

**SACRAMENTO METROPOLITAN ARTS COMMISSION
AGENDA**

Meeting Date: February 20, 2002
3:00-5:30 p.m.

Sacramento Metropolitan Arts Commission Conference Room
2030 Del Paso Blvd., Sacramento, CA 95815

For information, call (916) 566-3992

DISCLOSURE OF PUBLIC RECORDS

It is the policy of the City of Sacramento to fully cooperate with the public and honor our obligation under law to provide public access to documents which are public records, while protecting individuals' right to privacy. Information pertinent to the Commission Agenda is available to read at the Commission office.

BROWN ACT INFORMATION

For purposes of the Brown Act (Govt. Code Sect. 54954.2(a)), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent the Commission from taking other action.

PUBLIC PARTICIPATION IN MEETINGS

The Commission welcomes and encourages participation in the meetings; you are requested to limit your comments to three minutes so that everyone may be heard. Public testimony will be permitted on each agenda item as it is called. Matters under the jurisdiction of the Commission, and not on the posted agenda, may be addressed by the general public following the completion of the regular agenda and any off-agenda matters before the Commission for consideration. The commission limits testimony on matters not on the agenda to three minutes per person and not more than fifteen minutes for a particular subject.

- I. CALL TO ORDER
- II. APPROVE AGENDA OF FEBRUARY 20, 2002
- III. APPROVE MINUTES OF DECEMBER 12, 2001
- IV. APPROVE MINUTES OF JANUARY 16, 2002
- V. COMMITTEE REPORTS (10 MINUTES): Business Plan Update (Rosenberg)

V. ACTION ITEMS:

A. APPROVE NEW COMMITTEE MEMBERS (WONG):

Roberto Pomo, Awards

COMMITTEE ACTION: APPROVE Meeting _____ Ayes _____ Noes _____ Absent _____
COMMISSION ACTION: Moved: _____ Seconded: _____ Ayes _____ Noes _____ Absent _____

B. APPROVE FIVE (5) COMMUNITY ENHANCEMENT GRANTS FOR 2002 WITH CONTINGENCIES, IN THE AMOUNT OF \$9,300 (HELLER):

COMMISSION ACTION: Moved: _____ Seconded _____ Ayes _____ Noes _____ Absent _____

C. APPROVE EFFIE YEAW NATURE CENTER OF PAINTING BY ARTIST PROPOSAL BY CYNTHIA HURLEY

COMMITTEE ACTION: APPROVE Meeting February 6, 2002 Ayes 7 Noes 0 Absent 2
COMMISSION ACTION: Moved _____ Seconded _____ Ayes _____ Noes _____ Absent _____

D. APPROVE ACCEPTANCE OF HARRIS DONATION OF PAINTING BY MAIJA PEEPLES INTO THE APP ROTATING COLLECTION

COMMITTEE ACTION: APPROVE Meeting February 6, 2002 Ayes 6 Noes 1 Absent 2
COMMISSION ACTION: Moved _____ Seconded _____ Ayes _____ Noes _____ Absent _____

VI. PRESENTATION(S):

VII. DISCUSSION ITEM(S)

VIII. PUBLIC TESTIMONY

IX. CHAIR'S REPORT

X. DIRECTOR'S REPORT

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT

NEXT MEETING WEDNESDAY MARCH 20, 2002, 3:00 P.M.

SACRAMENTO METROPOLITAN ARTS COMMISSION
MINUTES

Meeting Date: DECEMBER 12, 2001
5:00-5:30 p.m.

2030 Del Paso Blvd.
Sacramento, CA 95815

For information, call (916) 566-3992

COMMISSIONERS:

BERNADETTE CHIANG	BEVERLEY MESSNER
STEVEN DOERR	R. BURNETT MILLER
MARCY FRIEDMAN	DONALD SRONCE
DAPHNE GAWTHROP	JOHN WONG, CHAIR
NAN MAHON	GEORGIA WOODLOCK

I. CALL TO ORDER at the hour of 5:14 p.m. by Co-Chair Chiang.

Present: Sronce, Doerr, Chiang, Woodlock, Mahon. Absent: Wong, Messner, Gawthrop, Friedman, Miller.

II. APPROVE AGENDA OF DECEMBER 12, 2001.

Moved: Woodlock; seconded: Mahon. Ayes: 5 Noes: 0 Absent: 5

III. APPROVE PRIVATE GIFT OF PAINTINGS BY ARTIST CLAYTON PINKERTON FROM DR. JAY COOPER (BLOOM):

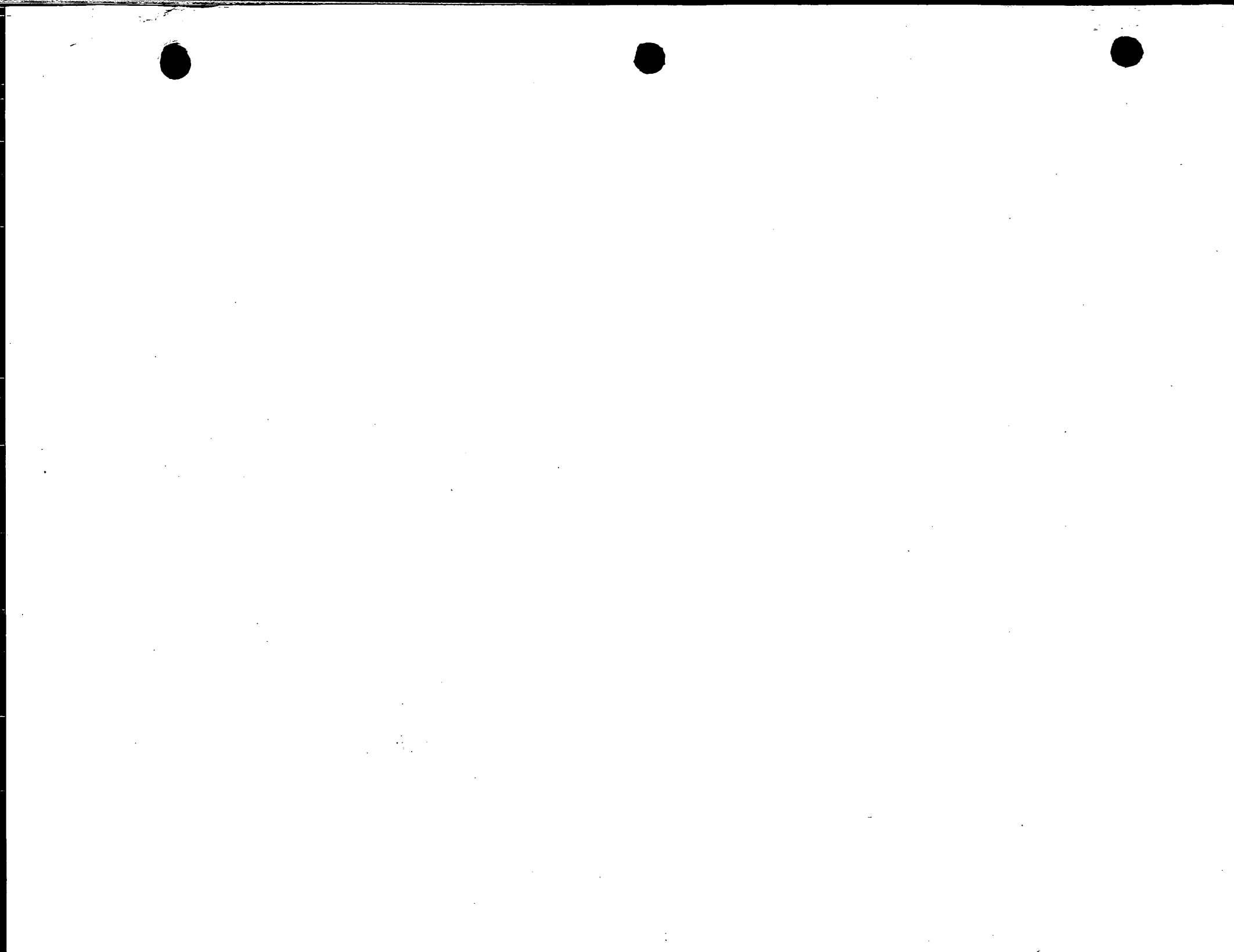
In the late 50's and 60's the artist had a morbid period, of which these are perfect examples. The acceptance is appropriate in an attempt to diversify the standing collection with regard to local artists and various styles.

Move to accept all 5 artworks.

COMMITTEE ACTION: Meeting: December 12, 2001 Accepted by majority.

COMMISSION ACTION: Moved: Woodlock Seconded: Sronce Ayes 4 Noes 1 Absent 5

There being no further business, the meeting was adjourned at the hour of 5:20 p.m.



SACRAMENTO METROPOLITAN ARTS COMMISSION
MINUTES

Meeting Date: JANUARY 16, 2002
3:00-5:30 p.m.

2030 Del Paso Blvd.
Sacramento, CA 95815

For information, call (916) 566-3992

COMMISSIONERS:

BERNADETTE CHIANG	BEVERLEY MESSNER
STEVEN DOERR	R. BURNETT MILLER
MARCY FRIEDMAN	DONALD SRONCE
DAPHNE GAWTHROP	JOHN WONG, CHAIR
NAN MAHON	GLORIA WOODLOCK

I. CALL TO ORDER at the hour of 3:10p.m. by Vice Chair Gawthrop.

Present: Chiang, Doerr, Gawthrop, Mahon, Miller, Sronce, Wong. Absent: Messner, Woodlock. Excused: Friedman

II. APPROVE MINUTES OF DECEMBER 5, 2001.

Moved: Gawthrop; seconded: Miller Ayes: 6 Noes: 0 Absent: 4

III. COMMITTEE REPORTS (10 MINUTES): Arts Education Update (Orosco)

Thomas Jefferson Arts Program will go to the end of May and then all of schools will go through their SAT 9 test until June. Applications were approved for the Arts in Education Committee. AEO will put artists in schools for the winter and spring next month. Juanishi mentioned that Hemispheres has hired an Executive Director and have applied for their 501c3 nonprofit status.

YEA- Tadeo is working on a PR package and art classes for YEA! In the summer, she is offering stagecraft, mural and hip-hop productions as cultural projects for the summer and is working on her curriculum. The students will be able to make an experience packet so that they can take it with them when applying for jobs or school.

Tadeo has brought up the September 11th photo project that is coming to Sacramento. This is a photo project with text showing the aftermath of tragedies in New York and Washington DC. She says that the project will be at Himovitz Gallery so they are looking at how it will be hanging up. There is going to be a documentary due in April and we are lucky to get the photos here. It isn't going to cost anything because it is being sponsored. We are working with three foundations or contracts, for we don't know who is sponsoring and they will be sending the packets this week. Sacramento Fire Chief Baustain is working closely with this project also. Orosco is going to have a planning commission and ceremony in which all of the politicians will be involved. Michelle stated that Tadeo went to a youth conference in New York and took pictures of the other altars and put that in her exhibit. All of it has to do with hard work and perseverance.

NOMINATIONS (WONG):

A. APPROVE NEW COMMITTEE MEMBERS (WONG):

COMMISSION ACTION: Moved: Miller Seconded: Sronce Ayes 5 Noes 0 Absent 5

Candidate JoAnne Craig-Ferraz moved to March agenda per Orosco and Wong. Sronce said that Lisa Nava has a lot of marketing experience but none directed to arts education experience. Director Walker brought her to the committee and attended the panel process. Nava is an artist and has a degree in art. Director Walker also stated that the committee needs to develop in marketing for the general public and that is why she was brought to the committee. Nava has had experience in volunteering in youth organizations and has done this in other countries. Chair Wong asked about John Thompson's address being the work address not the home address. Ruth Rosenberg told him that John works for the Convention and Visitor's Bureau and that is how he became nominated. David Gibson told the Commission that he is looking forward to working with APP and everyone here.

APPROVE CANDIDATES JOHN THOMPSON, DAVID GIBSON, LISA NAVA AND ANE' WATTS:

COMMITTEE ACTION: Motion: Gawthrop Seconded: Doerr Ayes 5 Noes 0 Absent 5

A. APPROVE BRIDGE LOAN REQUEST FROM THE SACRAMENTO OPERA (ROSENBERG):

COMMISSION ACTION: Moved: Sronce Seconded: Gawthrop Ayes 5 Noes 0 Absent 5

Ruth explained that the bridge loan is part of the stabilization program to help in cash flow situations. The money is guaranteed and it comes back to the Commission from the Opera and the Cultural Awards. The money amount is for \$21,000. George Sinclair, the executive director, says the loan has been a big help over the years. He states that he will have a balanced budget for the first time in years. George thanks the Commission for their personal support.

C. APPROVE ARTS PLAN FOR ALHAMBRA RESERVOIR (BLOOM):

COMMISSION ACTION: Moved: Miller; seconded: Sronce Ayes 6 Noes 0 Absent 4

Linda Bloom requested the go ahead to search for an artist for a project, budget, fees, administrative fees, and location for a piece of work. In general, together as a collective, all of these processes are open call; there will be 10 projects given to regional artists, first project being the Alhambra Reservoir.

The Reservoir used to be the Blood Bank and the majority of Sacramento thinks it's an eyesore and needs to be enhanced. Funds for the project are through the utility department. Because the funds are not bond funds, those funds can be moved to a water project. If they were bond funds, the money couldn't be moved. There is a call for artists for the project and there is a slide section that will be used for the Business 80 Freeway. APP is looking for a lighting effect or relief or sculpture for the water tank. The tank dates back to the 1940's and is not under preservation laws. Budget is 400k but would like to advertise at 200-400k.

Doerr stated that this project could be a red flag because of the merging onramps. If anything is done, it could be too dangerous and a possible traffic hazard. Bloom said that they are concerned about art that could make the traffic rubberneck. Linda and Chair Wong think this project should be sent to the AIA because of the special mounting that is needed for this. It could be an opportunity to be a landmark seen downtown.

D. APPROVE ARTS PLAN FOR A. E. FAIRBAIRN WATER TREATMENT PLANT (BLOOM):

COMMISSION ACTION: Moved: Gawthrop; Seconded: Sronce Ayes 7 Noes 0 Absent 3

Bloom says that the main goal is to have the artwork help the community. The artwork benefits the area already so that the money is going to be used by the students. The budget is \$62,500 with 3 artists selected for the project; from free standing artwork to additional lighting. She wants university students to apply for the positions.

E. APPROVE ARTS PLAN FOR SUMP II WATER TREAT PLANT (BLOOM):

COMMISSION ACTION: Moved: Woodlock; seconded: Gawthrop Ayes 9 Noes 0 Absent 1

This is located by Riverside Boulevard by Temple B'Nai Israel. The reservoir was built in 1961. There is a grassy area and a gate and the utilities want us to put in a new gate. Two percent (2%) of the construction budget is going for art which is about 300k. This project is across from Land Park and will promote tolerance, diversity and a sense of well being. There will be three (3) finalists for the artwork and the art budget might be 300k just for the artwork

itself. Doerr suggested that we needed to look at a breakdown of the budget to determine how much is going for art.

F. APPROVE ARTS PLAN FOR MUTUAL ASSISTANCE NETWORK'S NEIGHBORHOOD CENTRAL BUILDING. PROJECT (SHRA) (BLOOM):

COMMISSION ACTION: Motion: Miller; Seconded: Gawthrop Ayes 7 Noes 0 Absent 3

The Mutual Assistance building is right down the street from the SMAC office. SHRA is giving us two percent for budget but is using us as a consultant for the project. Their budget is very tight. SHRA wants a historical display that is about 5k. It would include artist to work with the community to make a semi permanent display. The rest of the money would be used for a marker and would indicate parking for facility. This would be a beneficial project. There was a suggestion to move the artwork to Grand Avenue and Marysville Boulevard, due to possible vandalism. Bloom stated that she would be happy to pass on suggestions of location to artist.

G. APPROVE ARTS PLAN FOR SACRAMENTO COUNTY JUVENILE CENTER WARREN E. THORTON YOUTH CENTER (BLOOM):

COMMISSION ACTION: Motion: Miller Seconded: Gawthrop Ayes 7 Noes 0 Absent 3

This is an expansion of the probation department with a county budget of two percent (2%). The surrounding buildings are the Public Works Center, Bradshaw animal care facility and the County Courthouse. This project involves the probation department and the department would like a memorial to the officers who have worked there at the Juvenile Center. Bloom states that there is colorful art opportunity with the entrance to the center and with the open fields. We are hoping that most of the money will be used for the memorial. Linda says that the center does not want youth to work on the project because of the possible augmenting and gang tagging.

VII. DISCUSSION ITEM(S):

Bloom told the Commission that they were going to received an invitation for the Embassy Suites artists' artwork at the Foundary Gallery for February 5th. There will be a media event and John Keriotis will be sponsoring the reception.

Bloom also wanted to alert the commissioners to a project to pass to the politicians, the AIDS Memorial fountain. This fountain is sponsored by Steve Cohn. We want to make a request in park enhancement dollars for fountain in a city park for the amount of \$50,000. A memorial committee has been set up and Linda is volunteering managing for this project. There will be a search for artists (3 artists) and then proposal will go to the city council and either Marshall Park, Midtown area or Wynn Park. The rest of the money for this project would be raised by the community through private donations. Linda would like this done by July. Steve Cohn is helping in generating dollars along with OutWord Magazine and Derek Lawson, who is a chiropractor. OutWord has been running ads in their paper to give to the Memorial.

Linda also states that she met with the people about the Joe and Isabella Serna Building. They are also shopping around for artist but don't have the budget.

VIII. PUBLIC TESTIMONY: None.

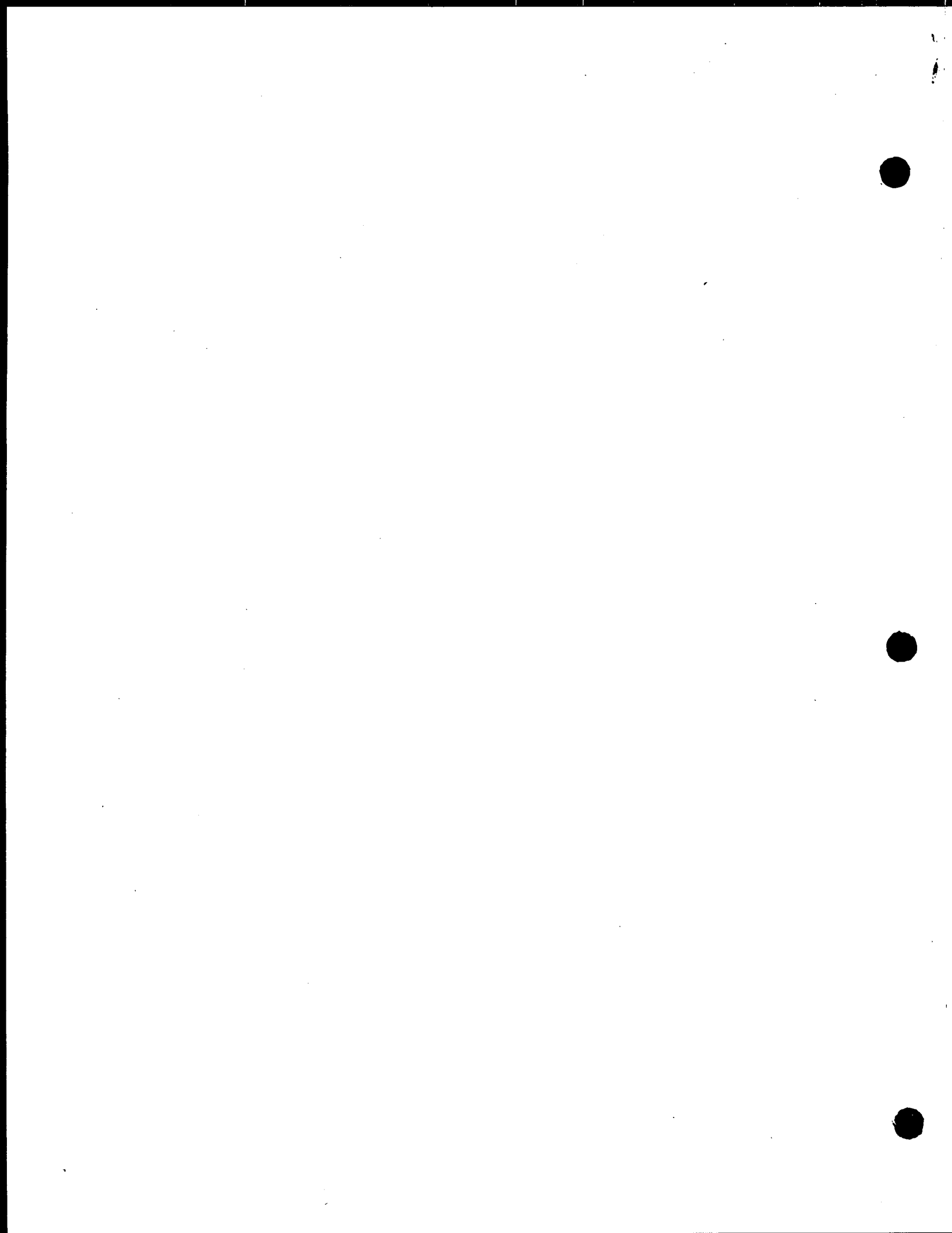
IX. CHAIR'S REPORT: None

X. DIRECTOR'S REPORT: None.

XI. OLD OR NEW BUSINESS: None

XII. ADJOURNMENT: There being no further business, meeting adjourned: 4:40p.m.

THE NEXT COMMISSION MEETING WILL BE HELD ON WEDNESDAY, FEBRUARY 20, 2001





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

Public Agency

February 5, 2002

Sacramento Metropolitan Arts Commission
Sacramento, California

MEMBERS IN SESSION:

SUBJECT: 2002 Community Enhancement Grants

LOCATION AND COUNCIL DISTRICT: Sacramento City and County

RECOMMENDATION:

Staff recommends approval of five (5) Community Enhancement Grants, with contingencies, for a total of \$9,300.

CONTACT PERSON: Laurie Heller, Grants Program Coordinator, 264-5970.

FOR COMISSION MEETING: February 19, 2001

SUMMARY:

Community Enhancement Grants (CEG) are intended to encourage arts services throughout the county, particularly to neighborhoods that do not currently have extensive arts activities. The goal is to reach new audiences, specifically in geographic areas not currently served by the Commission's grant programs. Five organizations applied and are recommended for funding.

COMMITTEE ACTION:

Awards Committee approved five Community Enhancement Grants at their meeting on January 28, 2002 (Exhibit A); two are contingent on submission of incomplete material. Motion approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.

BACKGROUND INFORMATION:

Community Enhancement Grants CEG's are available only to organizations that receive Cultural Arts Award. New or expanded projects of the applicant organization are eligible; the applicant cannot receive funding for projects already funded by their Cultural Arts Award.

The applicant must establish that they will be reaching new audiences, meaning those that have traditionally been underserved by the arts in general, by the grantee's program in particular, and in

a geographic area underserved by Commission programs. The CEG applicant must establish a lack of arts activities in the targeted area, and a need for the particular project being proposed.

Grants are awarded in a competitive process, one per organization, with maximum grant amounts of \$2,000 (Exhibit B1-5). There is no matching requirement. Applications are evaluated based on the following Review Criteria: Quality of Artistic Activity; Thoroughness of Planning; Impact on Neighborhood; Consistency with Program Goals. The grant period for the CEG is the same as the Cultural Arts Awards: January to December 2002.

FUNDING CONSIDERATIONS:

From the 2002 regranting funds \$20,000 was set aside for CEGs. This report recommends funding five grants totaling \$9,300.

ESBD: All applicant arts organizations are small businesses.

ENVIRONMENTAL CONSIDERATIONS: NA

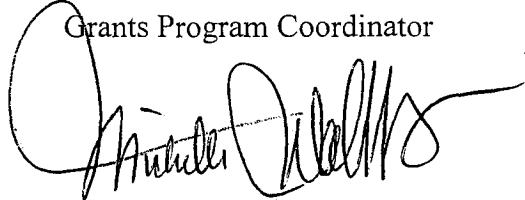
POLICY CONSIDERATIONS:

CEGs are intended to reach large numbers of individuals throughout a neighborhood, and all activities must be open to the *general* public. In order to involve the broader community and help promote and publicize the project, applicants must collaborate with a community-based-organization in the targeted neighborhood. In order to improve visibility for Commission programs in the CEG communities, applicants are required to contact the appropriate elected officials representing that community on the City Council and the County Board of Supervisors, and invite them to attend the project program.

Respectfully submitted,



LAURIE HELLER
Grants Program Coordinator



MICHELLE WALKER
Executive Director

Exhibit A: Minutes from Awards Committee Meeting
Exhibit B1-5: Grant Summaries from applicants

AWARDS COMMITTEE MEETING
January 28, 2002
Coloma Community Center

Minutes

ATTENDANCE:

Present: Traci Gourdine, Erika Jackson, Bertha King, Pat Osfeld. Absent: Rhyena Halpern, Leonard Valdez. Staff: Laurie Heller. Guests: Kathy Eilers, Julia McMichael, Monica Stoycoff.

CALL TO ORDER:

Committee meeting was called to order by King 5:45.

ACTION ITEMS:

Community Enhancement Grants:

- 1) Asian Cultural Exchange – 2.25 (New Project- not funded by Cultural Award)
The committee was unable to evaluate artistic quality of the proposed project since participating artists were not identified. The application was incomplete; no budget was included. Evaluation procedures and documentation were weak. Impact on the neighborhood and beyond appeared strong. Appears to meet program goal to enhance community's art programs. Motion to approve application contingent on submission of budget and artists bios. Motion approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.
- 2) Best of Broadway – 3.75 (New Project- not funded by Cultural Award)
Project demonstrates good artistic quality and a lot of planning. Partnership with community based organizations could be stronger (the budget should show sponsor contributions) and impact on schools could be improved with personal teacher contact. Suggest pre and post interviews with youth to demonstrate impact. Meets program goal to enhance community's art programs. Motion to approve application. Motion approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.
- 3) California Lawyers for the Arts – 2.875 (New Project- not funded by Cultural Award)
Artistic quality of celebration shows potential, but not well supported in application. No resumes were included for artists who will work with youth, and it was not clear what they would do. Project lacks planning: no timeline, budget unclear, implementation vague. Committee understood need for celebration of mural project, but impact was not clear. McGeorge student's role was too extensive; usurps strong role of youth in planning and implementing celebration. Meets program goal to enhance community's art programs. Motion to approve application contingent on submission of celebration day's program and complete implementation plan. Motion approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.
- 4) Raices Grupo Folklorico – 4.0 (Expansion of Project funded by Cultural Award)
Artists participating in program with youth are world masters. Planning was very good, however the committee wanted to be sure youth are guaranteed *transportation* to conference. Would have been helpful to know how La Familia is going to select youth, and what criteria they will use. Meets program goal to enhance community's art

programs. Motion to approve application, approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.

5) Sacramento Traditional Jazz Society – 3.0 (Expansion of Project funded by Cultural Award)

Band good artistic choice for audience on college campus. Some planning items unclear: committee requested clarification for size of venue (250 seats are adequate) and time (early evening was better for adults). Impact will be good on neighborhood, a CSUS event with community promotion was unusual. Although primarily directed at college audience, somewhat meets program goal to enhance *community's* art programs. Motion to approve application, approved: 4 ayes, 0 noes, 0 abstentions, 2 absent.

DISCUSSION ITEMS:

None

OLD/NEW BUSINESS:

Valdez has invited Dr. Roberto Pomo from the Theater Department at CSUS to join the Committee. Dr. Pomo will be submitting an application to the Commission in February.

ADJOURNMENT: 8:15

NEXT MEETING:

Monday, February 04, 2002, 5:30-7 p.m.

YEAR 2002 COMMUNITY ENHANCEMENT GRANT APPLICATION

Applicant Organization: **Asian Cultural Exchange / InterACT**

Contact Person: Dennis Yep

Address: 2809 T Street

City/State/Zip: Sacramento, Ca 95816

Phone/Fax/Email: 452-6174 Email: iactdy@cs.com

New Project or Expanded Project Request Amount: **\$2,000**

Project Dates: June 29 & 30, 2002

Prior community or neighborhood Enhancement Grant: Years 2001, 1999, 1998, 1997, 1996

Summary of proposed arts activity. (50-100 words)

The Dragon Boat Drum Festival takes its roots from a Chinese legend about a Chinese minister who sacrificed his life for the good of the country. Dragon Boat races are held throughout the Pacific Coast during the summer, from Vancouver to San Diego.

The Festival celebrates this legend through the music and dance of the Pacific Rim Cultures. This will be the second year that the event will be two days. This year, we have expanded our format and will present eight different performance groups compared to six last year. Arts and craft activities will include paint the Dragonboat, origami, mask making, zodiac animals and Dragonboat hats.

We will again collaborate with Fairytale Town in presenting this Festival. Our target audience is youth twelve and under (and their parents, of course).

2002 COMMUNITY ENHANCEMENT GRANT APPLICATION

Applicant Organization *Best of Broadway Benefit Productions, Inc.*

Contact Person Cathy Eilers, Managing Director *Cathy Eilers*

Address 4010 El Camino Avenue, Sacramento, CA 95821

Phone (916) 974-6280

Fax (916) 974-6281

Email cathy@bestofbroadway.org

THIS IS A NEW PROJECT

Request Amount: \$1,800

Project date: April 20, 2002

Best of Broadway Benefit Productions, Inc. has received no prior CEG/NEG funding.

Summary of Proposed Arts Activity (50-100 words)

Best of Broadway Benefit Productions, Inc. will host a free four-hour musical theatre workshop in South Sacramento for area residents. Community children (ages 6 to 13) and adults (14 to 100) will be invited and given an opportunity to learn, experience and perform musical theatre song and dance. A children's group and an adult group will work with our artistic staff on musical song and dance numbers and perform them on-stage by the end of the workshop. Suggestions for involvement/participation and audition techniques will also be covered for those with an interest in pursuing future musical theatre and/or performance opportunities.

YEAR 2002 COMMUNITY ENHANCEMENT GRANT APPLICATION

Applicant Organization: **California Lawyers for the Arts**

Contact Person: **Ellen Taylor, Director of Sacramento Programs**

Address: **926 J Street, Suite 811, Sacramento, CA 95814**

Phone/Fax/E-mail: **916/442-6210 916/442-6281 clasacto@aol.com**

New Project

Request Amount **\$1,500**

Project Dates: **June 26, 2002**

Summary of proposed arts activity.

California Lawyers for the Arts proposes \$1500 to fund a community-wide celebration at the Sacramento Police Athletic League (P.A.L.) in Oak Park to honor the installation of the new P.A.L. mural created by P.A.L. youth artists as part of a C.L.A./P.A.L. collaboration.

The Oak Park community will be invited to participate in the rejoicing as they view the new mural. P.A.L. youth will perform with dancing and music and refreshments will be served.

RAICES GRUPO FOLKLORICO
YEAR 2002 COMMUNITY ENHANCEMENT GRANT APPLICATION

Applicant Organization: RAICES GRUPO FOLKLORICO
Contact Person: Jose Borrego- Managing Director
Address: 5050 Laguna Blvd Suite 112, Box 571
City/State/Zip: Elk Grove Ca 95758
Phone/Fax/E-mail: Phone: 916 394-9357 jborrego22@hotmail.com
WEB PAGE: www.csus.edu/org/raices

New Project XX or Expanded Project _____ Project Date(s) & Location(s)
March 22-24th 2002

La Familia Counseling Center
5523 34th Street 95814
in Sacramento near Fruitridge and Franklin Blvd.
And California State University Sacramento
6000 J Street SAC CA 95819

Prior Community Enhancement Grant Years: 2001

Request Amount \$ 2000.00

Summary of proposed arts activity: (50-100 words) *Suggestion Answer this question last*

Offer free Scholarships to local children in collaboration with La Familia Counseling Center to attend the Danzantes Unidos Festival on March 22-24th 2002. The Festival offers a unique opportunity for Hispanic youth to experience the richness of their Cultural Heritage in a University setting.

YEAR 2002 COMMUNITY ENHANCEMENT GRANT APPLICATION

Applicant Organization: The Sacramento Traditional Jazz Society

Contact Person: Julia McMichael Roger Krum, Executive Director

Address: 2787 Del Monte St., West Sacramento, California 95691

Phone / Fax / E-mail: 916-372-5277ext.100 372-3479FAX jazz julia@hotmail.com

New Project or Expanded Project Request Amount \$ 2000.

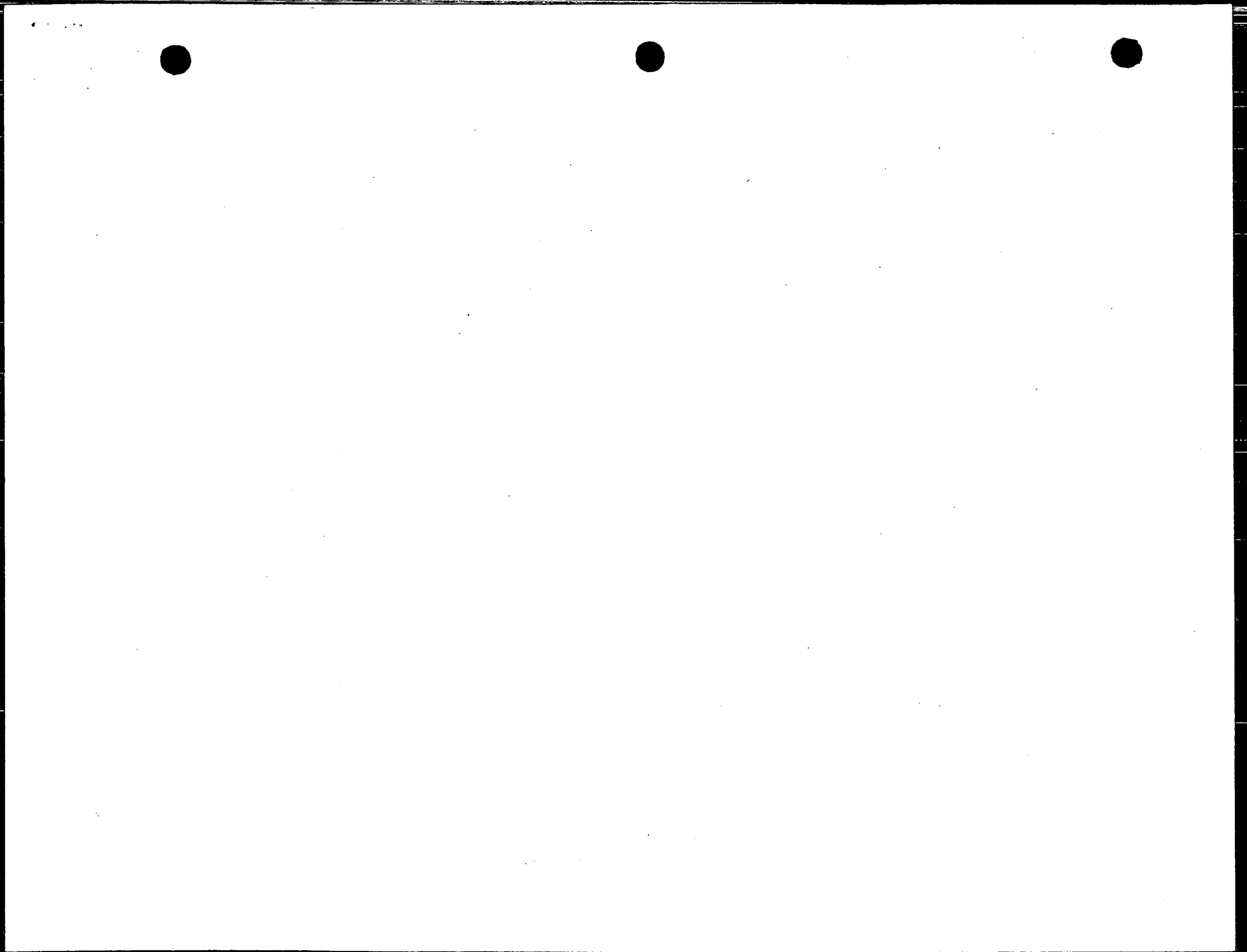
Project dates: Tuesday, May 21 and Wednesday, May 22, 2002

Prior Community or Neighborhood Enhancement Grant (Years 99/00)

Summary of proposed arts activity. (50-100 words)

Suggestion: Answer this question last!

Two pre-Jubilee promotional concerts targeted to college age youth at California State University, Sacramento (CSUS) and surrounding neighborhoods. For three years, grant funding from the Sacramento Metropolitan Arts Commission has attracted new audiences to the Sacramento Jazz Jubilee, particularly a more culturally diverse audience. We have been able to carefully position these efforts due to the delineation of under-served markets in the Arts Market study. While the University has a substantial budget, they do not direct their efforts at student participation in off-campus arts activities. Since 50% of students will reside in the Sacramento area after graduation, an early effort to reach this audience is important. CSUS is proposed as a venue due to the proximity of other important under-served arts markets in the surrounding neighborhoods.





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency February 11, 2002

Sacramento Metropolitan Arts Commission

RE: Approval of Artist Proposal by artist Cynthia Hurley for the Effie Yeaw Nature Center Project

LOCATION AND COUNCIL DISTRICT:

County of Sacramento, District 3
Ancil Hoffman Park

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division, 916-566-3971

RECOMMENDATION:

APP Committee recommends approval of artist Cynthia Hurley and her proposal for Effie Yeaw Nature Center.

SUMMARY:

This report describes the Artist Proposal by artist Cynthia Hurley for the Effie Yeaw Nature Center Project.

COMMITTEE/COMMISSION ACTION:

The APP Committee reviewed and approved the proposal by Artist Cynthia Hurley at its regularly scheduled meeting on Wednesday February 6, 2002, with a vote of 6 ayes, 0 noes, with 3 members absent. The Sacramento Metropolitan Arts Commission will review the proposal at its regularly scheduled meeting on Wednesday, February 20, 2002.

BACKGROUND INFORMATION:

History/Project Description

- The Effie Yeaw Nature Center (EYNC) expansion construction project is located in Ancil Hoffman Park in Carmichael, CA. The Center serves more than 100,000 visitors annually with a variety of programs including natural history programs for school groups, youth day camp exhibits, guided nature walks, and family-oriented special events.
- The project consists of a new 2,155 square foot multi-purpose building and additional parking. This new structure, to be located to the southwest of the existing EYNC will include 1250 square feet of work and/or exhibit space, 300 square feet of storage space, and restrooms (Refer to Exhibit A Site Plan).
- In addition, a new concrete patio area with a shade structure and landscaping will be constructed in the entry courtyard formed by the existing EYNC and the multipurpose building.

- The County is designing this project in-house. APP Administrator Linda Bloom met with County Architect Janet Cornelius and County Landscape Architect Guy Kolling to review plans and discuss opportunities for public artwork.
- Construction is estimated to be complete by Fall 2002.

Arts Plan:

Opportunities for artwork included: murals attached to the new building façade, integrated paving elements in the walkways and courtyard, freestanding sculptural elements. The budget for this project is limited to \$9,700.00. APP will absorb administrative time costs to work on the project so that the majority of funds can be used for artwork. In addition, a Phase 2 plan is in development for the site and the selected artist may have an opportunity for input.

Selection Process:

The Phase 1 panel selection meeting was held on December 10, 2001 where the following three finalists were selected from an initial list of eleven artists included in the Small Slide Bank Registry and paid \$250.00 each to prepare proposals: Richard Feese, Cynthia Hurley, and Larry Meeks. Phase 1 panel members included Sue Wittorff, Effie Yeaw Director; Marilee Flannery, Effie Yeaw Exhibit Director; Guy Kolling, Sacto. County landscape architect; Janet Cornelius, Sacto. County architect; Craig Stradley, American River Natural History Association (ARNHA); Carol Doersch, ARNHA; Nancy Gotthart, artist, APP Committee member; Rebekah Burr-Siegel, Arts Administrator, Stockton, CA.

The Phase 2 selection panel meeting was held on Monday, February 4, 2002, to review the three finalist proposals. The meeting was facilitated by APP Administrator, Linda Bloom. For Phase 2, panel member Beth Etgen, Effie Yeaw Education Director, replaced Sue Wittorff, Effie Yeaw Director.

The Phase 2 panel selected artist Cynthia Hurley's proposal. The panel agreed that Hurley's proposal met necessary and desired criteria, including safety issues, successful integration with landscape and building identification, etc. As stated in her proposal, "I wanted to make a piece integrated (both form and content) with the existing building and surroundings...I propose to make a sculpture to be attached to the front wall of the nature center. The sculpture is circular and ten feet across [made from 3/16" powder-coated steel]. Within the circle four spirals and other branching shapes occur. These forms - circle, spiral, and web - are chosen to evoke the unity of nature, its cyclic rhythms, and the web like interconnectedness of all being." (Refer to Exhibit B, Proposal).

FINANCIAL CONSIDERATIONS:

County ordinances SCC-546 and SCC-1070 require that at least two percent of the total construction costs of capital improvement projects be set aside for public artwork. The current Art in Public Places Program budget for this project is \$9,700.00

Proposal fees for three artists (\$250.00 each)	\$ 750.00
Final contract for fabrication and installation of Artwork	\$ 8,000.00
APP Administrative expenses (plaque, etc.)	\$ 250.00
Contingency (Remainder to be used for additional design work by artist.)	\$ 700.00

Total: \$ 9,700.00

ENVIRONMENTAL CONSIDERATIONS:

Installation of the artwork will be completed according to all applicable codes.

ESBD:

Artist Cynthia Hurley is a self-employed Sacramento artist.

POLICY CONSIDERATIONS:

The selection of an artist using the small Slide Bank Registry is appropriate for the scope and budget of this project. The Art in Public Places Committee and the Arts Commission have approved the registry procedure.

Respectfully submitted,

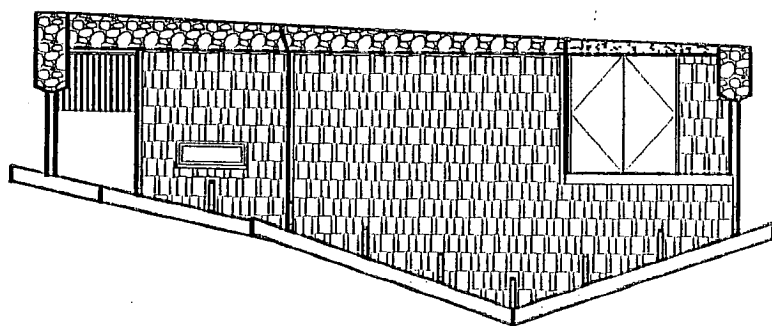
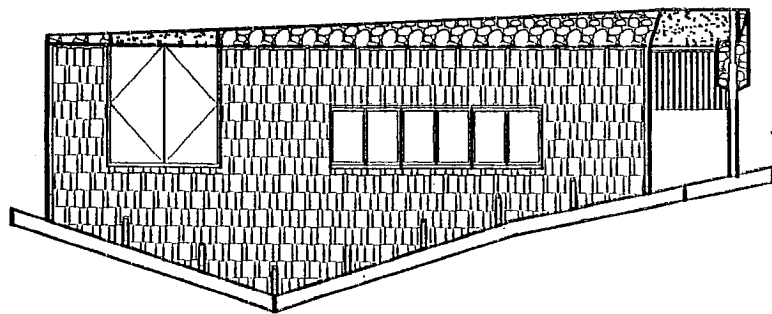


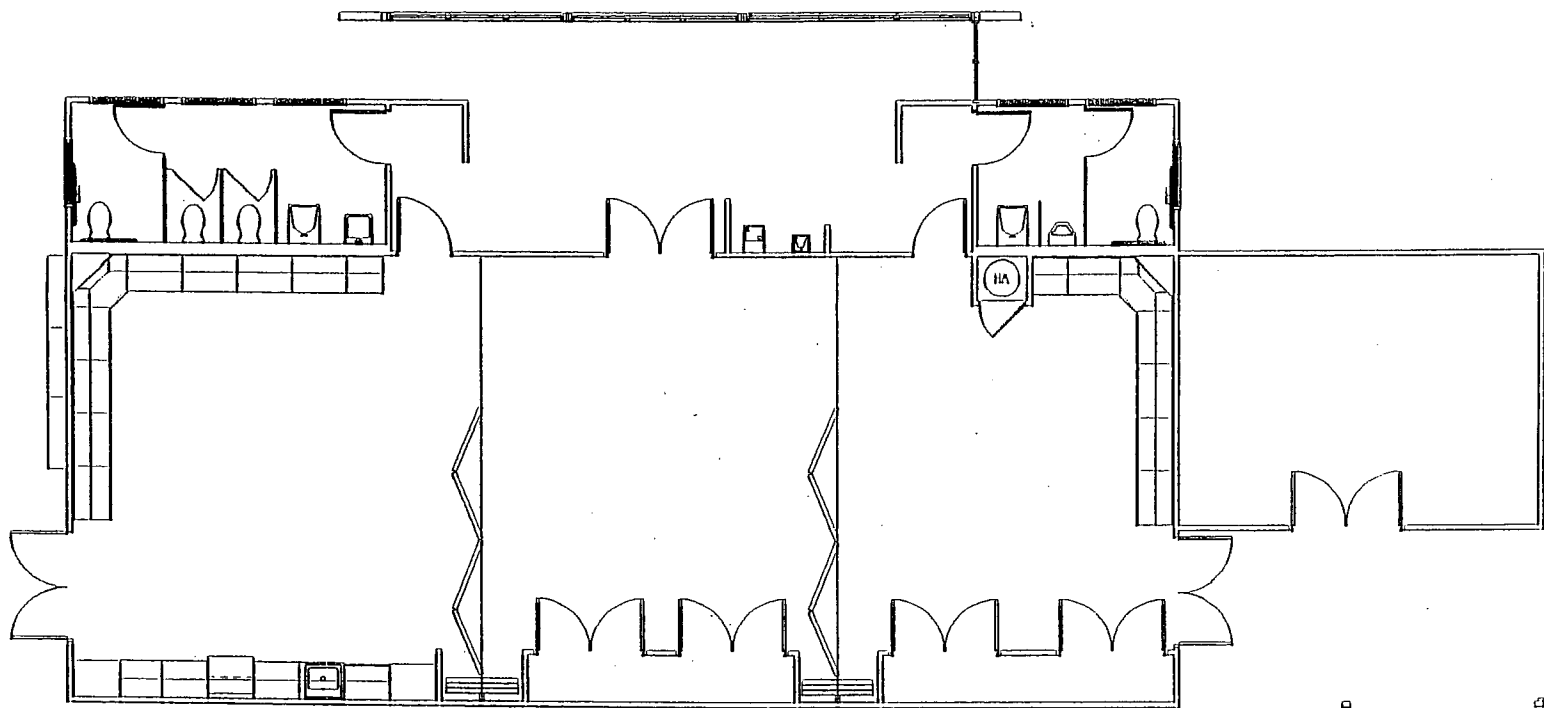
Michelle Walker
Executive Director
Sacramento Metropolitan Arts Commission

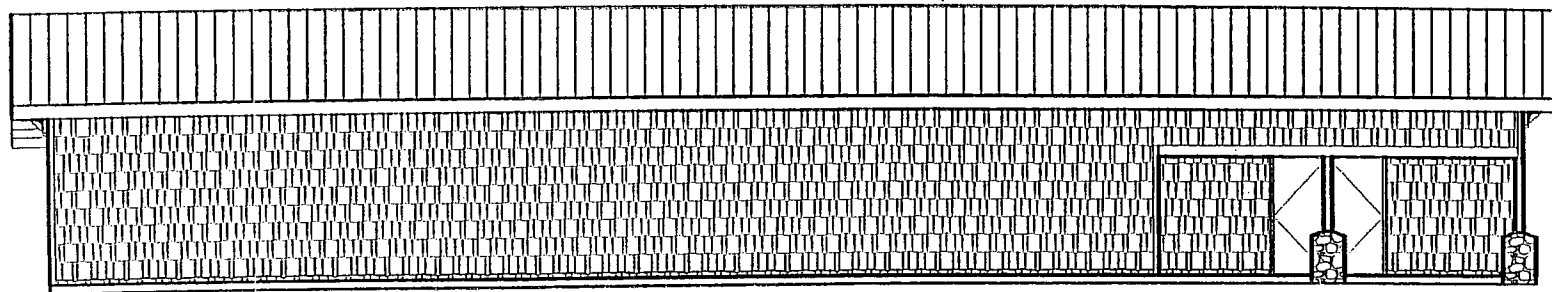
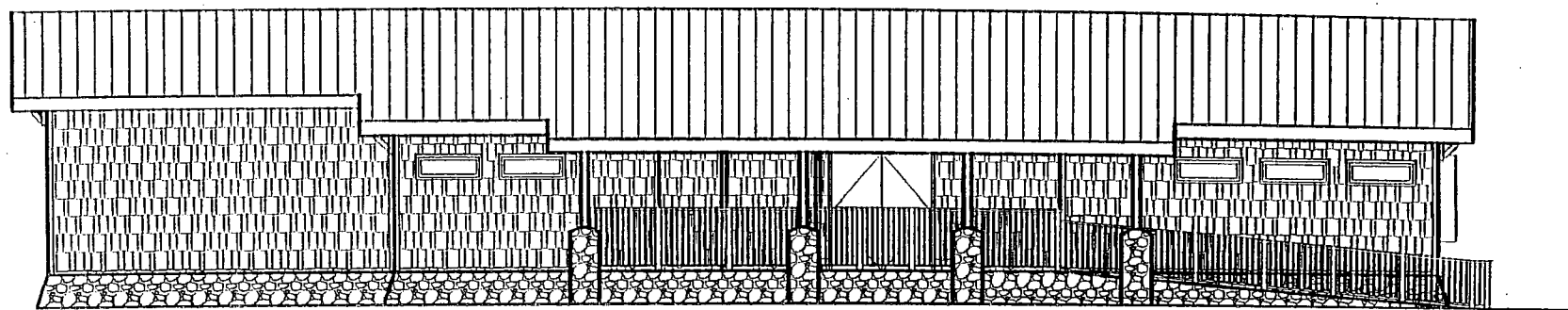


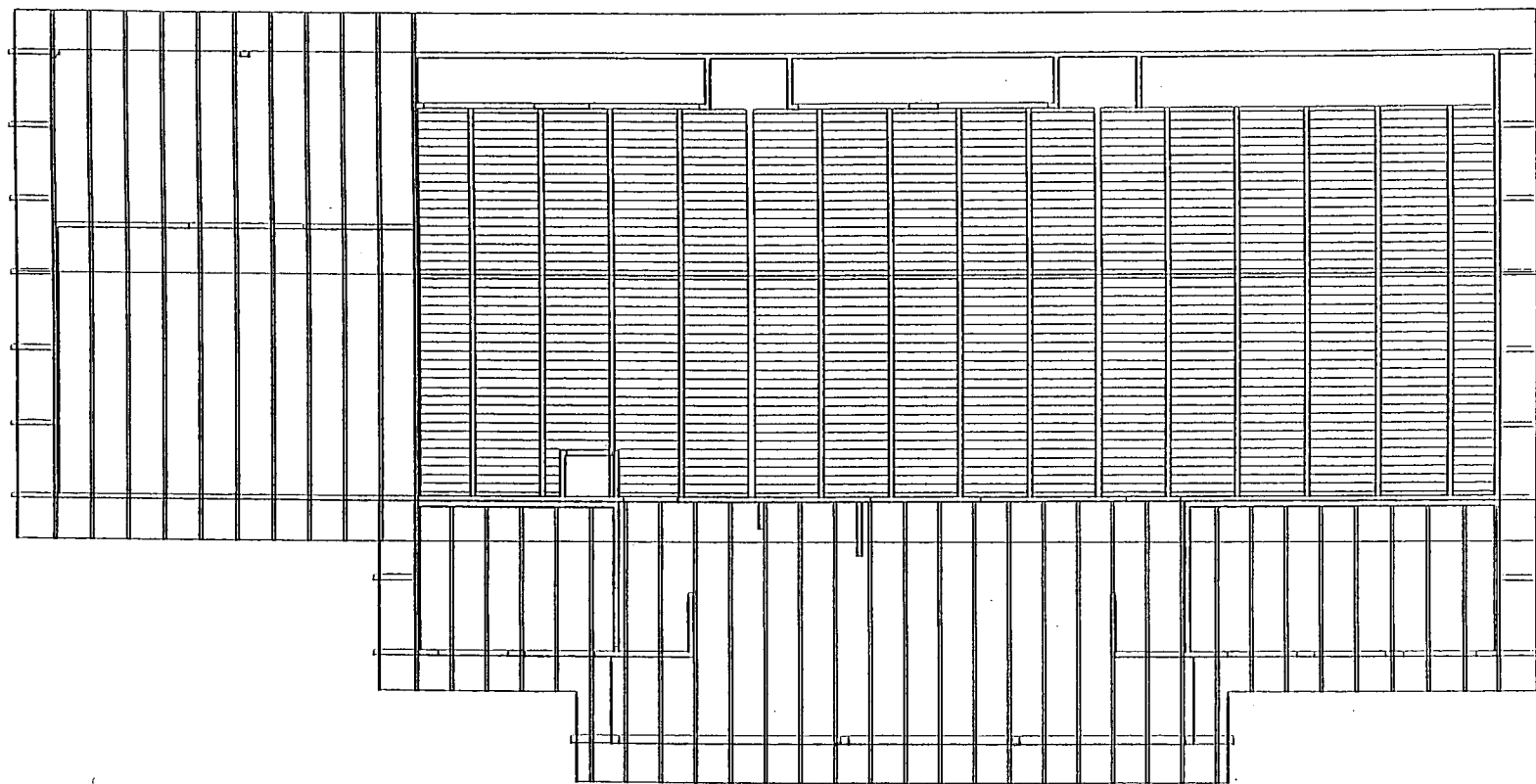
Linda Bloom
Administrator, Art in Public Places
Sacramento Metropolitan Arts Commission

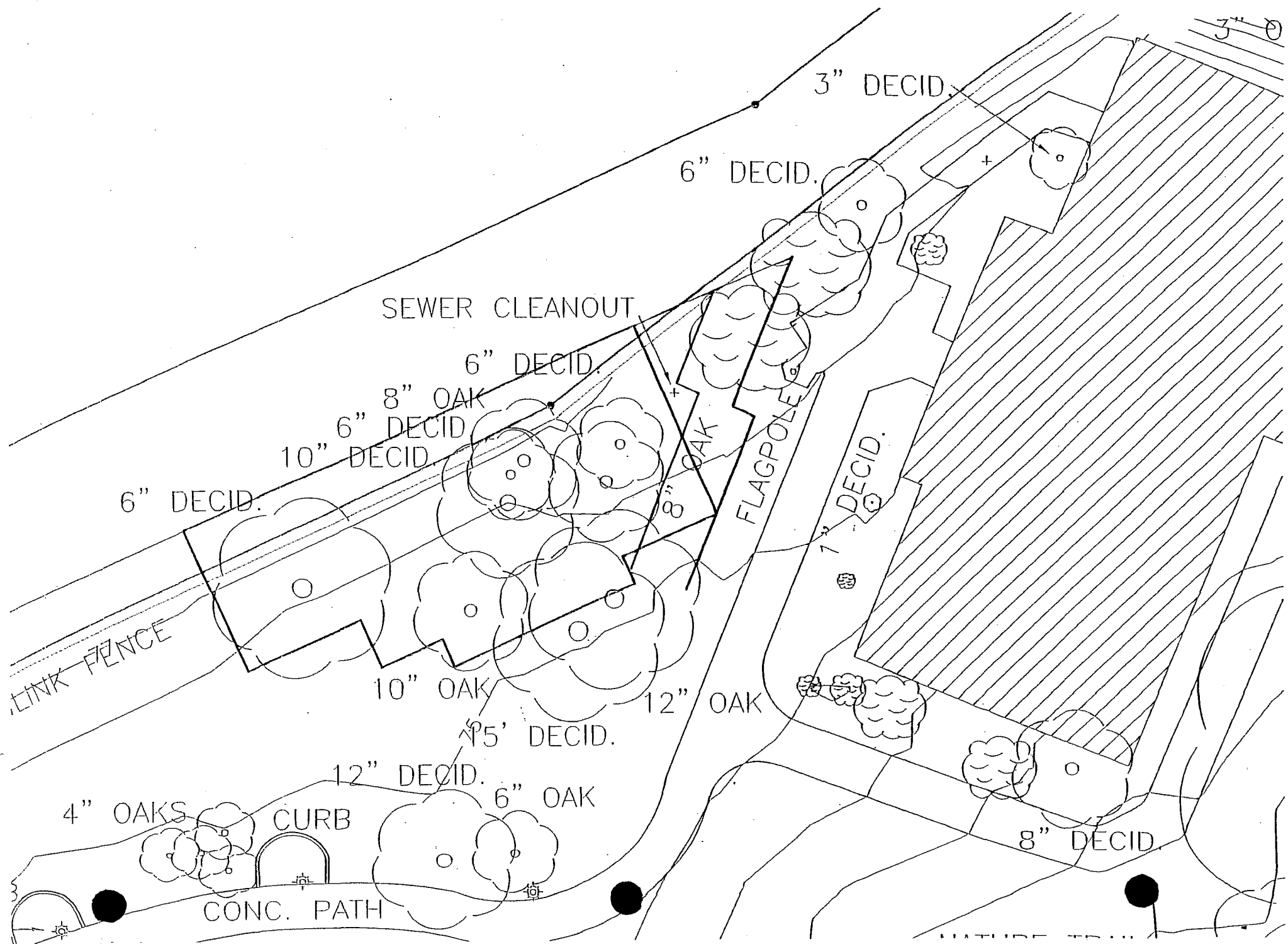
Exhibit A











Proposal for Effie Yeaw Nature Center

Cynthia Hurley

February 4, 2002

CONCEPT:

I have come to spend time at Effie Yeaw Nature Center frequently over the last month. During those visits, I experienced the quiet beauty of the place at different times of day and in different weather conditions. I thought about the concerns and needs expressed by the Effie Yeaw staff and how I might best answer those needs, while reinforcing the reverence for nature and zeal for scientific and anthropological understanding that they strive to teach.

I have strong feelings about the natural world myself. Nature's mystery, beauty and brutality, and awesome ordered complexity offer a sense of connection to a larger, life giving universe. Time spent at an oasis like Effie Yeaw in the midst of an urban landscape and culture is nourishing and literally grounding.

As I considered different options for my proposal, I decided against a free standing piece in the available location near the fire lane. For me, this seems too obtrusive. I wanted to make a piece integrated (both in form and content) with the existing building and its surroundings. I have also given attention to how the piece would enhance the future courtyard design.

DESIGN: THE IMAGE

I propose to make a sculpture to be attached to the front wall of the nature center. The sculpture is circular and ten feet across. Within the circle four spirals and other branching shapes occur. These forms - circle, spiral, and web - are chosen to evoke the unity of nature, its cyclic rhythms, and the web like interconnectedness of all being.

The spiral forms are associated with streaming energy; the number four with seasons or directions. At the edge of the circle are intertwined, branching forms that continue the rhythm of the spirals. In the bottom area of the circle the branching forms are water-like and support a fish; on the left side they are bramble-like and support leaves and a rabbit; at the top they are cloud-like and support a bird; on the right side they are grass-like and support a human hand.

DESIGN: INTEGRATION WITH THE SITE

One reason for choosing a circular form for this piece is to compliment the future courtyard design as described to us at our initial meeting. An oak tree sited in the middle of a circle would echo the sculpture. Also, elements from the sculpture could be utilized in the courtyard in many ways.

During the discussion at our previous meeting, the staff felt the sculpture should take into consideration leading the public to the existing building and identifying where to enter. I think my proposal satisfies both of these concerns. As can be seen from my photos and drawings, the size and location of the piece make it visible as one approaches along the path. It draws the viewer to the building and identifies the front wall.

DESIGN: MATERIALS AND FABRICATION

The sculpture would be made from 3/16 " steel, then powder coated. The powder coated surface (like lawn furniture) is very durable. I haven't seen color samples, but I would suggest a bronze-brown color. Alternatively, the surface could be left without a coating to rust. A rusty surface would be beautiful in this location. The sculpture would be fabricated by Jetstream Watercutting, Inc. in Hayward.

Jetstream would cut plastic templates for the shapes. Using the templates, I would be able to site the piece on the wall. At the same time, as the studs are located in the wall, I would mark on the template where to weld rods for installation. Jetstream would weld the rods on the back of the piece.

To install the piece, holes would be drilled into the studs, the holes filled with epoxy, and the rods on the back of the sculpture inserted. I understand from Jetstream and others that this is standard procedure for attaching objects to walls. I have spoken to Rick Radoff of Radoff Construction (the people applying shingles to the building) about installing the piece, and have attached his estimate.

BUDGET:

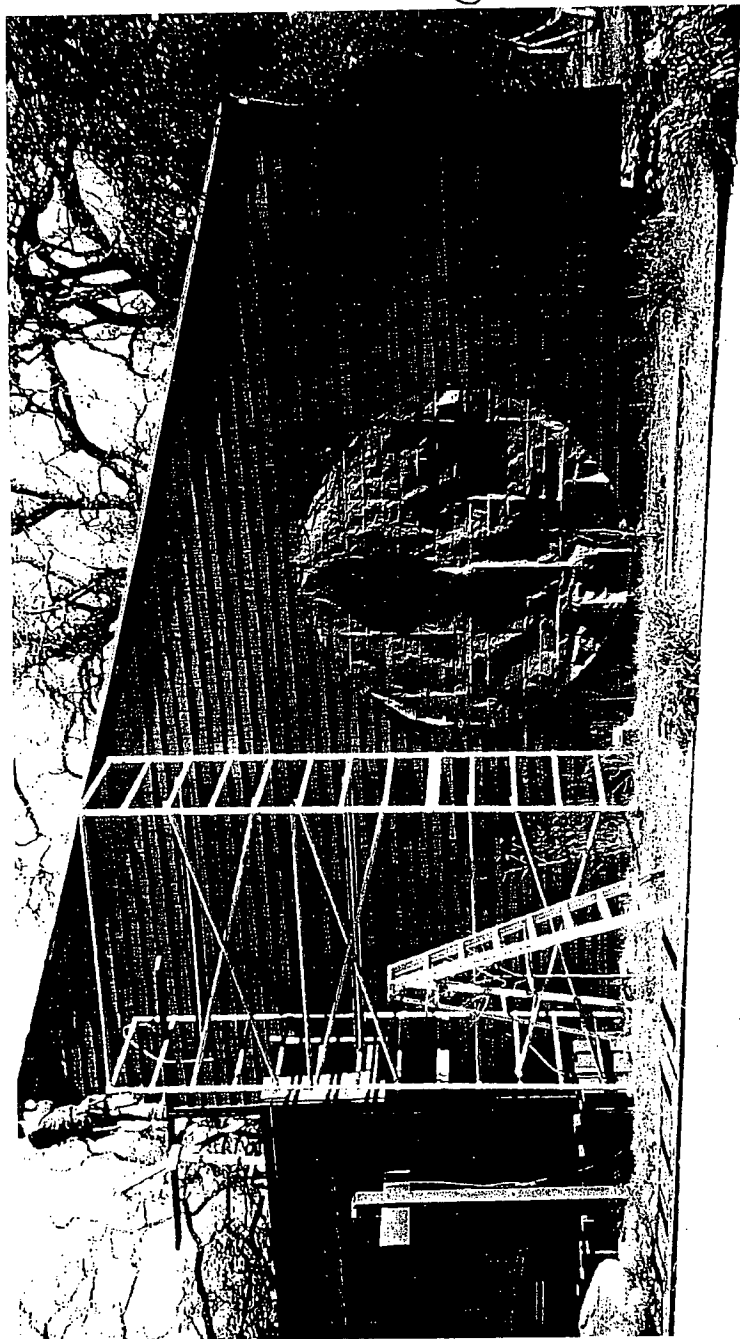
Artist's Fee	\$1500.00
Materials and Fabrication	5000.00
Studio Costs	100.00
Transportation Costs	
Artist's travel to carry out fabrication and artwork's travel to fabricator	300.00
Storage	200.00
Insurance required by the County	800.00
Fire, theft and loss for amount of the contract	
Installation	700.00
Contingency	<u>400.00</u>
Total	\$9000.00

SUMMARY:

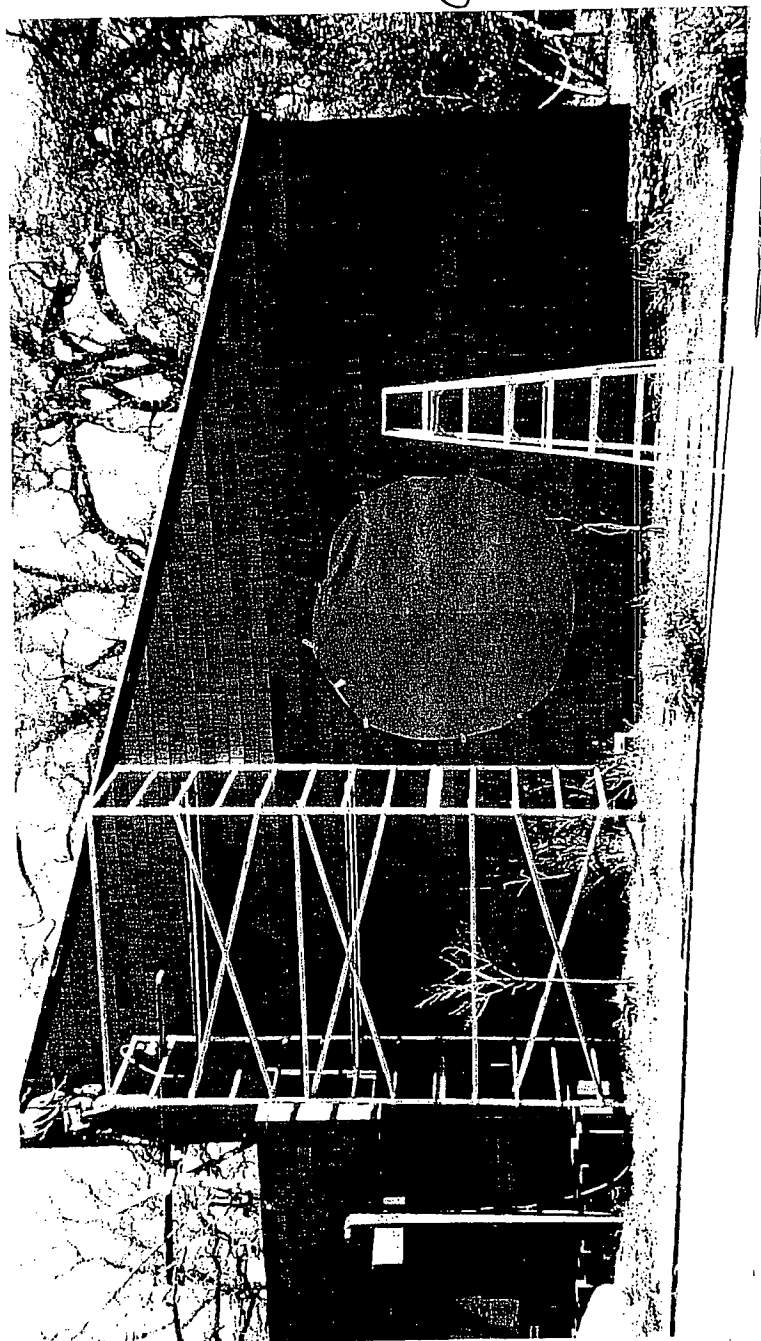
The sculpture I am proposing would be aesthetically pleasing, well integrated into the present and future site, and representative of the mission at Effie Yeaw as I understand it. Also, and not least importantly for a piece of public art, I feel it is accessible to the general public. The form and content, I believe, would resonate equally with a five year old who loves to draw spiral scribbles and birdies and an adult who has an interest in mandalas.

I have enjoyed my time at the Effie Yeaw Center and my interaction with the staff. Thank you for your interest in my work and consideration of my proposal.

11'
circle

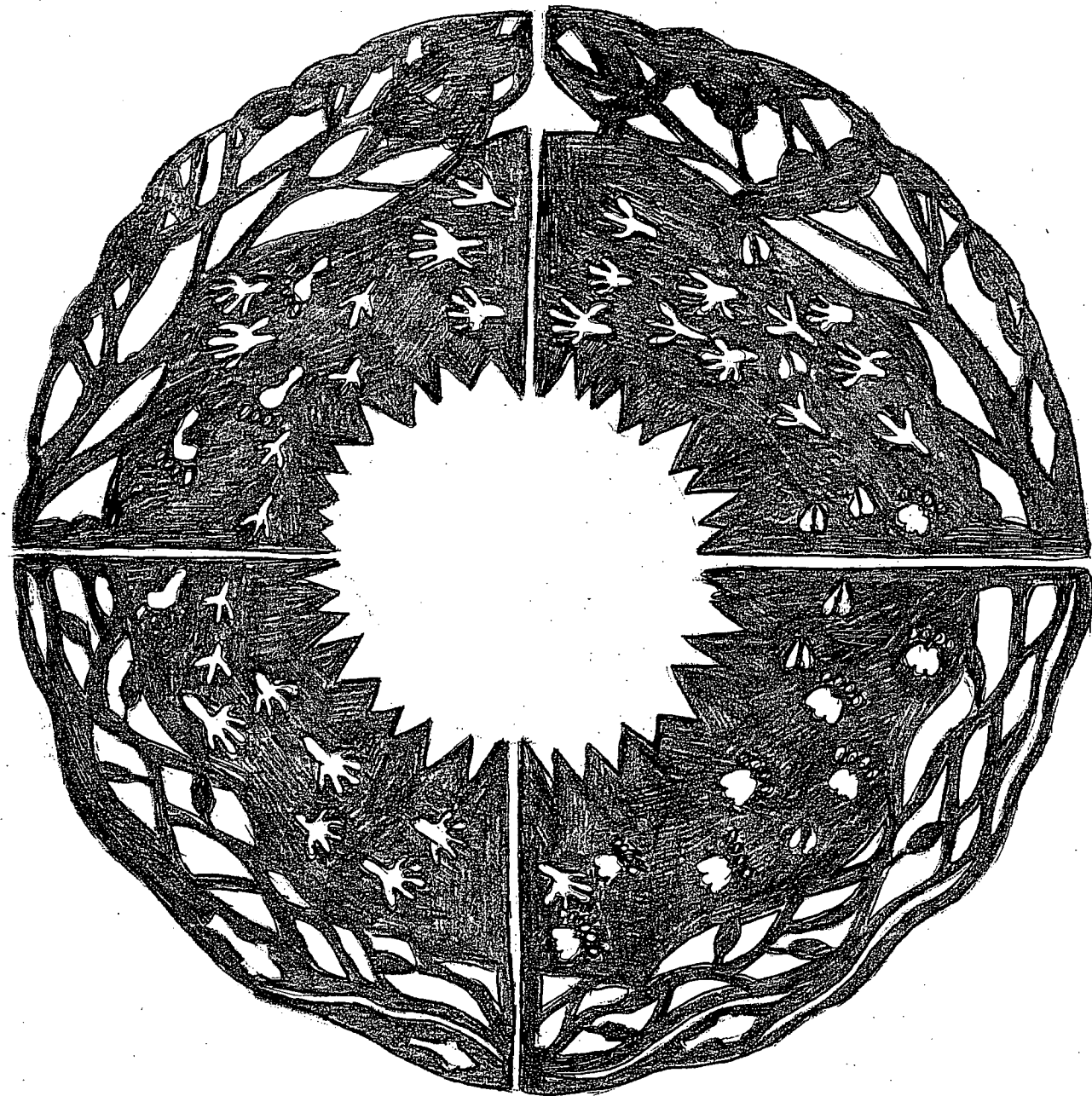


9'
circle









Subj: Art Project Prices
Date: 2/1/02 12:15:50 PM Pacific Standard Time
From: jetstream@netvista.net (jetstream)
mcjh103093@aol.com

Hello Cynthia!

It has been a pleasure talking with you about your Public Art Works Project for Sacramento. Also great to hear the positive words from Diana Bates. We've done some nice work together. If you see her again say hi for me.

The prices for your particular project is \$5000 dollars not including taxes. This prices cover the following:

- 1) material which will be .188 hot rolled steel
- 2) studs welded on backs for mounting
- 3) powdercoat or rusting for finish
- 4) templates for mounting
- 5) digitizing drawing for cutting and cutting
- 6) I'll deliver the finished parts to you.

We will need a couple weeks to produce this job.
Let me know what else I can do to help this project go well for you!!

Regards Paul Taylor
Jetstream Watercutting Inc.

----- Headers -----

Return-Path: <jetstream@netvista.net>
Received: from rly-ye04.mx.aol.com (rly-ye04.mail.aol.com [172.18.151.201]) by air-ye04.mail.aol.com (v83.35) with ESMTP id MAILINYE410-0201151549; Fri, 01 Feb 2002 15:15:49 -0500
Received: from DaVinci.NetVista.net (mail.netvista.net [206.170.46.10]) by rly-ye04.mx.aol.com (v83.35) with ESMTP id MAILRELAYINYE46-0201151539; Fri, 01 Feb 2002 15:15:39 -0500
Received: [from netvista.net (adsl-63-203-36-204.dsl.snfc21.pacbell.net [63.203.36.204])
by DaVinci.NetVista.net (8.10.0/8.8.8) with ESMTP id g11KFad09460
for <mcjh103093@aol.com>; Fri, 1 Feb 2002 12:15:37 -0800 (PST)
(envelope-from jetstream@netvista.net)]
Message-ID: <3C5AF7CC.9B8050C3@netvista.net>
Date: Fri, 01 Feb 2002 12:17:16 -0800
From: jetstream <jetstream@netvista.net>
X-Mailer: Mozilla 4.73 [en]C{C-UDP; EBM-SONY1} (Win95; U)
X-Accept-Language: en
MIME-Version: 1.0
To: mcjh103093@aol.com
Subject: Art Project Prices
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit



Radoff Construction

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Commercial
Construction
License #404227

1-31-02

CYNTHIA HURLEY

RE: INSTALL ART WORK

1-2 MEN 4 HRS = 8MH X 44.77 \$358.16

2- ALLOWANCE FOR MATERIALS \$ 50.00

3- 1 M.H. TO LOCATE STUDS TO DRAWING \$ 45⁰⁰

4- 15% O+P \$ 68⁰⁰

TOTAL \$ 521⁰⁰

GOOD LUCK!

Rick

MARATHON

March 9, 1999

To Whom It May Concern:


In 1992 Marathon completed a major development in Toronto consisting of two office towers, a public park and the headquarters for the Municipality of Metropolitan Toronto. As part of that development a number of significant works of public art were commissioned. Cynthia (Short) Hurley was the successful proponent of a \$250,000 competition. Her submission "Remembered Sustenance; a work in cast bronze, was designed in collaboration with the landscaping which complemented an outdoor play area for a daycare centre associated with the municipal headquarters.

Based on our experience we would gladly recommend this artist for other collaborative public art works. She has shown an ability to work cooperatively and effectively with a number of design professionals, including her own experts, as well as responding to the requirements of public officials. Her commissioned work was completed and installed within her budget and our schedule constraints. Her work was, and continues to be, well received by the public and represents a major public art contribution to our City.

If you would like further information do not hesitate to contact the undersigned at (416) 865-3184.

Yours truly,

MARATHON DEVELOPMENTS INC.



J. Douglas Campbell
Director of Construction, Ontario

JDC:lg

RINA GREER

ARTS MANAGEMENT & CONSULTING SERVICES

155 HUDSON DRIVE, TORONTO, ONTARIO M4T 2K4

TEL. (416) 485-9658
FAX (416) 485-1166

Letter of Reference for Cynthia Hurley

Cynthia Hurley is a thoughtful artist who carefully considers the physical characteristics of a site, its usage and the community it addresses when developing an artwork for a public place. She is able to identify intrinsic truths about a particular place or culture and give form to complex issues through straightforward, readily accessible imagery. Her iconography is readily understood by a broad public but contains subtle layers of information and metaphor which encourage repeated viewing, a requirement for successful art which will be in the public eye for generations.

This artist would work well in a collaborative effort as part of a design team. She is flexible and willing to adapt her concept to the physical requirements of the site and its usage. Hurley is a team player, able and willing to work with people. I have found her to be dependable and reliable, and she has no problem adhering to the deadlines, budgets and physical constraints intrinsic in public art projects.


In 1987 I worked with Hurley towards the realization of her installation, *Pilgrim's Planting*, in the Toronto Sculpture Garden. Her poignant narrative incorporated natural and constructed forms and took its configuration from the layout in the Garden. She modified and adapted her original plan after discussions with me and after she became more familiar with the site. I was also on the advisory board that selected her work for Metro Centre, in 1992, and was pleased to note that she was able to appropriately accommodate her winning design to the specifics of the site.

Cynthia Hurley's work is intimate yet powerful, and enables the viewer to relate to the work on a personal level -- an unusual and arresting quality for a public art work.

Rina Greer

Director, Toronto Sculpture Garden
Public Art Consultant for Spadina LRT, Sheppard Subway Art Program, Flatiron Mural, Japanese Canadian Cultural Centre and Metro Toronto Convention Centre Expansion projects.

March 10, 1999



March 16, 1999

To Whom it May Concern:

It gives me the greatest pleasure to recommend Cynthia Short as an outstanding artist with whom I have been involved in many capacities.

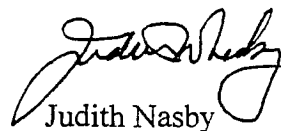
Following a very successful exhibition, the Macdonald Stewart Art Centre commissioned Cynthia Short to create a major two-piece bronze sculpture, *Lightmare*, for the Donald Forster Sculpture Park that is adjacent to the Art Centre and at the northern edge of the University of Guelph campus. *Lightmare* consists of a life-size horse being lead by a female figure.

I was also a member of the jury for her public art commission at Metro Hall in Toronto. Short was a winner of one of these commissions representing the largest public art package offered in Canada.

In all of these activities, I have found her to be thoroughly professional, working within established budgets, providing engineering and maintenance specifications and completing projects on or before deadlines. In our public art commission she worked ably with landscape architects and curators. She was also fully involved in high profile promotional and educational activities in association with the unveiling of *Lightmare*. Cynthia Short is versatile in a range of media such as stone carving, sculpture modeling, bronze casting and painting.

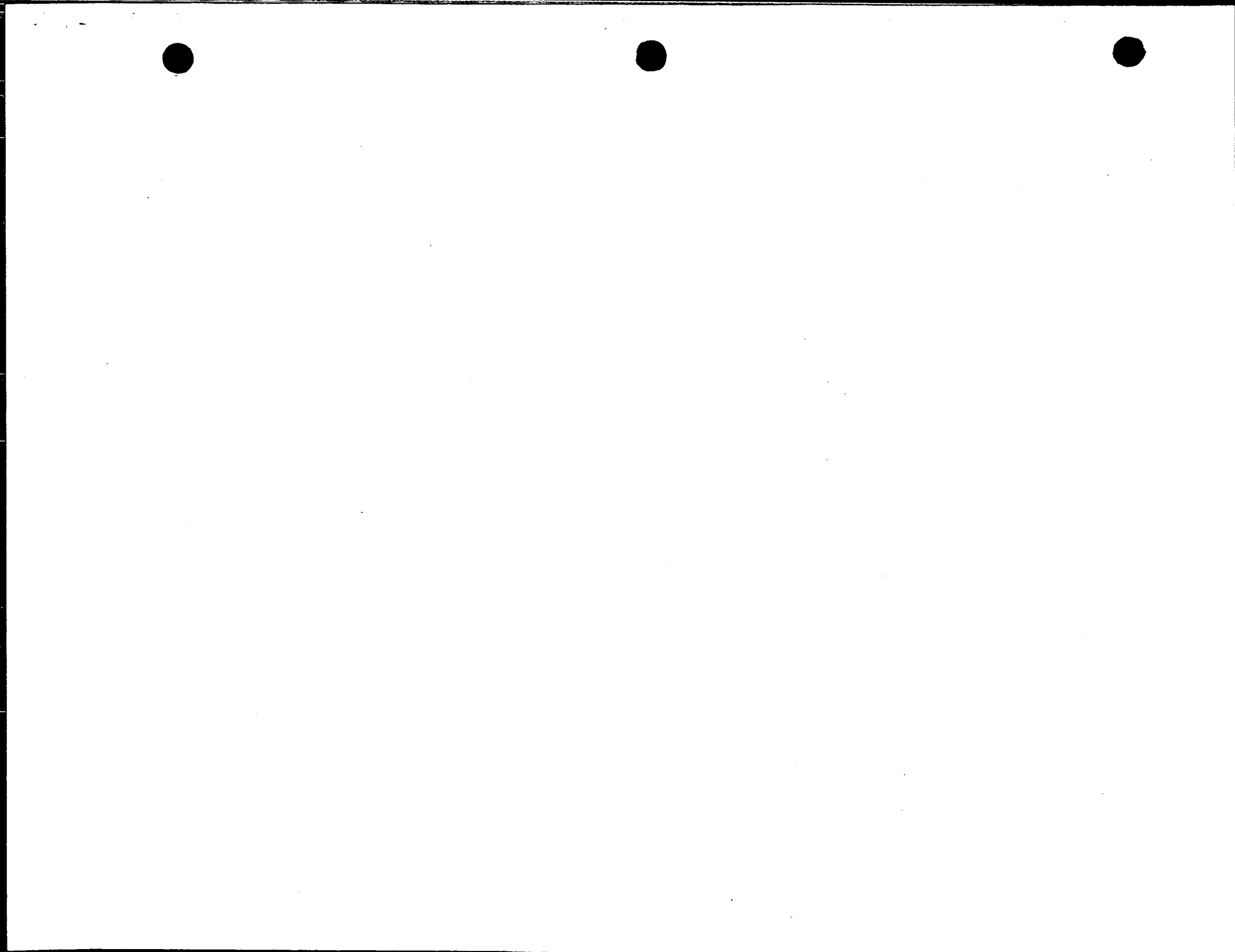
I have no hesitation whatever in recommending Cynthia Short as a reliable, conscientious and highly original artist.

Sincerely,



Judith Nasby
Director

MACDONALD STEWART ART CENTRE





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

Public Agency

TO: Sacramento Metropolitan Arts Commission

SUBJECT: Private Gift of Painting by Artist Maija Peebles from Carol Harris

LOCATION AND COUNCIL DISTRICT: All

RECOMMENDATION:

Approve request to accept the gift of artwork by artist Maija Peebles to the City of Sacramento, Sacramento Metropolitan Arts Commission, Art in Public Places collection.

The APP Committee and staff recommend that this art work be approved for the APP rotating collection.

CONTACT PERSONS:

Michelle Walker or Linda Bloom, Metro Arts Division
916-566-3992

SUMMARY:

This report describes the gift of a painting by artist Maija Peebles as presented to the City of Sacramento through the Art in Public Places Program of the Sacramento Metropolitan Arts Commission, from Carol Harris.

COMMITTEE/COMMISSION ACTION:

The APP Committee reviewed and approved the donation at its regularly scheduled meeting on February 6, 2002 with a vote of 5 ayes, 1 noes, with 3 absent. The Arts Commission will review this donation at its regularly scheduled meeting on February 20, 2002.

BACKGROUND INFORMATION:

- Staff recommends that on behalf of the City of Sacramento, the Sacramento Metropolitan Arts Commission accept for the APP collection the gift of one painting from the private collection of Carol Harris.
- The criteria for accepting the artwork is based on the policy for ArtWork Gifts/Loans accepted 9/88 by the City and County of Sacramento. Staff feels that the artwork is of high quality, relates to the current public art collection in content and scale, and can be installed and exhibited in one of several available locations. (Refer to Gift Policy, Exhibit A.)

Ms. Peeples studied art at the University of California in Davis, and has participated in exhibitions throughout the Sacramento region, San Francisco, Canada and England. Her work has been collected by national and international museums, including the Nickel Arts Museum in Canada, and the Crocker Art Museum in Sacramento, California. Locally, she is represented by the Solomon Dubnick Gallery, also in Sacramento, California. (Refer to biography, Exhibit B.)

- The owner will deliver the artwork to the City of Sacramento in good condition. The painting's transfer will be accomplished through a Gift Deed to the City of Sacramento to be held and administered by the Sacramento Metropolitan Arts Commission, Art in Public Places Program. (See attached, Gift Deed, Exhibit C.)
- The artwork by Maija Peeples will be a significant addition to the Art in Public Places collection of the City of Sacramento.

FINANCIAL CONSIDERATIONS:

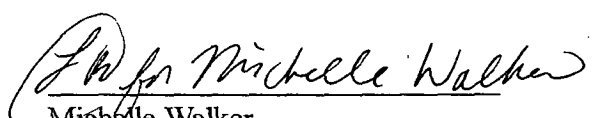
The artwork will be installed and maintained by the City of Sacramento, through the Sacramento Metropolitan Arts Commission, Art in Public Places Program. A professional appraisal of the artwork will authenticate and value the painting according to recent sales and current market prices for Maija Peeples' artwork. Though the appraisal for the painting is pending, it is considered to be valued between \$3,000 - \$5,000 (Appraisal will be attached herewith as Exhibit D).

ENVIRONMENTAL CONSIDERATIONS: None

POLICY CONSIDERATIONS:

The acceptance of the artwork by Maija Peeples from Carol Harris follows the established policy and procedures for ArtWork Gifts/Loans approved by the City and County of Sacramento September 1988. The artwork will be part of the permanent collection of the Art in Public Places program of the Sacramento Metropolitan Arts Commission.

Respectfully submitted,


Michelle Walker,

Executive Director
Sacramento Metropolitan Arts Commission



Linda Bloom,
Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission

Attachments

**ART WORK/GIFT/LOANS POLICY
FOR THE CITY AND COUNTY OF SACRAMENTO**

II. OBJECTIVE

To establish a procedure for evaluation of proposed gifts or loans of art work to the Sacramento Metropolitan Arts Commission (SMAC), enabling the development of the City and County of Sacramento's permanent Art in Public Places collection.

II. POLICY STATEMENT

The City and County of Sacramento under the Art in Public Places Program integrate art work of the highest quality into capital improvement projects. It is the City and County's responsibility for maintaining the quality and diversity of the program.

III. POLICY

A. CRITERIA

1. The quality of the art work.
2. The relationship of the art work to the present collection.
3. The City and County's ability to handle, place, maintain, and conserve the art work.

B. PROCESS

1. Persons or organization offering art work will submit the artist's resume and slides/or photograph of the art work to the Sacramento Metropolitan Arts Commission.
2. The Art in Public Places Committee (APPC) of SMAC will make a recommendation to the members of the Sacramento Metropolitan Arts Commission regarding acceptance or rejection of the work.
3. The City and County encourage clear and unrestricted gifts to the collection. Any condition (s) or restriction(s) attached to the gift/or loan of art work must be presented to the APP Committee and SMAC. No work of art will be accepted with an attribution or circumstances of exhibition guaranteed in perpetuity.
4. A legal document of transmittal, transferring title of the art work and defining the rights and responsibilities of all parties will accompany all gifts or loans of art work. Curatorial documentation of art work will include artist's name, descriptive record of the work, photograph and condition of the work.

APPROVED BY THE CITY AND COUNTY OF SACRAMENTO SEPTEMBER 1988
APP/D3/GIFT-LOAN

MAIJA PEEPLES

Born: 1942 in Riga, Latvia

Education:

B.A. Art Studio, University of California, Davis 1964
M.A. Art Studio, University of California, Davis 1965

Selected One Person Exhibitions:

2001 Solomon Dubnick Gallery, Sacramento, CA
1998 Solomon Dubnick Gallery, Sacramento, CA
1997 Solomon Dubnick Gallery, Sacramento, CA
1996 Solomon Dubnick Gallery, Sacramento, CA
1994 Anya Horvath Gallery, Sacramento, CA
1993 Horvath Bass Gallery, Sacramento, CA
1991 Nevada Museum of Art, Reno, NV
1989 I. Magnin Gallery, Sacramento, CA
1988 Head-Royce Gallery, Oakland, CA
1986-87 J'nette Gardens Gallery, Oakland, CA
1983-84 Works Gallery, San Jose, CA
1983 Rubicon Gallery, Los Altos, CA
1980 Crocker Art Museum, Sacramento, CA
1976 Memorial Union Gallery, U.C. Davis
1975 Susan Whitney Gallery, Regina, Saskatchewan, Canada
1972 Solano Community College, Solano, CA
Nelson Gallery, U.C. Davis, CA
1971 Mahews Art Center, Tempe, AZ ; "The World of Wool" Tour, organized by the Arizona State Arts Commission
1970 Sigi Krauss Gallery, London, England
1969 Hansen-Fuller Gallery, San Francisco, CA
1967 La Jolla Art Museum, La Jolla, CA
1965-91 Annual shows at the Candy Store Gallery, Folsom, CA

Selected Group Exhibitions:

2001 *FUNK-A-DELIC*, The Nickle Arts Museum, University of Calgary, Calgary, Alberta Canada
2000 *Packaged Time*, Solomon Dubnick Gallery, Sacramento, CA
Form by Fire, Solomon Dubnick Gallery, Sacramento, CA
1999 *Clay, Clay, Clay*, Solomon Dubnick Gallery, Sacramento, CA
1996 Sutter Club Invitational, Sacramento, CA (represented by Solomon Dubnick Gallery)
1993-4 *Small Wonders*, I. Wolk Gallery, St Helena, CA
1993 *Summer Food Show*, Sherry Frumkin Gallery, Santa Monica, CA
1993 *Celebrating Women Artists*, J. Maddux Parker Gallery, Sacramento, CA
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
1992 *Animals, Animals*, Hanson Fine Arts, Fresno, CA
Annual Group Show, SF MOMA Rental Gallery, San Francisco, CA
U.C. Davis Alumni Exhibition
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
Fantasy Art Trip, Nevada Museum of Art, Reno, NV
1991 *Collectibles*, Richard Hanson Fine Art, Fresno, CA
1990 Sutter Club, Sacramento, CA
The Celebration, The Art Club, Oakland, CA
1989 *Art Show*, Schneider Museum of Art, OR
The Candy Store, Univ. Of Oregon Museum of Art, Portland, OR
The Show, Redding Museum of Art, Redding, CA

- 1988 James/Schubert Gallery, Houston, TX
 Elayne Marquis Gallery, San Francisco, CA
 Gallery Imago Annual Group Show, San Francisco, CA
 Landscapes, Djurovich Gallery, Sacramento, CA
- 1987 *World of Ceramics*, Gregory Ghent Gallery, San Francisco, CA
- 1986 *Introductions*, Gallery Imago, San Francisco, CA
- 1982 *Welcome to the Candy Store*, Crocker Art Museum, Sacramento, CA
- 1980 *The Candy Store Show*, de Saisset Art Museum, U.C. Santa Clara, CA
- 1977 *Bounty of Beasties*, American River College Art Gallery, Sacramento, CA
- 1975 *California Women Artists*, State Capitol, Sacramento, CA
- 1974 *Sea of Japan Exhibition*, Tokyo, Japan
- 1973 *SF Museum Collectibles*, San Francisco, CA
Gathering Nuts in May, Sacramento State University, Sacramento, CA
- 1972 *Sacramento Sampler*, Touring Exhibition from the Crocker Art Museum to the
 Oakland Museum and Sao Paulo, Brazil
The Delta Group, SF Art Institute, San Francisco, CA
SF Bay Area Printmakers, Cincinnati Art Museum, Cincinnati, OH
Nut Art, CSU Hayward, CA
20th Century Bestiary, Cal State University, San Jose, CA
- 1971 *Collectors 1971*, Crocker Art Museum, Sacramento, CA
Sacramento Area Art, University of Nevada, Reno, NV
Funky Artists, Shurbin Gallery, Chicago, IL
- 1970 *Regina 5+2*, Saskatoon, Canada
Norman McKenzie Gallery Gala, Regina, Sask. Canada
- 1968 *Jack London Square Invitational*, Oakland, CA
 Albreaux Gallery, The Cannery, San Francisco, CA
- 1967 *The Grottesque Show*, SF Art Institute, San Francisco, CA
 San Francisco Art Festival, Civic Center, San Francisco, CA
 Richmond Art Center Annual, Richmond, CA
- 1965 *Group Mess*, Belmont Gallery, Sacramento, CA

Museum Collections:

The Nickel Arts Museum, University of Calgary, Calgary Alberta Canada
 Nevada Museum of Art, Reno, NV
 La Jolla Museum of Art, La Jolla, CA
 Matthews Art Center, Tempe, AZ
 Crocker Art Museum, Sacramento, CA
 Univ. Of Saskatchewan Museum, Regina, Saskatchewan Canada
 Cincinnati Art Museum, Cincinnati, OH
 Auburn; Placer Museum, Placer County Department of Museums

SD

SOLOMON DUBNICK GALLERY

2131 Northrop Avenue • Sacramento, CA 95825 • Tel: 916.920.4546 • Fax: 916.923.6356
 Tuesday-Saturday 11-6 or by Appointment

Enough to Make You Smile

Maija Woof Peeples' private war for big grins and happy endings

Walk in the front door and you're in the middle of a zany zoo. Tigers grin down from the walls. Turtles titter in ashtrays. Penguins peer around flowerpots. Skunks snicker on the sink.

You're in the El Dorado Hills home of artist Maija Woof Peeples, a place peopled with Peeples' fanciful creations. The keeper of this menagerie is a pixie-ish woman in her late 30s, her clothes embroidered with bright-colored beasts, a ring flashing from every finger. Her poppy-rimmed grin telegraphs the good will that's inherent in the artwork that fills every wall and corner, the needlework that's draped over every couch.

It's a grin you'll wear, too, just moments after you recover from the sheer volume of fauna—a prolific artistic output that's quickly gaining the artist an international reputation.

Each piece makes you want to laugh out loud. Take "Giraffe Gibraltar with Gecko Gypsies and Geraniums." (You'll wish you could.) It's a six-foot-square oil-painted canvas, a landscape right out of a Twilight Zone zoo. The outline of the Rock of Gibraltar is filled in with giraffes. Giraffes standing, giraffes grazing. Nuzzling giraffes. Sleeping giraffes.

The rock is topped with a stand of bright red geraniums. Beneath it, a band of gypsies throw dice, strum the mandolin, read tarot cards, dance and smoke. Inside their clothes squirm bright green gecko lizards.

The whole painting radiates energy and joy. The animals look so hilariously happy they almost jump off the canvas. The same is true of every one of her paintings. Her method is to put one animal form inside another, or inside mountains or pieces of clothing or skin, or inside flowers and plants. The effect is dazzling, almost chaotic.

And hysterical.

Who can resist chuckling at British Columbia's mountainous Selkirks stuffed with smiling skunks—especially when they're smirking above snapdragons and scoffing at some somersaulters whose shirts are filled with sole?

Peeples' humor is hard to define. Maybe it's the goofy, goggle-eyed way her sweet creatures look back at you. Or the reach-out-and-grab-you thick oil colors that give each personable critter an almost three-dimensional form and each canvas a party atmos-

phere. Or the alliterative titles: "Penguin Parnassus with Parrot Polynesians and Petunias." "Rhino River and Rabbit Riders Among Rose Rocks and Under Redwoods."

Whatever's responsible, you can believe it is deliberate. For Maija Woof Peeples freely admits she's "waging my own private war for big grins and happy endings." She hesitates to say her work has a message, but if there were one, it would simply be: "Smile!"

Born in 1942 in Riga, Latvia, Maija Gegeris escaped with her parents to Germany during the turbulent years of World War II. They were held in a displaced persons' camp there until Maija was six and the family emigrated to America.

Her mathematician father was offered a job tending olive trees in Orangevale, so the family settled in California. While he eventually resumed his mathematical studies and became an engineer for the state, little Maija followed his footsteps, dutifully studying math until her third year at the University of California at Davis.

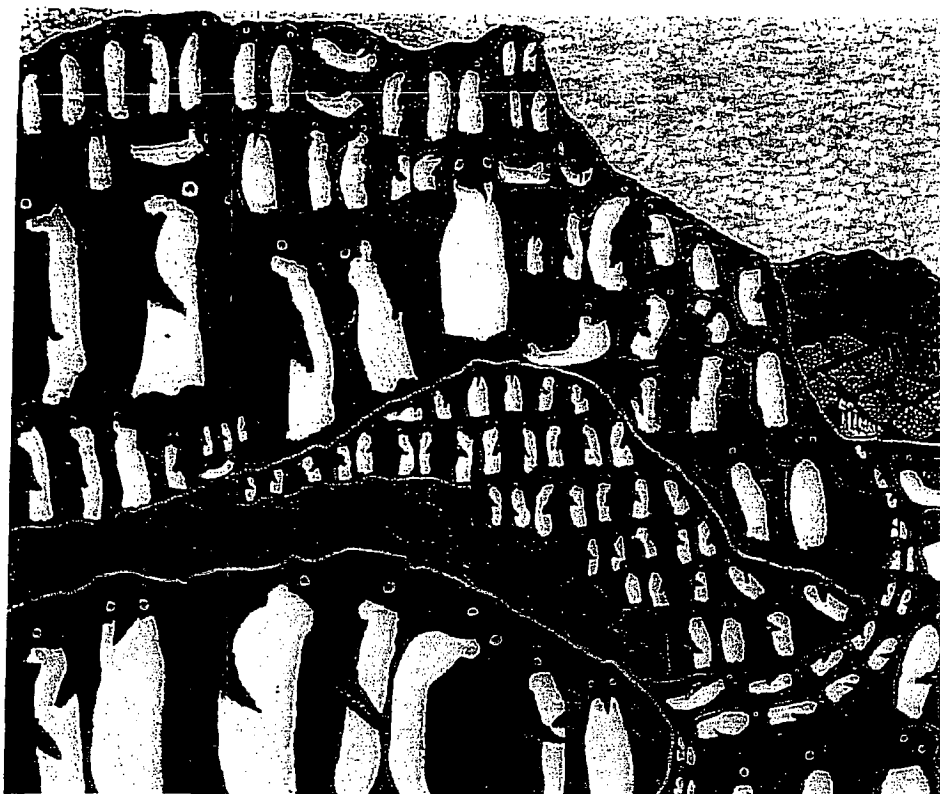
At UC Davis, a class with painter William T. Wiley turned her on to art. With characteristic abandon, Maija dumped all of her math classes and plunged headlong into making art. The university granted her a master of fine arts degree in 1965, after a single year of advanced study.

Also working at Davis at the time were noted funk artists Robert Arneson, David Gilhooly, Cris Unterseyer and Peter Vandenburg. Because Maija's work produced a similar comic effect, it has often been included in the funk category. But it really defies categorization. It's not abstract expressionism—the joy and creative spark are plain to see. Her paintings are complete in and of themselves—no minimalism here. Peeples' technique is too polished to pass for naive, and her compositions are too sophisticated to be called primitive.

Since the days in Davis, many of the funk artists have gone on to international fame and fortune, skilled at selling their work through self-promotion. But Maija has been content to keep to herself. While living in



"Swan Swimmers"; some of Peeples' charming critters



Penguin Parnassus With Parrot Polynesians and Petunias

San Francisco in the late 60s, she painted the entire inside of the Steiner Street house she lived in with husband David Zack—there were animals cavorting on every wall, floor, ceiling and in every corner. But she still managed to produce enough portable work to convince the La Jolla Art Museum to give her a one-woman show in 1967.

Since that first show, Maija's paintings, ceramics, stitchery, prints and watercolors have been displayed in museums and galleries all over this country and Canada, in London, Sao Paulo, and Tokyo. The UC Davis Gallery gave her a retrospective show in 1972. But Maija has never asked to be in any of the displays.

"Because of the way I work," she says, "my emphasis is on results and completed paintings. I run out of energy to drum up business. I don't enjoy exerting my personality and views at galleries. The views exist, but it's the last thing on my mind to force people to think as I do."

She only puts her work on display when asked to, which is at least once each year at the Candy Store Gallery on Sutter Street in Folsom.

Adeliza McLugh, owner of the Candy Store, says she thinks Maija's work is "the art of the 1990s." "It will take years for people to catch up to where she's at," McLugh says. "Like Van Gogh and Gauguin and the great artists of the 1920s—whose work people will pay any price for today—Maija would create no matter who likes her work. Her art's the real thing."

Collectors seem to agree. Each of Peeples' shows at the Candy Store sells out

within a few weeks of the opening. One buyer from Chicago even snatched up one painting from last December's show sight unseen, after hearing a description of it over the telephone. Maija's work is owned by Vincent Price, Barbara Walters, and Mike Douglas. By all indications, Maija Woof Peeples has become a very successful artist without selling herself—her work does all the talking that's needed.

Maija admits she's been lucky, but still resents the unreal picture most art students get about what life is like for a professional artist: "In school, artists are given the impression that if you get 20 works together and get a gallery to mount your show, you've got it made. It's not like that. Art is not what the movies show: You starve until a patron comes along and says, 'Gee, your



Maija in her studio

work is great,' and then you live like King Louie. Artists are people with a specialized talent that they work very hard at bringing to a head. I beat the pavement for a while, but I won't do it any more."

Yet Maija does have a patron of sorts. Her second husband, Earl Peeples, is the manager of H. C. Muddox Brick Company of Sacramento and an enthusiastic fan of his wife's work. "I don't have to worry about putting food on the table, as long as I manage to pay for my habit," Maija admits.

When oil paint costs \$15 a tube and you use as many layers of paint as Maija does, that habit can get quite expensive. But when the artist gets about \$2,000 per painting, the wage for the month of work it takes works out to a more than modest income.

The people who pay that kind of money for her work are not just collectors of the exotic. Many are young couples who simply fall in love with her charming critters and have to take them home. One young woman took a photograph of her Peeples' painting into the delivery room with her when she had a baby recently, saying, "It was just what I needed to keep me cheerful."

Another man called the Candy Store a few days after buying another of Maija's paintings. "I had to tell you that just thinking about that painting makes me smile," he told proprietor McLugh.

That's the most Maija says she wants from her viewers—a smile. "I try to make my work likable," she says. "It should uplift people. But my goal is to please myself."

Because pleasing herself has brought pleasure to so many others, Maija is listed in *Who's Who in America* for her artistry. But don't look for the listing under Maija or Peeples. She's listed under Woof.

Woof happens to be the word Maija used as a greeting during childhood, then adopted as a middle name when she realized that Larvian tradition left her without one. It's the one name that's been a constant for collectors as her last name changed from Gegeris to Zack to Peeples through marriage. But more importantly, Maija says it's been a way to preserve the memory of her constant companion for 13 years—a cocker-dachshund named Woof.

"He had the soul of a giant," Maija sighs as she holds up a photo of a sad-eyed puppy. "I wish people were more like animals in the faith and trust and enthusiasm they exhibit."

Her gaze falls to the twin flamingos embroidered on the front of her shirt. And as if taking those words to heart, Maija Woof Peeples' wistful smile turns sunny—and she's off again. Bouncing and grinning and back to work at the easel next to the blue Volvo parked in her studio, churning out more daffy ducks, sassy skunks, cuddly crocodiles, tittering tigers, perky parrots... It's enough to make you, well, smile. □



Bee photo by Frank Stork

Maija Peeples in her studio: 'I like to be surrounded by pretty, happy things.'

"If I start on three paintings at once," she explained "by the time the third one is done, the first one is dry enough to get its finishing touches."

Although she has no children to pick up after and she admits to a "very limited social life," she does have a husband. She has been married for 10 years to Earl Peeples, a private investor 14 years her senior. An understanding, supportive man, he doesn't get angry if they don't eat dinner until 8:30 or if his wife smells

vaguely of turpentine instead of Tabu.

"He's a real great guy," Peeples said. "He doesn't feel at all threatened by my art. We're not in competition."

Along with other Davis alumni, Peeples has been exhibiting for more than a dozen years at Adaliza McHugh's Candy Store Gallery in Folsom. While she has had shows at the La Jolla Museum and at Hansen Fuller Gallery in San Francisco, these days she will not exhibit any-

where else unless it is handled through McHugh.

"Maija's work is never boring," said the Candy Store owner. "People don't always take to it immediately, but the more they look at it the more there is to see."

In 1965, when David Gilhooly introduced Peeples to McHugh, the young artist's work sold for \$300. At the current show, the largest oils go for \$3,000. Eight of the 11 paintings were sold before the exhibit's official opening last Sunday.

Continually challenged and successful, painter Maija Peeples has put her immigrant and ethnic phases behind her to fill large canvases and ceramic pots with "creatures and people that are smiling in happy landscapes." The only apparent vestige of her student years is her drive to produce, her determination to find her own way in the art world.

"I paint because it makes me happy," she said. "I like what I do and I've never looked back."

Colorful, Innocent Republic Of Pleasure

By Ellen Schlesinger
Special to The Bee

THE SHOW, running through July, at the Candy Store Gallery, 605 Sutter St., Folsom, consists of new works in oil plus ceramic pottery by

Art Review

Maija Woolf Peeples. Her name gives some indication of the artist's whimsical imagination.

"Woolf was my little dog," she says, "a cocker-dachshund. I got him in 1964 and when he died, in 1979, I cried a lot. Still do, in fact."

So Peeples incorporated the name into her own, a kind of living memorial.

Using animals, flowers and heavily textured color, Peeples mimics the innocence and spontaneity of children's art in her wildly exuberant paintings. Rounded, playful forms stand out clearly from their heavily layered backgrounds, advancing toward the viewer in full-face. Depth and perspective are only suggested by peaks and swirls of creamy color.

The titles of the works are as playful with language as the paintings are with pigment. Each is long and alliterative and each contains an animal, a place, a flower and a pair of people engaged in innocent activity.

"Koala Khyber with Kaffir Lilies and Kickers" is a multitude of happy bears set against some fancified mountain pass and framed by flowers alongside which are a small pair of, well, kickers.

Looking like folk art quilts, the

paintings are decorated with curls, mottles, dots, spots and sinuous ridges of paint that look like cake icing. The bright clutter of fauna and flora projects the illusion of a full world where everything is sweet and pretty. The paintings, in a sense, form their own republic of pleasure, an extraordinary children's paradise.

In "Rhea Rainier with Rhododendrons and Rabbit Rafter," the rheas (ostrich-like South American birds) and flowers are afloat in a sea of luscious pink. The birds gaze benignly through huge saucer eyes, the rhodies have a boundless energy. With its delicious color harmonies and unexpected relationships, it is a painting that is openly decorative, rhythmic and anxiety-free.

Like a child, Peeples seeks to rid nature of its more ominous aspects. In her paintings, nature is tamed, declawed, sweetened and stylized.

What finally saves them from lapsing into greeting-card cuteness is her genuine passion for what she paints.

In contrast, "Parrot Pyrenees with Phlox and Pangolin Pitchers" is a stronger work. The large exotic birds are sensuous rather than simply sweet. One can imagine them in a jungle instead of a nursery. The mood of the painting is fixed by its exquisite, bold color and its amplified, almost muscular forms. Bold and direct, it is a closer representation than some of the others of nature's power.

Peeples' ceramic pots, like "Alligator and Anemone Pot," "Rhea and Rose Pot" and others, are large, 2 feet high by a foot wide, freestanding vessels glazed in luxurious, edible primary colors. Looking like imaginative, three-dimensional cartoons, the birds and beasts and flowers add to the toylike innocence of the artist's fantasy world.

DEED OF GIFT

Carol Harris does hereby give, assign, and set over to the City of Sacramento, to be held in the Art in Public Places Program collection of the Sacramento Metropolitan Arts Commission, as governed by such policies and procedures for use, loan or disposal as from time to time may be adopted by the Arts Commission or the City Council, the following described personal property:

One (1) painting by artist Maija Peeples

1. "Lotus Luck," Oil on Canvas, 1989-90, approximately 48" x 36"

Carol Harris

Date

Social Security Number

ACCEPTED:

Barbara E. Bonebrake
Director
Convention, Culture & Leisure Department

Date

Michelle Walker, Executive Director
Sacramento Metropolitan Arts Commission

Date

Linda S. Bloom
Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission

Date

