COAST LINES

APTOS

Cabrillo offers theatre workshop for teens on Sept. 25

The Cabrillo College Theatre Arts Department will host the fourth annual Stage Door workshop for high school students on Sept. 25, featuring Cirque du Soleil performer Jeff Raz. The deadline to register is Sept. 17.

Workshop topics this year are Raz’s Fundamentals of Funny, Improvisation, Lighting, Set Design, Props Construction, Unarmed Combat, Costume Design and Construction, Acting for the Camera, Voice of Musical Theatre, Comedy and Auditioning.

Hours are 9 a.m. to 4:30 p.m., at the Cabrillo Crockery Theater, 6500 Soquel Drive.

To register, call 477-3257 or e-mail to salbert@cabrillo.edu.

THE EXHIBITIONIST

CALIFORNIA STORIES Jody Alexander’s ‘Eleven Exposed Spines’ is part of the ‘California’ exhibit at Cabrillo Gallery.

IN A GOLDEN STATE

THE PROSPECTUS for the show went out to artists statewide.

RUTH BRAUNSTEIN, grande dame of the San Francisco gallery scene, selected 44 works from more than 300 submissions for “California” at Cabrillo Gallery. The opportunity to be seen by Braunstein was one attraction; the grand prize — a solo show at Cabrillo Gallery — was another, awarded to JODY ALEXANDER of Santa Cruz. Cash awards went to SUSANA ARIAS, DONALD BRADFORD and KELLY RICHARDSON. Congratulations!

“California” seduces the viewer from the gallery doors.

ROBYNN SMITH’s Mustard Seeds uses the naked grain of its plywood surface as part of the gaseous cloud around a helmet delineated from a thickly pigmented, agitated background. Layers of paint, collage and printed media contrast with areas untouched and thinly inked. Smith knows when to stop.

Drawing the viewer deeper, Jody Alexander’s Eleven Exposed Spines (No. 7–17) is unmistakably hers — intellectual, tactile and impeccably crafted. Discarded books, their stitched spines revealed, are wrapped tenderly in soft, ivory-aged padding, perhaps rescued like the apocryphal Joseph Beuys wrapped in felt.

The slender columns of Susana Arias’ Desert Trees rear ceilingward, fragile and sturdy components stacked rhythmically and impossibly. Fruity reds contrast with striped bark-color components, creating essential tree-ness.

Waving from the ceiling, three photos on filmy crepe by BILL CLARK: Jose, JC, and Elio, engage the viewer with clear-eyed stances. RENEE PECK’s The Precipice flutters nearby; these photos printed on two weights of fabric: a feathery crepe lifts away from the identical image on heavier fabric underneath: a figure standing at cliff’s edge looks into space. The layers activate the dance of light, the vertiginous cliff edge, all dimensionality and unease.

A manically beaded necklace by RACHEL NELSON-SMITH, Tongues & Toros, embeds lampworked tongues dripping from open mouths within a skin of gold and red beads; “charms” of beaded toros hang from the necklace.

SUSAN VAUGHAN’s Duchamp homage, The Surreal-Ideal Vanity, anthropomorphizes a vanity table, mirror, stool and implements in a champagne monochrome. The hand mirror has eyes already painted; the tei-shaped powder jar contains a nose-handled puff; crimson press-on nails scream vividly near a lace-trimmed tissue box whose juicy vermillion lips deliver Hankies. Wedding veils drape the wall mirror. Vanity, thy name is now Susan Vaughan.

Dozens of strong pieces give the show a solid sense of representing the styles and subjects of California’s artists. LAURA LAURA’s Emptying the Nest: Lesson IV lingers with me: an heirloom baby cradle mounted atop bamboo stilts rises from a troika of wagon wheels. Inside the cradle hang three antique white baby pinatas. Laura Laura’s work always has the substance of archaeology lost somewhere in the land of archetypes. (Maureen Davidson)