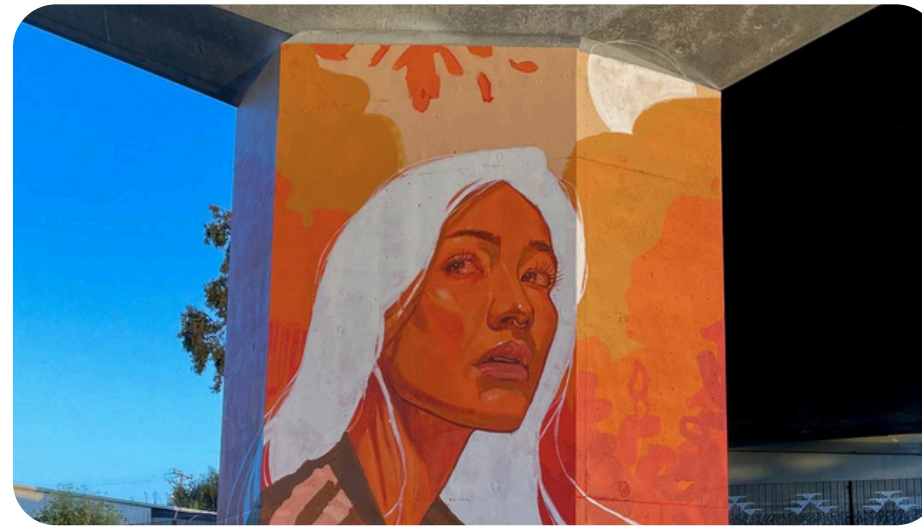
In late 2018 we attempted our first mural and were immediately hooked. Since then, we have been able to travel across the country, providing artwork for communities and growing rapidly as muralists and public artists. Rough Edge Collective specializes in outdoor, and indoor murals with a focus on traditional techniques while using materials that allows for longevity, weather resistance, uv resistance, and pigment retention. We achieve this by using high quality acrylic latex paint that is guaranteed for long term exposure in an outdoor environment (Sherwin williams) , and using a hand brushed mural style. To date, we have had no issues of fading corrosion or peeling on any of our mural installations. We've have proven our artistic merit through our aesthetic quality, including content, craftsmanship, uniqueness and relevance to its environment. We have worked hand in hand with municipalities, public art boards, college students and faculty, youth organizations, individual communities and private businesses in the development process of public art. Most recently we worked with Santa Rosa community college and their Intercultural center to install their first campus mural standing over 30 ft tall and 100 ft wide, we are also currently working with the City of Santa Rosa and the City of Petaluma which was a city lead project that prioritized community involvement. We have also worked on the community side, where we have volunteered on artist panels to choose artists for RFQs, and we run a non-profit (The Mural Project) that hosts 8-12 murals annually in a short span of time. When trying to envision a design and the location in which it will go, we first try to take in the history of the area and how that explains the rich culture we see in the current day. We also research the local wildlife and plant life with the hopes of using these things as a narrative tool in our design. When creating the design we want the main figure to be modern so the community can see themselves in it. Lastly we hope to capture the dreams the community has for Palo Alto's future, we do this through subtle movement, a look in the figures eyes, a chin being held high, a bird taking flight.

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STEPHEN LONGORIA

SAN JOSE, CALIFORNIA

In my art, I draw upon the history of printmaking and graffiti as a way to explore themes of identity, culture and sometimes even social justice. My work often reflects the vibrant and diverse subcultures that exist with these mediums, and I am particularly interested in how they can be tools to communicate with a group of people from a not so spoken about community in the art realm.

Through my prints and murals/graff work, I am able to create a space for dialogue and reflection on the subjects and how they play a role in the community. I hope that my art will inspire others to create fun unique characters and how they would live in the city.

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OLIVIA LOSEE-UNGER

SAN FRANCISCO, CALIFORNIA

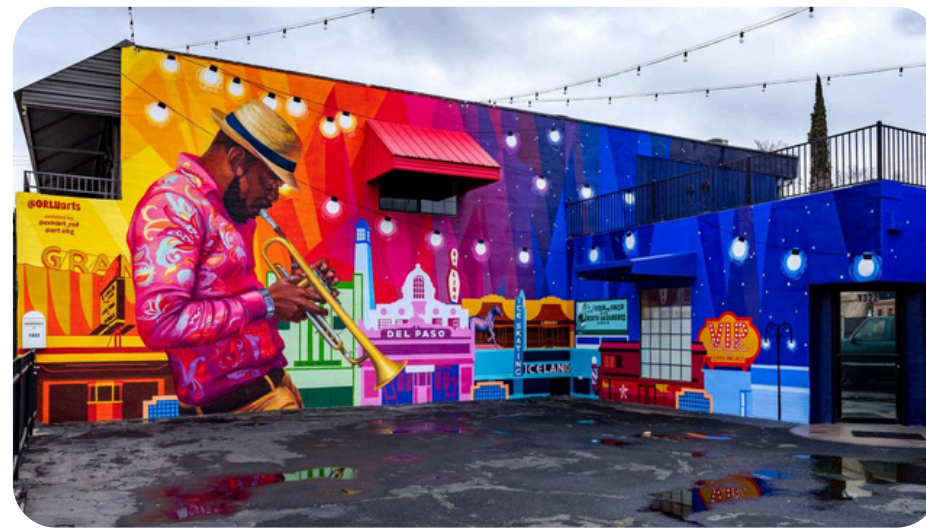
My name is Liv and I am a muralist working under the name ORLUarts. I specialize in vibrant, colorful murals that celebrate community, honor the environment, and inspire happiness. I am experienced at working on complex projects that require strategic planning with multiple parties, and am an expert at creating monumental artwork in harmony with many contrasting community voices.

I am from San Francisco and was blessed with a family who placed a great deal of emphasis on interaction with the Bay Area's wide range of ecological wonders. My artwork stems directly from my childhood experiences in nature in and around the Bay Area. I went to college in Philadelphia in an effort to connect to extended family who live out East, and became a professional muralist in 2018. After several years I couldn't shake my passion for the Bay Area, and returned to create my own mural company in early 2021. Since then, I have been contracted for many notable large-scale commissions, including partnerships with the cities of Sacramento, San Francisco, and Palo Alto, and participated in two large mural festivals. It is an honor and a dream to be able to create artwork for my community, celebrate nature, and bring color with me wherever I go to paint. My murals focus on intensity of color, human connection, and inclusion of nature. My artwork is very durable, long lasting, and meticulously created, and I am experienced in both exterior and interior installations. I am particularly well suited to large scale projects that include community involvement: a recent example is the mural I created last fall for the City of Sacramento's Office of Arts and Culture Community Murals Sacramento program: "Rhythm of the Boulevard". This mural was a celebration of a neighborhood in Old North Sacramento that had experienced many shifts in demographics and landscape, resulting in a diverse multigenerational community. For this project, I held several community meetings to determine a design that honored the area's past and celebrated its exciting future. We also held a community paint day where neighbors were invited to paint pieces of the mural and add their brushstrokes to the artwork.

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LU YORLANO & EL LOLO

CORDOBA, ARGENTINA

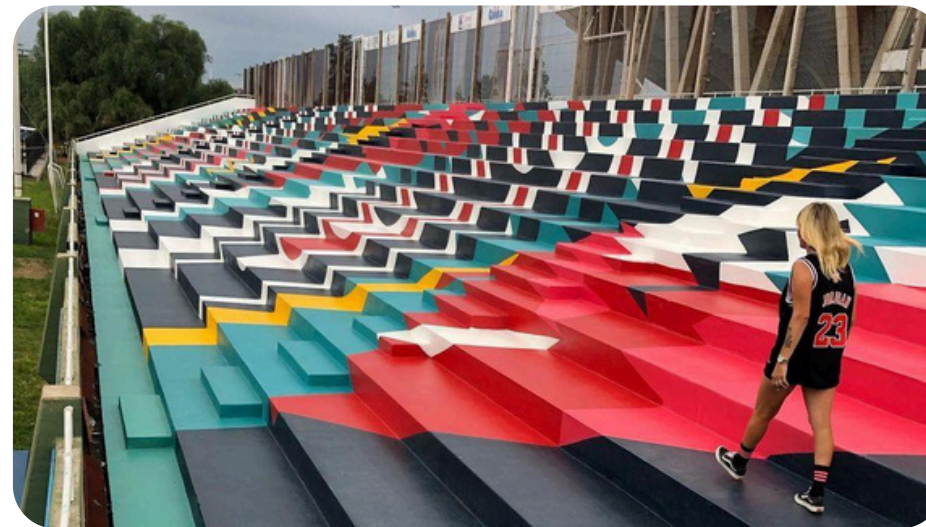
We are Lu & Lolo, artists from Córdoba, Argentina. We currently work both individually and as a couple. We intend to make the artists work visible in the public space as a tool for social transformation and promoter of collective culture. We mainly paint large scale murals in which we intend to connect with the environment. When we merge, we do it through abstract designs, trying to reach the most basic of spirituality and the essence of human perception. In the last couple of years we have participated in projects, exhibitions and streetart festivals in many places like Brasil, Mexico, Bolivia, Paraguay & Chile. We have vast experience in painting large scale murals, we have participated in individual and collective art exhibitions, workshops and urban art related projects.

We are willing to expand our limits and travel all around the world painting murals because we think the world has become an overconnected place and we want to share and highlight actions to improve human relationships. we pretend to generate a connection and mutual learning through art. We think it is really important to feel the specific spiritual aspects of each space, to get to know its social context and be able to do an artwork that achieves belonging by its community.

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ASHLEY MACIAS

LITCHFIELD PARK, ARIZONA

Phoenix based artist, Ashley Macias has been creating surreal imagery most reflective of her human experience inspired by connection . With over ten years of experience. Her work reflects strong bold line work and fluid elements found in her surroundings and human nature. She combines a mixture of psychedelia imagery, human psychology and surreal human experiences in her work. She finds continuous passion in questions within our cosmic universe often pulling influences from psychedelia, living animals, abstract imagery, social environment, cosmic dreams and architectural influences. She has worked with reputable clients such as Cambria Hotels, Modelo Especial, NFL, PF Changs and Yeti.

My work has been continuously developing and growing the last ten years in the Phoenix. My Creations have expanded from Gallery Exhibitions to Public Mural work throughout Phoenix. One of my more recent accomplishments being a mural outside of X Phoenix being my largest mural to date. Much of my work is inspired by human connection and organic elements. My hopes If I am selected are to pull together inspirational narratives about planting seeds that empower growth and the idea of community and organic elements that evoke a positive message of connection and the human experience. Having loved painting my entire life I want to embrace the joy and vivid radiance of my surroundings and the people that reside in it.

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RAYOS MAGOS

SAN JOSE, CALIFORNIA

Rayos Magos is a Latinx/Chicano artist born and raised in San Jose, CA. Rayos is a self-taught artist utilizing techniques in painting, collaging, printmaking, and mixed media. Rayos Magos takes his inspiration from culture, identity, and the social roles we play. Rayos interweaves themes around spirituality, mental health, and social issues in his work.

With a background in psychology Rayos utilizes his deeper understanding and appreciation of the human narrative as a basis of his representational and figurative work.

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TRINH MAI

LONG BEACH, CALIFORNIA

As a second generation Vietnamese American, art has become an invaluable tool that has granted me the opportunity to live the refugee, immigrant experiences vicariously through the elders and our community members, allowing me to interpret these stories through my own ears, eyes and hands. With deep respect, my work weaves we the people—the living history—into the forgone histories whose effects remain deeply rooted in humanity still. It tells of the inpouring of peoples, and an indwelling of the inherent resilience that stirs wildly within us, even when trudging in the darkness of wars, personal and political. These are the stories of us—the ones that have been seeded in hardship and healing, in persecution and perseverance, in displacement, despair and determination—these that inspire compassion and custodial responsibility. My desire is to create public art that parallels the work that I am currently making—art that serves as an aperture into which I examine the stories of we, an enduring People. These stories include the experiences of heartache and triumph, of struggle and perseverance, and of loss and recovery that is shared by all of humanity. My art practice strives to find comfort by searching for, and then sharing the discovered faith, fulfillment, and freedom that has fostered me/us during these anguishing times, that we might see ourselves in each other. The work sets its eyeline on the hope that sustains as we move toward resolve and renewal within our homes and our communities.

As a storyteller, I feel an overwhelming responsibility, especially through the visual art language, to help contribute to the preservation of history by documenting the stories that we all might share. Although I work in a breath of mediums, large-scale painting remains my first love. I find that these vast fields of paint have a way of creating intimate environments into which I can step deeply into, losing myself in color, mark, and movement, while also inviting others to commune with me therein. In recent years, my interest to engage the public has grown immensely, after having been commissioned to create immersive installations wherein I observed the public's enthusiasm in interacting with the artwork, also becoming a part of its evolution. My work also speaks on the healing that occurs on a human and universal level, while we wade through the circumstances of life, striving to find meaning and look to the passage of time to mend things fractured. I recognize the invaluable role of public art in preserving history, and the way it can educate the creators and those who gaze upon it, and the manner in which it helps cultivate healing by lifting our eye lines to meet at beauty and story.

My experience in public art has been generated through generous partnerships with the University of California, Irvine (Newkirk Alumni Center), the former Pasadena Museum of California Art, Rising Stars Academy (San José, CA), the Pacific Symphony, and the San Francisco General Hospital Foundation. Currently, I am developing a 185-foot mural for the Los Angeles International Airport's Tom Bradley International Terminal. Storytelling is the driving force of my work, and it would be a great privilege for me to connect with, learn from, and engage our community in the creative process. My past processes have included spending time with families and community members to glean from their stories, with a particular interest on their trajectory, the history of their families, and the stories of how their communities came to arrive at the place that they call home. Their shared histories, coupled with my own research, has led to beautiful relationships and the deep understanding whose residue is the completed work of art. I have also facilitated art-making and/or writing workshops wherein participants' contributions have become a part of the work of art.

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DESIGN GIRL MAGIC

SAN MATEO, CALIFORNIA

We are Design Girl Magic — a creative 3-person team, based in the San Francisco area, with over 20 years of collective experience creating art — in the corporate arena, public sector, and as freelance fine artists. Individually, we each have our specialties and expertise in various art techniques such as Graphic Design, Layout, Printing, Laser-cutting, Photography, and Painting.

As Design Girl Magic, we've joined forces to create art for the greater good. We are strong, talented, and complex women of color who live and breathe art. We collaborate to create. Our mission is to take part in meaningful projects that promote awareness, insight change, encourage interaction and involvement, promote community engagement and awareness, and spark creativity.

Our approach to large scale projects involves brainstorming, subject matter and historical research, community outreach and interaction, and thorough planning. We feel it is important, not only to create a beautiful aesthetic, but also to fully understand the project's objective and successfully convey the intended message.

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JESSICA MARTIN

HEALDSBURG, CALIFORNIA

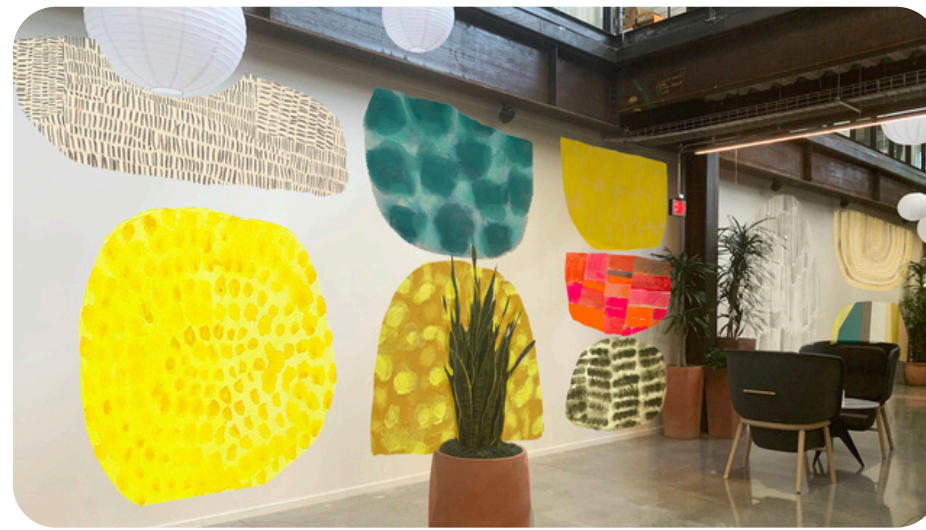
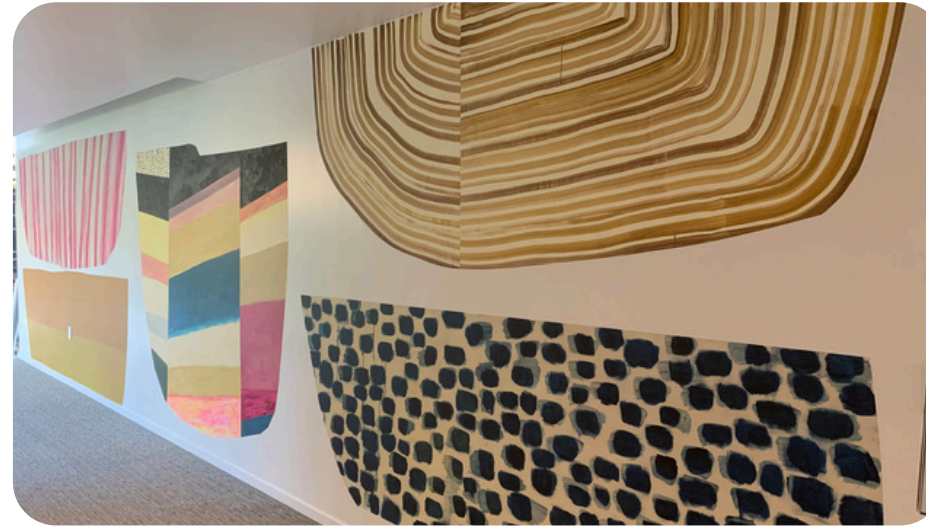
My mission as an artist is to inspire joy, meaningful experience, and connection through innovative art practice. For my mural projects, this goal informs how I collaborate with others and what designs I create.

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FERNANDA MARTINEZ

OAKLAND, CALIFORNIA

I believe that my artistic vision and experience will bring a positive impact to the city of Palo Alto.

My vision for future projects is to create colorful and inspiring murals that reflect the community and surrounding sites and to serve the people at the city of Palo Alto and the legacy of it. As muralist, my color exploration, organic themes, and abstract designs create beautiful environments that could fit on a broad range of spaces across the city.

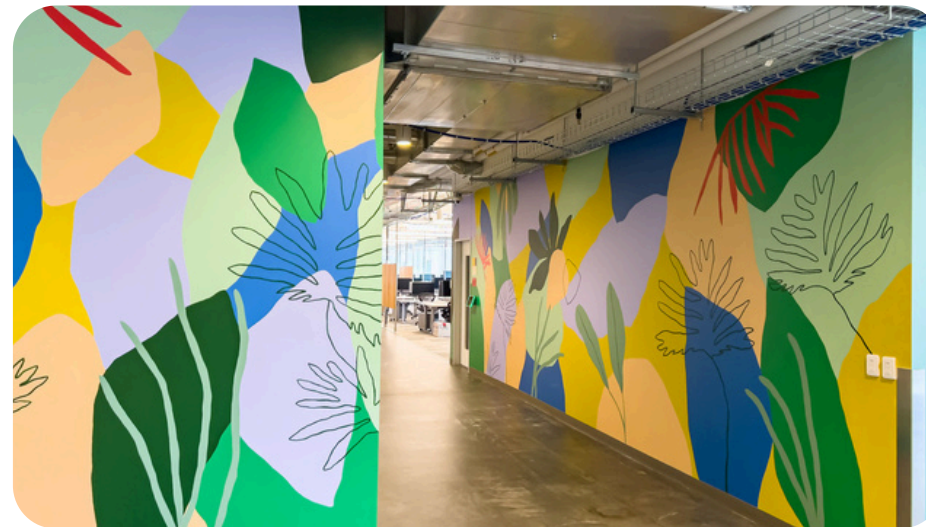
I'm a Mexican artist living in Oakland California. I have several years of experience working as a full-time artist and muralist in the US and I have completed multiple commissioned projects across the bay area. I use all my experience and skills to reach widespread audience and communicate positively with other artists and community members.

Thank you for your time and consideration for future projects. I look forward to talking to you in the near future.

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JOSH MARTINEZ

LOS ANGELES, CALIFORNIA

My Artwork explores nostalgia and saturday morning tv . With influences drawn from cartoons to graphic novel illustrations. Connecting the public with bold lines and colors that pop. Captivating the community and creating a sense of pride in their neighborhood.

Ever since I was child I have been fascinated by murals and graffiti in my city. What started out with admiration quickly turned into an active role in displaying my own artwork within other communities in other cities. After engaging with the community i felt a deep sense of connection as I realized I influenced other people to express themselves through art like i once was by other artists. Live painting and public art has allowed me to experience creativity and connection to communities.

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VIEW PARK LIBRARY : SMILE SOUTH CENTRAL



DANIELLE MASKIELL

PLEASANTON, CALIFORNIA

Ever since my first experience assisting my friend with completing her mural in San Francisco, I've been hooked on mural and street art. I love painting and being able to put my whole being into a mural has been incredibly rewarding and fun. Seeing a blank canvas on such a big scale and then being the one to help the design come to life so that all can see is truly a magical experience.

Being an artist in the Wide Open Walls festival in Sacramento last year was a huge highlight for me, so after hearing about Palo Alto's Mural Artist Roster opening up, I've been really excited to apply! So far, I have helped brainstorm and block in colors for my friend's mural in San Francisco, and then I helped design and fully paint two murals through the Wide Open Walls company. These two last murals were part of a program that has provided elementary schools in Sacramento with multiple murals for the children and staff to enjoy!

Through my art and murals, I hope to engage and involve the community as much as possible. I love collaborating, and with listening carefully to all different ideas, I aim to not only express myself, but the community as a whole. I hope to let people's voices be heard and give them murals that they can be proud to have in their city.

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RENAE MCCOLLUM

SAN JOSE, CALIFORNIA

Creating murals is a passion of mine because it allows me to create purposefully for others. Imagining myself as an actual muralist, seemed like a faraway dream as an undergraduate, amateur artist, and non-art major at UCLA. While there, I was fortunate to deepen my knowledge of this art form and the positive impact murals have on communities during an internship at the Social and Public Art Resource Center in Venice, CA. As a teen and college student, I was commissioned to paint children's nurseries and bedrooms for family friends. These early experiences taught me how to best collaborate with clients on their visions and crystallized my determination to pursue creative opportunities no matter what profession I decided on. As a volunteer in my mid-twenties, I led a group of high school teens to create an outdoor mural on a garden shed for a nonprofit in Sebastopol, CA to promote the organization's mission of nutrition and healing. Later on as a grad student, I seized on an exciting volunteer opportunity to create an educational mural at a health clinic in San Jose. This project opened the door to working closely with multiple healthcare professionals in Santa Clara County to create 7 other murals inside clinic waiting rooms and hospital hallways. The nurses and doctors have been inspiring to work with, giving me insight into their world as well as the patients who interact with the spaces. These recent opportunities connect me back to the internship I had over a decade ago, as I'm seeing firsthand the greater effects murals can have on communities.

Murals, especially in public healthcare settings, can be healing in their own way by brightening up spaces that are normally dull, bleak, and uninviting. My time painting in these various settings has been rewarding because I am making spaces more enjoyable for waiting families and hardworking healthcare workers alike. Through my careers in the nonprofit sector and in public education, I've strengthened my ability to collaborate effectively with people of all ages and backgrounds on a variety of projects. These professional skills transfer naturally when I do my muralist gigs, whether the project is for a good friend's private residence or in a public hospital. The opportunities I've had to paint others' visions into a reality continue to drive me to seek out ways to create other large-scale artwork for public spaces, healthcare centers, businesses, and private residences in order to bring more beauty and joy into people's lives.

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LAUREN MCELROY

LOS ANGELES, CALIFORNIA

I am an artist, designer and mural painter with 15+ years of experience creating murals in the corporate, educational and private sectors. I have painted hundreds of murals to date and to each I bring unique ideas and a clear action plan, expertly coordinating teams and managing complex budgets.

My ongoing pursuit is connecting with others on profound levels through artwork. I am very interested in helping to shifting the dial on social justice, mental health and environmental issues, and working with visionary platforms that embody meaningful humanistic values and innovation. I am inspired to create public art because it is essentially starting a long conversation with the surrounding community. I am open to however my artwork is interpreted, whether it promotes feeling good, curiosity, inspiration, education or allyship is less important than the fact that it connects to people in a meaningful way in the first place.

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NICOLE MERIZALDE

LAWRENCEVILLE, GEORGIA

My mural work is composed of bold colors, mythological and historical figures, and floral imagery. I am inspired by my Colombian-Greek upbringing, in which I love exploring the various folklore themes, unique phrases, and experiences from my childhood. I aim to create work that reflects my experience as a "hyphenated" American and a proud Latina.

Through my background as a Graphic Designer, I also utilize collaborative creation by means of community input. By working with business owners, patrons, and friends alike, I aim to design and create work that reflects the goals and motives of the community. A prime example would be my involvement in the Kirkwood mural festival in Atlanta. I had submitted a design that was heavily Greek-themed, and artists were not required to change their work once accepted. Once I found out my piece to be placed on a Latin restaurant, I worked with the business owner to create a completely new design that was more fitting to the restaurant, but that still represented my artistic style and background. This piece, named "Berraca", can be found on my instagram link below.

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LINDSEY MILLIKAN

SAN FRANCISCO, CALIFORNIA

I was born and raised in Houston, Texas. After achieving my Bachelor of Fine Arts degree from Texas State University in 2008, I moved to San Francisco in 2009 to complete my Master of Fine Arts degree from the Academy of Arts University. For 12 years, I worked steadily in the Bay Area on dozens of public art projects, murals, and installations. In addition, I kept an active studio practice and regularly showed in group exhibitions in traditional galleries and untraditional venues. Recently, I purchased a home in Austin, Texas, which allowed me to create a live/work studio practice with my partner. I keep one foot in California with continual murals and public art installations. I have also been supporting and participating in the art scene of Austin with two large-scale public art commissions and three commercial art installations.

Public art, at its best, amplifies the community's culture and becomes embedded in the community's visual library. From 2012-2018, I was an integral member of an artist team that created over 16,000 square feet of murals in West Oakland that uplifted local students as heroes in their community. The project, known as Self As Super Hero, was blindsided with traumatic challenges over the years that all led to the affirmation that public art is not only a societal good but a societal need. This project culminated in me leading the team as the Lead Artist for the final mural so far in the series. In equal measure to my dedication to using murals to magnify underserved community members' voices is my passion for murals that call for environmental stewardship. I was commissioned to create a mural atop the Salesforce Transit Center during the Global Climate Action Summit that world leaders attended to commit to the largest philanthropic investment made in addressing climate change to date. Building180, an innovative art consultant company, has commissioned me for over a dozen mural and installation commissions throughout the Bay Area for various businesses. In 2020, I was a go-to artist for Building180 in the beginnings of their creation of Paint The Void, which is a non-profit that was created to focus on partnering artists with local small businesses to make murals in San Francisco storefronts that were suffering due to the COVID-19 Pandemic and subsequent shelter-in-place orders. This public works project has received national recognition, but more importantly connected local citizens with the local businesses that enrich their lives. To accomplish this feat as an artist in the midst of a dangerous pandemic that was wreaking physical, emotional, and economic havoc was truly inspiring.

I am currently wrapping up my largest wall ever completed at the Gus Garcia Rec Center in Austin. It has been a true test of grit, facing a long research and development cycle, followed by a challenging installation on the 3600 square feet of rocky masonry. The mural honors Austin's first Hispanic mayor, the late Gus Garcia, and the many people who utilize the recreation center and its incredible resources. After many weeks of auditing recreation classes and events, as well as interviewing visitors and staff. The mural was designed over several months-beginning with observational sketches and culminating in a digital mock-up that was approved via multiple board meetings. The mural was drawn by hand with only one part-time assistant and painted with sprayers, aerosol, and brush. The project has been a true labor of dedication to the craft of muraling.

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ROBERT MINERVINI

OAKLAND, CALIFORNIA

I've been working in public art since 2004, starting as an intern with the Philadelphia Mural Arts Program (MAP). I went on to work with MAP for five years and I created over a dozen murals in various budgets as a lead mural artist before relocating to San Francisco. It was a formative experience that gave me the tools to successfully create complex public artworks and manage the myriad logistics that come along with each project.

I've gone on to create a variety of public artworks in a range of settings, budgets, involving community stake holders throughout the process. When working on any public art project, I am concerned with how the artwork fits in the space physically, aesthetically, as well as conceptually. I aim to create an artwork that incorporates feedback and the needs of the community, aiming to make something that will last throughout time.

When designing a large-scale Keim paint mural for a highway overpass in Castro Valley, California, I worked closely with the team at the the Alameda County, California - Alameda Arts Commission. I incorporated the feedback from the community into the winning design. I took the demands of the community to heart and visited places, that were iconic to the place, and made something I believe fits the community's specific needs. This project involved a year of logistical planning between local politicians, traffic control, a team of artists I lead, as well as all the foresight it takes to create an artwork.

In 2019, I completed my largest public art commission to date with the San Francisco Arts Commission. This 9 x 30' ceramic, and glass mosaic piece is permanently placed at the San Francisco International Airport Harvey Milk Terminal 1. The work was and took several years to complete from start to finish. I worked closely with everyone from the SF Arts Commission, to SFO Airport stakeholders, to the lighting designers and art handlers to the artwork fabricators at Franz Mayers Fabricators in Munich, Germany. Needless to say it was a complex operation, and I am proud of the project and how smoothly every step went along the way.

In 2021, I completed a private/public mural in Santa Ana, which wraps an entire city block. Because of the pandemic, the mural was painted on poly mural cloth, a permanent installable mural painting cloth, and I lead a team of remotely working and isolated painters in Oakland and in Philadelphia over a six month period. The project came together on site in the summer of 2021, on time and in budget.

Currently, I am in the midst of completing plans for a glass art piece for the new construction and renovation for the Walnut Creek BART Station. As well as planning a mural project in the South of France with the non profit Pangea Sea.

I currently reside most of the year abroad in Florence, Italy, but I am in the Bay Area often and I am actively looking for public art opportunities everywhere to continue my public art practice. I am very interested in engaging the public of Palo Alto by contributing to the aesthetic culture of city with any future mural projects.

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CAMERON MOBERG

SAN FRANCISCO, CALIFORNIA

I began my career by simply saying YES to everything when it came to painting murals. I said yes to concepts I wasn't even sure I could paint and then dedicated myself to learning how. Those projects would become the most constructive for me, allowing me to adopt new skills, techniques, perspectives, and gratitude for each and every opportunity I was given. As I worked to establish my career over the years, I have grown to really enjoy the unifying nature of public art. What's more is I've found that working collaboratively with and for others has been the most fulfilling part of my career.

My approach to public art is shaped by the idea that the art isn't just for me. Though I'm the beneficiary of warm fuzzies when I paint something beautiful, more than anything, it should be enjoyable and engaging for the community it serves. It's why I often paint things found in nature. Nature is universal and has so much to say. It means so much to many, and it means something different to each person. For me, it's the glorious colors— the juxtaposition of the vivid colors of a delicate flower on a cold, lifeless surface, bringing a little light and life to the area. It's in such areas where one can clearly see the transformative nature of public art, bringing people together in a way that I wouldn't believe if I hadn't seen it for myself. I've been privy to witnessing change come to streets, neighborhoods or entire communities simply with the addition of an exuberant mural!

I grew up in a household and a city (San Francisco) that have always valued and embraced the arts. So I was surprised early on in my career that no matter how beautiful a mural is, there are some who can't see its value. Equipping myself with a listening ear and a little patience, I've discovered that inclusivity plays a major role in helping a community to embrace the arts. When communities can contribute to the process, whether towards the design or the painting process itself, they become more invested in the idea. It's here that I've found purpose and fulfillment. Sharing with others what I do, how and I do it, and giving them the opportunity to try it for themselves has proved to be one of the best part of my job!

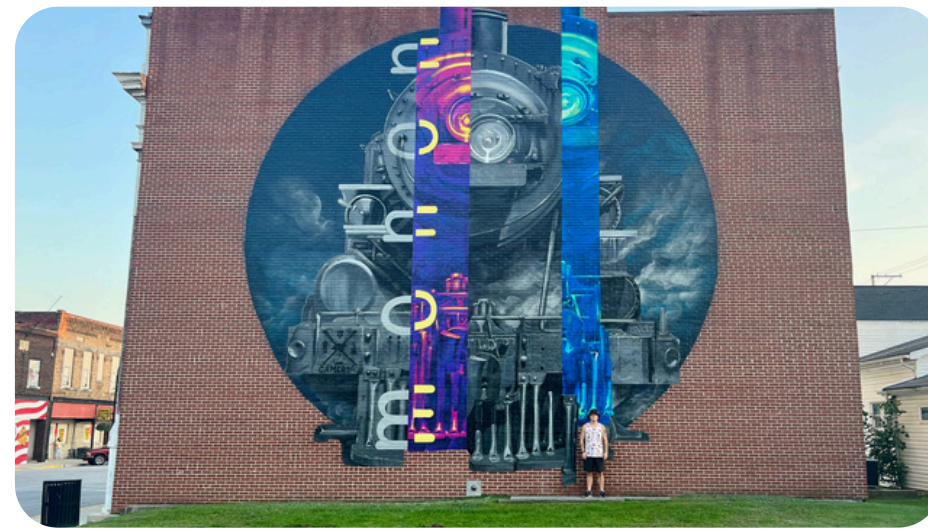
Now, with over twenty years of experience, painting murals has taken me all over the globe, from small town USA to different continents! I have a portfolio of projects ranging in size from tiny canvases to 3,000 square foot walls. I've worked with small businesses, big businesses, tech, building developers, schools, and various municipalities. I'm insured and carry a lift license and have experience with a variety of lifts. And now, I've also taken on the task of putting on mural festivals. I've successfully organized, curated, and helped to fundraise for three different mural festivals over the last six years, two of which are ongoing in Indiana and Montana. I've discovered, outside of being a good listener and collaborator, that my most valuable artist qualities are grit, optimism, resourcefulness, versatility, and efficiency-- I paint fast! With every opportunity, I continue to be grateful that I get to do what I love while supporting my family. It is that gratitude that leads me to go above and beyond what's expected of me. I hope to be able to work with Palo Alto in the near future!

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MILA MOLDENHAWER

OAKLAND, CALIFORNIA

Oakland based artist Mila Moldenhawer is a painter and muralist. Born in 1996 and raised in Berkeley, CA. He received his Bachelors in Art Practice and Sociology from UC Berkeley in 2020. He uses fragmentation to create both figurative and abstract elements which he achieves through an illustrative approach to abstraction. His work uses a synthetic and stylized quality creating a balance of rigidity and fluidity through defined edges and flamboyant colors. Each composition is held together through acrylic, latex and spray paint, challenging the observer to ask questions about the structures that dictate their urban environment and how a visual marker can change a field of experience

My interest in murals goes back to my interest in public art and providing a space for people to take pride in their community and hopefully inspiration for their own creative journey. In the past two years I have done multiple large scale pieces on view in public and private establishments in the Bay Area, including murals for the Tiny Home project in Oakland, the Seawalls Mural Festival in Emeryville, The Midway, and a public art piece for Union Square in San Francisco.

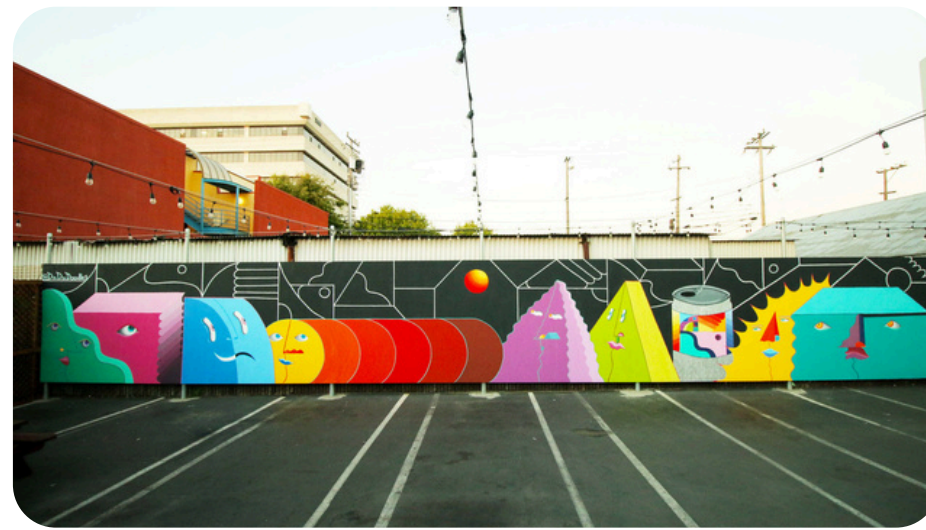
My approach to involving the community starts with learning about the site, and visiting its surrounding businesses and local shops that have witnessed the site daily and will live with the work. I welcome the opinions and stories of the community and strive to also engage with local art organizations that can connect me to emerging artists seeking experience and network. Ultimately, I utilize all the relevant information about an area to connect with the people who connect with public art and value its expression.

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CARLOS MORENO

MEXICO CITY, MEXICO

La obra de Came Moreno habla de la dualidad del espacio-tiempo, entre lo terrenal y lo espiritual que existe en la vida. A través de sus composiciones expresa su concepción del mundo, lo que le permite crear una colorida atmósfera estética que representa la energía a través de su imaginario. Me gusta trabajar con la comunidad, conocer su entorno y su cultura.

They have collaborated with art projects, art galleries, museums, festivals and institutions, Recognized Brands such as: Santander, UN, Coca Cola, NBA, NFL, Tequila 1800, Museo del Agua, Museo PachaMOMA, Park Dale, Pay Pal. conducting workshops and artistic interventions. Just as he made Murals around the world in Peru, the United States, Colombia, Abu Dhabi, Portugal, Fafe, Portugal, Brazil and Mexico.

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CHRISTINA LOREN MORRISON

MOUNT SHASTA, CALIFORNIA

C. Lo'ren Morrison is an artist and muralist who has created murals for municipalities, small businesses, corporations and non profits. She delights in creating murals with visual interest that highlights the beauty and diversity of the flora and fauna or regions, their history and unique hallmark in the world. She is very interested in environmental concerns and wants to remind the world that the beauty we are surrounded with is fleeting and requires love and safe-keeping to retain.

When I work with clients as I develop or design their murals, I always want to first hear what is desired, the over-arching vision of the project. I try to incorporate that vision, first and foremost as I create a design around the initial concept. Utilizing social media or engaging the community firsthand is an amazing way to involve the primary stake-holders in the excitement surrounding a project.

For instance, when I created the mural "Picasso: Spirit of the West" in downtown Golden, Colorado, of Colorado's famous mustang, I utilized an image by a Colorado photographer. Then I shared in depth about the mustang I was in the process of painting, on that neighborhood's NextDoor. The engagement I had on that post was incredible. The excitement for and about the mural was palpable. Knowing the story of the horse, knowing the photographer and how he snapped the image, knowing the background that this was a Colorado horse: everything came together for an excitement that had folks reaching out to me, not just from that neighborhood but from around the world, to share how they planned to make my mural an intentional stop on their future bucket-list of places to visit. Engaging community and empowering them with knowledge and local pride is truly powerful.

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NICOLE MUELLER

SAN FRANCISCO, CALIFORNIA

My work as a multidisciplinary artist includes large-scale painting, murals, and installation-based work that activates space with color and light. Driven by process, my work is abstract, highly saturated with color, and built with layers of collage-like shapes. My work explores themes of transformation, impermanence, latent potential, energy, and inertia, the complexity of color, states of flux, and the threshold between interior and exterior, the tangible and intangible. My aim is to bring vibrancy, energy, and playfulness to spaces through my work. As a muralist, I'm interested in translating my painting process in the studio, which is layered and intuitive, to the scale of murals. While my work is abstract, I often draw influence from the surrounding environment and am highly sensitive to the ways color and form can be used to reflect the surrounding landscape or community.

Locally, I have completed murals for small businesses in San Francisco, brands like Coach, and for public spaces like the Salesforce Transit Center via ArtSpan. Outside of my personal studio practice, I've also worked professionally as a commercial mural painter, completing interior and exterior murals for clients across the United States. I've designed and painted immersive 20,000 sq. ft. spaces, and been the lead artist on projects from conception to final execution. I've served as project manager, lead painter and designer, and worked collaboratively and cooperatively with teams of artists through the planning, budgeting, design, and execution phases of large corporate murals.

My ambition is to continue challenging my artistic practice with large-scale, site-specific projects, and I welcome opportunities to continue pushing the scale of my work through painted murals.

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BRIJEAN MURPHY

ALTADENA, CALIFORNIA

My name is Brijean. I am a multidisciplinary artist, musician, and muralist from Los Angeles, and have spent over a decade of my career in the Bay Area. I like to bring a unique perspective to my work, combining my love for music with my passion for visually impactful and playful art. I have honed my skills in a range of mediums, including painting, drawing, and illustration. My goal is to create lighthearted art that reflects the diverse communities I serve and captures their spirit through vibrant, joyful imagery.

Drawing inspiration from my experiences, I strive to make my art playful, inclusive, and engaging, with the goal of encouraging collaboration and sparking positive interactions. My notable accomplishments include creating a 68 ft x 12 ft mural in The Mission District in San Francisco, that celebrates local musicians and their legacies.

My artistic practice is rooted in a desire to make a positive impact on the world and bring people together through shared experiences. I have worked with a variety of clients, including businesses both large and small, nonprofits, and private individuals. Whether working on a large scale public mural or a more intimate project for a private client, I am dedicated to creating works that resonate with audiences on a personal level.

I have a history of delivering high-quality works that are both meaningful and impactful. I bring my passion for creating positive change to every project I undertake, working closely with clients to ensure that each piece of art truly speaks to their unique needs and goals.

In conclusion, I am a driven and versatile artist who is dedicated to using my talents to create art that inspires, educates, and heals. My visual art is vibrant and playful, reflecting my passion for capturing the spirit of the communities I serve. I look forward to continuing to share my vision with the world through my work with a wide range of clients and audiences and I would be honored to collaborate with the city of Palo Alto!

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ABI MUSTAPHA

SANTA CRUZ, CALIFORNIA

My interest in creating murals is an extension of my studio art practice. I enjoy creating large scale art. My first large scale mural was in a restaurant in Oakland in 2015. After this I focused solely on my studio practice until 2020 when I organized a large community BLM mural in Santa Cruz, CA. After this event my integration into the Santa Cruz mural community specifically, Made Fresh Crew, led me to accept and later also pursue more solo mural opportunities including participation in Sea Walls Mural festival which ultimately stoked my passion for large scale mural creation.

I draw from photos, nature, and community to show beauty and symbolism. Sometimes my work is a statement and sometimes it's simply to make something beautiful. Ideally mural designs are initiated with my personal artistic style and skill set. When working with community input I initially identify priority concepts and or design ideas if applicable. Then, create a preliminary sketch or mockup, and finalize the design based on previous feedback. Designs outcome can also be influence on variables such as budget, volunteer participation, youth volunteer participation, size, location, climate, display time (temporary/permanent), installation time window, and supply availability. My skill set expands with each mural and I feel fully supported in trouble shooting with my mural community. I try to stay very mindful of only working on projects I can commit to with my full artistic focus.

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SHAYNE OSEGUERA

SAN DIEGO, CALIFORNIA

Shayne Martin Oseguera "SMO" is a Chicano visual artist specializing in murals. He takes photo references for the opportunity to create, problem solve, and think critically about his compositions. Compositions that provoke curiosity, imagination, interest and thought. SMO has dedicated his career to understanding the complexity of public art.

He understands how murals weave into the lives of the surrounding community, therefore, public input is a necessity. Precisely like his most recent mural project for the new Yolo Branch Library, listed on the National Register of Historic Places. After the previous library building was declared unsafe in 2018 due to structural issues, a community-based effort was facilitated by Yolo Arts, on behalf of the County of Yolo, and commissioned SMO to design / fabricate / install an outdoor mural for the new library. The mural conceptualization began with the acknowledgment of the land once belonging to Yocha Dehe Wintun Nation. The initial mural design was altered after community-wide meetings were held. SMO worked with Yolo Arts to schedule public involvement where community members were invited to paint alongside the artist. He designed coloring pages for younger children to color-in, which further explained the symbolism within the mural as well.

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JOHN OSGOOD

DANVILLE, CALIFORNIA

I have over 13 years of experience creating large scale murals up and down the West Coast. As I approach every project, I look at the space which the artwork will inhabit and the surrounding area. I like to research the local layout and its history to see if there are elements which are native that I can include into the design. My main focus is to create a piece of artwork that is vibrant, compositionally interesting & thoughtful, and a piece that will be enjoyed by people of all ages and diverse backgrounds. Using mainly aerosol, I typically meld my figurative work into my abstract urban style designs. I also weave everything from pop cultural references to every day experiences into my work and I represent these through vivid colors, words, and hidden gems.

I enjoy working in the public sphere and making a difference in the community. For example, I created an underpass mural for the City of Medford in Oregon. The project was part of the "Brighter Bridges" project to help lighten up areas that were previously dark and gloomy. The underpass served as a road and a bike path through a city park that was well used by the local community as well as the homeless population. I worked with the city stakeholders to create an uplifting and colorful mural titled "Under the Wings of Brightness & Hope". I was inspired by a local woman who told me that she was once homeless in her younger years and used the underpass as shelter. She has since gotten back on her feet and has a full-time job, got married and raised children. She was so happy to see the mural being created and it really brought home the power of hoping for a brighter future.

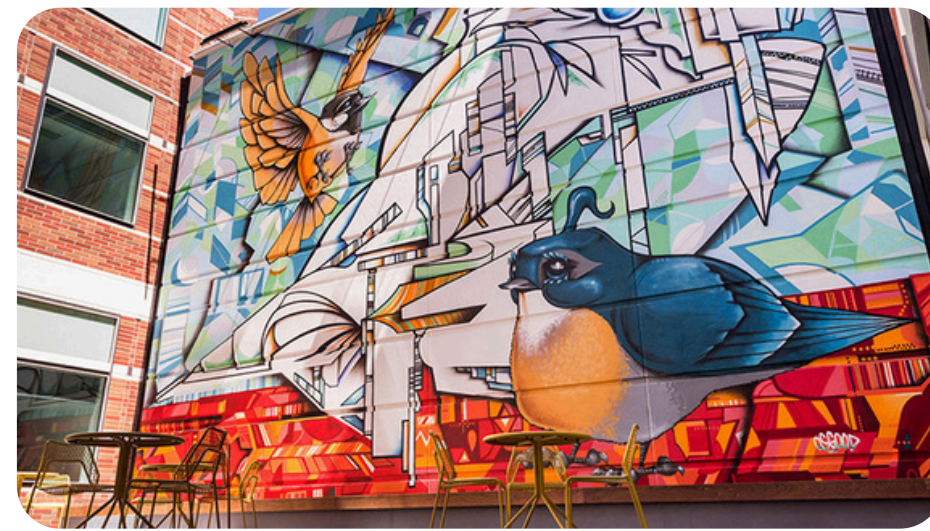
It's stories like this one in Medford that gives me passion for creating community murals. In addition to this mural, I have worked as a lead artist with a team of assistant artists for the City of Sacramento. We created a new mural for the city by working with multiple community stakeholders to design a piece that embraces the diversity and highlights the history of the neighborhood around Keifer Blvd. In the process I've enjoyed learning about the community and history and hearing personal stories and nostalgic anecdotes that all weave together to create a unique mural that the local population will embrace.

I also have experience working with many commercial clients including Microsoft where I worked with the Microsoft team on all parts of the process of completing a 29' x 38' exterior wall mural. I worked closely with the Microsoft team and their creative consultants throughout the design process and the execution phase, changing up my insurance to get the coverage, landing specific sized scissor lift to fit into tight entrances, managing schedule changes due to construction delays, and executing a mural on a tight deadline. In addition, I have been commissioned by public & private clients like Anchorage Museum, City of Sacramento, Columbia Distributing, IBM, Greenbridge Investment Partners, Chicago Title, Seattle Dept of Transportation, Simon Property Group, Uber, Washington Prime Group, Weingarten Realty and many more.

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NITE OWL

EMERYVILLE, CALIFORNIA

I've been creating and painting large scale murals and artistic interventions across the globe since 2010. No wall is too big or too small.

Nite Owl is an Oakland, California based artist whose expressive Owls explore colors and geometries and enter into the realm of "flatness" of depth through multiple layers. A prolific artist whose signature owls jump off the canvas and engage the viewer. Whether a trail of stickers in the streets, large murals painted on walls or smaller works on canvas in galleries, Nite Owl's works transfer the artist's energy and intensity to the canvas. Colors are the message, Owls are the medium.

While based in the San Francisco Bay Area, Nite Owl's artistic habitat extends to NYC, Paris and Tokyo along with detours to other cities along the way. Inspired by nature, Nite Owl's works populate the Mountains of the Sierra Nevadas, abandoned ghost towns in the Nevada deserts and are scattered along the Pacific Coast of California and the islands of Hawaii in addition to the Urban Metropolises mentioned earlier.

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KIM PABILONIA

SAN FRANCISCO, CALIFORNIA

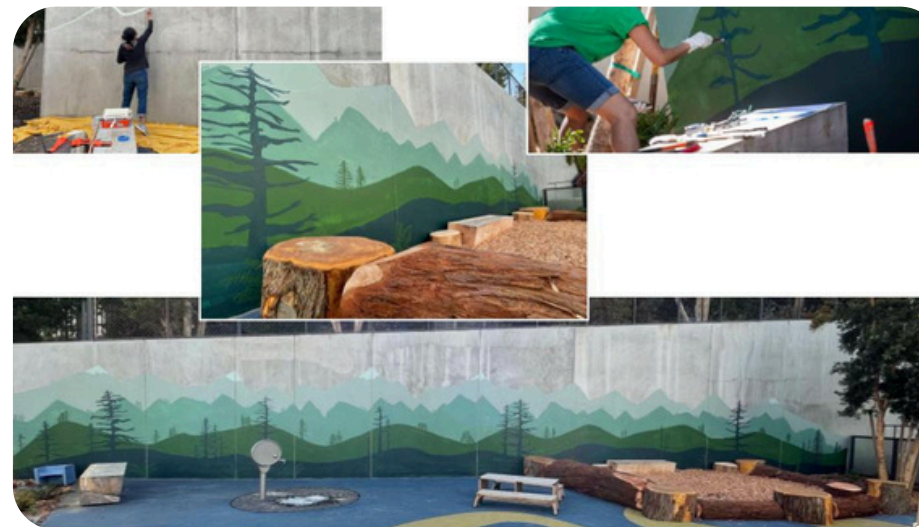
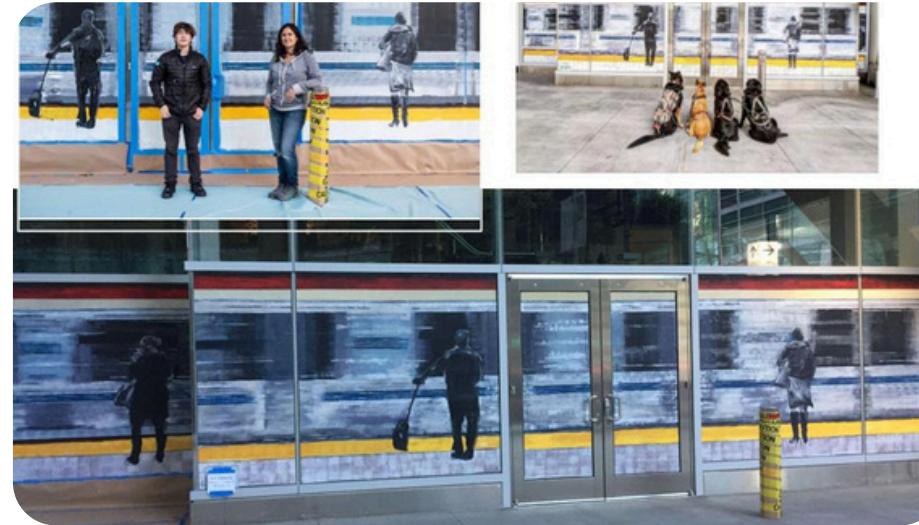
I love to paint murals whenever I get the opportunity. Give me a wall and I'll create a mural for you. I have over 15 years experience painting murals. I'm also a figurative artist and a cityscape artist that has had many shows in San Francisco. I enjoy designing murals for community projects, creating something that represents what the client wants and fits into the space that is available.

I am very good at scoping out the project so that it can be completed in a fixed amount of time (usually a day or so) with inexperienced volunteers. I brainstorm with the client to come up with a design that they like and then prep the mural site, acquire the materials and coordinate the painters. Most of my murals of been collaborative but I also enjoy working alone where I can create more detailed, technically challenging murals like the moving train mural I painted on the Salesforce Transit Center.

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HANIF PANNI

SEASIDE, CALIFORNIA

I've painted & worked on several murals up and down the west coast with teams, and as a solo artist, including a 93 ft whale in Seaside CA, a large honey bee as part of the WECREATE mural festival in Sand City, and recently finished a highly detailed mural in Eugene Oregon. I have built my career on designing art for musicians, including the Wu Tang Clan, Hieroglyphics, Lyrics Born, Rakim, Pharcyde and more.

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CLAY PEER

HOLLISTER, CALIFORNIA

I am an artist living and working in Hollister, CA. As a self described "do-er of all, master of none"; my work spans from automotive renderings and cartoons to portraits, landscapes, and abstract works. I earned a Bachelor's degree in Fine Arts from San Jose State in 2012. Currently I am in my fourth year as a teaching artist for the San Benito County Arts Council working primarily with 5th, 6th, 7th and 8th grade students. I have completed three murals with my elementary and middle school students and we are currently working on another.

My interest in mural painting has grown over the past two years primarily do to the impact I have seen it have on my students. Often my students approach me about our mural projects and when we will be doing another. My first mural with them was completed over the summer of 2021. It was our first in-person interaction since the pandemic started. I worked with with kindergarten through 8th grade to complete a 7'x14' mural that represented what the school meant and felt like to them. I had to invent ways to involve all grades and their creativity. I did this by creating projects by grade level. Older grades were asked to be more conceptual and provide different levels of meaningful content while younger grades had somewhat easier but equally important jobs like choosing colors for the content. The final result was a beautiful blend of student input. Along with creating the projects to extract ideas from my students; I also played a part in the composition and led the students in how to approach a painting of that scale.

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AYSHA PENNERMAN

LOGANVILLE, GEORGIA

Impacting lives through my creative practice is my mission. As a graphic designer, painter, and muralist, I combine my skills to create inspirational messages and imagery to empower communities and show them in a colorful and beautiful light.

Influenced by silhouette art of a couple of my favorite artists, Aaron Douglas & Kara Walker. My current focus has been on painting single- and multi-toned silhouette figures using lines and colors. With a black contemporary semi-abstract twist, it's an ongoing exploration of how textures, lines, and color can draw the viewer in.

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Vote Like Your Children's Future Depends On It Mural was commissioned by Culture Surge & Iwithharness.com, in partnership with The New Georgia Project. Tasked with motivating Georgia to vote in the run-off election, 16 artists across the state were selected, and murals and other art activations went up within days. The results were amazing, with our pieces reaching around 365,000 views.

I chose to do one that's personal to my heart; my sons and their friends. All black boys growing up in a society where some will look at them as a threat. They were my reasons to vote and to motivate others to vote, to think about the future of our children.

My mural was later shown on CBS's Face the Nation.

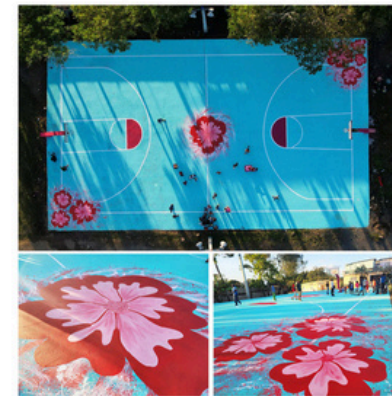


Vote Like Your Children's Future Depends On It (2020), 60.3' x 17'
041 Edgewood Ave SE, Atlanta, GA
Commissioned by Culture Surge & Iwithharness.com.

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Leaders at Play (2017), 50' x 34'
Rev. James Orange Park at Oakland City, 1300 Oakland Ln SW, Atlanta, GA
Commissioned by Art in the Park



Bayalila Rose (2017), 50' x 34'
Villa Akagracia, Dominican Republic
Commissioned by Art in the Park

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Commissioned by AIA's Young Architect Forum in partnership with Mill Creek Residential Trust and Reynoldstown Civic Improvement League. I was tasked with bridging the past of Reynoldstown to the present and future of Reynoldstown. In the early planning stages I had the honor to talk and sit down with some of the legacy residents of Reynoldstown and they shared beautiful memories of their community. ([Read full story here](#))

The eyes in the background represents Madison Reynolds (who Reynoldstown was named after), an ex-slave who moved to the area and became a prominent and successful landowner.

In the foreground is a group of residents I met walking around Reynoldstown along with a few legacy members who shared some of Reynoldstown's history with me.

On Juneteenth, the community came out and painted with me.



The Soul of Reynoldstown (2021), 30' x 13'
780 Memorial Dr SE, Atlanta, GA
Commissioned by AIA Young Architect Forum

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JEFF PETERSEN

SAN FRANCISCO, CALIFORNIA

My name is Jeff Petersen and I'm an artist working in the San Francisco Bay Area and I have a great interest in becoming part of the mural roster because of the opportunity it would provide to create art in new environments. My interest in painting murals stems from the vibrant murals I saw growing up in the S. F. Bay Area, especially the murals in the Mission District of San Francisco.

I have been a multidisciplinary artist for over 20 years and worked on a handful of mural projects. My own mural experience includes public and private spaces; a library, alleyways and a skate park (as artist foreman): 20 sq. ft to 3,600 sq. ft.

In 2012 I was an artist selected to participate in the San Francisco Art Commission's StreetSmARTS program which focused on working with business and home owners to transform heavily tagged buildings and doorways into something beautiful. I also won a commission to create a mural for the renovated Children's Library in Palo Alto, California in 2007. What I learned from my experience with these projects and other smaller murals is that each environment is different and asks something from you the other did not.

The process of mural making involves planning and research in and of an environment and also the capacity to receive feedback from those who live and or work in there. This information is processed and then incorporated back into the final art. Depending on the environment different measures need to be taken to gather feedback. My process involves visiting a site to see what the environment asks of me- what ideas are generated. Then incorporating public input and history of a place if applicable and presenting those ideas to that community in one form or another. And lastly, receiving feedback and then producing the final design.

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JENNY PHILLIPS

SAN FRANCISCO, CALIFORNIA

I am a multimedia artist based in San Francisco, CA. I make paintings, drawings and sculptural works; in recent years I have focused on larger scale projects, including murals in both indoor and outdoor settings.

I spent my formative years at the Brooklyn Academy of Music working as a graphic designer. The combination of theater, dance and music that I experienced at BAM continues to inform my work today, both in the moods I create and in the gestures and rhythms I employ. I work from feeling rather than ideology: inspired by the ordinary and the everyday, I respond to the personal moments in my environment, discovering beauty in the unexpected. I'm trying to balance simplicity of expression with spontaneity of gesture to evoke the essence of the everyday. Like taking a walk, following the seasons, taking a breath—my murals seek to distill the essence of a place through movement, color and form.

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DAVID POLKA

OAKLAND, CALIFORNIA

Since moving to the Bay Area in 2011, mural production has become one of my favorite mediums and serves as a cornerstone of my professional practice. It presents a powerful way to connect with people through my art, and is an excellent tool to encourage conversation and dialogue that otherwise might not occur within the confines of an art gallery or museum space. Murals can cultivate a renewed sense of place by refreshing tired old walls and by engaging the community, fostering dialogue about how they see themselves and their neighborhood. Over the past decade, I have completed over thirty mural projects in a range of sizes and locations, from 100ft long outdoor murals to small, intimate indoor works.

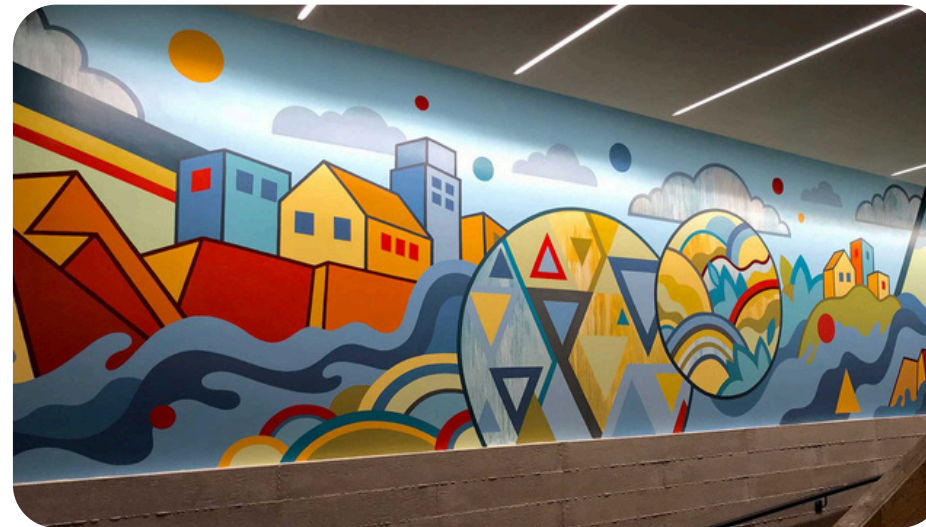
The feedback and perspective of the community where a mural is located is crucial to building that sense of place, and should be integrated into the process with a collaborative approach. This can include meeting and brainstorming with community stakeholders, researching historical references with the guidance of local experts, conducting online polls and outreach meetings, and working with the creative direction of an arts administrator from the community. I like to employ an iterative process, pulling first from a large pool of community input, identifying prominent themes and zooming in on those to develop the content of the mural. That initial input forms the rough sketch, which is then refined to a final design with feedback and guidance from a select group of community stakeholders.

I believe that art should play a fundamental and dynamic role in our public spaces, to enliven our environment and to foster creative expression, dialogue, and positive change. I look forward to future opportunities to expand my mural practice into new locales, to collaborate with new communities, and to expand the impact of art beyond the gallery into our world and our daily lives.

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NICOLE PONSLER

POINT ARENA, CALIFORNIA

I am a muralist working with communities to create place-making projects that inspire joy. I have been a public artist for 20+ years. I specialize in working with cities, arts organizations, site owners, stakeholders and community members to develop engaging and interactive mural projects that celebrate place, act as economic drivers and instill a sense of community pride and ownership. I received my BFA from Indiana University and an MFA from Goddard College with a concentration in Community Development through the Arts.

All of my work is about relationships; relationships with nature, with people, the public and the community. Using local flora and fauna as my guide, I seek to create imagery that highlight our connection to and reliance upon, our natural environment.

Twenty years ago, I began working as a mural mentor for youth in Northern California. That experience evolved into my life's work dedicated to community development and place-making through the arts. After years of mentoring youth mural projects, I began developing and coordinating larger community-based art installations. (See resume and website for examples ponslerpaints.com)

I create both interior and exterior murals using UV-rated Acrylic Mural Paint from Nova Color, Liquitex and/or Golden. My work is sealed using 2-coats of MuralShield UV-protectant and graffiti coating. I am accustomed to working with polytab, in addition to painting directly on prepared surfaces. My murals are in a variety of climates - from south-facing walls in 120+degree temperatures to walls that see -10 degree winters without fading or cracking.

I find community engagement and buy-in to be the most crucial aspect of public art. I have achieved this by working in a myriad of ways.

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HECTOR PORTOCARRERO

HOLLYWOOD, FLORIDA

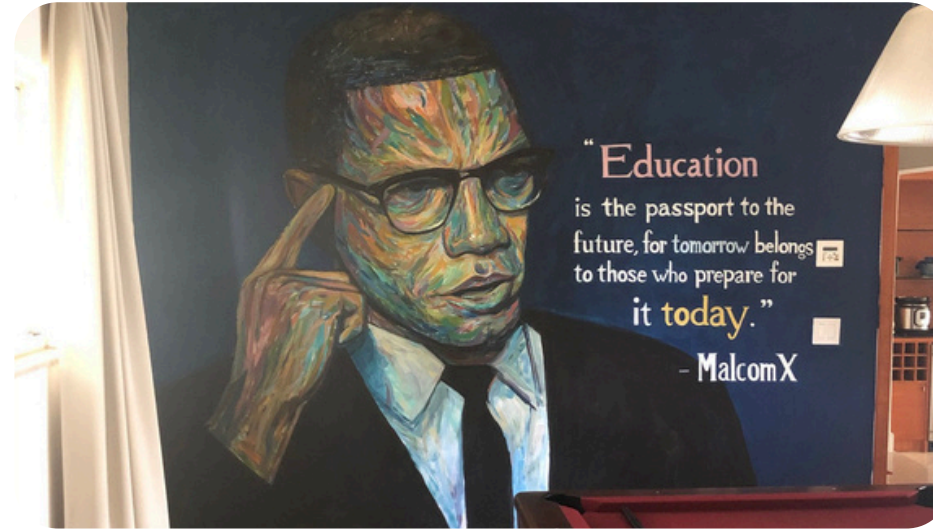
I have experience creating original murals for private and public organizations. I've completed murals for Community Redevelopment Agencies in south Florida and have painted in my hometown of Lima, Peru in South America.

I love to embellish the spirit of the location, city, the culture, and architecture of the specific location to create powerful and beautiful artworks.

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MELANIE POSNER

SAN DIEGO, CALIFORNIA

In our modern day murals act as more than art, but a destination that brings communities together. I have worked on murals for companies, brands, residential communities, and public art projects.

It's important to me to bring together the clients ideas to life or use the area of which the mural will be located as inspiration and guidance to make a statement piece that others can feel and enjoy.

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JOSH POWELL

PALO ALTO, CALIFORNIA

Working in the arts gives me a great sense of accomplishment. I have a passion for painting both in my studio and out in the public sphere. The opportunity to bring color and imagery to a space that engages with the public is an honor. My first mural commission in my final year of art school gave me the confidence to become a working artist, I have continued with my pursuit of mural commissions ever since. These commissions have shaped my career and helped me grow as an artist.

I've been given the opportunity to create multiple mural projects for the City of Hayward. I am inspired to create artwork that reflects the history and tradition of a community. Engaging with the public and receiving feedback with each mural project is a continued education.

A background in mural and sign painting has enabled me the opportunity to pursue larger public works. My knowledge of paint application along with an education in commercial art and design allows me the tools to confidently take on any scale project. My experience working with the Hayward Area Historical Society has been a highlight of my recent commissions. Their knowledgeable staff were very insightful in guiding me through their photo archive. I received great feedback all while learning about the history of the city, its people and customs. These experiences drew inspiration for my mural concepts.

My passion for oil painting has occupied my studio practice. I see myself as a traditional artist inspired by realism and illustrative painting. Paint application, color harmony, texture, and whimsy are all key elements of my work. I work from photo reference and life to translate images of my everyday surroundings. I take inspiration from my photographs and use them as notes for final paintings.

I am a student of my craft, constantly learning from my own experiences and studying the work of others while I pursue my selfish love of applying paint.

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JOHN PUGH

TRUCKEE, CALIFORNIA

I have found that the visual “language” of trompe l’oeil allows me to communicate effectively with a large audience. People take delight in being visually tricked. Once intrigued by the illusion, the viewer is invited to visually cross into the mural - to discover and explore the deeper concept.

With a clear intention to create public art attractions, I strive to design each project in such a way that it does not become a commonplace mural. Often, this includes creating an illusion that is an iconic, dynamic anomaly. The passerby is much more apt to engage with an uncommon architectural event while he or she unconsciously surveys the urban landscape.

Creating a “sense of place” is paramount. It is important for me as an artist to research the area and its community, formulating concepts based upon a multitude of historical, environmental, and cultural viewpoints. If the mural can serve to educate about the culture and heritage of a place, it will deepen roots and create a pride of place.

Ultimately, the goal with any mural is to conjure fresh feelings and perceptions, evoking a sense of connectivity with the mural, within us, and with the world around us.

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HADLEY RADT

SANTA ROSA, CALIFORNIA

My murals explore the connection between systems in our environment and how they relate to my own impulse to construct order. I am inspired by examples of repetition and geometry in both the natural and built environment. Including; maps, architecture, fractals, particle formations, and neural networks. Our environment is full of repetition and pattern. I am intrigued by all of these different kinds of order and they influence the structures I create in my work.

Similar to nature, my work on a macro scale can seem random or chaotic but when you zoom in on a micro level there is actually a very clear system and order to it. I take a simple shape of a triangle and through repetition, I create a whole network of connections.

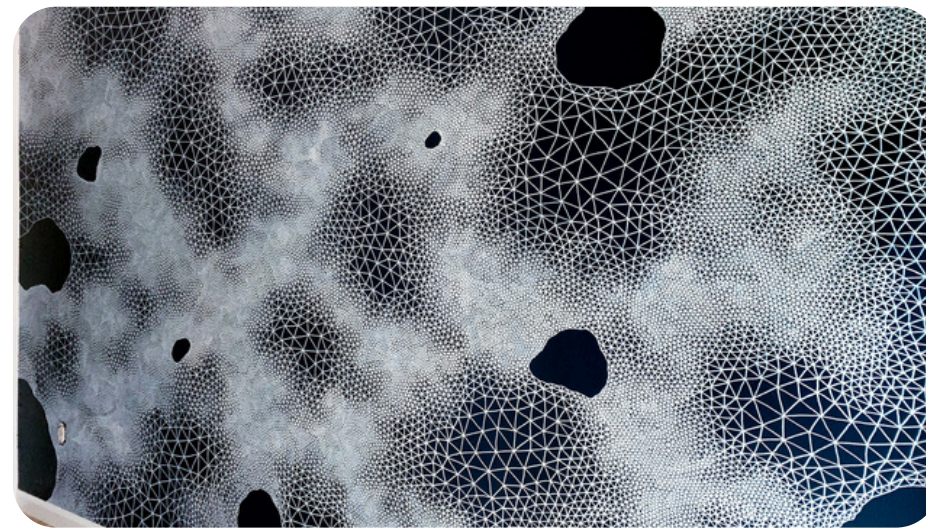
My murals create a sense of connection in the community. I am interested in how people connect with my murals, what they see in the piece, and the pathway they navigate through the accumulation of marks. There are all of these different ways that people make connections with each other and with our environment. I am thinking about that and find inspiration in that as I create these webs of connections.

I have created murals throughout California as well as across the US. I work in both public spaces and private residences; some of which include Google Headquarters (Mountain View, CA), Facebook Headquarters (Menlo Park, CA), and Aster: Luxury Housing Development (College Park, MD).

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FRANCISCO RAMIREZ

SAN JOSE, CALIFORNIA

I paint for myself, to survive, and to uplift my community. I immigrated from Mexico City to San Jose when I was seven and have lived here since. Though I lack a formal education in the arts due to financial situations and my background, personal difficulties trained me to be resourceful. As a kid I learned a lot from observing people and making art from whatever I could find. I liked to capture my feelings in drawings, and eventually in the atmosphere of my paintings using colors. Most of my life I worked in construction, but when a local arts organization offered me a residency in 2017, I became a full-time artist. I earn my living through commissions to do murals and signs, tabling at festivals and art events, and selling my paintings and prints directly. My favorite medium is acrylics, but I have also enjoyed sculpture, photography, and sketching. All my years of being an artist have shown me that if you can show a feeling, people will relate. However, I feel one of my greatest challenges is professional development, verbal and written articulation. I am seeking opportunities to write and communicate better in order to grow and contribute to more neighborhoods.

I'm an experienced muralist, and most of my commissions have come by word-of-mouth referral. Other artists who receive large-scale projects tend to ask me for assistance because of my technique and ability to translate designs and details to large-scale. They know I won't let them down. I'm known in my community for working fast, a trait I attribute to being in "survival" mode most of my life. Every opportunity is one I am grateful for, and take seriously.

I have worked with walls reaching 30 feet high, with difference surfaces such as concrete, stucco, and wood. With my background in construction, I know how to work safely at great heights. I'm very resourceful with paints. Using color theory, I can take two or three primary colors and mix them into the specific colors needed, allowing me to cut down on material costs, and to avoid having lots of colors left over. Giving myself deadlines allows me to finish projects on time.

I take every public art opportunity seriously because it is a chance to not only evoke beauty in the ordinary, but to meaningfully reflect the values and experiences of the people who live and spend time there. During the project proposal stage, I usually visit the site of the project and research historical details, characters, and photo references of any native wildlife or plantation to inspire the design. I reach out to residents and locals, who are the experts in their neighborhoods, able to lend personal perspectives to the stories told in archives.

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MAURICIO RAMIREZ

BERWYN, ILLINOIS

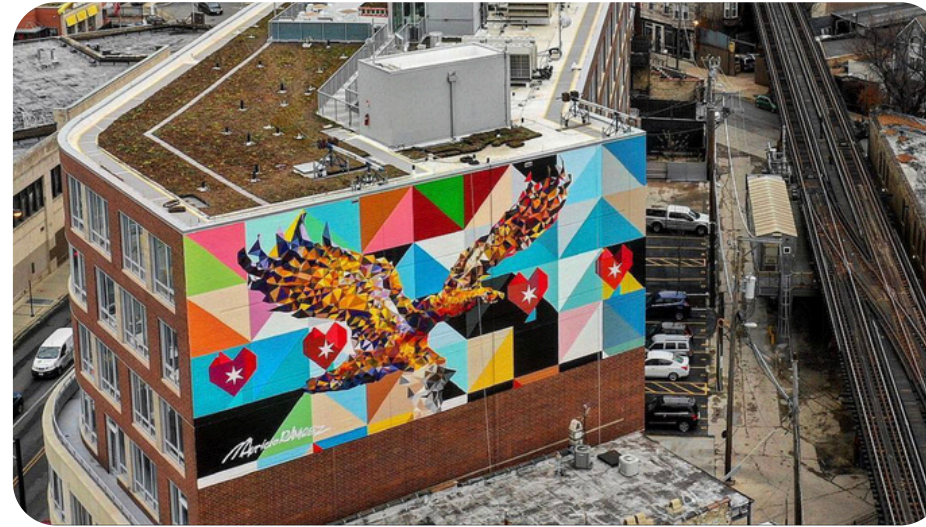
I create artwork that crosses borders and boundaries. Whether negotiating the identities of clients or corporations, or the intimacies of cultural characteristics within neighborhoods, attention is facilitated with an acute awareness that art in the public space permeates the subconscious.

My more personal artwork is a contribution to the community; frequently a cultural icon that transcends rich intersecting historical and popular culture references that speak to the complex diaspora of the United States. I wholeheartedly believe in the importance of how the visibility of culture can lead to not only the growth of confidence, but also care within our communities.

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AYESHA RANA

SAN FRANCISCO, CALIFORNIA

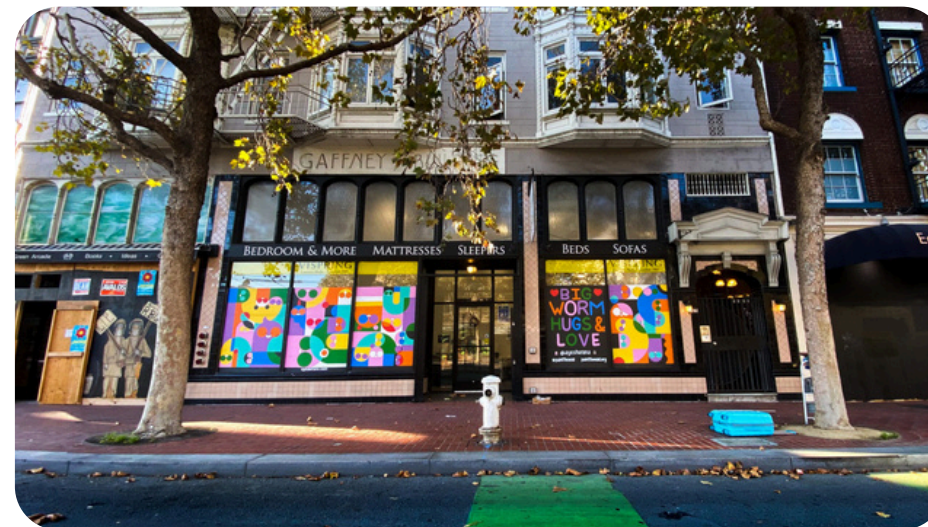
Every rainy season, I stare at worms crawling from one hole in the wall to another, doing what they do best, in the dark, in closed corners. They're on their way, no distraction. I often wonder if they get bored, if they see colors like we do.

My artworks are colorful, vibrant and exhibit the absolute love for worms (wormies as I like to call them) in digital, analog and spatial mediums. These worms represent the curiosity and wonder I've carried since my younger years. Whether it is their physical form, patterns or movement, that fascination remains paramount to this day.

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AMBER RANKIN

SACRAMENTO, CALIFORNIA

I'm a 2D animator and illustrator currently working and living in Sacramento, CA. No matter how small the scene or what medium I'm working in, I love storytelling and getting into the minds of characters to imagine how that specific character would move and think. My main focus is developing characters and scenes that the audience can identify with and see themselves in. I want to draw the viewer into the scene with details that are specific to the characters that I've developed and let them find themselves within those characters.

As an illustrator, I love to create illustrations that are about joy in everyday moments and draw from my own life experience and the world around me. I create scenes and characters that both children and adults can identify with and see themselves in with details that make the characters feel alive and specific. I want viewers of my work to come away with a sense of hopefulness, joy and community - sometimes art speaks to us because it tells a story about our shared heartaches and hardships and sometimes it tells a story about what the world could or should be and presents a path forward - that is the effect I'd like public works to have. My typical process with an illustration starts in my sketchbook where I explore ideas, themes, characters and expressions. After several thumbnails and explorations, I create a rough drawing in my sketchbook which is later cleaned up digitally in Photoshop or transferred to be painted in a traditional medium. As a 2D animator, I work both traditionally on paper and digitally but my main focus for both animation and illustration--regardless of medium--is communicating a character and emotion in the work.

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SWATI RASTOGI

DUBLIN, CALIFORNIA

Being an artist of Indian origin who now lives in the Bay Area, I wish to be a part of PA roster. I hope my works will reflect and resonates with the South Asian diaspora living in the Bay area, especially in and around the city of Palo Alto. Over a period of time, I have observed closely the Palo Alto Public Arts and I am impressed by the variety of artists and their meaningful murals. There is no doubt about the city being one of the most ingenious work and liveable places and who wouldn't like to have their Art there. I paint a lot of mandalas and also some works are influenced by the folk and tribal arts of India.

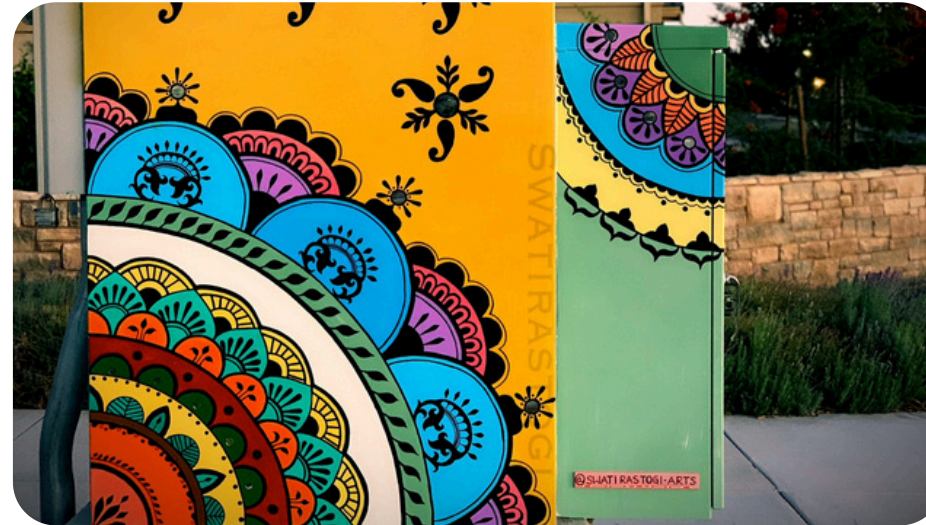
I have lived a very artful life on the East Coast & my contributions to the art scene in Jersey City were recognized by one and all and can be evidenced by the fact that I was awarded a citation by the mayor himself. From murals (indoors and outdoors), to street art to catch basins, to electricity utility boxes to wine barrels to life size picture frames to art and craft fairs to group shows, I have a variety of experience that has involved community interest and engaged them to learn about art, artists and various styles.

I personally think that the idea of having some kind of Art that is set out in open, for the general public, is a fantastic idea to have. It makes people curious; it makes them pause, it makes us learn about various artists and their styles, it gives a character to the city, it speaks volumes about how much we care about public spaces and what we are doing to build up a community through art. Art across mediums. It is associated with a sense of longevity. As much as I enjoy a gallery art show, I enjoy doing murals or any art at public spaces where I see people engaging with the art piece and that does fulfills me as an artist.

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RATHER SEVERE MURAL PAINTERS

PORTLAND, OREGON

Rather Severe is a Portland, Oregon based muralist duo. We've been painting in Portland for over a decade and have traveled to paint in several other states across the United States. We have also recently developed a collaborative team with Augmented Island Studios, an award-winning augmented reality studio in Portland, Oregon.

Pairing traditional mural art with cutting-edge augmented reality technology will provide a truly unique and engaging experience for viewers in the city of Palo Alto. By partnering with Augmented Island Studios, we can offer an interactive and immersive experience that will bring our mural to life in ways that are not possible with traditional art alone. The use of augmented reality allows viewers to access additional information and engage with the mural in new ways. For example, we can incorporate interactive elements such as animations, sound effects, and even games that can be launched directly from the mural itself. This will not only increase engagement and interest in the mural, but it will also encourage viewers to spend more time exploring and learning about the artwork and its message.

Furthermore, the use of augmented reality will also allow us to create a more dynamic and responsive mural. For example, we can include interactive elements that change based on the time of day or season, or even include interactive elements that respond to the viewer's actions. This will create an ever-changing and evolving mural that will keep viewers coming back for more. In summary, our proposal of a mural with augmented reality will provide a truly unique and engaging experience for viewers in the city of Palo Alto. By working with Augmented Island Studios, we can create an interactive and immersive experience that brings the mural to life, increases engagement and interest, and encourages viewers to spend more time exploring and learning about the artwork.

In addition to the unique and engaging experience that Augmented Island Studios can provide in a partnership with us, we at Rather Severe also value their status as a minority-owned business. We believe that it is important to support and work with underrepresented groups in the tech industry, and Augmented Island Studios' commitment to diversity and inclusion aligns with our own values. Furthermore, their award-winning work and reputation as a leader in the augmented reality industry make them a clear choice for this RFP. By working with Augmented Island Studios, we are not only able to deliver a cutting-edge and innovative solution, but we are also supporting a minority-owned business that is making a positive impact in the tech industry.

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DELEON RIBEIRO

CURITIBA, BRAZIL

Declaro que tenho muito interesse em participar das ações relacionadas às murais em Palo Alto.

Seria um grande prazer criar uma arte e executar junto à comunidade. Ficaria muito feliz em pintar mais uma vez nos EUA.

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MIKE RITCH

SAN FRANCISCO, CALIFORNIA

Mike Ritch lives and works in San Francisco. He was classically trained at École des Beaux-Arts, earned a BA in Psychology from USC, and received a BFA in Painting from the San Francisco Art Institute.

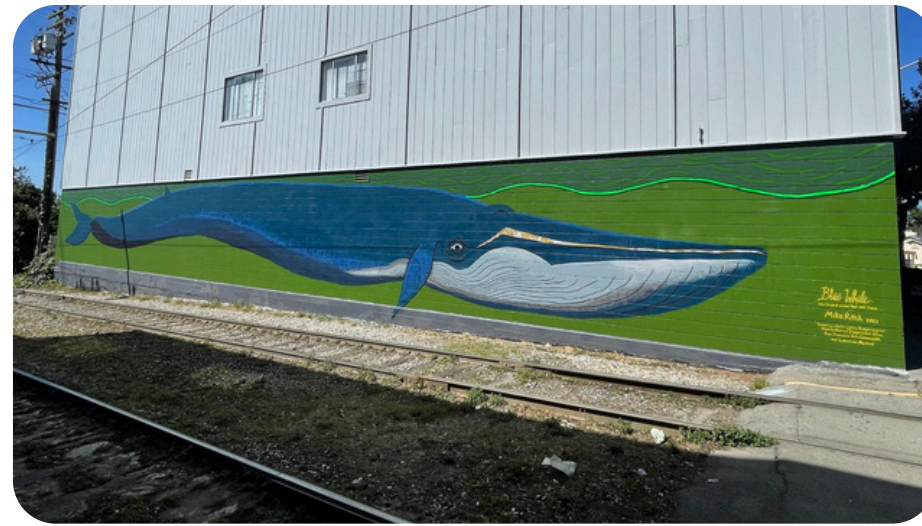
He employs a wide range of media in his art practice, alternating between paintings on canvas and public art commissions. He's completed numerous public art projects creating murals for private homes, commercial property owners, mural festivals, non-profits, public schools, and for the City of San Francisco.

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IAN ROBERTSON-SALT

LOS ANGELES, CALIFORNIA

I believe public art is a valuable medium to connect individuals and help communities flourish. Every public art project is different and requires unique steps to successfully engage the community. I believe successful public art should not only have relevance in contemporary art narratives, but it should also have relevance to the community it exists in. To accomplish this, I enjoy engaging in discussions with individuals, community stakeholders, business owners, and organizers, as well as, working alongside volunteers to physically paint the mural when possible. Growing up in Los Angeles, I was exposed to many different cultures, ideologies, and socio-economic issues that have fueled my creative exploration.

Above all, my art seeks to question what I have been told and how I perceive the world. My paintings are an exploration into multiple practices that range from realism, illustration, graphic design, and abstraction. The exploration of contemporary issues surrounding sustainability, poverty, intimacy, history, and identity are the driving forces of my creativity. The imagery in my work often represents one of these topics, while the abstraction, graphic elements, and color relationships represent my own process of questioning these issues and how they are represented in our culture. By juxtaposing these different themes into a singular framework, I am questioning their relationship to each other, to myself, and to the world as a whole. Some of these themes take on multifaceted representations, such as a realistic representation of an urban street scene overlaid with a graphic and stylized aerial map that represents the physical space and the ways people move through it. The geometric forms in my art represent pathways that we encounter in our daily lives, depicted as fragmented maps, architecture, graffiti, or physical objects. All of these aspects in my paintings are constructed simultaneously through my drawing and painting process. I build color relationships that reflect the complexities of these issues, while also seeking a sense of beauty from attempting to question and understand them.

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JAVIER ROCABADO

SAN FRANCISCO, CALIFORNIA

My name is Javier Rocabado, a public artist muralist working and residing in the San Francisco Bay Area, I obtained a bachelor's degree in Illustration and sculpture from the Academy of Art University in San Francisco California.

I have over 20 years of experience producing visual art, showing my work in local galleries, and making art installations for the Day of the Dead in Cultural Centers. During the last 9 years, I have gained a large amount of experience designing, painting, fabricating, installing, and leading public and private art projects. In that time span, I have created murals in underpasses, and retention walls, installed ceramic tile mural facades, stained glass mosaic murals, painted utility boxes, and have been involved in public beautification in California in cities as Oakland, San Mateo, Antioch, Hayward, Colusa, and beyond the Bay in cities such as Las Vegas and Colorado Springs.

My current public art project is a work in progress for Manitou Sprigs Bridge in Colorado that consist of a set of two 70' long x 2' tall stained glass mosaic murals.

In 2019 I was awarded Special Recognition by the California Senate for my commitment to the advancements of The Arts.

For the City of Oakland, I-580 underpass mural project, I lead a group of 15 professional artists and local high school students to paint a 220" x 45' acrylic on concrete mural. Art and English teachers and their students had developed the subject matter theme related to immigrant children, and how they can be heroes helping fight crime in their neighborhood in West Oakland.

For the City of Hayward, I was commissioned to create a grand large-scale mural on a retention wall that runs along an entire block, including the train underpass located at Jackson St and Soto Rd. I was the sole artist involved in the design, creation, installation, execution, and wall preparation.

In the City of San Mateo, the Shriners Children's Hospital commissioned me to decorate the entrance of their building. They wanted a ceramic tile mural as it is a long-lasting material. I hand-painted 700 ceramic tiles and fired them on a kiln at low temperature, The mural measurements are: 30' x 16'

The Veterans Memorial Mural in Antioch California is another example of how I was able to achieve the goals and the themes of the project successfully. I was commissioned to paint a mural representing Veterans in the US Armed Forces. I was asked to portray large-scale images that portrayed the diversity within the multiple branches of the Armed Forces (BIPOC, women, and senior veterans).

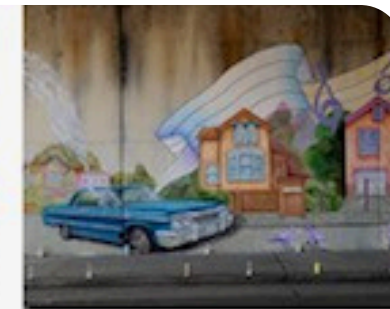
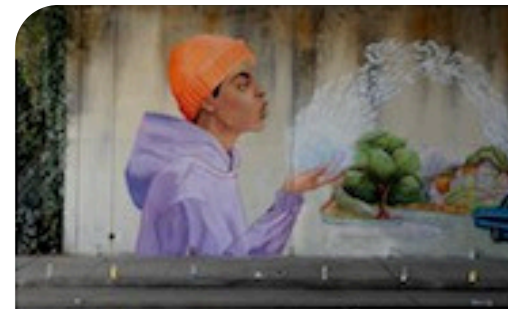
I find public art to be magical because public art has the power to transform spaces by embellishing and beautifying neighborhoods thus helping foster a sense of pride among residents and visitors alike.

I believe that my past body of work strongly supports my qualifications to achieve and successfully deliver public and private projects.

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JUSTUS ROE

CHICAGO, ILLINOIS

Immersive, large-scale paintings and sculptures, designed to engage the community and to activate the space, is my principal interest in the Palo Alto Mural Artist Roster. To transform locations with vibrant and impactful works of art is a constant goal. With an abstract aesthetic, developed In-Situ, my work references architecture, city design, geometry and landscapes. Often this work has contributed to place making and adds to the community identity.

Recent major interior projects include: Two wall sculpture installations bordering the auditorium and entrance space for the recently remodeled Old Chicago post office, home to the Chicago headquarters for Uber, Pepsi and Walgreens. A large-scale entrance painting for the Pritzker School of Molecular Engineering at the University of Chicago and a two-level painting for the new Chicago Board Options Exchange office. Upcoming interior projects include a suspended and mounted permanent sculpture installation for the University of Illinois Urbana-Champaign new Illini Hall four story atrium space for the Math, Data Science and Statistics departments.

Recent large-scale exterior projects include: 9000 sqft painting for the City of Toronto on the Roncesvalle pedestrian bridge as part of the Sister Cities. 6500 sqft painting on the south façade for the 1001 S. State street high-rise in Chicago. partnership between the City of Rockford and the Illinois Department of Transportation to paint the steel gateway panels at the main interstate exit. Collaboration with the design firm Altamanu and Chicago Department of Transportation in developing artwork for the Damen street corridor. Painting across four tennis courts for the 50th anniversary of the US Open for USTA and Chase.

The experience of collaborating with a variety of clients including city governments, institutions, architects, design firms, developers, NPO's, urban planners art organizations and community groups, has increased my focus on details related to project management and the ability to adapt to evolving logistics. More importantly, working on these projects has taught me to listen and absorb the goals of all stakeholders involved. My approach for public work has evolved into finding a balance between the project objectives and my artistic vision.

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ANGEL ROJAS

KISSIMEE, FLORIDA

The way I go about my mural making processes would always include or literally be exactly what the customers want. Necessarily not leaving to much wiggle room to hop outside of the box of creativity. Still making the piece as vibrant as possible and giving the client what they are looking for, I'm looking to shift the perspective of my pieces to include Current events, cultural exploration, and all and all my own artwork.

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KEENA ROMANO

OAKLAND, CALIFORNIA

Keena Azania Romano exercises her creative mind through the exploration of diverse artistic mediums as a way to engage and understand individual and collective purpose. Romano received her BFA from Pomona College then returned to her native Bay Area to pursue a career in the Arts. Her Murals can be spotted from Sacramento, California, to Richmond, Virginia to Oaxaca, Mexico.

Inspired by cultural practices, Romano combines spirituality with urban experience to produce work that draws upon the quest for a greater understanding of intersectional beauty in this world. She fuses traditional native arts with contemporary inner-city techniques to reflect a new language that encourages the healing and empowerment process between community members and their environments. Her style is described as "vibrant and insightful". She has worked with many schools and community centers around the Bay Area including Attitudinal Healing Connection, Richmond Art Center and the African American Art and Culture Center. She encourages using art as a tool for community celebration and neighborhood beautification.

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ERIKA ROSENDALE

WATSONVILLE, CALIFORNIA

I am a site-specific painter, trained in fine art, with lift certifications & experience in various types of stage productions, scenic art, interior/exterior murals, and festivals. I believe murals have the ability to change the narrative of our society on a grand scale due to the grand nature of the art. The work is for the public, specific to the environment and culture, in order to celebrate diversity, creativity, learning, and growth. There is so much information and data being thrown at us everyday. Cities and sprawls get bigger while our relationship to our natural environment becomes smaller. We often lose sight of what matters, but the arts are forever our reminder that beauty is everywhere, which we all deserve to appreciate. Many of my mural projects have been about inspiring environmental stewardship. I have worked with Pangeaseed on two different Sea Walls - Artists for Oceans international mural festivals, and I hope to continue combining art and activism through collaboration with more communities of all ages, classes, and cultures.

Learning and spreading awareness about how our actions affect the world, in all ways, is how we save our place in it. I believe helping people realize their own capabilities through creativity is the way we figure a way out of this unsustainable mess we have gotten ourselves into as humans. Making art is all about problem-solving, accepting failure, constant learning, innovation, dedication, patience, passion, and namely play. Reminding our communities to play together again might solve a lot of our problems. Collaboration is key.

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JOLENE RUSSELL

SACRAMENTO, CALIFORNIA

My interest in art began at a very early age, and it has been a driving force throughout my life. I grew up in the Bay Area, where I began participating in the local Marin street painting festival as a teen. I found immense enjoyment in creating my work publicly in large format. In 2008, I graduated with a BA in Fine Art from the University of California, Santa Cruz, and subsequently began my career as a freelance artist.

I find that creating my work publicly and allowing the audience to observe the process creates a stronger emotional connection between the viewer and the art. The viewer gains a greater understanding of what goes into creating a piece of art – including time and energy, as well as materials and equipment – as so often the viewer sees only the final product. Creating my work publicly also opens avenues of communication between the spectator and the artist, and I am available to invite the audience into the artwork, to answer questions or engage in conversation about the piece or my work as a whole.

Community input is a pillar of mural creation. To integrate the community and stakeholders in my design process, I identify and meet with local public groups to learn about the area and what is important to them. I would also look into opening up lines of communication with the general public; this might include distributing written surveys, calls for virtual town meetings, or organizing specific events to encourage people to participate in the creation of the artwork.

In 2021, I was part of an artist team in the flagship launch of the Sacramento Office of Arts and Culture's public art initiative, Community Murals Sacramento. Under this program, my team and I met with community members, leaders, and local groups to learn about the specific neighborhood where our mural was to be located, and had conversations about the community's values in order to create a design representative of the community. I learned a great deal about working with the community from this experience, and I believe it has given me the tools to successfully advance my mural work in collaboration with other communities in the future.

In the past 5 years I have painted over 30 murals in the United States and Europe, with 17 of those murals completed in just the past two years. I have worked successfully with a wide variety of people, including community members, stakeholders, project managers, construction workers, and fellow artists. I enjoy collaborating, and I look forward to the challenge of creating a design for a specific space.

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ASH RYAN

PHILADELPHIA, PENNSYLVANIA

Being a muralist residing in Philadelphia is definitely a blessing since Philadelphia is the mural capital of the world as well as the birthplace of graffiti. My work draws inspiration from the city--blending the vivid colors of graffiti and street art; as well as the large scale, community commemoration of a mural. I specialize in realism through a saturated, vivid color palette lens by using high quality spray paint. I have a Bachelor's Degree of Art and have been creating artwork throughout the years in a wide array of mediums such as acrylic and oil painting, graphite drawings, embroidery, tattooing, printmaking and floral design--but large scale muralism is definitely my true calling and favorite artform.

My work tries to encompass, honor and recognize the community it resides in. Some themes of my past work would include social justice, inclusion, diversity, feminism, queer culture and nature. I am an advocate for those battling chronic illnesses, auto-immune diseases and disabilities- speaking against ableism. My murals have received attention from Variety Magazine, Philadelphia Magazine, Fox News and almost every publication in Philadelphia as well as various publications worldwide.

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MAYLEA SAITO

SAN JOSE, CALIFORNIA

My name is Maylea Saito (may-lee-uh sigh-toh), and I am a filmmaker, designer, and multidisciplinary artist working around the San Francisco Bay Area and beyond. I use my creative practice to explore the themes of identity, cultural memories, and the intimacy of shared experiences. I'm primarily focused on the public arts realm, creating visual experiences that engage folks in external dialogues and internal reflections in relation to physical spaces.

I'm a self-taught visual artist who has been refining and expanding my ways of creative expression since I could pick up a pencil. My approach to community engagement in the public arts is shaped by my educational background. In 2018, I graduated from San Jose State with a Bachelor of Arts in Organizational Studies with a minor in Journalism. My major was, at the time, a pilot program under the Department of Anthropology where I practiced user experience research methods and studied community management. Meanwhile, my Journalism program polished my lens for earnest, curious, and compelling storytelling. Ultimately, studying organizational structures and being a campus journalist both influence my eye for creating thoughtful, community-centered visual narratives. I enjoy making connections and finding meaning by utilizing both data and the stories that run through places and their people.

Upon graduation, I decided to tap back into my roots with analog art mediums, namely screen printing, which was how I got introduced to the local arts community in the Bay Area. When the COVID-19 pandemic hit, I transitioned from being a vending printmaker to achieving my dream of scaling walls as a mural artist.

Since 2020, I have created two murals, two large-scale live-paintings, and am currently in-progress with another two collaborative mural projects. I've had the honor to be commissioned by partners such as San Jose State University, Eastridge Mall, Local Color San Jose, The San Jose Museum of Quilts and Textiles, The Japanese American Museum of San Jose, and the San Jose Downtown Association. Much of the work I make is centered around the values of cultural empowerment, intersectionality, and resilience.

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ERICK SANCHEZ

LOS ANGELES, CALIFORNIA

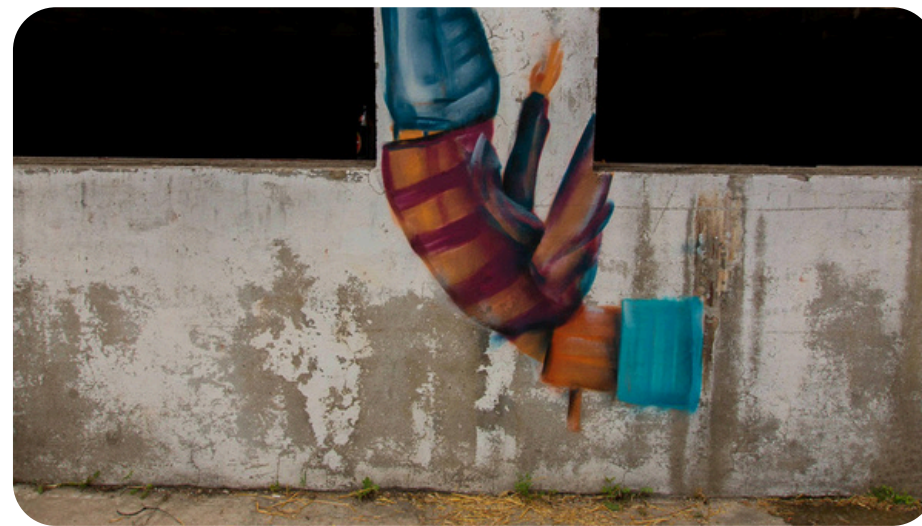
My art consists of an expression of sensations, emotions, ideas and vibrant imagery that is expressed through implicit and representative figures. This concept permits me to focus on the different cultures that live in and make up the city. Where one is able to identify and see a reflection of themselves in the artwork. My subjects are taken from everyday life, of course to give it some flavor, I always add a bit of satire and sarcasm to the mundanity that surrounds us. Whether these are scenes from the community, home, music, work or urban life.

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CONSTANCE SARTOR

MAITLAND, FLORIDA

As an artist who has painted over 30 interior and exterior murals, I wish to be considered for Palo Alto Mural Artist Roster. Through public art, I aim to connect the community with the environment by painting vibrant, realistic murals. Many of my murals feature elements of the surrounding natural environment as I believe it is important to protect and respect the organisms that share our land. I aim to draw attention to the environment through fun, vibrant, and educational murals.

With a background in marine biology, many of my murals are inspired by the ocean. I hope to spread awareness on some of the issues our oceans are facing because they impact the entire world, not just coastal communities. For example, 50-80% of the world's oxygen is generated by plankton in the ocean, so if we lose plankton communities, the entire planet will face the negative effects. Through a detailed and eye-catching marine-themed mural, I propose to bring the ocean to both coastal and land-locked cities to inspire viewers to take action to help protect our unique marine creatures, like coral reefs. Although many of my previous murals are marine-inspired, I am also open to and have experience working with business owner(s) to design a painting that will fit in with their vision.

To involve community input in my design development and creation of murals, I aim to reach out to the local community through social media and local organizations. Social media is an efficient platform to survey the local community regarding design ideas, especially targeting younger community. When creating the mural, I also like to incorporate a paint-by-number section, so that select community members can physically help create the mural. The paint-by-number technique makes it easy for artists of any level to contribute to a larger artwork while maintaining a cohesive design. I believe that it is important to allow emerging artists and community members to have the opportunity to gain comprehensive, hands-on experience painting murals in their own city.

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HARUMO SATO

MOUNTAIN VIEW, CALIFORNIA

I am Harumo Sato and I am delighted to apply for an opportunity to create public art in the City of Palo Alto as a local public artist living in the Bay Area. I had several public art experiences - in creating a bridge between local neighbors and new residents as an immigrant mother artist.

When I work on public art projects, I research the area's history and the current living people (condition) before initial sketches. I believe that public art is ultimately for people surrounding public art. Their voice must be visualized to energize the community. After this research and interview process, I use my knowledge of symbolism and pattern designs to decide on visual images. The design is poetic and contemporary to communicate with as many people as possible. I hand paint murals and sometimes create experimental mosaic work with die-cut colorful acrylic sheets to increase tactile accessibility. I also believe, my works have become a point of connection between history and people passing by. It is important for me to create artwork that speaks not only to residents but also to visitors so that they can love the land and pass on their experiences to the next generation.

Let me walk you through some of the public art I made over the years - the latest hand-painted 36'x36' mural accomplished in San Francisco with Luggage Store Gallery is to explore the female body and history created by motherly bodies and to question our current way to treat homeless people who used to be held by someone as a baby.

Ceiling lantern designs commissioned by University at Buffalo were inspired by the diversity of students UB proudly holds and the history of Native Americans, Haudenosaunee who used to live on the land where UB is built. I collected and modified pattern designs from countries where international students are from to create a background. Also, I stylized international fruit designs as key elements and created exciting and dynamic compositions.

Embracing a unique culture in the neighborhood is also my interest as you see through the Pow Wow San Jose mural which celebrates Vietnamese culture in that area. None of this work was possible without rigorous effort to communicate and share the vision with different members of the community.

My visual images are used to communicate with people - I believe that public art brings happy energy to the site so the place will be energized; people would be proud of living in that area and have (a sense of) community, pride, and belongingness. My public works have been placed in areas where people of various cultures, ages, and genders gather together and share the joy and wonder of life. Some entities I've worked with are Facebook, Target, University at Buffalo, and MidPen Housing. I really want to find opportunities to work for a hospital [or] nursing home, where people need positivity through art.

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HANNAH SCHWEIGHARDT

HUBBARD, OREGON

I have been a mural artist now for over two years. I have painted in the United States, Costa Rica, Panama, Chile, and Spain. Murals are an amazing way to connect cultures as well as create an art piece that is not mine, but ours. I think when creating a mural, it is super important to take into consideration the community in which the mural is located, and its values. My style of mural is very nature focused: all of my murals have an element of nature, even if it may be abstract. My goal is to create a mural that blends natural forms as well as abstract forms. Creating murals is something that unifies me with the place forever, and that is a gift is indescribable.

The majority of my murals have been in Costa Rica, but I have painted over 30 murals in over 5 countries. I have painted in hotels, hostels, airbnbs, cafes, private homes, as well as street murals commissioned by community organizations. My most recent mural was painted at the Education First Campus in Tamarindo, Costa Rica. Education First is an international language school company where language schools are found throughout the world to connect cultures as well as students from around the world.

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SAMANTHA SHUMAKER

KISSIMMEE, FLORIDA

With over 7 years of experience in mural painting and studio arts, I am confident in my ability to bring creative value to this project. I have worked independently, as well as with other mural artists to create large scale murals across the United States. I express my desire in bringing creative value to your community and enriching the lives of those in the Palo Alto region through visual arts.

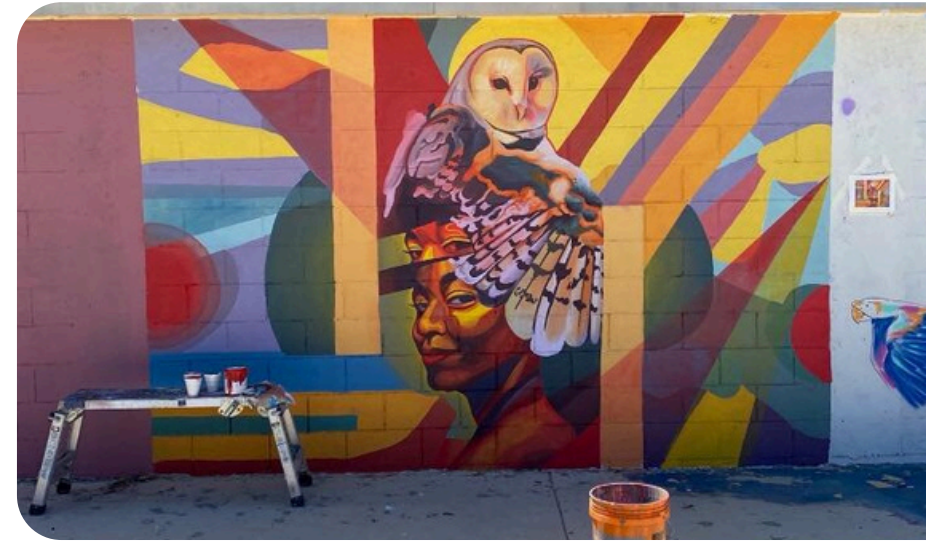
Being a Panamanian-American female artist, I plan to bring a sense of diversity as reflected in my work. I enjoy celebrating diverse women and hope to create a mural with the vision of using vibrant colors and an inspiring local figure to express a sense of place in the neighborhood.

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LAYLA SKRAMSTAD

SAN JOSE, CALIFORNIA

My work as a muralist focuses on creating large-scale, realistic images that bring a sense of vibrancy and life to a public space. I enjoy the challenge of transforming a blank wall or canvas into a captivating work of art that is reflective of the local community it is in. My goal is to create meaningful, impactful works of art that bring joy and inspiration to those who experience it.

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SHOGUN SHIDO

OAKLAND, CALIFORNIA

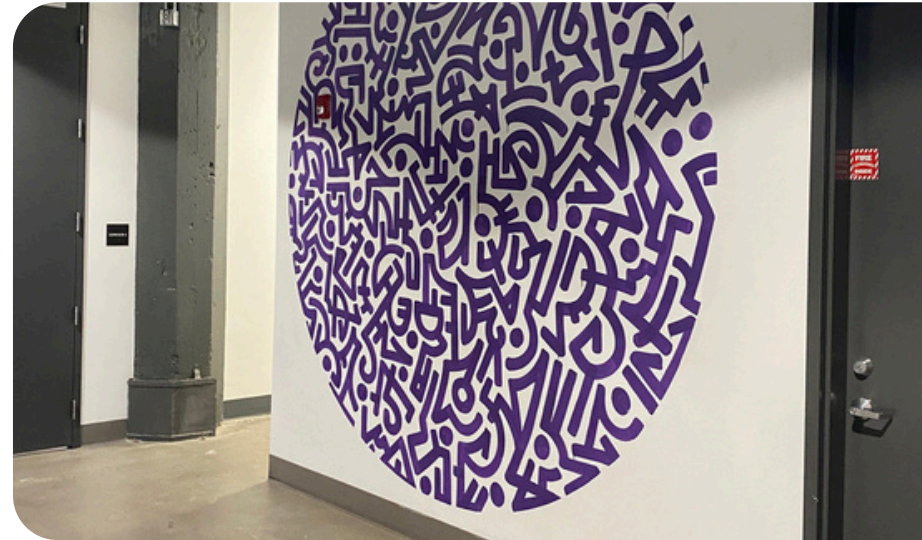
Shogun Shido is a self-taught multi disciplinary artist from New Orleans, LA and currently resides in Oakland, CA.

His vision lies within his passion for the reclamation of ancestral identity, healing through creative expression, and storytelling. Utilizing his platform, his ideals are fostered through his mantras “Free my folk” (A call for liberation of ones self as well as ones family, friends, and community adjacent. A freedom to be shared with all marginalized people of the world.) and “We Are Our Ancestors” (A reminder that those who once walked the paths we now tread are no further from us than the very air we breathe just as we are existing in the lives of the next generation.

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ULI SMITH

SACRAMENTO, CALIFORNIA

My name Uli Smith and I am a Sacramento-based visual artist and muralist who was born and raised in the San Francisco Bay Area. I hold a Master of Public Health degree from the University of San Francisco and worked in public health for nearly 10 years before transitioning to a full-time artist. I am deeply passionate about achieving health equity, cultivating strong and healthy communities through capacity building and community engagement. My passion for public art stems from an understanding that social determinants, the physical environment of where we live, learn, work and play, affects our personal and collective health and wellbeing. I believe in the capacity for art to heal people and places, be a catalyst for social change as well as garner a greater sense of community.

My public health background has provided me the foundation to contribute to the art field in an innovative way. With over a decade of professional work experience, I am skilled in and have a deep passion for community engagement, communications, and program management. These skills provide me with the ability to professionally and successfully plan, coordinate, and execute both small and large public art projects in collaboration with staff, contractors, and the general public. I have facilitated community conversations, guided art projects, and gathered general input through canvassing, to engage community members in developing the themes and content of the mural design.

My artistic practice includes creating custom murals and installations for local businesses and homes, and painting with acrylics in my home studio. My inspiration often stems from the vibrancy and healing qualities of the natural world. My artwork pays tribute to our interconnectedness to our environment and serves as a reminder to reconnect with and protect nature. I consider myself to have a talent for conceptualizing spaces that inspire people to think and reflect and creating dynamic & inspiring artwork that provides a memorable experience. In 2022, I painted 11 murals throughout the Sacramento region.

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BUD SNOW

OAKLAND, CALIFORNIA

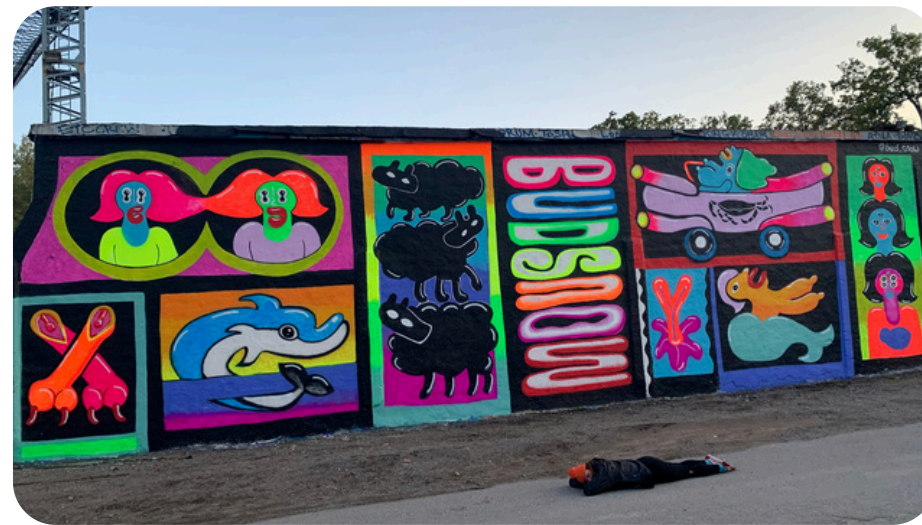
I am a muralist with works in Sweden, Mexico, Canada, and the U.S. with a concentration of large scale murals in the greater Bay Area. I've had a multimedia studio practice for over 16 years featuring paintings, sculpture, graphics, interactive installations, and commissioned based works. I'm also the co-founder of the art and community based skateboard company Tomorrow Skateboards. I love to involve the community when approaching a large scale public work as I see public art as an offering to uplift the people. I engage by inviting individuals of all walks of life to participate in the painting of the piece. From laying down basic color shapes to mixing paint and filling in backgrounds - getting hands on a mural is an experience to remember your whole life long.

When appropriate I also love to connect with the community in the direct area where the mural will live, to gain an understanding of what symbols, images and ideas are important and uplifting to them. Having direct involvement through questionnaires (print and online) and public meetings are great ways to engage.

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ALAN SONNEMAN

PALO ALTO, CALIFORNIA

I have created major murals for the Biltmore Hotel, Los Angeles: the Riverside hall of Justice, Riverside, CA. the Dept. of Water and Power, Sun Valley, CA and the United States Embassy, Islamabad, Pakistan. I have worked closely with design and architectural firms in executing these projects.

My work has been exhibited in galleries and museums across the United States including the Corcoran Gallery of Art and the Katzen Center at American University in Washington, D.C., the Southwest Center for Contemporary Art, Winston-Salem, N.C., the Chrysler Museum, Norfolk, VA. and the Riverside Art Museum, Riverside, CA. My work has also been featured in the Washington Post, the Washington City Paper, the Los Angeles Times and the Guardian UK. I've received grants and fellowships from the Neddie Marie Jones Foundation, the National Endowment for the Arts and the Sequoia Parks Foundation.

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LORENZ SONNEMAN

PALO ALTO, CALIFORNIA

By creating good spaces we have a chance to foster new intuitions while sharing what we value.

I want to emphasize our home, Palo Alto, as a festival where public art can flourish.

We have moved through tremendous crises, with new narratives enticing us toward an unruly future. I would offer one more:

Beauty is our only consolation for our worldly pain and confusion.

We must resummon that same harmony that is our gift and our shelter.

By creating good spaces we mark our lives with the color and poetry of our time.

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VANESSA STAFFORD

SANTA CRUZ, CALIFORNIA

I have a passion for designing and painting murals. I've been working as a mural painter for the last 20 plus years. I take account of the environment, or neighborhood that the mural will be placed. Will the neighbors like it? Be encouraged, inspired, engaged? My goal is to incorporate all those elements into designing the mural, as well as working with the community to gather ideas, desires, and what is hoped for by the neighbors that will see the mural every day. I would want to incorporate what they love about their neighborhood, what people are proud of into the imagery in the murals.

I had this experience when I worked on the "Beautility" project! I went to the Almaden Valley Neighborhood Association meetings, I listened to what the group liked about their parks in Almaden Valley. I incorporated their ideas into the two murals I painted on the cement retainer vaults in T. J. Matin Park. While painting the murals, I was open to discussions with people that stopped by. I explained how the decisions for these murals came to be, the process and meetings. I would look forward to working more on these kinds of projects.

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CHRISTIAN STANLEY

WINTER SPRINGS, FLORIDA

We are at a moment in time in which nature and the encroaching reach of mankind are in constant convergence. My most creative work is often inspired by the juxtaposition of nature and technology. I enjoy combining the expected with the unexpected, the cold hard edges of progress with vibrant and messy organic elements. Additionally, I am also known for creating iconic Florida imagery, and dipping into the fantastic and surreal from time to time.

Drawing inspiration for my work from nature, and from the locations in which I am working, I take pride in the process of placemaking. I strives to make each wall a unique expression of the community while creating art that will become iconic and beloved by passersby. My projects often incorporate local history and folklore to connect with and honor the communities in which I am painting.

I take these concepts and express them through digital art, on canvases, and most frequently as a muralist. Letting my art envelope a large scale wall allows me to engage in placemaking, creating unforgettable experiences for people visiting a location. There is nothing that I enjoy more than creating something that makes a space unique and memorable.

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NIGEL SUSSMAN

BERKELEY, CALIFORNIA

As an illustrator and muralist, I draw pictures for a living and enjoy the process of creating, but what is most rewarding for me is the way that art can make people happy. Public art can engage and inspire, and most importantly, bring joy to everyday life. Using the simplest tools (a paintbrush and exterior house-paint) it is amazing how much a space can be brightened and transformed.

A lot of my public mural work has been beautifying otherwise barren spaces like garages and construction barriers. I usually paint in a bold, graphic, and line-work with a limited palette. The subject matter is always universal, fun, and positive. Art brings to life moments in time, our feelings, connection, and so much more; I'm thankful to be able to create pieces of work that tell a story and help people feel increased joy in their surroundings.

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ZACHARY SWEET

OAKLAND, CALIFORNIA

The goal of involving community input is to ensure the mural accurately reflects the values and interests of the community, and to foster a sense of ownership and pride in the final piece. This often leads to increased community support and engagement with the mural project.

In my approach, I would prioritize open and transparent communication with the community, actively seeking input and feedback at every stage of the design process. I would also strive to educate and involve community members in the creation process, through workshops or volunteer opportunities, to further build a sense of community ownership and investment in the final product.

As an accomplished mural artist, I have a diverse portfolio of commissioned pieces and exhibitions. My work has been displayed in various locations across the country, showcasing my ability to create impactful and thought-provoking pieces. Most notably, I have a strong connection to the city of Oakland, where I have worked extensively with local teenagers and businesses to create community-focused murals. These projects have not only added vibrancy and color to the city, but have also provided a platform for youth to express their creativity and a sense of ownership in their community.

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ARI TAKATA-VASQUEZ

OAKLAND, CALIFORNIA

At its core, I believe public art should give people reason to pause and contemplate their role in adding to the public realm. I am deeply passionate about public and publicly accessible open spaces as they are where we have the chance to build community and cross paths with people and stories we may not encounter in our day to day. My philosophy and approach to public art is that it should reflect back the community it represents but in a novel or unexpected way. In creating 'Wild' in Union Square I wanted to create a strong juxtaposition from the hardscaped park and celebrate California's nature. In creating 'Black Love' for Soul Park we wanted to articulate and celebrate Black Love and the ways it can help our community flourish.

In creating works around botanical themes, I root them to a story or place. For example, in a recent private commission in the Outer Mission, I illustrated native plants like yarrow, snowberries, and fennel that are native to the Alemany area and Mission Creek. Or in another commission for an immigrant Khmer family-owned restaurant illustrated the plant life and foods that are reminiscent of their homeland. I believe public art should give us a way to see a space in a new light. With my background in architecture and planning, I find research to be a rich way to draw in the community and root ourselves in place.

My work's mission is to create places and opportunities for people to work collaboratively and build community. Often I find that my work gives people something to triangulate with, they may speak to a stranger about the piece and what they see in the natural illustrations. As an artist, I hope my work initiates, invites, and welcomes people to celebrate the ways in which we can flourish together.

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ANN TARANTINO

STATE COLLEGE, PENNSYLVANIA

I am an experienced muralist accustomed to collaborating with communities and local stakeholders. This has included, variously, attending community meetings to survey community interest in a mural's subject matter and form; collaborating with 75 volunteers to install a city block-long mural; holding design charettes to invite community members to share their feedback in a mural's form and content; and working with historic archives to ensure that another project was meaningfully grounded in the site and place in which it was installed.

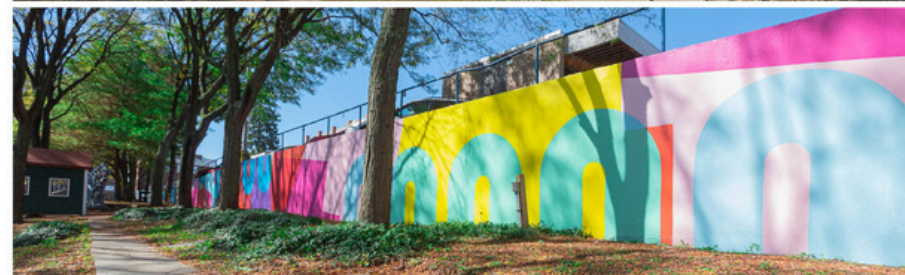
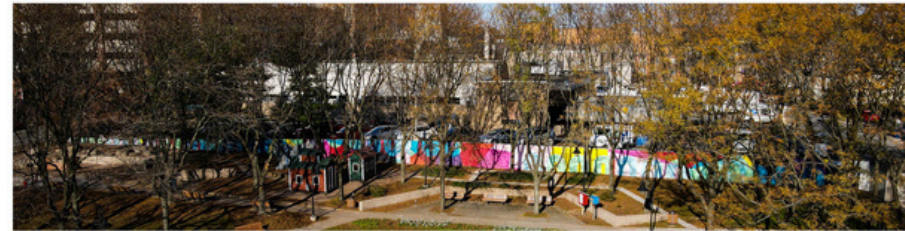
I am a skilled communicator and respectful, empathetic collaborator who has created large-scale exterior and interior murals around the county on a variety of surfaces using a variety of strategies.

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STEVEN TELLER

ST AUGUSTINE, FLORIDA

I create to offer a new moment of perspective. A doorway to a fresh setting. Diverging from the previous river of time. An offering to momentarily step into a different space, vantage point, or sentiment. So, I paint representations of natural beauty, metaphors of growth, and a positive perspective. I do this by using captivating and palatable color schemes depicting floral designs entwined with portraits and animals in graphically geometric, abstract spaces.

There is nothing more wondrous than the beauty of the natural world, both visually and metaphorically. Not only does nature create some of the most beautiful forms and color schemes, but it also works in perfect harmony... balancing life and death to create an ever evolving state of unity and growth, with the opportunity to blossom. Like a plant. Reaching for the light. Always growing. These realizations arose through extended periods surrounded by nature. As such, I adopted them as my artistic philosophy, which is to represent the beauty and harmony of nature and its ability to seek growth through all odds.

Through experiences of painting large scale public art, I now realize that it comes with a responsibility. Public artwork has the capacity to impact the everyday lives of many. So, with this opportunity, why not impact others with a positive perspective?

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MADELYN TEMPLETON

YUBA CITY, CALIFORNIA

My name is Madelyne Joan Templeton; I am a fine artist who focuses on beautifying communities through public art. My specialty is designing site-specific murals that express a sense of awareness and beauty for everyone to enjoy.

As a muralist, I have designed and created many public art murals throughout California and Salt Lake City, Utah. Through my journey and experience as a public artist, I have learned to communicate ideas into a design to best fit the complexities of site-specific walls and complete projects for client visualization. In addition, I have developed a consistent workflow that includes the operation of heavy equipment while utilizing the best possible materials to ensure the longevity of the mural, treating each like a work of art that reflects the communities and provides an atmosphere with care and consideration of background history.

The amount of positivity I have witnessed during my career painting murals is why I'm interested in creating mural projects and working within communities. Having communities engage in the artistic process is constantly humbling, and I love working with them. Working with communities builds strong connections between people and helps the love for public art to be valued more. In addition, involving communities in the artist development phase of any project helps bring diverse input in creating the best possible design.

It would be an honor to develop new site-specific exterior or interior murals so everyone can enjoy and bring a sense of home to the local communities. In addition, I would love the opportunity to expand my talents and share them with Palo Alto. I am a great candidate with the experience to bring any project to life visually.

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ELLIOTT THOMPSON

BURLINGAME, CALIFORNIA

As an artist originally from New York, my childhood experiences of visiting contemporary museums and city streets instilled in me a fascination for the power of art in shaping and redefining space. I am committed to setting myself apart through not just the quality of my art, but also through the impact it has on the community.

My goal is to create pieces that not only captivate and inspire, but also play a role in shaping and elevating the spaces they occupy. I strive to bring a sense of community and place to each of my projects, making a meaningful contribution to the world through my work. This is the guiding principle behind my art.

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LUCAS THORNTON

EUREKA, CALIFORNIA

Based in Eureka Ca. I've been a full time muralist and artists in my community and abroad since 2011. I was trained in the muralist trade by Duane Flamto at the age of 13 learning the traditional methods of scaling, paint, and design. Since 2011 I've completed murals all over my county of which all are cherish and revered by the community. One mural in particular is the largest in the county standing at 27' x 256' long and was painted to beautify a newly built low income housing unit. The building was scorned by the community of Arcata as it blocked views and sat at the gateway to their town. After I transformed it with the power of art it is now beloved by all that enter Arcata. This is what drives me to paint murals and to create long lasting impactful community art that improves the lives and landscape of a city.

Every mural I've worked on has involved working closely with the community to create a mural for the people often financed by the people. I've learned how to be adaptive and creative with my styles to meet guidelines and design requests so the end result is appreciated by all to enjoy.

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MADELINE TIPTON

ASHLAND, KENTUCKY

As a full-time mural artist and brand designer with a background in marketing and communications, my main motivation is to use bold and meaningful designs to bring people together. My mission statement is "to empower communities through visual communication that inspires positive engagement and creates spaces that bring people together."

I started my business in April 2021, and within a year and a half, I have designed and installed over 40 custom murals, along with numerous brand design and art licensing projects.

I value getting to know my clients and their community to fully understand their needs to develop a customized design that fulfills the project goals and brings their vision to life. With each design project I work on, I emphasize collaborating with the client to achieve their goals while providing an effective piece of public art. I conduct industry, brand and community research, along with design inspiration, to put together mood boards to create a focused project guideline.

Majority of my design work includes drawing a design directly on an image of the space to create a site-specific piece of artwork that supports the project objectives and community feedback. During design feedback, my clients provide revisions after discussing with colleagues, committees and/or community members.

The most rewarding part of creating murals is the satisfaction of the client, along with seeing the community interact with the public artwork.

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FERRAN TORRAS

BERKELEY, CALIFORNIA

My name is Ferran and I'm a multi-disciplinary artist from Catalonia with a background in design and illustration. I grew up in a small rural town near the French border and studied art and design in Barcelona.

In 2012 I moved to San Francisco with the idea of staying for five months, which quickly turned into 10 years... Ten years of being inspired by the Bay Area artist community, the colorful streets and the beautiful scenery that has kept me in California.

In 2015 I started my own mural painting company, Wall and Wall, because I have a passion for interior design, architecture and story telling. I am drawn to create murals because they are pieces of art that exist on a large scale, bigger than paper and more vibrant than digital media. Murals are a powerful medium to communicate a story, a message, or to create an impact for the viewer and for the community that passes by it every day.

I have had the opportunity to work with all sort of companies and with a range of clients. I have collaborated with architects, interior designers, but also communities, like a recent project where I teamed up with the Skyline High School Arts Department to beautify their building. With the help of almost 90 students, we created a collaborative mural where they painted freely, bringing their personal spark of color into the mural. As a result, the students will be able to see their own art on display every single day of school. I have also created several "live" murals that invite audience participation, and I truly enjoy projects that involve the community and where the end result is a meaningful piece where everybody feels included. I believe that community art should be for the community, by the community, meaning that everyone should have a voice in the design and creation of the art. My design process is always participatory and invites input from all interested parties.

Throughout my almost eight years in the business, I have had the opportunity to learn and master many techniques that can be applied to any sort of painting. I'm always very resourceful and eager to face new challenges.

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SIMON TRAN

MENLO PARK, CALIFORNIA

I start with spontaneous meditative marks that gesture towards a sense of movement. These in between motions are made solid through wavering line quality and shape. Each line is a breath and a prayer, gestures of positive redirection and cleansing.

The shapes are almost-silhouettes of memories that resemble bodies meditatively perched or babies swaddled or even have semblance to fruit or flora. They take on perceived weight through intersecting layers which reference endless reconfiguration.

My work is inspired by my parents who immigrated to the United States right before the Fall of Saigon in 1975. Their balance between a necessary assimilation to American culture while holding onto a heritage left behind guides the values I hold. Woven into the layers I paint are the cultural traumas of war and hidden meanings like family secrets.

I am interested in creating murals utilizing the language of abstraction to create an experience of wonderment and contemplation. I have created murals for various organizations and businesses including Facebook/Meta, EvGo, and Chapter 510. I have presented my artwork to stakeholders and have also submitted mock ups. Community input informs my work and helps make it more site responsive.

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XIAO RUI TSUI

OAKLAND, CALIFORNIA

My name is Sorell Raino-Tsui, artistically I go by my given Chinese name Xiao Rui. As a Chinese American artist living and working in Oakland, California, my work is informed by my heritage and my experiences living in the United States. My name, Xiou-Rui, reflects my connection to both cultures and my desire to create art that bridges the two. I am inspired by the rich history and traditions of Chinese art, particularly calligraphy, and strive to incorporate elements of this heritage into my work in a way that is relevant and contemporary.

One aspect of my work that I find particularly exciting is the abstract language of calligraphy. I am fascinated by the way that form and line can convey meaning, and I strive to incorporate these elements into my work in a modern and innovative way. I am also interested in the way that language can be fragmented and reassembled to create new forms, and I often play with this idea in my work, exploring the relationship between text, image, and meaning.

My goal as an artist is to create work that is both personal and universal, tying my cultural identity to the larger contemporary art conversation. I want to challenge the notion that art from different cultures should exist in separate spheres, and instead show that diverse perspectives can enrich and enliven the modern art world. Whether through exploring traditional techniques or experimenting with new materials and forms, I am dedicated to pushing the boundaries of what is possible in my work.

As a resident of Oakland, I am also deeply committed to the community and the city where I live and work. I believe that art has the power to bring people together and to create a sense of connection and belonging. This belief informs my approach to my work and my goal to create pieces that are meaningful, thought-provoking, and accessible to a wide range of audiences. Through my art, I hope to build bridges and promote understanding, both within my community and beyond.

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ALEXANDRA UNDERWOOD

EMERYVILLE, CALIFORNIA

Hello! I'm Alexandra Underwood, an illustrator, designer, and muralist. I've been creating public art here in California as well as my hometown of Maui for the past 5 years now. I received my BFA in Illustration with high distinction at California College of the Arts in 2017. After working as an in-house graphic artist and CMF developer, I am now a freelance illustrator and public artist based in Emeryville, California. At the core of my practice is community, environmentalism, and high quality design. I've collaborated with artists, community members, building owners, and public art curators in Maui, Oahu, and California to create colorful murals with powerful concepts.

What draws me most to public art is not only the physicality and experience of painting large, but also the place making and community engagement. A pivotal project in my career was participating in Sea Walls Maui in 2019. Sea Walls is an environmentally charged mural festival, highlighting issues facing our oceans through public art & community engagement. Getting to create a mural in the town I grew up, making art for a purpose, and seeing the positive impact has since then become a driving force for my work. My murals more often than not are site specific, highlighting flora & fauna native to the place in which they live. Public art is an amazing platform to start conversations and reach all parts of a community, instilling ownership & pride.

Because murals become such landmarks in where they live, approaching projects with respect and gathering community input is a big part of my practice. For example, over the course of two years I worked as Co-Director of Sea Walls Emeryville 2022, a large scale public art project based in Emeryville. With this project, we produced 15 ocean advocacy murals and hosted various public events to increase interest and engagement around marine stewardship and action within the community. Beyond the curation of purpose-driven, public ocean advocacy art, Sea Walls Emeryville featured free-to-the-public programming curated to help facilitate an ongoing relationship between Emeryville's community, the murals, and their environment. Activities included youth outreach at the Emeryville Unified School District, a coastal cleanup on International Coastal Clean Up Day, and mural walking tours guided by Mayor Bauters, making it a well-rounded experience for all ages. Murals belong to everyone, and the process should reflect that.

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UNNATURELL DESIGN

RACINE, WISCONSIN

Unnaturell Design Co. is the collaboration of Thyla Arden and Ayda Rose, two artists from different parts of the world, united by their shared passion for creating vibrant, graphic-style murals. We believe that the diversity of our backgrounds and experience is what gives our work a unique voice and energy.

The name Unnaturell Design Co. is a nod to the Maenads, followers of Dionysus, and their association with revelry and the idea of embracing the “unnatural” or breaking free from societal norms. As women in this field we want our murals to reflect a sense of wildness, freedom and creativity that deviates from the status quo.

Our murals are a visual celebration of the world we live in, depicting the beauty of nature, immersing viewers in a surreal environment and evoking a mood or atmosphere through the use of color and composition. We use a bold, graphic style that is both striking and accessible, creating art that is not only visually engaging, but also rich with meaning.

It is our mission to create landmarks that inspire communities across the country to appreciate the wonder, diversity and madness of the world. We are Unnaturell Design Co.

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EDWIN USHIRO

LOS ANGELES, CALIFORNIA

I wish to express my interest in creating murals for the City of Palo Alto. My work evokes the fragility of memory and how history leaves traces of itself upon the land and in our souls that gradually fade through the passage of time. It conjures my memories of childhood on the island of Maui, and the native Hawaiian oral traditions, Japanese folktales and ghost stories that I absorbed as a boy, overlain with additional layers of meaning reflecting my adult perspective—that of an artist working in California, a graduate of Art Center and a faculty member at Otis College of Art and Design. When drawing inspiration from mythology, one can forget that we all create our own mythology as we move through the world.

History, memory and ghosts all vanish over time, so it's only natural that my chosen medium often incorporates transparency to express that ephemeral world. Over the years, I've evolved an artistic process that is a confluence of digital and traditional techniques. I start with drawing in graphite and ink on vellum, pulling from imagination and reference, often informed by my habit of constantly sketching the life around me. My backgrounds are produced by painting in watercolors and rendering over them with graphite, then combining those handmade elements with transparencies created in Photoshop, layering them on transparent vinyl or Plexiglas, and emphasizing different layers with acrylic paint to create a luminous three-dimensional effect. This technique lends itself well to window murals, but I also use more traditional methods of layering imagery when painting murals directly on to a wall.

Wherever I go in the world, I am always looking for compelling legends and echoes of the past in the form of ghost stories. My work is based around preserving folklore, and draws together different cultures by exploring the similarities and differences between their oral traditions. In Palo Alto, I could expand the reach of my art practice to encompass the unique landscape, history and oral traditions of the Palo Alto area, and especially of its large Asian-American community, by interviewing local residents and collecting their stories in order to preserve their culture and gain a greater understanding of our world.

Each of my paintings has a story, and storytelling has become central to my artistic process. In the Hawaiian tradition of "talk story," I often accompany my exhibitions with a storytelling session that invites the audience into the world of the artwork and draws out delight, wonder and nostalgia, as well as the unease and empathy that a good ghost story can elicit. Ideally, I would also love to collaborate with a local storyteller, if there are any in the area who have a special interest in visual art being created around local oral traditions, urban legends or ghost stories.

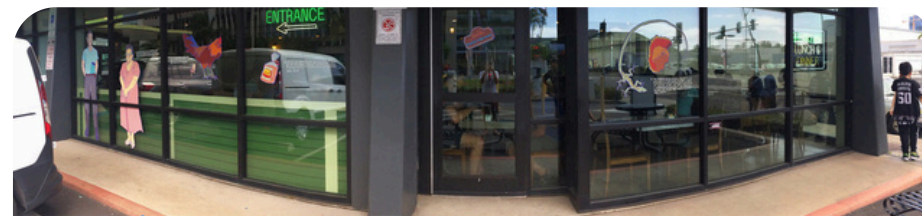
My paintings have been included in a number of museum exhibitions around the world, including exhibits at the Oakland Museum of Art, the Japanese American National Museum, and the Honolulu Museum of Art. In 2021, I completed a residency at the Camera Obscura Art Lab in Santa Monica, and over the past year, an artwork I created for Metro Art has been displayed on MTA lightboxes and Metro Art Buses throughout Los Angeles. I have also enjoyed the opportunity to create murals at several POW! WOW! mural festivals in Hawai'i and California, and for the Small Town 'Big Art project supported by the Maui Public Art Corps, as well as the Windows of Little Tokyo mural festival for Sustainable Little Tokyo in Los Angeles. Last but not least, my work as a teacher, lecturing at museums and schools in Hawai'i and California, including my position on the faculty of Otis College of Art and Design, also nourishes and inspires me as an artist.

It would be an honor to create artwork that describes the oral traditions known to the residents of the Palo Alto area, and helps carry on the mysteries and legends that rose up in your spectacular landscape. My brother lives and works in Palo Alto, so it would be my pleasure to spend time there while conducting research, meeting locals and listening to their stories in order to develop a compelling concept for a mural. The ultimate goal of my work is to inspire wonder and spark the imagination, while also preserving valuable knowledge about our world and passing it along to the next generation through a contemporary visual language. Thank you for considering me for this exciting opportunity.

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ONECHO USUBILLAGA

BOULDER, COLORADO

My intention as a painter and muralist is to reconnect with ancestral roots of my Colombian and Ecuadorian heritage. uncovering new visions to create a deeper layer of meaning in my work, connecting fine art and public art.

Through my artwork I look to foster pictorial environments in celebration of my South American and mestizo heritage, and call attention to Inca and chibcha cosmovision.

For many years my work has been informed by images and visions of abstract patterns known in traditional Inga, Kichwa culture as "pintas", this is a practice I have maintained and cultivated. In this continuous process I explore what is needed in a personal sense to be whole and healthy in colonized territories, while also staying true to my Mestizo ancestry. I have found that in order to keep positive and growing as an artist I need to deepen my cultural roots and acknowledge the complexity of the history of the Americas to present times. I find great joy and hope in bringing new works into the public eye and celebrate the fruits of our culture. In our industrialized civilization, the loss of connection with nature and ancestral wisdom is palpable.

I believe our society is in a state of imbalance and uncertainty. I think our current geopolitical and historical situation is in need of indigenous perspectives.

Creating art that honors and is informed by diverse ancestral knowledge will not only cultivate novel aesthetics; but also encourage a growing understanding of other cultures and the function of art in our communities.

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EDUARDO VALADEZ

OAKLAND, CALIFORNIA

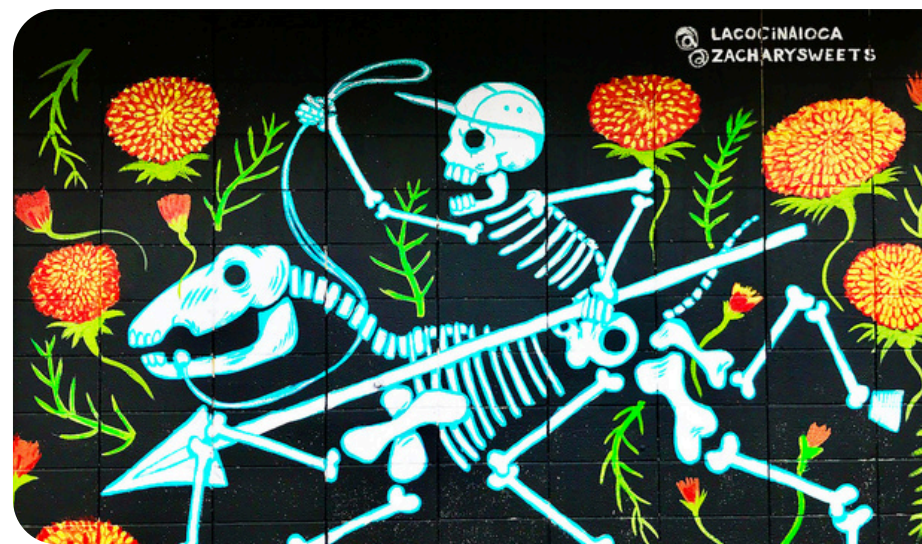
For over a Decade I have studied and and practiced the art of social practice and Community art. and through these years I have always held steadfast in the belief that Murals are one of the most successful tool in community rejuvenation and empowerment. Very few other art forms have the capacity to be as inviting and accessible as murals. The Great Mexican Muralist like Alfaro Siqueiros and Diego Rivera believed that painting a mural could have the power to bring people of various social classes together and give folks an overall sense of identity and empowerment a sentiment I strongly agree with. In my experience in painting public murals I have had some of the most profoundly rewarding experiences with people of all ages who were captivated by art and wished to participate.

My overall philosophy in mural painting revolves in around serving and giving voice to the people who inhabit the areas where the work will be created. for me having open forum discussions and avenues for input around topic , imagery and even color choices is priority . As a muralists you want to be sure that what you are painting will have longevity and be cherished by the people who will see it every day and the only way to insure this is to ask questions.

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KATIE VONDERHEIDE

ALTADENA, CALIFORNIA

Please accept my application for the Palo Alto Mural Artist Roster. As an artist, painter and muralist, former curator and gallery owner, organizer and community activist, my experience in the life and art of my community has led me to this application. I am working hard to create a space in my community and want to expand the scope and reach of my work, and will bring that same dedication and work ethic to Palo Alto.

I graduated from Northern Illinois University in 2006 with a Bachelor's Degree in Fine Arts, focusing on Painting with a minor in Art History. Immediately after graduation, I relocated to Los Angeles to immerse myself in an environment that would cultivate my own artistic practices. Within two years of living in LA, I had the opportunity to start a gallery space. With my partner, we started Synchronicity Space in 2008 in East Hollywood. Though officially an art gallery, it also hosted live music, lectures, launches, screenings, stand up comedy, book signings, and parties for a vast cast of causes and characters, both influential and unknown. It was there that I started to explore the ideas of public art and community to completely transform space.

In 2011, we relocated the gallery to a stand alone building. This gave an opportunity for a mural wall to exist on the south side of the building facing the street. My idea was to have dual exhibitions each month, an artist in the interior of the space as well as a separate exhibition of public art to exist on the exterior. Since most artists weren't used to working at that scale, I would often take care of installation. This is how I started Beautification Solutions, my company focused on precision painting, sign painting, murals, and fabrication. In 2016, I decided to take my self-taught skills to the next level and enroll at LA Trade Tech for their Sign Graphics Program. This is an intensive program and each semester I attended Monday through Friday at 7am sharp to 12:40pm. Even though it was an extremely demanding schedule, I thrived with being challenged in this way. The program fed my enthusiasm, willingness to learn and taught me so much about sign painting and design. I took three semesters and then my business started to pick up momentum.

When it comes to my work as an artist, I always ask myself, "what's next?". With the pandemic, my work came to a grinding halt. While it has brought on the struggle of finding work, I've been able to reassess what I have been doing. There's always been aspects of designing environments in my work. Since I owned my own art gallery in the past, I've always kept in mind, "how can I maximize this space on a minimal budget?". This is why I love the combination of paint and graphics, there are minimal materials but also limitless combinations of what you can achieve to create an environment. I would like to take the work I am doing and scale up. I thrive on knowledge and there is so much I have to learn. I seek an opportunity to learn from the experience of others and bring my experience, ambition and enthusiasm into the broader conversation. The Palo Alto Mural Artist Roster Program was created for artists like me, who strive to make art through conversations and collaboration in public, not in the privacy of an artist's studio. I am a part of my city, my neighborhood, the greater state of California and the lives of the artists and activists who have contributed to fulfilling my vision.

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SASHA VU

OAKLAND, CALIFORNIA

Bay Area-based artist and designer Sasha Vu graduated with a BFA in Communications Design and Illustration from Brooklyn's Pratt institute in 2013. She studied 2D and 3D design, lighting, photography, and illustration.

Since graduating, Sasha has worked as a freelance installation artist, muralist, and illustrator. She also has worked as an assistant art director conceptualizing, collaborating, and creating event installations and prop design.

Sasha is a co-founder of San Francisco-based art collective Streetheart. StreetHeart is an art collective that creates large-scale event and festival installation art. Other members include artists Lynne Lee and Sophia Mitguard. Streetheart strives to excite and affect the mind.

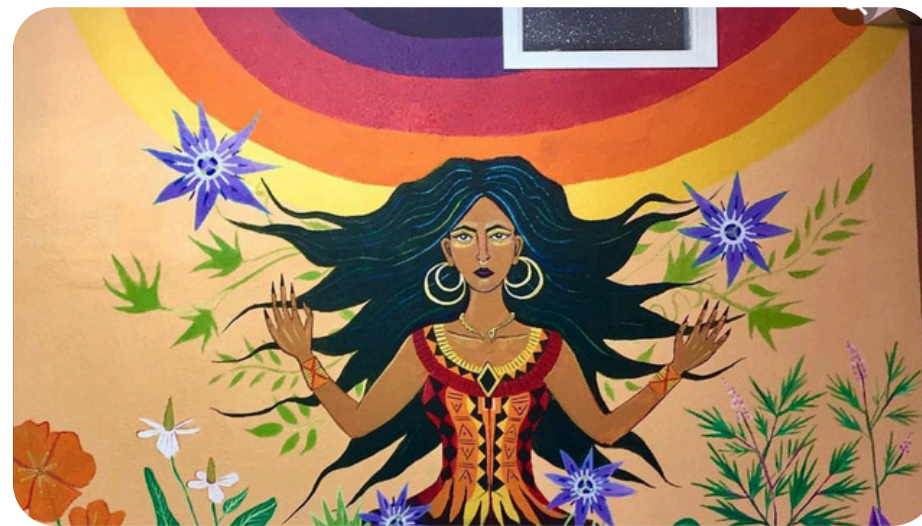
Blending the surreal and beautiful, Sasha creates images, spaces, and objects that transport the viewer. Her art serves as a portal for the imagination and realms beyond.

Sasha currently teaches high school art in Los Altos and has created several murals around the bay area. Her process is group oriented and seeks to engage the larger community by creating work that reflects local values, ecology and culture.

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REBECCA WALLACE

FORT BRAGG, CALIFORNIA

I create murals that engage community spaces. They reflect the people and values within each community. My main goal is to create something beautiful and to bring a sense of significance to a space that was otherwise mundane and unnoticed. I especially enjoy projects where I can collaborate with my clients to create a mural that brings their vision to life.

I bring with me over twenty-five years of painting experience which include working as a muralist and teaching painting at a Junior College level. I studied painting at San Francisco State and received my MFA at The California College of the Arts in San Francisco.

I have created several public works of art, almost all of which I have worked collaboratively with clients to design. Most recently I completed my largest mural yet, a 27' x 72' mural for the Theater Arts building on the Yuba College Campus. Working together with a college appointed committee I designed a mural that celebrates the colleges multiple departments and diverse community. I worked with student volunteers who helped paint sections of the mural, providing direction and one-one one assistance. Earlier this year I was awarded winner of the Stress Ribbon Bridge Mural Project by The City of Redding California. This is the largest public artwork to be created for the city of Redding since the Sun Dial Bridge. For this mural I worked collaboratively with a team of sculpture artists to design a mural that would interact with a large-scale sculpture that was to be installed alongside the mural. In addition to this, over the past several years I have worked extensively with the Yuba Sutter Arts Council to create several public murals. In 2018 I was commissioned to create a mural for the Live Oak Library. That same year I was selected to complete a mural for the 48-hour mural marathon. In 2020 I completed a 3D anamorphic mural for the AT & T Building in Live Oak. This piece reads as three dimensional when standing in the intended spot and incorporates both the walls and sidewalk of the building. My resume also includes several other murals for both public and private residences. You can view these murals on my website Wallacemuralsanddesigns.com.

In addition to these projects, while living in the Bay Area I was afforded the opportunity to work at Evans and Brown, a high-end custom mural company. There, I assisted with several notable projects, including painting five separate ceiling dome murals for the Atlantis Hotel in Dubai; murals for the Wynn Hotel in Las Vegas and multiple large-scale murals for PF Chang Restaurants. Working collaboratively with community is one of my strengths. One project that reflects this is the dining room mural I designed for the volunteer group Hands on Bay Area. For this 6 paneled mural I guided over 30 volunteers to paint this mural in one weekend. Together we transformed a dull basement area into a vibrant center highlighting imagery reflective of the the people in the community and purpose of the space.

I bring a sense of integrity and quality to all the artwork I create. You can see this in my personal painting practice, and in the public works of art I create for my mural business. I use high grade Nova Color Acrylic paint sealed UV graffiti proof varnish for all my murals. The materials ensure that the colors of the mural will last for many years and safeguard the artwork from potential graffiti vandalism.

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MAUREEN WALSH

HALEIWA, HAWAII

I'm a visionary artist specializing in public murals, installations and textiles made with natural dyes. I've been working professionally as an artist since graduation from the Savannah College of Art and Design in 2005 with a BFA in fibers. From 2007-2015 I co-ran a design studio in Brooklyn, NY creating large scale installations for events and interiors. When I left NYC, I traveled around the world and studied with many master artists and healers. In 2018, I lived for a year as the resident artist at an ashram + retreat center in Rishikesh, India. I painted three murals for the space that enhanced the beauty of the surroundings and helped the yoga students drop deeper into their practices and meditations. Over the last four years I've created twelve large scale murals as well as a mixed media installation for Cleveland State University through the Ohio Percent for the Arts Program. All of my travels and cultural experiences are infused into my work. I'm also a certified yoga and meditation teacher as well as a visionary cranio-sacral therapist and I infuse these modalities along with healing and love into my work.

I truly believe that public art can add inspiration and bring healing and hope to the world and I would love to be a part of the growing collection of murals in Palo Alto. I've worked with different communities on projects and I've spent a lot of time teaching art classes and workshops to children and adults and I absolutely love that collaborative process as well as inspiring young children and adults alike through my art.

The last mural that I painted at a school in Chicago was a super inspiring process. I painted a magical forest on the playground and interacted with the children each day. The children asked for different animals to be painted and it was so fun to watch their reactions and listen to their feedback on a daily basis.

I use a lot of color and pattern in my work and love to create portals of healing and light. I really believe that art heals and can help to birth a new generation of hope and peace in the world and I would love the opportunity to work with the community of Palo Alto to bring new visions to life.

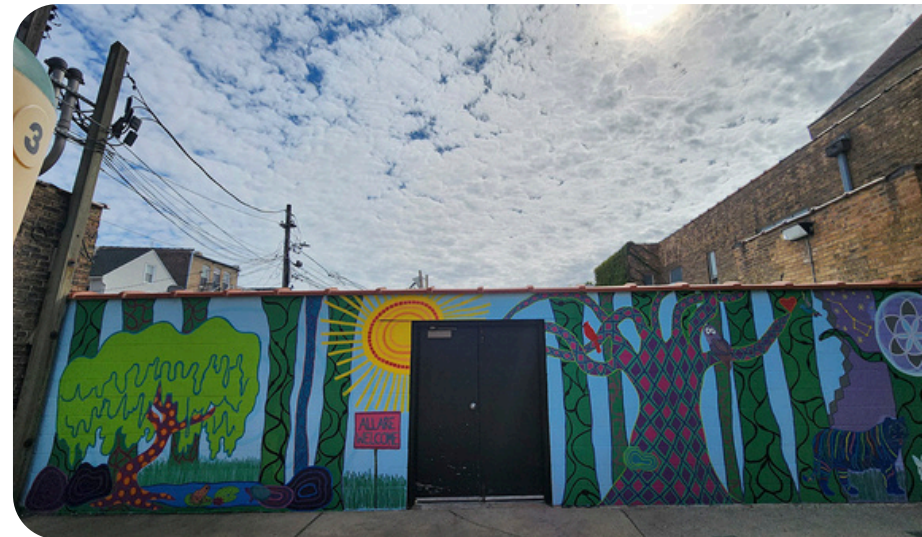
All of her travels and cultural experiences are infused into her work. She is a certified yoga and meditation teacher as well as a cranio sacral therapist and she uses these modalities to infuse her work with creativity, healing and love.

I'm inspired by the magic and intricacy of nature, plant medicine, intuition, sacred geometry, meditation and the healing power of the ocean. I've witnessed first hand how powerful the connection between healing and art can be and I love to share it with the world.

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KALANI WARE

WALNUT CREEK, CALIFORNIA

I bridge our connection to nature and each other by way of shapes and line movements. My interest as an artist is to inspire and motivate people in the community through my use of creativity. I have been a professional artist now for roughly 5 years and I have experience working with local and corporate companies. I have worked with non-profit organizations, developing community murals for all ages. I am a graphic designer, muralist, and large scale event installation worker. The knowledge that I have acquired and continue to learn are always applied towards future projects. I feel it is important that we are all represented through art.

We all have a voice, stories that need to be told, and I understand now more than ever that I am here to help spread those messages by creating beautiful artwork. I'm comfortable incorporating various art styles and techniques, working with people in the community to make your vision come to life.

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DEMETRIS WASHINGTON

SACRAMENTO, CALIFORNIA

My name is Demetris "BAMR" Washington and I am a visual artist currently based in Sacramento, CA with roots in the East Bay (Oakland & Hayward). Since completing my first mural at the age of 17 in 2008, I have completed over 80 murals throughout California, and sold thousands of works nationally and internationally. My Moniker, B.A.M.R., which stands for Becoming A Man Righteously, was created while integrating visual arts with biblical teaching within a church youth ministry at the age of 18. Ever since realizing the positive effects and impact my art could have, I have been striving to reach as many as possible through my works. My greatest interest in the arts is to transcend the viewer's mind to a place of solitude and enlightenment as we open the mind to the full potential of its imagination.

My interest in applying to the Palo Alto Artist Roster stems from my involvement in the 2020 BLM mural in front of King Plaza in Downtown Palo Alto. I painted the letter "B". Ever since my involvement, I have been able to develop a few great friends and patrons in the area, such as fellow artist Richard E. Hoffman, curator Michael Granville, and collectors Stefania Pomponi and Sway Soturi. If selected for the artist roster it would be an honor to continue to grow and develop with the Palo Alto community to continue to spread positive images and messages for ALL to enjoy—especially through public works that truly engage the community.

One of my favorite components to creating new public murals is the community outreach aspect. Some of my best works in the past have been inspired or motivated by different conversations. For example, a recent mural project I've completed consists of 3 different murals at 3 different high schools in which I consulted the students to find out what their interests were and what they would like to see painted on their school walls. Consultations like these are important because it gives the community a chance to feel included, and that their voices matter, as well. The results are usually that the community takes on a greater sense of pride and ownership surrounding the mural. This allows the work to exist in the public realm for longer periods of time, thereby creating a greater window for a positive impact.

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MARTIN WEBB

OAKLAND, CALIFORNIA

I make site-specific work utilizing a wide range of materials and approaches, but all are rooted in my practice as a painter - a maker of images. These images can take two-dimensional or three-dimensional form, and exist anywhere on a spectrum ranging from representational to totally abstract. Conceptually, my work often considers the relationships between people and the natural world, and between place and time.

The way I approach these diverse projects gives them some unifying characteristics:

- I strive for visual engagement on a number of levels so that the quick, one-time viewer will be able to engage with the piece, and also the viewer that sees the work repeatedly will find further layers of visual involvement over time.
- The work reflects its community of users, speaks to them, and serves their purpose in the specific location appropriately.
- The appearance of the pieces integrate into their architectural settings, considering and respecting, the movement and activity of people in the space, and the existing visual qualities of the architectural environment.

This thinking has led to a variety of outcomes, including interior and exterior wall-pieces, painted murals, sculptural installations in wood, ceramic and steel, paving, and semi-functional objects. The situations that my pieces have been located in have been varied too, from natural settings to urban streets, in both senior centers and child-centered spaces, and in busy commercial sites and quiet contemplative spaces.

One of my strengths as a public artist is my ability to develop images that are accessible without being obvious, and that work effectively in their specific locations. The ability, and the flexibility, to translate these images into materials suitable for specific sites is a skill that has proved vital to my work.

Though I have been painting murals, and making relief murals, for many years, 2022 saw my two largest mural commissions. How To Make A Village is a collection of largely figurative images that convey positive messages about home, community, and belonging, situated on the exterior of a homeless resource center in Santa Rosa. Thoughts For Navigators is an interior mural in the lobby of the new Liberal Arts building at The College of Alameda. To evoke feelings of future possibility, growth, and cultural integration, this piece uses a stylized and semi-abstract vista revealed through layers of lush foliage, and paper boats with text quoting various thinkers and artists navigate their way to new horizons.

Most of my public art projects have involved some degree of community outreach. Sometimes this has been through informal explorations and investigations – just spending time in a place observing, asking, and listening. Sometimes it has been more formal, such as spending time participating with the education department and child development specialists at The Crocker Art Museum to develop ideas for an installation that they commissioned. Other times I've taken surveys of a location's users, or held formal meetings to listen hard and directly learn from the people that live or work in the place.

My public art, plus an earlier career in commercial work, have given me much experience in working with designers, architects, landscapers, contractors, and fabricators, and I am very aware of projects like these being a team undertaking. All of my projects have been well received by clients and the public users of the artwork's spaces, and all have been delivered on-time and on-budget.

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ELLA WEBBER

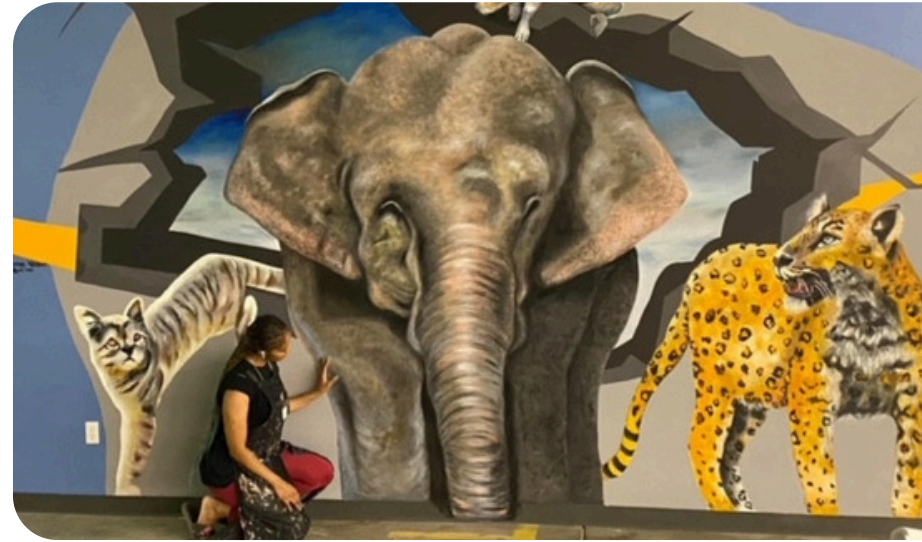
GRAND RAPIDS, MICHIGAN

I have a strong history in art and can't think of anything else that I enjoy more for my life. Here in the city of Grand Rapids, Michigan, I have done multiple mural works for various companies. They range from outdoor or exterior murals, children's museum, interior factories and I also am a subcontractor through construction companies to create commercial murals. On an every day skill, I do commission works, painting oil portraits for clients. I also travel and do commission work in the winter months.

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HELICE WEN

SAN FRANCISCO, CALIFORNIA

I started working on murals about six years ago. I was motivated by this art form because it focuses on more than just individuals; it is centered on connecting communities. This act of connecting has been especially important during and after recent social connecting era.

I find myself more and more passionate about creating murals and public art; the creative artistic freedom and fulfilling feeling is unparalleled compared to gallery works.

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ANGELA WILLCOCKS

LONG BEACH, CALIFORNIA

I am an Australian American living in the Great Los Angeles Area and I believe in the integration of Arts and Community. I am an Artist who believes in public access to Art and the creative process as a necessary part of our cultural collateral. As a Los Angeleno, I am enamored with its iconography, cultural diversity and artistic experimentation. I am an Artist who believes Art feeds a community's soul, for both locals, and visitors. Art adds color. Art is energy. Art engages. Art inspires.

For over 15 years my experience has been in the greater Los Angeles area as a civic / public artist, essentially based around NEA "Our Town" social practice projects. Each project had different constraints, timelines, budgets and solutions.

Evidence of my ability to approach projects with various constraints is Blotnbyte: The "Our Town" Project - "My Pasadena" a project for the Civic Center where artists transformed the Civic Center into a creative, vibrant public forum while expanding community awareness of and relevance to the contemporary role of government. My approach was systematic, I have learned that there is a need to negotiate and collaborate within established systems. Communication and collaboration take time and effort.

Concept: Working with and in the north Pasadena community, to produce a series of real and experimental audio stories and portraits that were accessible to the public through technology in public spaces. My strategy: firstly it was important to create trust and connections and that meant immersive, listening, observing and participation so I could identify alternate strategies that the community understood, could participate in and wanted. This process of immersion determined my media and message. "Blotnbyte" was particularly hard because of the various invested organizations and government restrictions around the placement of Art on and in the civic buildings. This was exacerbated when the invested communities lacked flexibility and a basic understanding about what Art is and how it can unexpectedly transform a space. Consequently I gave presentations at libraries, to the police, at courts, community centers and simply one on one immersion. The solution was QR coded audio stories in local buses, huge banners on and in libraries and transit areas and smaller banners in strategic civic center venues. By placing the audio digitally and on banners in buses, on libraries and stations we utilized contemporary approaches that were to overlaid with the old, low tech, high tech and culturally inclusive.

The Cambodia mural arts project provides a different example of conditional constraints particularly for me around diversity and cultural sensitivity. As a Long Beach resident this project meant a great deal to me. I dove head first into my research and public conversations. I realized my connections with the Cambodian community was at best very superficial. As an American Immigrant I have always tried to create bridges that connect cultures and communities, so I spent time meeting with the gardeners and community members of MacArthur Park, walking around the Eastside, visiting temples and shops, going to local community meetings, and connecting with my Cambodian art friends. My connection to Cambodia town came from my deep desire to give to and connect with peoples from different cultures. As an immigrant artist I do believe through Art we can connect, inspire and heal.

The result was a huge mural that went on the Long Beach transit headquarters. Researching Cambodian history, visual iconography and its culture, I started to appreciate the beautiful carvings on the temples and folkloric patterns that have endured 1,000's of years. Based on the visual elements of Cambodia's history I chose elements of these historical patterns to create a connecting contemporary design. The colors were based on old turn of the century Cambodian posters while the shapes used flowed intersected, and overlaid on the wall like "The tiger depends on the forest; the forest depends on the tiger." Buddha.

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JENIFER WOFFORD

SAN FRANCISCO, CALIFORNIA

My background as an artist has always been multidisciplinary yet rooted in drawing and painting. Earlier projects took the form of temporary illustration murals affixed to sidewalks and of large-format posters installed in kiosks. In summer 2020, I designed a temporary mural (digital output) that covered a Chinatown storefront in SF, and I contributed art to another kiosk poster series honoring frontline workers that was also distributed to local hospitals. In fall 2020, "Pattern Recognition," my large hand-painted mural on panels, was installed on the Asian Art Museum's new Hyde Street Art Wall; in winter 2020, I completed two small community murals in my Mission District neighborhood in SF. In winter 2021/spring 2022, I completed two large indoor office murals in San Francisco, as well.

Every project has provided interesting challenges, opportunities to adapt and respond to site and community, and has been truly fun to do.

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RACHEL WOLFE-GOLDSMITH

OAKLAND, CALIFORNIA

I am Rachel Wolfe-Goldsmith, a Muralist, Curator, Creative Director, and Gallery Owner in Oakland, California. Adopted and of Nigerian, Jewish, and European heritage, my work comes through a multicultural lens exploring racial equity, Afro-futurism, and metaphysics. I am the founder of Wolfe Pack Arts, where I create murals and produce art experiences that provoke bold conversation, promote racial equity, and create financial and educational opportunities for emerging artists who work with us. I hire local artists to help with my murals, and hire local residents or friends of mine to model so that we have original images that honor our local community. In my practice it's important to give people their flowers while they are with us, and draw attention to living change-makers.

I am also the Creative Director at the Bay Area Mural Program where I facilitate and paint community-engaged murals that gather stories from residents and are painted with volunteers. To get a sense of what the artwork should be we always visit the site and do background research. Then we will have a meeting with residents or members of that group, or go spend time in the area where the mural is to be painted and speak with people who live there. Sometimes the designs are posted publicly for people to vote on, and sometimes we do workshops with people to co-create the design. We also usually dedicate a couple days where groups of volunteers work on specific areas. I have also created and implemented high school and adult art curriculums for workshops, where I lead a group to design their own mural and paint it.

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CHRISTINE WONG YAP

DALY CITY, CALIFORNIA

INTEREST

I am a visual artist and social practitioner with over 20 years of experience. In recent years, I have partnered with community organizations to engage traditionally under-resourced publics in social practice projects that explore psychological well-being, belonging, and resilience and result in public art, public activations, and publications. Interested in language access, I have created multilingual projects that showcase calligraphy and hand lettering. In these projects, I lead art workshops as well as develop exhibition designs with site-specific wall painting—both of which are grounded in my early experiences as a community muralist.

EXPERIENCE

I first learned community mural making as a teaching assistant to muralist Juana Alicia at the East Bay Institute for Urban Arts in Oakland from 1998 to 2000. That experience paved the way for me to lead community mural workshops at the Fellowship for Reconciliation (Bronx, NY), National Organizers Alliance (Asheville, NC), CAAAV: Organizing Asian Communities and Youth Force (Bronx, NY), Asian Health Services and Asian Youth Service Community (Oakland, CA), and Underground Railroad and Mandela Arts (Oakland, CA). My mural appears on the cover of Jennifer Tilton's "Dangerous or Endangered Youth: Race and the Politics of Childhood in Urban America" (2010, NYU Press). I've shifted in recent years towards multi-disciplinary projects, but my mural experiences directly shape my approach to pedagogy, community engagement, and the technical aspects of wall paintings, such as in galleries at the Palo Alto Art Center, California College of the Arts, and Chinese Culture Center of San Francisco.

APPROACHES

There are two ways to approach creating murals.

In a community mural project, the artist is a facilitator through which community members craft and execute their own vision and design. My community mural approach is informed by the "each one teach one" model of pedagogy theorist Paolo Friere, investing heavily in the process with transformation and empowerment in mind. In an ideal community-oriented scenario, I would partner with one or more community-based organizations to recruit participants from under-resourced backgrounds. These participants could commit to a series of workshops that would begin with community building and group agreements, move on to self-reflection and storytelling, and iterative sketching and compositing a final design. This design would be shared in community feedback sessions at cultural events. From there, the design would be projected and painted by the same workshop participants, who present it at a public event, to tell the story in their own words, and to hear reflections directly from other community members. This approach is great for public spaces, where dialogue, input, involvement, and ownership are desirable.

In a commissioned project, I would act as an artist supplying a visual solution bridging my repertoire of imagery, lettering, diagrams, maps, and more with the interests of the client. I'd structure this scenario more like a design process, using my skills in digital sketching and scale rendering to provide increasingly refined iterations to key stakeholders until a design is approved. I'd work with a team of assistants to execute the final mural. This approach is more streamlined and more suited to private spaces.

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WRAPPED

VENICE, CALIFORNIA

For over 8 years, WRAPPED Studios has been merging the conventional world of visual arts with cutting edge technology to create one-of-a-kind works. We create artwork for any surface from hand painted murals to LED Video Walls. By constantly incorporating new technological advances, we are able to create artwork that is as innovative as it is intriguing. We are constantly evolving as artists and as a studio to make our clients' vision a reality.

We have applied our unique approach to art in many distinguished projects and are well versed in high impact artwork for Hospitality, Education, Commercial, and Multifamily projects. Our durable, high-quality materials are ideal for busy public areas. Our team has an extensive background working with high profile clients and managing large budgets with strict timelines. Made up of a team of professional artists working collaboratively, we aim to create timeless installations that will leave a lasting impression.

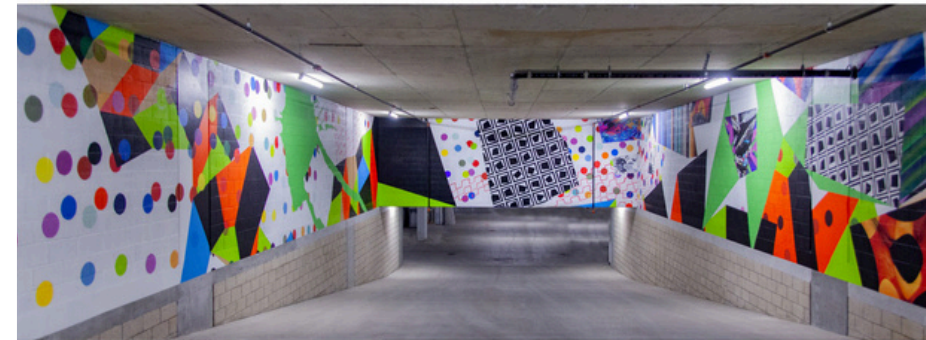
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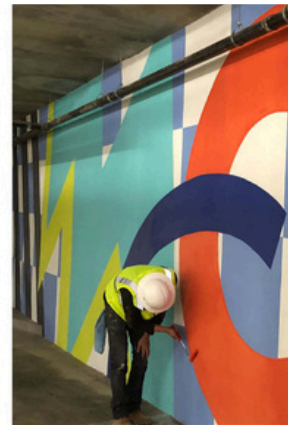
EMAIL: jennifer@wrappedla.com



Installation Name: Next on Lex
Client: Fifield
Location: Los Angeles, CA
Timeline: Completed 2018
Scope: Mural design & installation for outdoor amenity space
Budget: \$16,000



Installation Name: Next on Lex
Client: Fifield
Location: Los Angeles, CA
Timeline: Completed 2018
Scope: Mural design & installation for 1,800 SF parking garage entrance
Budget: \$40,000



Installation Name: The Ca
Client: Fifield
Location: Santa Monica, CA
Timeline: Completed 2020
Scope: Mural design & installation for parking garage entrance

JUN YANG

SAN FRANCISCO, CALIFORNIA

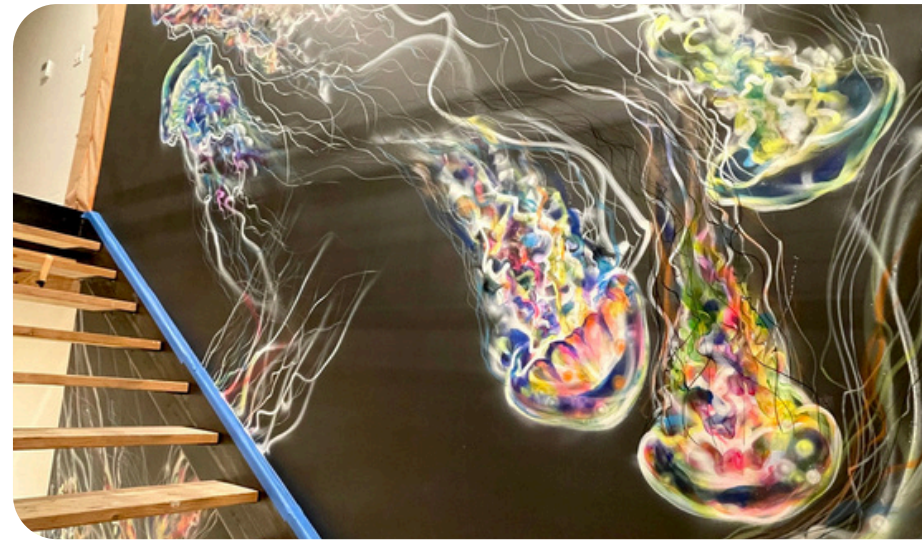
As a queer immigrant artist, I bring a unique cultural perspective to my work, reflecting my life experiences and Korean heritage through vibrant colors, writing words, bold imagery, and powerful storytelling. I see my art as a way to bridge the gap between different communities, promoting understanding and appreciation for diversity. In the past I created climate change murals and wild life murals to raise awareness and inspire action on the urgent issue of global warming.

My goal is to visually communicate the beauty and fragility of our planet and the need to protect it for future generations. I believe that art has the power to evoke emotions, spark change, and bring people together to fight for a sustainable future.

CONTACT INFO

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FARNAZ ZABETIAN

WALNUT CREEK, CALIFORNIA

Mural painting makes the direct relationship between the artist and the audience effective in the most convenient way possible. As a painter who lives with painting, dreams, sleeps and breathes, mural painting has a special place. This special position is only because of the direct connection between the painting and the audience.

The viewer of art prepares themselves to enter a gallery, reads about the artist, researches, consults, but the viewer of a wall painting is unarmed, unprepared, caught up in their own personal life, looks and rejects, and again tomorrow and the following days leave an impression on him, every time they see a new image, at different times of the day with sunlight and shadows, they see a different image, in strong sunlight, cloudy and rainy days, and snow and blizzards, the image they see on the wall is the same even though it is the same. But it is different. Murals are addressed to everyday life, slowly. It becomes part of their memories. It becomes part of the architecture of the audience's mind, the audience grows up with the mural painting, becomes middle-aged, and this is what makes the mural painting more attractive to me. This calm and immediate and long-term connection of my work with the audience makes my dreams fly until late.

CONTACT INFO

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GUIDO ZIMMERMAN

BAD VILBEL, GERMANY

So far I have distributed my murals throughout Europe and initiated the "Museum on the Street" project for my hometown of Frankfurt. My works are mostly about dynamics and correlation in current times and society. If possible, I work the history of the location into the motif...

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