

**APP MINUTES
NOVEMBER 1, 2000
CITY HALL ROOM 302**

In attendance: Burnett Miller, Nancy Gotthart, Galelyn Williams, Bernadette Chiang, John Wong, Lynn Jones, Nanette Roe, Donald Sronce.

Absent/ Excused: Marney Wasserman, Paulette Trainor.

Guests: Steve Vanoni.

Staff: Linda Bloom and Alice Porembski.

Accept the Agenda. Move to accept the Agenda as stated, Nancy Gotthart, second Galelyn Williams. All in favor.

Approve minutes from October 4, 2000 meeting. Move to approve minutes as written, with the option to call Linda Bloom if there are any corrections. Nancy Gotthart, second Galelyn Williams. All in favor.

Action Items:

1. Approve Donna Billick and her proposal for Sacramento Regional Wastewater Treatment Plant – Project A Employee Lobby. John Wong suggested the architect study the transition between his standard floor and Billick's terrazzo. Move to approve Nancy Gotthart, second John Wong. 8 ayes, 0 noes, 2 absent.
2. Approve Masayuki Nagase and his proposal for Sacramento Water Treatment Plant River Intake Project, Area A-Plaza. Donald Sronce moved to accept with conditions: a. artist considers incorporating vertical elements; b. artist will be offered an additional \$200.00 to develop drawings to be reviewed by APP, second Bernadette Chiang. 8 ayes, 0 noes, 2 absent.
3. Committee member John Wong recused himself from this action item. Approve Shen-shen Shang and Mark Dziewulski and their proposal for the South Natomas Library Project. Discussion revealed that committee members felt the power point illustrations did not give an accurate feel of the scale of the artwork. Trusses are missing, the height of the wall panels appear to be a wrong scale. Burnett Miller indicated the renderings appeared inaccurate, requested a material sample and personal presentation. Bernadette Chiang moved to approve releasing \$500.00 for a 3-dimensional model, a personal presentation and a material sample to be shown to APP, second, Nanette Roe 4 ayes, 3 noes, 2 absent, 1 recusal.
4. Approve loan of Troy Dalton painting from Friedman family. Don Sronce moved to approve with conditions that it be at least a two year loan and if returned, the owners shall pay for its removal and transport, second Lynn Jones. 8 ayes, 0 noes, 2 absent.
5. Approve Gift of John Millei paintings from the Cook family. Item postponed. Appraisal did not arrive in time for the meeting.
6. Approve Gift from Duke and Francis Cahill. Nanette Roe moved to accept the metal gates and the metal, 20' assemblage with the condition that the appraisal be available for the SMAC meeting on November 15, 2000., second, Galelyn Williams. 8 ayes, 0 noes, 2 absent.

Discussion Items:

- ◆ Linda Bloom reminded the Committee to attend the California Lawyers for the Arts/APP Contract Workshop, November 16, 2000, 6-9 p.m. at the Himovitz Gallery.
- ◆ Staff asked the Committee to discuss more invitational selections, since the quantity of projects is growing rapidly. Committee agreed some smaller (under \$12,000.00 projects) could have artist finalists selected by an APP committee panel to expedite the selection process.
- ◆ John Wong is retiring from the APP Committee to assume position as Vice-Chair for the Arts Commission. Gratitude and congratulations were conveyed from staff and committee members to John in his new position.
- ◆ Lynn Jones would like to include a detailed definition of artists to clarify the exclusion of other professionals (i.e. architects, landscape architects....) from receiving public art commissions. Nancy Gotthart suggested it be discussed at the remaining policy meetings. Lynn will develop some suggested verbiage.
- ◆ Screening of artist applicants for Airport Parking Garage, Project A and B will be done on Monday November 6, 2000 at the SMAC conference room, 2 p.m. APP Committee screening panel will be Burnett Miller, Lynn Jones, Galelyn Williams, Nanette Roe and Don Sronce.

Adjournment

Meeting adjourned at 6:10 p.m.

DRAFT

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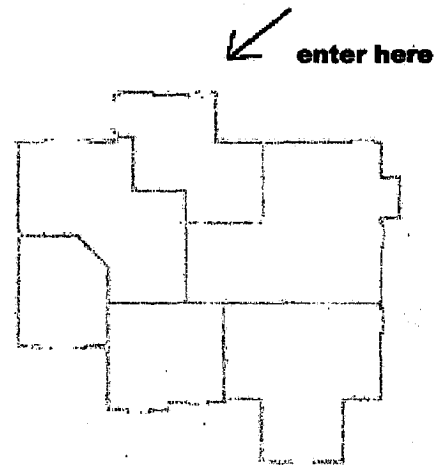
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A Condensed History of Outsider Art...

by, Steve Vanoni

Some humans created some amazing, beautiful works... before anybody started jotting down their notes... Here in America, over in Europe and probably all over the globe. A lot of people say if it didn't get down on paper it didn't happen; (documentation)... Well, that's pretty much how Outsider Art got it's start too... but the art was there first... Outsider Art's rich history began in the middle of the nineteenth century, with a series of studies conducted by a handful of European psychiatrists writing about the relationship between psychic disorders and artistic creativity. Scottish Dr. W. Browne's, "Art in Madness," published as early as 1857; Italian Dr. and collector Cesare Lombroso's study, "Genio e follia," (1864); Marcel Reja's, "L'Art chez lez fous," (1907); Paul Schilder's, "Wahn und Erkenntnis," (1918); and finally in 1921, came Swiss Dr. Walter Morgenthaler's monograph of the patient/artist Adolf Wolfli, which for the first time gave a name to the subject of his study, instead of a pair of initials, entitled: "Ein Geisteskranker als Kunstler." The following year, Dr.Hans Prinzhorn, who was schooled in both psychiatry and art history, published his classic book on the art of the insane: "Bildneri der Geistedkranken." The impact that this much coveted, loved and assimilated study had on such artists as Paul Klee, his contemporaries, the



Surrealist Group of artists, and thus the whole of Modern and Contemporary Art as we know it today is simply: immeasurable... Although this fact is widely recognized, no comprehensive text of Art History of the Western World acknowledges or includes this important contribution. The public was often outraged upon first viewing the works of the Surrealists, calling them "madmen," etc... when the artworks that had a major impact influencing them and their imagery, were in fact pieces made by the "truly" mad men and women artists of the institutions. Dubuffet and Andre Breton formed the "la Compagnier de l' Art Brut" in 1948 and coined the label "ART BRUT." Dubuffet amassed a large collection in the 40's, formulated his theories on "art without culture," was quite militant about it, etc... and after years of looking; finally found a home for his amazing "COLLECTION DE L'ART BRUT," in Lausanne and once again brought focus to the importance and validity of this largely unknown, forgotten and mostly overlooked group of image makers. The artists chosen for this exhibition reflect their variety of physical and mental abilities and a way of working that they have continued to develop by way of attending adult art making workshops at Centers located throughout Northern California... Most of these artists have shown in both regional and national exhibitions, in galleries and museums. These artists, like all human beings, have an innate desire and ability to "create" and have chosen to focus their energies on artmaking... They too, have the same motivations for making art as any other artist: to make something great, approval seeking from one's peers, \$\$ making, catharsis, something to do; and like their European and Southern Counterparts, excel at creating images that are as rich and imaginative as they are themselves. These artists also work free of any knowledge of the art world, past and present, but will often include image references to the American pop culture that



bombards us daily. I hope that you will enjoy their
imaginative images as much as I do, and I will
continue including more artist's work to this
collection....



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artists

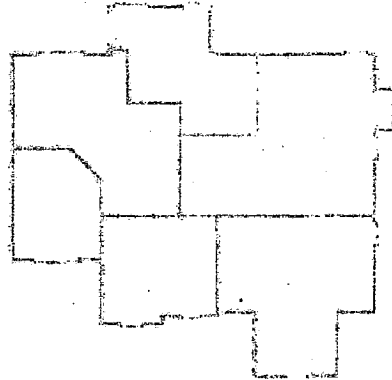
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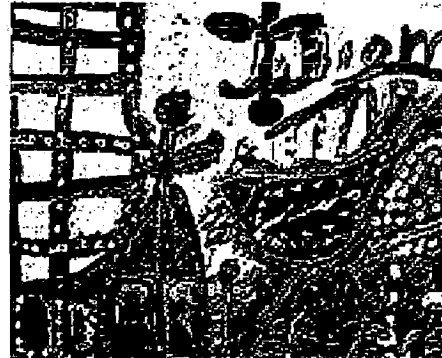
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Grey Room

Northern California Outsider Art



Phillip The Cat
Nelson Tygart



Chicken
William Haddad



Fish
William Haddad



73 Starlit Circle
Sacramento, CA 95831
November 21, 1993

I would like to recommend Donna Billick

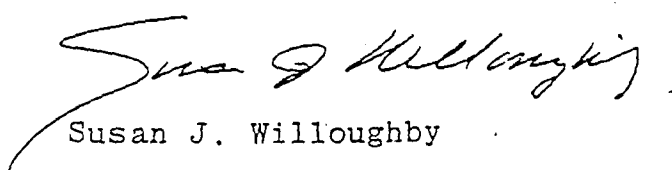
My own background includes time as a university art history professor, and more recently as an art advisor to large businesses, commissioning major art works.

For the last ten years I have worked closely with Donna in the creation and installation of major works of art in ceramic tile. These projects have included tile murals for a university teaching hospital, mosaic tile animals for a pocket park, a large tile mosaic vase of flowers for an employee lunch room and a tile depiction of the territory served by an oil company.

What has impressed me with Donna's work is not only her creative ability, but also her drive to keep exploring the medium. She is never content to simply reproduce designs and materials that she has clearly mastered, but is always looking for new (or old) materials and methods to explore.

Donna also always shares the knowledge she has gained with fellow artists -- those artists who are her professional peers in the art world, as well as interns in her studio. At a time in the art world where "concept" often gets all the accolades, and excellence in execution is frowned upon, Donna has always insisted on both -- for herself and for her students and interns.

The Sacramento Valley of California is renowned for its contributions in the ceramic medium -- from major artists like the late Robert Arneson to the commercial output of Gladding McBean. Donna Billick has done more to enhance the use of ceramic tile as a significant art medium than any other artist in this region.


Susan J. Willoughby





1991 HONOR AWARD

THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION

JOB OF THE YEAR

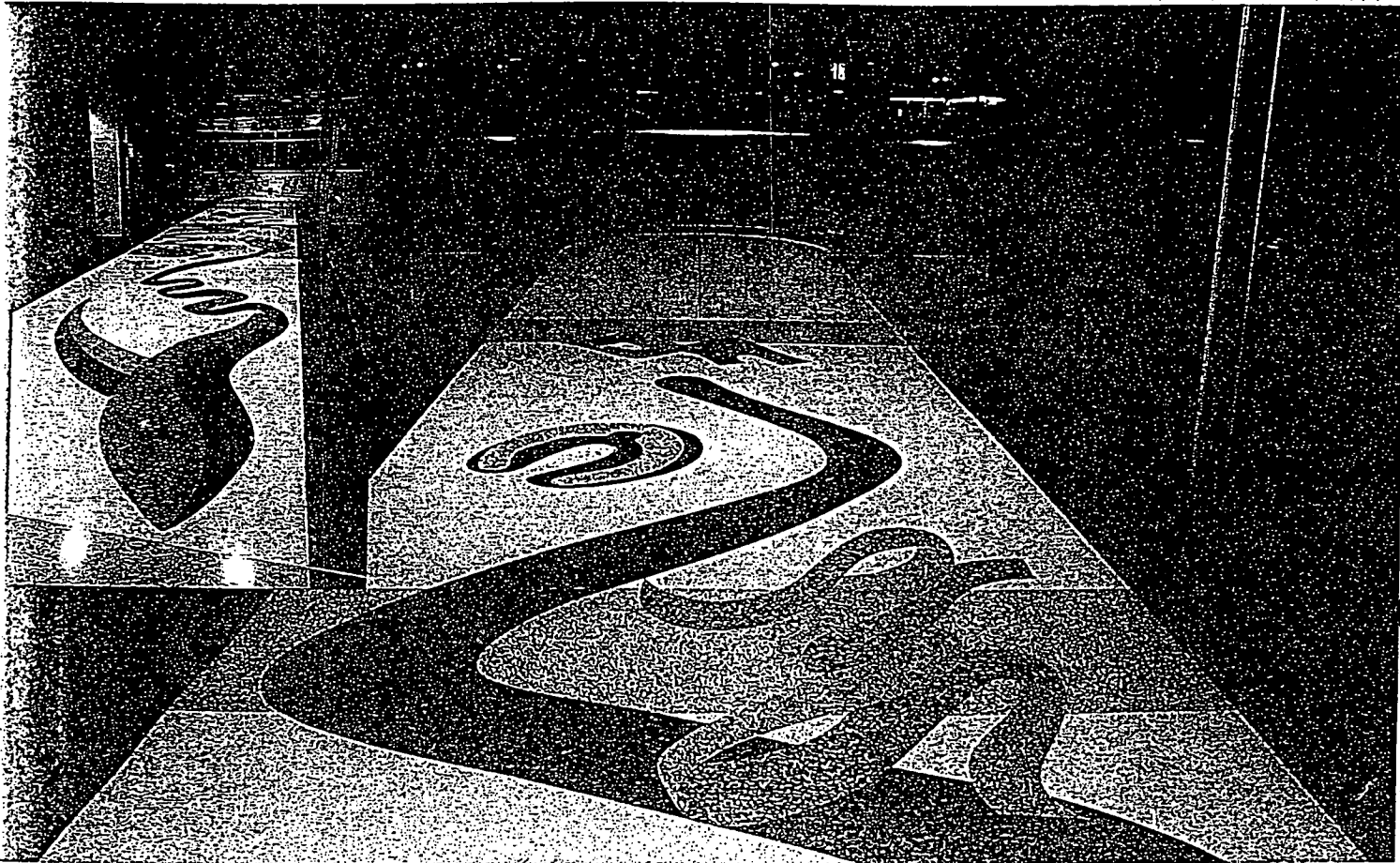


Photo: Robert D. Franco

Sacramento County Traffic & Small Claims Court

Bicentennial Circle - Sacramento, CA

Architect

Forrar Williams Architects
1418 20th Street — Sacramento, CA

General Contractor

J.R. Roberts Corp.
7745 Greenback Lane, Suite 300 — Citrus Heights, CA

Designer

Donna Billick
35301 Rd. 31 — Davis, CA

Owner

County of Sacramento
827 Seventh Street — Sacramento, CA

Terrazzo Contractor

American Terrazzo Company — 36 Wood Street — San Francisco, CA

Description

This outstanding example of Terrazzo design capabilities is a 2" thick cement bonded system. 2,400 of the 18,000 total square feet is art work. The three floor levels have a unique inlay with an individual theme. The first floor is titled, "California Roadway", a lyrical depiction of symbols, structures and foliage encountered while motoring along any California roadway. The second floor, "Rocker Arm" depicts abstracted images of mechanical components of a car engine, i.e., springs, casings, levers and

rocker arms. The third floor is "Flower Power" representing blossoms and stems of plants encountered in spring. Eight different Terrazzo color mixes were used to create these patterns, some of them with up to nine different sizes and colors of aggregate. The strip pattern was created in the shop from a full size template, using 1/4" x 1/8" zinc divider strips welded to 1/8" tie rods and then installed on the job site.