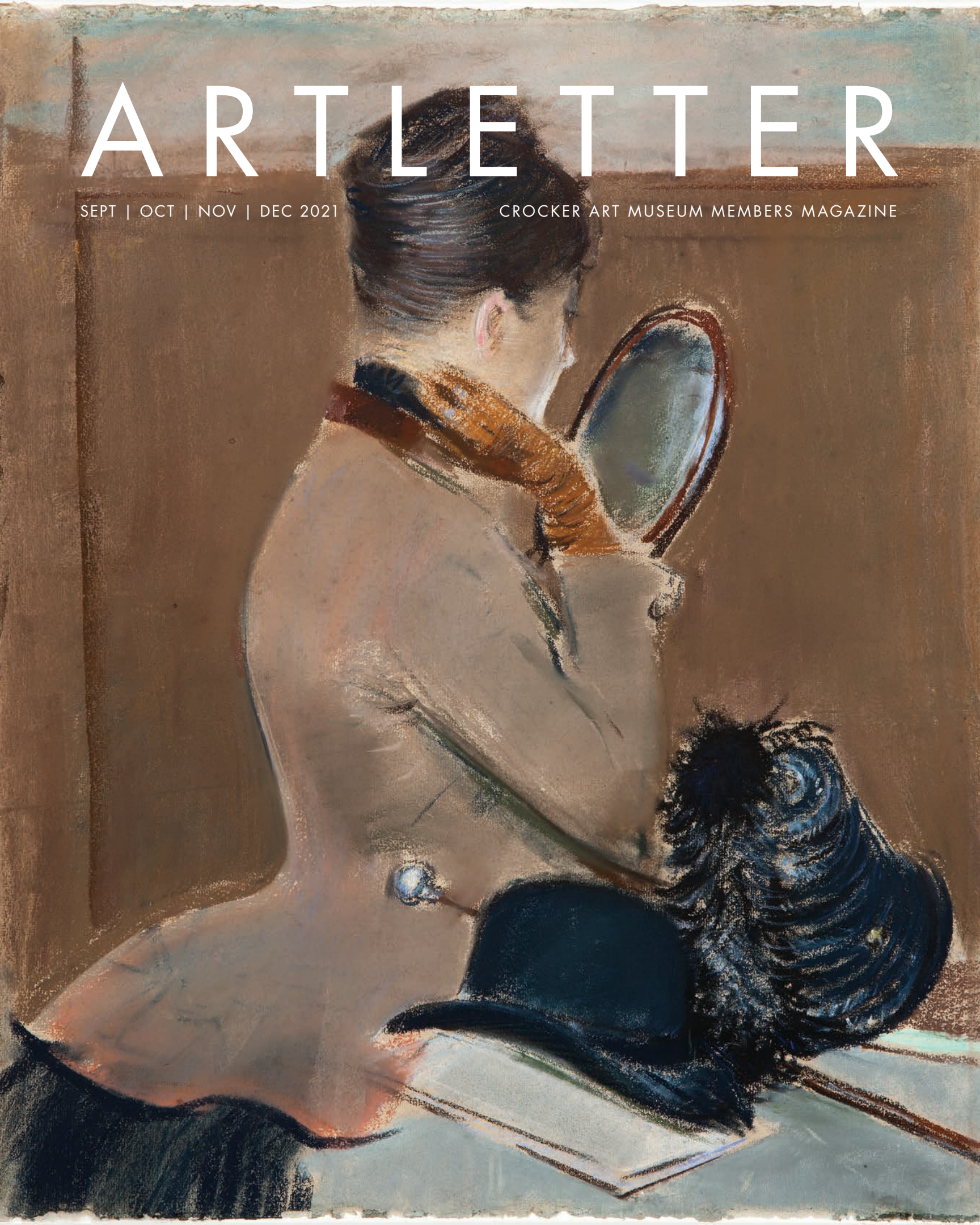
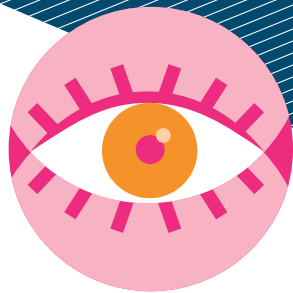


# ARTLETTER

SEPT | OCT | NOV | DEC 2021

CROCKER ART MUSEUM MEMBERS MAGAZINE





# Explore creative learning with the Crocker!

Dive deep into art techniques during in-person studio classes or enjoy the convenience and comfort of learning from home with virtual classes and programs.

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### Artist You Should Know: Jaune Quick-to-See Smith

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- **[in-person]** Thursday, October 7, 10 – 11:30 AM

### Encaustic Painting for Beginners

- **[in-person]** Saturday, October 9, 10:30 AM – 4 PM

### Floral Paintings from Braque to Chagall

- **[in-person]** Mondays and Wednesdays, November 8 – 17, 1 – 3:30 PM

### Watercolor Holiday Cards

- **[virtual]** Saturday, December 4, 10:30 AM – 12:30 PM

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Visit [crockerart.org/calendar](https://crockerart.org/calendar) for a complete schedule of upcoming learning experiences.



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**CROCKER  
art museum**

216 O Street · Sacramento, CA 95814

# ARTLETTER

Vol. 31, Issue 3

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Paul César Helleu (French, 1859–1927), *The Final Touch*, ca 1885. Pastel on buff wove paper, 20 3/4 x 17 1/2 in. Dixon Gallery and Gardens, Museum purchase with funds provided by Brenda and Lester Crain, Hyde Family Foundations, Irene and Joe Orgill and the Rose Family Foundation, 1993.734.

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[crockerart.org](http://crockerart.org)  
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The Crocker is located in  
Sacramento at 216 O Street,  
between 2nd and 3rd streets.

**We acknowledge that the  
Crocker Art Museum is on the  
traditional land of the Nisenan  
people, and the current state of  
California is the homeland of  
many tribes. We are honored to  
be here today.**

### Hours

Thursday – Sunday, 10 AM – 5 PM  
Closed: Mondays, Tuesdays,  
Wednesdays, Thanksgiving, Christmas,  
and New Year's Day

### Admission

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Adults **\$12**  
Seniors, college students, and military **\$8**  
Youth (6 – 17) **\$6**

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**DEAR MEMBERS,**

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**F**ALL IS NEARLY UPON US, and as the year draws to a close, it truly feels like a time to celebrate. Like many of you, I feel I can finally exhale, albeit still wearing a mask, and as we emerge from the COVID-19 lockdown, I am so grateful for our community and your continued support.

Over the summer, the Crocker's staff was delighted to welcome donors, members, and visitors back to the Museum for new exhibitions and programs, and we are excited to share our upcoming shows: the sure-to-be popular *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens*; and *Towns, Trains, and Terrain: Early California Prints from the Pope Collection*. Showcasing works of French Impressionism and Post-Impressionism, *Monet to Matisse* brings an exciting snapshot of late 19th and early 20th-century France to Sacramento, and the Pope collection features a significant gift of rare works on paper from Gold Rush-era California.

I am also excited to share our upcoming plans related to the Crocker's extensive ceramics collection. With more than 5,000 objects, the Crocker's broad holdings provide an incredible resource for the display and study of clay, with examples ranging from ancient Asian vessels to 18th-century German porcelain tableware to internationally renowned contemporary ceramic sculpture and more. As a step in our continued growth in this area, I am happy to announce that Rachel Gotlieb, Ph.D., has been hired as the inaugural Ruth Rippon Curator of Ceramics, a newly

created position established through the generosity of Anne and Malcolm McHenry in honor of one of Sacramento's foremost ceramic artists, Ruth Rippon. Rachel, one of the world's leading ceramics specialists, comes to us from the Gardiner Museum in Toronto, a museum dedicated to ceramic arts. We are pleased to welcome her to the Crocker.

The Sacramento and Bay Area regions have played an important role in the development of clay as an art form, so we are also excited that Sacramento will be hosting the 2022 conference of the National Council on Education for the Ceramic Arts (NCECA), which will bring thousands of clay artists to our city. I have often said, what Seattle is to glass, Sacramento can be to clay. The conference theme, "Fertile Ground," refers to the many influential ceramists who have worked in our area and Sacramento's position as an agricultural powerhouse.

During the run of the conference (March 16–19), the Crocker will feature four shows highlighting clay and, in this issue, you can read about the first two, which open this fall: *Stephen De Staebler: Masks and Monumental Figures*, and *Hands and Earth: Contemporary Japanese Ceramics*.

Joining these shows early next year will be two additional clay-focused exhibitions. The first examines the Candy Store Gallery in Folsom (1962–1992), which sold humorous and irreverent art by local artists, many of whom worked in clay and are nationally acclaimed today. The second, a show organized in partnership with NCECA and guest-curated by Angelik Vizcarrondo-Laboy, a New York and Los Angeles-based curator, writer, and arts administrator, focuses on themes of belonging and identity.

Now, more than ever, there is much to be excited about at the Crocker. I look forward to seeing you in the galleries as we celebrate creativity, art, and the Crocker's connection to the universal medium of clay.



A handwritten signature in black ink, appearing to read "Lial A. Jones". The signature is fluid and cursive.

**LIAL A. JONES**  
MORT AND MARCY FRIEDMAN DIRECTOR & CEO



▲ Toshio Aoki (American, born Japan, 1854–1912), *Bowl on Stand and Serving Plates*, n.d. Porcelain: bowl, 4 11/16 x 8 15/16 in. (diam.); plates, 15/16 x 7 9/16 in. (diam.) Crocker Art Museum, gift in honor of Hiroko Ninomiya and the late Professor Casey Ninomiya by Darrell Corti, 2020.120.1-.13.

## Toshio Aoki's Work Enters the Collection

**T**HIS WHIMSICAL BOWL and accompanying plates were designed and painted by Aoki Toshio (1854–1912); known as Toshio Aoki after he immigrated to California. The set, which included twelve plates, would certainly have delighted guests and may have been used at one of Aoki's lavish, themed parties, which he sometimes threw for others who sought his services in decorating and entertaining. Ornamented with anthropomorphized fruit, vegetables, animals, tableware, and serving ware, each piece in the set is unique, though shared visual details unify the group: colors recur on each plate, and a lantern appears throughout. About 120 years old, each piece is perfectly preserved and feels as charming and contemporary today as the day Aoki painted it.

Not generally known as a porcelain painter, Aoki was recognized as an illustrator, watercolorist, performer, and storyteller, the latter two activities typically incorporating artmaking. Born in Yokohama, Japan, he immigrated to the United States in the second half of the 1880s through his work for Deakin Brothers and Company, a Japanese importing business based in Yokohama with a retail outlet in San Francisco's Palace Hotel. Aoki was part of the Brothers' 1885 traveling "Japanese Village" of Japanese craftsman and their wares, which visited several cities in the United States.

Aoki ultimately settled in San Francisco, worked as a commercial artist, and became recognized for his paintings and comic drawings. The latter secured him work as an illustrator for the *San Francisco Call* and other publications. He also worked for G. T. Marsh and Company, a premier California retailer of Asian art and objects with shops in San Francisco, Coronado, Santa Barbara, Monterey, and Los Angeles. Through this and other venues, Aoki sold decorative arts, clothing, hand-painted parasols and lanterns, and other products. Though he is known to have produced hand-painted ceramics in Japan, these are very rare today. This set was recently donated to the Crocker by food-and-wine expert Darrell Corti, who made the gift in honor of his friends Hiroko Ninomiya and the late Professor Casey Ninomiya.

Aoki ultimately left San Francisco for Pasadena, California, where he had a studio in the Hotel Green. There, he continued to make decorative pieces, draw cartoons, and produce easel paintings, marketing his work to tourists who visited his studio. He also taught and painted murals and stage sets. He died in 1912. ♦



# Clark Hobart triptych *Summer Idyl, A Dream of California* enters the Crocker's Collection

**T**HIS CLARK HOBART (1868–1948) triptych, recently donated to the Crocker by Sandra and Bram Dijkstra, depicts three female figures reposing in a verdant setting dotted with rockroses. One of them holds a flute and looks toward a slightly older woman in the center, while a child tempts a dog with a ball. It is, perhaps, a subtle allegory, referencing three stages of life or womanhood, and associated skills or disciplines: music and the arts (the flute); knowledge (the matron's pontificating gesture); and sports or athleticism (the ball).

Laura Bride Powers described what is likely this painting in 1921, when the work was hanging at Monterey's Del Monte

Art Gallery under the title *Summer Idyl*: "Three figures gracefully posed under the overspreading foliage of trees, the interlacing branches form a delightful background. In this far distance, through the trees, is seen white clouds drifting across a blue sky." More recently, the painting was exhibited in the Crocker's 2020 exhibition *Scheherazade and her Sisters: Real and Imagined Gilded Age Women from the Dijkstra Collection* and featured in the show's accompanying catalogue. After the show, the Dijkstras decided that the work should find a permanent home at the Crocker.

Born in Rockford, Illinois, Hobart moved to California with his family as a

child. In the early 1890s, he studied privately with painters William Keith and Giuseppe Cadenasso. In 1897–1898, he continued his training at the Mark Hopkins Institute of Art in San Francisco, where his teachers included Arthur Mathews and Raymond Dabb Yelland. He subsequently moved to New York, training at the Art Students League, and worked with muralist Albert Herter. Late in the century, he left for Paris, where he was influenced by the international movement known as Art Nouveau.

Hobart returned to the United States in 1903 and took a job in New York as art editor for a new magazine, *The Burr McIntosh Monthly*. His illustrations and cover designs often featured women in beautiful settings. Hobart came back to California after the magazine ended its run in 1911 and soon settled in Monterey, where he painted the town's historic architecture and surrounding landscape. He also painted figures and began making monotypes. In 1915, at San Francisco's Panama-Pacific International Exposition, he exhibited one painting and twelve color monotypes, the latter bringing him widespread recognition and garnering a silver medal. That same year, Hobart left Monterey for San Francisco.

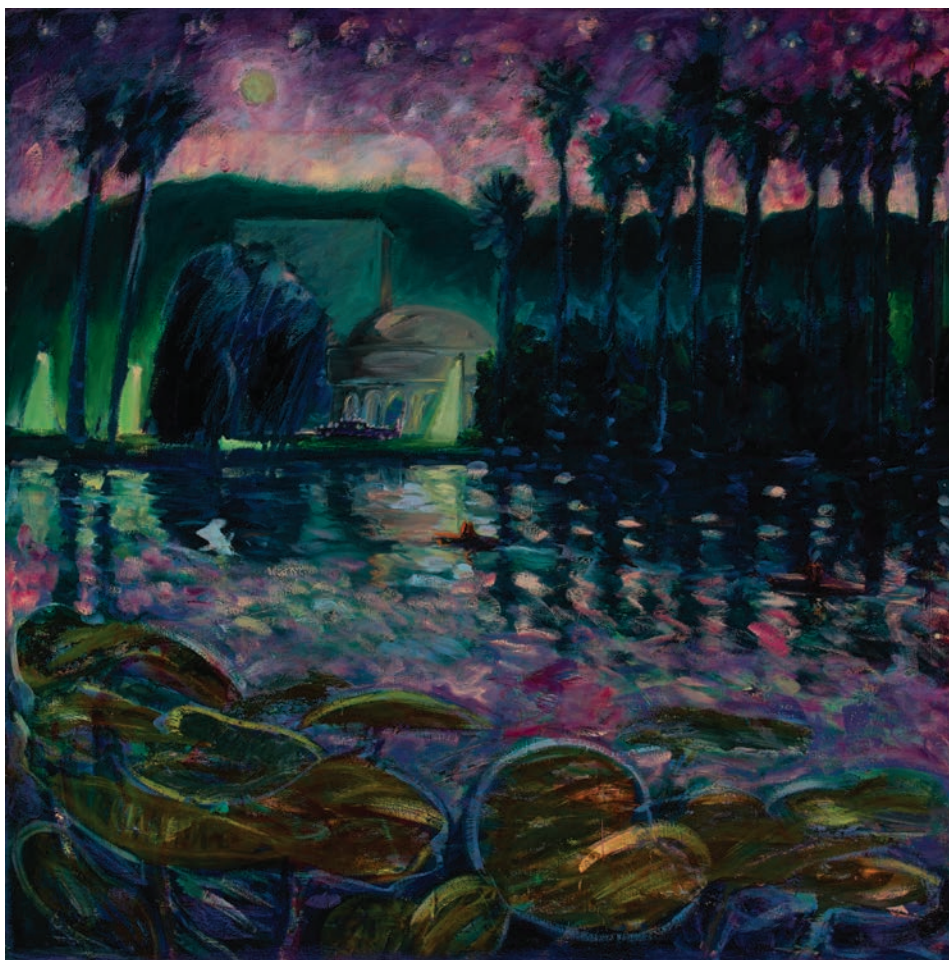
The following summer, Hobart spent much of his time sketching in San Mateo and Santa Clara counties. He also began to focus on portraiture. In 1923, he married Mary Myrtle Young, an artist and art teacher. Together, they opened The Hobart Studio, an interior-decorating and antique shop in San Francisco. Though the venture slowed Hobart's progress as a painter, it was successful enough to allow him to pursue art at his leisure for the rest of his life. ♦



▲ Clark Hobart (American, 1868–1948), *Summer Idyl, A Dream of California*, ca. 1920. Oil on canvas, 60 x 76 in. Crocker Art Museum, gift of Sandra and Bram Dijkstra in honor of Scott A. Shields, 2021.4.1.



## Carlos Almaraz's *Echo Park Lake No. 1*, Still Fresh at 40



▲ Carlos Almaraz (American, born Mexico, 1941–1989), *Echo Park Lake No. 1*, 1982. Oil on linen, 84 x 84 in. Crocker Art Museum, gift of Margery and Maurice Katz, 2017.101.

**B**ORN IN MEXICO CITY, Carlos Almaraz (1941–1989) spent his early years in Chicago and moved with his parents to Los Angeles at age nine. After high school, he attended Los Angeles City College and then moved to New York, where he spent the latter half of the 1960s. Upon returning to California, he collaborated with Cesar Chavez and Dolores Huerta to

create imagery for the United Farm Workers movement. “If painting cannot bring about social change,” Almaraz once said, “then I will change from a painter to something else.” He received an M.F.A. from Otis Art Institute of Los Angeles County in 1974.

Almaraz soon became one of the most influential artists in Los Angeles. With Robert de la Rocha, Gilbert “Magu” Luján,

and Frank Romero, he founded Los Four, a collaboration that advanced the visibility and appreciation of Chicano art. In 1974, the group gained a fifth member, Judithe Hernández. Though Almaraz’s subject matter varied widely, he became best known for his views of fiery car crashes on Los Angeles freeways and his dreamlike views of the city’s Echo Park neighborhood and lake. His 1982 painting *Echo Park Lake No. 1*, donated to the Crocker by Margery and the late Maurice Katz, is the first in a series of four large panels that together create a monumental landscape. Meant also to function as a stand-alone composition, the Crocker’s painting is the only one of the four rendered at twilight, the others all being daytime views. Almaraz knew the locale well, being able to see it from his apartment window.

**“If painting cannot bring about social change ... then I will change from a painter to something else.”**

**– CARLOS ALMARAZ**

Almaraz died in 1989, and his pastels, paintings, and murals continue to be influential. In 2017, the Los Angeles County Museum of Art held a major retrospective of his work, which reunited this painting with its three counterparts for the first time in thirty years. ♦

# Ceramist Alex Anderson Named Winner of the John S. Knudsen Prize

Anderson will also be featured in the upcoming 2022 NCECA Annual exhibition – *Belonging*

**T**HE CROCKER IS PLEASED to award the fourth John S. Knudsen Prize to Alex Anderson, a Los Angeles-based artist who works in clay. In addition to a \$25,000 cash award to the artist, the prize funds the Crocker's purchase of Anderson's 2020 work *Spiraling*, which he made during the uncertainty of the COVID-19 pandemic when it "felt as though we were all spiraling toward our own undefined, yet certain end." Anderson's art will also be featured in the Museum's upcoming exhibition *Belonging* (on view February 20–May 8, 2022), organized in partnership with the National Council on Education for the Ceramic Arts (NCECA) for the organization's 2022 conference in Sacramento. *Belonging* is guest curated by Angelik Vizcarrondo-Laboy and will showcase the coded ways in which we navigate inhospitable environments, push back against oppressive systems that deny belonging, and look to community to foster inclusion.

Born in Seattle, Washington, in 1990, Anderson received his Bachelor of Arts in Studio Art and Chinese from Swarthmore College and his Master of Fine Arts in Ceramics from the University of California, Los Angeles. He previously studied at the Jingdezhen Ceramic Institute in Jingdezhen, China. He was awarded a Fulbright Grant in affiliation with the China Academy of Art in Hangzhou, where he continued his studies in ceramic art.

His work has been exhibited nationally and internationally, including Human Resources gallery, Los Angeles, The Long Beach Museum of Art, and the American Museum of Ceramic Art. Anderson is represented by Gavlak Gallery in Los Angeles and Palm Beach. He recently presented his third solo exhibition with the gallery in 2021. According to the artist, characters in *Spiraling* and other pieces from the series reflect "the state of race relations in America," and "serve as avatars of [his] own experience in the world as a black person socially contextualized by the white western paradigm."

The John S. Knudsen Endowment Fund was established in late 2012 by a gift from the estate of art collector John Knudsen to support an emerging or mid-career California artist while also funding programs, exhibitions, acquisitions, and other endeavors related to the artist's work at the Museum.

Artists may use the award to work in the studio, travel, purchase materials for a specific body of work, and/or pursue other creative endeavors. Awarded by a committee of review, the prize is open to all artists in California who have not yet had a solo exhibition at a major art museum. Previous recipients include 2017 winner Cyrus Tilton, 2018 winner Mark Dean Veca, and 2019 winner Jamie Okuma. ♦



▲ Alex Anderson (American, born 1990), *Spiraling*, 2020. Earthenware, glaze, and gold luster, 22 x 17 x 2 in. Crocker Art Museum, John S. Knudsen Endowment Fund, 2021.49.



▲ Alex Anderson, courtesy of the artist and Gavlak Gallery Los Angeles/ Palm Beach.

# STAY and PLAY

**M**ARIE JOHNSON CALLOWAY is best known for her “sculpted paintings” of everyday African American heroes and sheroes. Her work evokes the senses through the varied textures found in the materials she uses. For example, this mother and daughter are made from painted wood, fabric, and hair.

Through our senses, we access memories, feelings, and connection to the special people in our lives.

**Think of one of your personal heroes or sheroes. Then, using your five senses, write down the things that remind you of this person.**

**The person important to me is:**

**I am reminded of this person through:**

**SIGHT**

**SOUND**

**SMELL**

**TASTE**

**TOUCH**



▲ Marie Johnson Calloway (American, 1920–2018), *Mother and Daughter*, 1970. Wood, pigment, fabric, hair, 47 x 27 in. Crocker Art Museum purchase with funds from the George and Bea Gibson Fund, and Michael Himovitz Fund, 2021.5.1.



# Monet to Matisse

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MASTERWORKS OF FRENCH IMPRESSIONISM  
FROM THE DIXON GALLERY AND GARDENS

PRESENTING SPONSOR

**MurphyAustin**  
ATTORNEYS

MURPHY AUSTIN ADAMS SCHOENFELD LLP



▲ Fig. 2 Alfred Sisley (French, 1839–1899), *The Loing at Saint-Mammès*, ca. 1880. Oil on canvas, 15 x 22 in. Dixon Gallery and Gardens; Gift of Montgomery H. W. Ritchie, 1996.2.15.

## OCTOBER 3, 2021 – JANUARY 9, 2022

**I**N 1870S PARIS, a new, modern society was forming. The Third Republic, proclaimed in 1870 after the Franco-Prussian War, capped the movement towards personal freedoms gradually won under the Second Empire. Though France was humiliated by defeat and its capital was marked by the Commune battles of 1871, Paris itself quickly returned to vibrancy, transformed by industrialization, the increase in living standards and leisure time for a large part of the populace, and the Grands Boulevards of Georges Hausmann's city plan. From the dance halls and cabarets of Montmartre to the Opéra Garnier and the ballet, cultural life was lively, and new pleasure gardens and parks along the Seine catered to those seeking weekend respite from the busy city. Within this backdrop of political turmoil and glittering escapism, citizens from city and country and

different social classes mingled as never before. In the world of art, a similar transformation was underway. Challenging the domination of Academic painting, artists rejected from the annual Salon at the École des Beaux-Arts created new venues and types of art for exhibition. *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens* brings 50 works from this artistic rebellion to Sacramento.

With its roots in the earlier innovations of Gustave Courbet and Camille Corot, Impressionism brought new techniques, subjects, and greater luminism to the Parisian art world. The Impressionists Claude Monet, Alfred Sisley, Pierre-Auguste Renoir, and Camille Pissarro are household names in the 21st century for their contributions to art history. Their contemporaries and pupils,



▲ **Fig. 3** Paul César Helleu (French, 1859–1927), *The Final Touch*, ca. 1885. Pastel on buff wove paper, 20 3/4 x 17 1/2 in. Dixon Gallery and Gardens, Museum purchase with funds provided by Brenda and Lester Crain, Hyde Family Foundations, Irene and Joe Orgill and the Rose Family Foundation, 1993.7.34.

► **Fig. 4** Camille Pissarro (French, 1830–1903), *The Apple Tree, Effect of Snow at Éragny*, 1894. Oil on canvas, 21 x 25 1/2 in. Dixon Gallery and Gardens; Gift of Montgomery H. W. Ritchie, 1996.2.9.



including Paul Gauguin, Maurice Utrillo, Paul Cézanne, and Henri Matisse, show the influence of their new concept of painting, which continues to this day.

The term “Impressionism” was created when 30 artists banded together and exhibited in 1874. Though unjuried and unofficial, the exhibition was praised and panned. Claude Monet’s painting *Impression: Sunrise* attracted criticism for its seemingly unfinished state, thick impasto, and divergence from reality—an evocation of a seaside sunrise rather than an exact depiction. Louis Leroy, reviewing the show for *Le Charivari*, singled out Monet’s painting as typifying a new type of art and coined the term “Impressionism” from its title. Used by Leroy in disdain, the artists themselves soon adopted the name.

Monet’s *Village Street* (fig. 1), painted several years before the 1874 exhibition, shows the Normandy coast where the artist had grown up. Bathed in light, the house and landscape at right are captured in broad, quick brushstrokes of thick paint that suggest rather than delineate form. At left, the artist employs the same brisk brush in darker tones, capturing the long shadows of late afternoon. In the center distance, a few vertical slashes indicate passersby, while at right, a tree draws the eye to a glimpse of the English Channel beyond. Here Monet paints out-of-doors directly on the canvas, like his precursors Courbet and Corot, but records a single moment of the waning day.



▲ Fig. 5 Paul Cézanne (French, 1839–1906), *Trees and Rocks near the Château Noir*, ca. 1900–1906. Oil on canvas, 24 3/8 x 20 1/4 in. Dixon Gallery and Gardens, Museum purchase from Cornelia Ritchie and Ritchie Trust No. 4, 1996.2.20.

Monet's close friend Alfred Sisley occupied less of the spotlight in early Impressionist exhibitions but became one of the most important artists of the group. Of British descent, he spent almost all his life in France. Rather than the bustle of Paris, he preferred life in the riverside towns to its west. *Saint-Mammes* (fig. 2), where the Loing River joins the Seine, was a shipping point on the way to the capital. The bridge and barges beyond the marshy shore stretch as thin, dark horizontals between the sky and its reflection. The cloud formation above provides the picture's vivid sense of depth with narrowing bands of white freeing the artist from reliance on one-point perspective.

Paul Helleu and his Impressionist friends preferred to capture modern life and society through scenes set in cafés, pleasure gardens, and even brothels. Here, Helleu depicts a young woman adjusting her coiffure (fig. 3), perhaps as she is about to leave a café. Though

her companion is unseen, the bowler and cane on the table indicate that a man waits for her to finish primping. Helleu, known especially for his portraits of beautiful women, captures a revealing moment through gestural pastel lines.

A different personal moment is shown in Camille Pissarro's painting of a field and its surroundings (fig. 4). Near the end of his life, confined to his house as he fought blindness, Pissarro painted an entire series of views from the upstairs window of his studio with his apple tree in the foreground. At least a dozen of these scenes survive, the paintings remarkable for their variety and technique, depicting all seasons, at different times of day, with bold impasto or, as in the foreground here, with canvas left bare between dry brushstrokes.

Some artists, such as Paul Cézanne, began as Impressionists—exhibiting in the Impressionist exhibitions, working with them, sharing patrons, and creating a new kind of art. A close collaborator of Pissarro in the 1870s, Cézanne emerged from a period of turbulent, dark paintings to become a disciple of analytic Impressionism, focusing on the brushstrokes themselves and their placement. By the time Cézanne made this painting (fig. 5), his technique had nearly advanced to abstraction, with large, carefully prepared strokes in strong colors that almost became a visual pattern rather than a means to describe form.

Many American artists were affected by Impressionism and its later developments. Trained under Thomas Eakins in Philadelphia, Henry Ossawa Tanner sought new horizons in Europe rather than struggle under the limited opportunities accorded to him and his fellow Black artists in the United States. Arriving in Paris in the early 1890s, he encountered success and by 1894 exhibited religious narratives at the Salon. In this unusual view looking towards the church of Notre-Dame (fig. 6), he combines dark colors and loose brushwork to depict the end of a passing storm.

Like Cézanne, Henri Matisse built upon the lessons of Impressionism to create new styles. In his early work of the 1890s, Matisse's light colors and bold brushstrokes owed much to the artists of Monet's generation. During summer trips to paint outdoors on the island of Belle-Île in Brittany, Matisse worked alongside Monet's friend John Peter Russell, which led him to rethink his approach to color. In this shoreline view (fig. 7), he juxtaposes patches of saturated color in such a way that water, boat, and land merge into a bright but legible array. Painted at a pivotal moment in Matisse's career, *The Palace, Belle-Île* laid the groundwork for his later Fauvist period and innovative modern art. ♦



◀ **Fig. 6** Henry Ossawa Tanner (American, 1859–1937), *View of the Seine, looking toward Notre-Dame*, 1896. Oil on canvas, 14 7/8 x 20 1/8 in. Dixon Gallery and Gardens, Museum purchase in memory of Joe Orgill with funds provided by an anonymous donor, 2018.4.



◀ **Fig. 7** Henri Matisse (French, 1869–1954), *Le Palais, Belle-Île*, ca. 1896–1897. Oil on canvas, 13 1/8 x 16 1/8 in. Dixon Gallery and Gardens, bequest of Mr. and Mrs. Hugo N. Dixon, 1975.15. © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York.



# STAY and PLAY

## Mise-en-Scène

**I**NSPIRED by picture postcards, French painter Maurice Utrillo (1883–1955) often painted sidewalk scenes that depicted houses, streets, windmills, and cafés—the places and spaces that help craft a city’s identity. In *The Road to Puteaux*, a work included in *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens*, Utrillo documents a tree-lined avenue leading to the small town of Puteaux, west of Paris.

Take a moment to consider a unique view that you may have of your city, town, or suburb.

### Station yourself at a spot at your window:

- What do you see?
- Are there trees, cars, buildings, or people?
- Where do your eyes travel?
- What viewpoint do you have?

**Describe your scene vividly in two to three sentences and illustrate your perspective in the “postcard” space below.** You can also share your views with the Crocker’s Adult Education Coordinator Houghton Kinsman at [hkinsman@crockerart.org](mailto:hkinsman@crockerart.org) or on social [@crockerart](https://www.instagram.com/crockerart).



▲ Maurice Utrillo (French, 1883–1955), *The Road to Puteaux*, 1913–1914. Oil on canvas, 23 3/4 x 32 1/4 in. Dixon Gallery and Gardens, gift of Cornelia Ritchie, 1996.2.17.

# HANDS AND EARTH

## CONTEMPORARY JAPANESE CERAMICS

SEPTEMBER 12, 2021 – APRIL 24, 2022

This exhibition was made possible thanks to the generosity of Carol and Jeffrey Horvitz and the Jeffrey Horvitz Foundation.



FIG. 1



FIG. 2



FIG. 3



FIG. 4

CONTEMPORARY JAPANESE CERAMICS are undergoing a widely acclaimed creative revival, and this exhibition, featuring more than 40 objects, provides an insightful introduction to stunning clay artistry from Japan. Three generations of ceramists, active over the past 80 years, demonstrate the vitality and innovation of modern and contemporary Japanese ceramics, which are deeply rooted in the country’s rich pottery and porcelain traditions. While the artists featured in the exhibition have very different approaches to clay, they share a commitment to excellence in their craft. This exhibition showcases both functional vessels and sculptural forms, and a wide range of traditional and non-traditional shapes, glazes, techniques, and surface treatments.

Since 1950, the Japanese government has bestowed the title “Living National Treasure” (LNT) upon artists who have attained the highest level of artistry in their chosen fields. Of the 35 artists represented in this exhibition, seven have been accorded this honor, including Hamada Shōji, who helped revive the folk craft movement known as *mingei* and whose work inspired the North American studio-pottery movement in the post-war era.

Several artists featured in the exhibition descend from distinguished pottery dynasties, notably Kondō Takahiro, whose grandfather Kondō Yūzō was a Living National Treasure. Kondō Yūzō is recognized for *sometsuke* (cobalt blue and white underglaze) (fig. 3) porcelain vessels that depict wondrous mountains and landscapes often accented with gold overlay. The younger Kondō

is known for his distinctive silver mist or water droplet glaze that he formulated from a composite of platinum, gold, silver, and glass frit. His monumental *Jishinha* (*Seismic Wave*) (fig. 1) departs from the traditional ceramics of his ancestors and conjures both the Neolithic monoliths of the Orkney Islands, which he visited, as well as the sculptures of modern artists Constantin Brâncusi and Isamu Noguchi.

The exhibition also presents ceramics by established and emerging women artists who, after largely being excluded from the male-dominated field, are now playing a leading role in Japanese clay practice. Professional ceramic schools and university courses facilitated the careers of Koike Shōko and Futamura Yoshimi, who are among the first generation of female Japanese ceramic artists to secure significant worldwide recognition. Hashimoto Machiko and Shingū Shōko are recent university graduates and count among the new masters of Japanese ceramics. Futamura’s *Big Birth* (fig. 2) evokes an astonishing geological mound, while Hashimoto’s *Shining Moment* (fig. 4) suggests a delicate blue-and-white blossom. Both sculptures express the desire to capture the essence of nature fired in clay, a major fascination of current Japanese ceramists.

The objects featured in *Hands and Earth* represent highlights of the Carol and Jeffrey Horvitz collection. Since 2008, the Boston-based couple has amassed more than 1,000 examples of modern and contemporary Japanese ceramic art, the largest collection outside of Japan. ♦

◀ Fig. 1 Kondō Takahiro (Japanese, born 1958), *Jishinha* (*Seismic Wave*), 2016. Marbleized porcelain with metallic glaze and cast glass, 43 1/4 x 6 1/4 x 3 1/4 in. Collection of Carol and Jeffrey Horvitz, JC2016.042. © Kondō Takahiro, photo by Tomas Svab, courtesy of Joan B. Mirviss LTD.

▼ Fig. 2 Futamura Yoshimi (Japanese, born 1959), *Big Birth*, 2016. Stoneware with porcelain slip, 24 3/8 x 25 5/8 x 24 in. Collection of Carol and Jeffrey Horvitz, JC2017.030. © Futamura Yoshimi, photo courtesy of the Lowe Art Museum.

▲ Fig. 3 Kondō Yūzō (Japanese, 1902–1985), *Yama sometsuke kinsai kabin* (*Blue-and-White Mountain*), ca. 1977. Cobalt blue-underglaze with gold on porcelain, 7 7/8 x 7 5/8 in. Collection of Carol and Jeffrey Horvitz, JC2017.001. © Kondō Yūzō, courtesy Kondō Takahiro; photo by Richard Goodbody, courtesy of Joan B. Mirviss LTD.

► Fig. 4 Hashimoto Machiko (Japanese, born 1986), *Shining Moment*, 2012. Cobalt blue-glazed porcelain, 13 13/16 x 17 11/16 x 16 1/8 in. Collection of Carol and Jeffrey Horvitz, JC2017.027. © Hashimoto Machiko, photo courtesy of the Sokyo Gallery.



HOTEL DEL MONTE, MONTEREY, CAL. 1883  
THE LEADING SEASIDE RESORT OF THE PACIFIC COAST

# TOWNS TRAINS AND TERRAIN

EARLY CALIFORNIA PRINTS  
FROM THE POPE COLLECTION

OCTOBER 31, 2021 – JANUARY 30, 2022

▲ Fig. 1 Britton & Rey (American, 1852–1906), *Hotel Del Monte, Monterey, Cal.: The Leading Seaside Resort of the Pacific Coast*, ca. 1883. Lithograph, 13 3/4 x 18 3/4 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.74.27.

**D**RAWN FROM A RECENT GIFT of nearly 200 prints and original works on paper from the Peter T. Pope Early California Collection, this exhibition examines the history of California through rare historical maps, depictions of Gold Rush towns, urban scenes of San Francisco, train travel, and other aspects of daily life. Works by artists, cartoonists, and printmaking firms, including Edward Jump, Currier & Ives, Charles Braddock Gifford, the Nahl Brothers, and Britton & Rey (fig. 1) are represented side-by-side. The featured examples showcase details of life in the Golden State through printmaking techniques that include etching, engraving,

and lithography. The diversity of subject matter within the exhibition also documents the difficult realities of building modern California, with under-told narratives of life and labor that provide a more complete picture of the state's history.

Maps provide many of the earliest visual representations of the area now known as California. *America*, from 1606 (fig. 2), a map by Jodocus Hondius, shows a compacted view of North and South America with an emphasis on tall sailing ships indicative of European exploration and colonization. California is shown as a peninsula. The work forecasts the influx of people traveling to and settling in the

region during subsequent centuries, as well as the increased interest in the terrain's environmental resources.

A quarter of a million people literally rushed to California in search of gold between 1848 and 1853, considered to be the largest mass migration up to that point in American history. The influx of people during the Gold Rush hastened the forced relocation of Native American populations and California's move to statehood, which was secured through the Compromise of 1850. Within this Gold Rush history also lies the history of immigrants and immigrant labor, as steamships, riverboats, and overland trails brought individuals from across the globe to Northern California, including upwards of 20,000 Chinese laborers who helped build the most treacherous western portion of the transcontinental railroad between 1863 and 1869.

Starting in 1853, Nathaniel Currier (and later Currier & Ives) published 30 prints featuring trains for Americans wanting pictures of the then-modern mode of transportation. To capitalize on public interest in the first railroad linking the eastern and western parts of the United States, and to help the government promote westward expansion, the printmakers issued Frances Flora Bond Palmer's lithograph *Across the Continent* in 1868 (fig. 3), a year before the transcontinental railroad was completed. In the lower right, the new transcontinental train (identified as "Through Line: New York San Francisco") cuts across the landscape.



▲ **Fig. 2** Jodocus Hondius (Dutch, 1563–1612), *America*, 1606. Engraving with hand coloring, 14 3/4 x 20 1/4 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.74.164.



▲ Fig. 3 Frances Flora Bond Palmer (American, born England, 1812–1876) and James Merritt Ives (American, 1824–1895), *Across the Continent*, 1868. Lithograph, 17 1/2 x 27 1/8 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.74.36.



▲ Fig. 4 Edward Jump (American, born France, 1832–1883), *Earth Quakey Times, San Francisco, October 8, 1865*, 1865. Lithograph, 14 1/2 x 20 1/2 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.75.7.

When looking specifically at images of the transcontinental railroad, many visual narratives emerge, with two being prominent. The first is the literal representation of trains and train tracks, representing the idea of a train as a physical connector for people and industry. The laying of tracks and the installation of a line of telegraph poles show two forms of communication between East and West. The second is the displacement of Native American communities and lifeways. This image includes signs of “progress”: the chopping down of trees and Native American figures on horseback nearly engulfed in smoke from the passing train.

Apart from prints that look to the landscape or travel as their subjects, many of the works in the exhibition are dedicated to the social, political, and economic life of San Francisco in the late 19th and early 20th centuries. Scenes of the city show urban development, aerial views, social gatherings, caricatures of well-known industrialists, and the destruction caused by the 1865 and 1906 earthquakes. Edward Jump’s *Earth Quakey Times* (fig. 4), which shows men, women, and children running in all directions to avoid shaking buildings in 1865, also includes one of the earliest caricatures of Mark Twain, as he holds a falling lamp post at right. Above Twain, a woman falls from a swaying building, her billowing dress serving as a parachute, while at center, a cable car goes off the rails.

Together, the variety of prints in the exhibition represent the towns, trains, and terrain that shaped California’s history. ♦

# STAY and PLAY



▲ George Frederick Keller (American, born Prussia, 1846–1927) and Francis Korbelt (active 19th century), published by F. Korbelt & Bros., *Emperor Norton*, ca. 1880. Lithograph, 8 x 8 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.74.45.

**A car·i·ca·ture is a picture or imitation of a person in which certain striking characteristics are exaggerated to create an impactful effect.**

## Character Conceptions

**J**OSHUA ABRAHAM NORTON (1818–1880) lived an eccentric life, patrolling the streets of San Francisco, and speaking out against the corruption of legal and political structures that he believed led to the inequities of the Gilded Age. The self-proclaimed “Emperor of the United States,” Norton became a legendary figure in the city and the *San Francisco Chronicle* reported that as many as 10,000 people lined the streets for his funeral.

Take a look at this caricature of Emperor Norton created by George Frederick Keller and Francis Korbelt, which is featured in *Towns, Trains, and Terrain: Early California Prints from the Pope Collection*:

- What do you notice?
- What details do you see in the person’s clothing, hair, and face?
- What personality characteristics do you see depicted in this lithograph?
- What kind of person do you think Keller and Korbelt are trying to portray? Why?

Now, based on your observations and interpretations, what do you think Emperor Norton would say about our current times? Have some fun speaking for the Emperor using the thought bubble above.





# STEPHEN DE STAEBLER

## MASKS AND MONUMENTAL FIGURES

NOVEMBER 21, 2021 – APRIL 3, 2022

**S**TEPHEN DE STAEBLER (1933–2011) was an internationally celebrated sculptor and a pivotal figure in the Bay Area Figurative and California Clay movements. During a career that spanned five decades, the artist created powerful, deeply symbolic sculptures in clay and bronze, merging ancient and modern vocabularies that captured the physical and spiritual struggles of the human condition.

Born in St. Louis, Missouri, De Staebler studied religion at Princeton University and attended summer art school at Black Mountain College in North Carolina before moving to the San Francisco Bay Area in the late 1950s. There, he worked with the renowned ceramist Peter Voulkos at the University of California, Berkeley, earning a master's degree in art. De Staebler's life and education profoundly shaped his interest

in the human form, which he fragmented and deconstructed, whittled down and built back up through creative exploration and perseverance. De Staebler was also an avid basketball player, which inspired him to work with clay using a combination of chance, gravity, and timing, and he also employed his own body as an instrument in his artistic method. For De Staebler, color signified emotion, and rather than working with surface glazes, he preferred to infuse raw clay with cobalt, manganese, and other pigments before firing.

This exhibition presents clay and bronze masks dating from the 1960s to the 1990s and a selection of monumental bronzes completed from the 1990s to 2010, shortly before De Staebler's death. Raw and rugged, the masks suggest mummification and mortality and often reference the artist's own visage. De Staebler's work in bronze encouraged him to increase the scale of his work while maintaining a strong geological aesthetic, a theme central to his practice. These sculptures include a mix of winged and totemic figures cast from clay body fragments that he had made earlier in his career and which he buried in the 'boneyard' behind his studio. Like the masks, they evoke decay, aging, and death. In the words of De Staebler, "Clay can be a metaphor for many things, I made it a metaphor for flesh and earth." ♦



▲ Stephen De Staebler (American, 1933–2011), *Yellow Eye-Blue Eye*, 1973. Pigmented stoneware, 7 x 4 x 3 in. Estate of Stephen De Staebler.



▲ Stephen De Staebler (American, 1933–2011), *Untitled Mask III*, 1971. Pigmented stoneware, 8 1/2 x 5 1/2 x 5 in. Collection of Lisa Chadwick.

◀ Stephen De Staebler (American, 1933–2011), *Deep Striding Woman*, 2010. Bronze, 91 x 19 x 48 in. Estate of Stephen De Staebler.



David Gilhooly (American, 1943–2013), *Jelly Bean Bear in Ark*, 1981. Glazed and painted earthenware, 13 x 8 x 13 in. Crocker Art Museum, gift of Joanne and William Rees, 2018.115.27.

JANUARY 30 – MAY 1, 2022

# The Candy Store

## Funk, Nut, and Other Art with a Kick

In 1962, Adeliza McHugh opened the Candy Store Gallery in a modest house in Folsom, California. For 30 years, the work of Robert Arneson, Roy De Forest, David Gilhooly, Irving Marcus, Gladys Nilsson, Jim Nutt, Jack Ogden, Sandra Shannonhouse, Peter VandenBerge, Maija Peeples-Bright, and many others, delighted visitors and helped put the whimsical, funky, and irreverent aesthetic of California's Central Valley on the art-historical map. Held on what would be the 60th anniversary of the gallery's founding, this exhibition is the largest to-date on the Candy Store and, as the trailblazing McHugh liked to say, celebrates art with a "kick."

# ArtInteractive LIVE! Debuts September 2

**W**E ARE THRILLED to bring back the *ArtInteractive* brochure with this issue of *ArtLetter*. As many of you know, *ArtInteractive* details all of the Museum’s educational programs, events, and happenings. As we emerge from lockdown, the Crocker will present more in-person activities—some familiar and some new—while continuing to offer many of our popular virtual programs.

To kickoff our exciting fall programs, we are pleased to invite Crocker members to venture behind the scenes of the Museum and Sacramento’s art scene with the NEW *ArtInteractive LIVE!* Part variety show, part family game night, part revealing art discussion forum, *ArtInteractive LIVE!* will debut on September 2 at 6 PM and will continue to explore a new theme on the first Thursday

of every month through the end of 2021. Members will experience storytelling from diverse makers and creatives, and even take on some quick, hands-on creative challenges. Featuring YOU as on-screen participants, *ArtInteractive LIVE!* will be the virtual destination in Sacramento to see art and be seen.

This unique virtual experience is designed to serve our members and build community through art. *ArtInteractive LIVE!* is the first program of its kind, and is designed to be experienced in the moment. Registration is open to all members and you’ll have to be there LIVE to experience the fun! The program will not be recorded or available after the event. Checkout the *ArtInteractive* program brochure and our online events calendar for more information on this must-see experience. ♦

## 2017



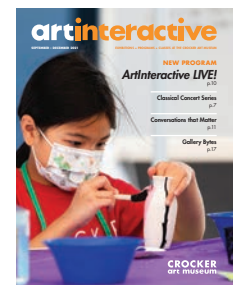
## 2018



## 2019



## 2020



## 2021

## Back to School

The Crocker Art Museum is here and ready to welcome back students and teachers!

**T**HE CROCKER'S MISSION to provide art education and experiences extends well beyond our walls, and this fall we are excited to introduce our Teacher2Teacher program. Providing in-person classroom experiences, virtual tours, classroom resources, and professional development, Teacher2Teacher will serve educators in the Sacramento region and beyond.

Established last spring, the virtual tour program brings staff and docents into the classroom via Zoom to share artwork and engage students in discussion. With themes like "Take Art Apart" to "Art and Activism," these virtual tours are designed to build visual literacy skills, expand students' worldviews, inspire creativity, and are low-cost or free to attend.

As we restart in-person programs, Crocker-to-Go will bring a trained docent into area classrooms to provide an overview of the Crocker and share artwork centered around a theme rooted in the California State Standards for the Visual Arts and History/Social Science.

Finally, to support educators, we have also expanded our online curriculum resources to include newly developed arts-integrated lessons and ideas. These resources provide foundations for learning and teaching, all focused on collaboration, effective communication, enhanced critical thinking, and creative inspiration. ♦

### Teacher2Teacher Supporters

The Crocker Art Museum relies on the generosity of individuals, corporations, foundations, and government entities to support our programs, exhibitions, and day-to-day operations. Thank you to the following funders for their support of the Crocker's Teacher2Teacher program, a new professional development and peer networking program for K-12 teachers.

#### KINGSLEY ART CLUB (INAUGURAL FUNDER)

The mission of the Kingsley Art Club is educational: to promote the knowledge and appreciation of the arts among the members and community, and to promote and encourage the teaching of the arts.

#### THE KELLY FOUNDATION

makes grants to various charitable organizations in the community including, but not limited to, education institutions, hospitals, cultural activities, and groups that benefit children.

#### TEICHERT FOUNDATION

gives grants to organizations that create beauty, foster culture, nurture children, provide access to food and housing for those in need, preserve nature, increase environmental awareness, build an educated citizenry and a well-prepared workforce, and strive to provide better health for all.

#### THE CALIFORNIA CULTURAL AND HISTORICAL ENDOWMENT'S MUSEUM GRANT PROGRAM

Administered by the California Department of Natural Resources (CDNR) and funded by proceeds from the Snoopy Special Interest License Plate sales, the Museum Grant Program seeks projects that assist the California Cultural and Historical Endowment (CCHE) in supporting and enhancing museum services that recognize the importance of making art, science, history and culture available to all residents of California, with an emphasis on underserved communities.



# Gallery Bytes

**SEPT 14 | 3 PM ADULTS**

*Masami Teraoka, Tale of a Thousand Condoms/  
Samurai and Razor* with docent Sam Reep

**SEPT 28 | 2:30 PM STUDENTS • 3 PM ADULTS**

Meet Recent Docent Graduates

**OCT 12 | 2:30 PM STUDENTS • 3 PM ADULTS**

Meet the Producers with Houghton Kinsman  
and Brian Suhr

**OCT 26 | 2:30 PM STUDENTS • 3 PM ADULTS**

Happy Halloween!

**NOV 9 | 2:30 PM STUDENTS • 3 PM ADULTS**

Meet Curator Jayme Yahr, Ph.D.

**DEC 7 | 2:30 PM STUDENTS • 3 PM ADULTS**

Meet Education Manager Michelle Steen

**OCT 26 | 2:30 PM STUDENTS • 3 PM ADULTS**

*Monet to Matisse: Masterworks of French  
Impressionism from the Dixon Gallery and Gardens*

For more information, visit [crockerart.org](https://crockerart.org)

This activity is sponsored in part by Kingsley Art Club, the Kelly Foundation, Teichert Foundation, and the Museum Grant Program.

## Gallery Bytes

Join us in the galleries for this popular virtual program

**L**IVE-STREAMED from the Crocker's ever-changing galleries, Gallery Bytes is a twice-monthly program that provides a deep dive into the Museum's collection, one piece at a time. Gallery Bytes was developed as part of the Teacher2Teacher program and is open to student and adult learners. Join a diverse range of presenters and special guest hosts as we take a deep dive into one artwork, exploring the artist, materials, and period in which the work was created. Participation is encouraged, and attendees can use the chat function to ask questions and provide comments to our moderators in real time. ♦



SAVE THE DATE AND  
**JOIN US**  
**ONLINE**

**SHARE THE ARTS  
WITH YOUR FRIENDS  
AND FAMILY!**

Crocker memberships make great gifts, and current members receive 10% off gift membership purchases.

# STAY CONNECTED

## With Your Crocker Membership!

Your membership helps the Crocker serve our community with dynamic programs and events that connect people in unexpected ways with art, ideas, each other, and the world around them. Be sure to enjoy the perks as well! Members gain early registration to exhibitions and events, along with free and discounted tickets to select programs.\* We hope to see you soon.



**Join us for these events and more!** Keep an eye out for emails from the Crocker with additional details and information. Visit [crockerart.org](http://crockerart.org) for the full calendar of programs, classes, tours and talks, and checkout the *ArtInteractive* brochure enclosed with this issue of *ArtLetter* for program details. Thank you for your support!

\* Dates and times are subject to change. Visit [crockerart.org](http://crockerart.org) for schedule updates.

### **ArtTastes: HONEY**

THURSDAY, SEPTEMBER 30, 6 PM  
**FREE FOR MEMBERS, \$25 FEE FOR TASTING**

Delight in the Crocker's new culinary arts series that pairs art on view with food tastings and experiences. Join us for the inaugural event: a sweet conversation about honey!

### **Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens Member Preview**

SATURDAY, OCTOBER 2, 10 AM – 4 PM  
**MEMBER-ONLY EXHIBITION PREVIEW**

Join us for a member preview celebrating the opening of *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens*. Capacity is limited, and advanced registration with timed ticketing is required. Reserve your tickets online at [crockerart.org](http://crockerart.org). Reservations open September 1.

### **ArtInteractive LIVE!**

FIRST THURSDAYS, 6 PM [VIRTUAL]  
**EXCLUSIVE TO MEMBERS**

Venture behind the scenes of the Museum and Sacramento's art scene in this immersive, virtual program. You have to be there to experience it.

### **Art on Film: Miss Hokusai**

SUNDAY, OCTOBER 24, 2 PM  
**FREE FOR MEMBERS**

Join us for a gallery tour of *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens* and film screening that explore the influences of Japanese art on French Impressionism and art today.

## CARES ACT TAX INCENTIVES EXTENDED, WITH A SMALL BOOST



Key provisions of the CARES (Coronavirus Aid, Relief, and Economic Security) Act were extended into 2021. Here is what the new stimulus package means for you this year:

### Tax Incentives When You Give To Charity

1. An expansion of the universal charitable deduction for cash gifts. The universal charitable deduction has been extended and given an upgrade. The new maximum deduction is \$300 for single filers and \$600 for married couples filing jointly. This is available to taxpayers who take the standard deduction. This tax incentive is available for cash gifts to qualified charities, such as the Crocker, but not supporting organizations or donor-advised funds.
2. The cap on deductions for cash contributions to public charities is generally limited by a percentage of a taxpayer's adjusted gross income (AGI). The CARES Act lifted the cap on annual contributions for those who itemize, increasing it from 60% to 100% of AGI for 2021. Any excess contributions can be carried over to the next five years.

### We Can Help!

For up-to-date information on estate and charitable gift planning, please visit the planned giving section of the Crocker's website at [crockerart.org/plannedgiving](http://crockerart.org/plannedgiving) or click on the "Donate" button in the top right corner of the Crocker's home page and select "Legacy Giving" from the dropdown menu.

Our staff is always available to assist donors with questions about gift planning and are available to meet with you at any time. Please contact Amalia Griego at (916) 808-1177 or [agriego@crockerart.org](mailto:agriego@crockerart.org) if you have any questions or would like to schedule a meeting.

*\*Always seek the counsel of professional advisors on the best estate and financial plan for your situation.*

# art auction

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2021

## THANK YOU

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A big thank you to everyone who helped make the Crocker Art Museum's 2021 Art Auction Season a success! Over 340 works of art by both emerging and renowned artists were available for bidding, and there was something for both new collectors and veteran art patrons alike.

Together, Big Names Small Art, the Silent Auction, and the Live Auction raised over \$500,000 after expenses—and these funds will help the Crocker continue to serve thousands of children, families, and adults through exceptional exhibitions and engaging art education programs. A special thank you to the participating artists, sponsors, and patrons who helped make the 2021 Art Auction Season possible.

### PRESENTING SPONSOR



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Nancy Lawrence  
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Estelle Saltzman  
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Sandy Burton Yasso and Jim Yasso

### THANK YOU

**The following artists and donors contributed artworks to the 2021 Art Auction and donated 100% of proceeds from the total sale price:**

Paula Bellacera	Saeed Khavvar Nejad
Melba Browne	Peter Wayne Lewis
Suzie Buchholz	David Ligare
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Chris Daubert	Carol Mott-Binkley
Sandy Delehanty	Timothy Mulligan
Christel Dillbohner	Sandy Ostrau
Sylvia Fitzgerald	Dave Roth
Ferdinanda Florence	Maryann Steinert-Foley
Marcy Friedman	Paula Swayne
Stephen Giannetti	Mary Swisher
Benjamin Hunt	





**THANK YOU FOR SUPPORTING THE CROCKER ART MUSEUM ON THE BIG DAY OF GIVING!** This year the Crocker raised more than any other arts and culture organization in the Sacramento area with **\$167,162 in donations** from **659 donors**. This outstanding generosity makes a significant impact on the Crocker's continued efforts to provide dynamic art experiences and resources for our community, and we truly appreciate your generous support and partnership.

**WE OFFER OUR MOST SINCERE APPRECIATION TO THE FOLLOWING DONORS:**

Grace Aasen  
 Gayle Abbott  
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## Join the Director's Circle for exclusive virtual talks and happy hours.

These monthly gatherings via Zoom offer behind-the-scenes tours of the Museum's upcoming exhibitions, conversations with staff on works in the Crocker's collection, and art experiences with program educators.

**SEPTEMBER 8** *Hands and Earth: Contemporary Japanese Ceramics* with Ruth Rippon Curator of Ceramics Rachel Gotlieb, Ph.D.

**OCTOBER 6** *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens* with Curator William Breazeale, Ph.D.

**OCTOBER 27** *Towns, Trains, and Terrain: Early California Prints from the Pope Collection* with Associate Curator Jayme Yahr, Ph.D.

**NOVEMBER 3** Crocker Park Update with Mort and Marcy Friedman Director and CEO Lial A. Jones.

**NOVEMBER 17** *Stephen De Staebler: Masks and Monumental Figures* with Ruth Rippon Curator of Ceramics Rachel Gotlieb, Ph.D.

**DECEMBER 8** A review of the Museum's acquisitions from the past year with Scott A. Shields, Ph.D., Associate Director and Chief Curator.

### UPCOMING DIRECTOR'S CIRCLE IN-PERSON EVENT

**FRIDAY, OCTOBER 1 · 5:30 – 8:00 PM** Join us for an in-person Director's Circle exclusive preview and wine reception celebrating the opening of *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens*. Capacity will be limited and advanced registration is required.



Thank you to the members who have joined or upgraded to the Director's Circle membership program between February 1 – May 31, 2021.\*

**Margot Shinnamon Bach and David Bach**  
Amerish and Janine Bera  
**Susie and Jim Burton**  
Jennifer and Jay Chamberlin  
Lyn and Jim Crouch  
Nancy and Tom Griffith  
Scott Heckes and Garrett Abben  
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**Patricia and Artagnan Rodriguez**  
**Pamela G. Saltenberger**  
Suzanne and Randolph Siverson  
**Julie and Barry Smooke**  
**Dr. James W. Wells and Dr. Patricia Will**

\*Names in bold have upgraded

To learn more about the Director's Circle and how you can help support the Museum through your membership, please contact Amalia Griego at [agriego@crockerart.org](mailto:agriego@crockerart.org) or (916) 808-1177.

## Welcome New Board Members

The Co-Trustees of the Crocker Art Museum are pleased to welcome four new members to the Crocker Art Museum Association (CAMA) Board of Directors, whose three-year terms began on July 1, 2021.



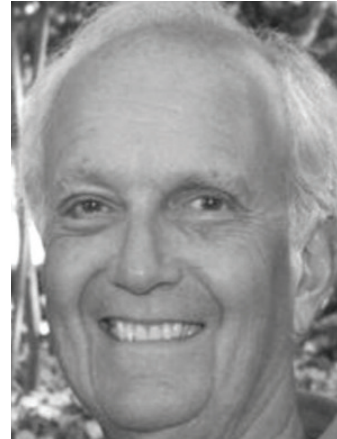
### Chris Befumo

Chris Befumo has dedicated more than three decades to the financial services and banking industry and now leads Consumer and Business Banking for the Sacramento market at U.S. Bank. In this role he is focused on growing market share for U.S. Bank across Sacramento and becoming more central to the lives of existing local bank customers. Chris takes an active role in the communities he has called home – serving on boards and volunteer committees throughout California, as well as Seattle and Minneapolis. Since relocating to Sacramento in 2019, he regularly volunteers with his team for Habitat for Humanity and the Sacramento Food Bank.



### Jose Bodipo-Memba

Jose Bodipo-Memba is the Director of Sustainable Communities for the Sacramento Municipal Utility District (SMUD). The Sustainable Communities program aims to bring environmental equity and economic vitality to all communities in SMUD's service area. He has over 19 years of environmental, sustainability and urban planning experience covering a range of project and community types. Jose's work in the community is extensive and spans both professional and nonprofit boards and organizations including service as the immediate past chair of the Urban Land Institute Sacramento District Council, and a member of the Sacramento Hispanic Chamber of Commerce Board of Directors.



### Dan Brunner

Former CEO of Affordable Health Care Concepts, Dan Brunner began his career as a Legal Services attorney in Los Angeles and taught at UCLA and USC Schools of Law. After working as General Counsel for the State Department of Social Services in Sacramento, he returned to public interest law as the Executive Director of the Western Center on Law and Poverty Legislative office. He then became General Counsel for the Governor's Office of Special Health Care Negotiations, which he followed by founding a managed health care company that became First Health, a publicly traded national company where Dan was a board member and Executive Vice President.



### Claudia Coleman

Claudia Coleman is a former executive with DST Systems, Inc. She has over 30 years of experience in the financial services industry, including ten years as an investment banker. She served on the CAMA board of directors from 2013 to 2019, including roles on the Collections and Acquisitions Committee and the Finance Committee. She is also a past member and President of the Crocker Art Museum Foundation board of directors. Claudia has an M.B.A. from the University of California, Berkeley, and a B.A. from the University of California, Davis.

# Monet to Matisse

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MASTERWORKS OF FRENCH IMPRESSIONISM  
FROM THE DIXON GALLERY AND GARDENS

## GALA

SAVE THE DATE

OCTOBER 9, 2021, 5:30 PM

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FOR TABLE AND SPONSORSHIP INFORMATION

please visit [crockerart.org/gala](http://crockerart.org/gala)  
call (916) 808-7843  
or email [development@crockerart.org](mailto:development@crockerart.org)

**SEATING WILL BE LIMITED**

**Join us for the social event of the year,  
a black-tie celebration of the *Monet to  
Matisse* exhibition.**

The *Monet to Matisse* Gala will be the Crocker's signature fundraiser this year, and your support makes it possible for the Crocker Art Museum to connect people in unexpected ways with art, ideas, each other, and the world around them.

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**CROCKER**  
**art museum**

PRESENTING SPONSOR

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## Outgoing Board Members 2021

The Co-Trustees of the Crocker Art Museum wish to thank the six outgoing CAMA board members for their leadership, service, and dedication to the Museum's growth and sustainability.



**James Beckwith**  
President & CEO, Five Star Bank

James Beckwith has served on the board of directors since 2015. During his tenure, he served as Chair of the Joint CAMA/CAMF Audit Committee.



**Susie Burton**  
SBurton International Inc.

Susie Burton has served on the board of directors since 2014. During her tenure, she was on the Governance and Finance Committees and served as President of the Crocker Art Museum Foundation board of directors.



**Daniel Farley**  
Co-Owner, Hamilton Jewelers, Pavilions

Daniel Farley has served on the board of directors since 2015. During his tenure, he served on the Collections and Acquisitions Committee and, in 2019, chaired the Crocker Ball.



**Gary King**  
Chief Workforce Officer, SMUD

Gary King has served on the board of directors since 2014. During his tenure, he chaired the Governance Committee.



**Susan Savage**  
CEO, Majority Owner, Sacramento River Cats

Susan Savage has served on the board of directors since 2015. During her tenure, she served on the Café Ad Hoc Committee.



**David Townsend**  
Townsend Calkin Tapio Public Affairs

David Townsend has served on the board of directors since 2011. During his tenure, he served as Vice President, President, and Past President of CAMA, and was a member of the Joint CAMA/CAMF Audit Committee.

# Visitor Voices



## Finding Peace

"I took my family to the Crocker Art Museum yesterday. Standing in front of the Buddha brought me such peace. As I stood in front of it and gazed into its porcelain face, I was able to take a deep breath and feel peace.

I know the energies are intense, and there is a lot that is happening. Know that chaos precedes great change, and these changes do bring great blessings.

It is important to maintain your center, your inner peace, your sovereignty. I hope this image brings you peace today.

Please look back at it whenever you need as the great changes are underway at the deepest of levels."

 **Tamara Jean Life**

▲ Myanmar (Burma), *Buddha and Pedestal*, 19th century. Wood, lacquer, glass inlay, marble, and leather, 25 x 15 x 12 in. (figure); 6 1/2 x 26 x 16 in. (pedestal). Crocker Art Museum, gift from Doris Duke's Southeast Asian Art Collection, 2003.53.15, 2003.53.27.

## Creative Inspiration



"This is my son's favorite piece. Any time we build a makeshift castle or cave, we have a laminated picture of this piece that hangs on a string from the top :) Can't WAIT to see it in person soon!"

 @keepingmypma

◀ Dale Chihuly (American, born 1941), *Golden Teal Chandelier*, 2014. Blown glass, 98 x 72 x 70 in. Crocker Art Museum Purchase with funds from Joyce and James Teel; The Mort and Marcy Friedman Foundation; Denise and Donald Timmons; Crocker Art Museum Docents, 2016; Kingsley Art Club, 2016, in memory of Ellen Susana "Susi" Watson; Linda Lawrence; Nancy Lawrence and Gordon Klein; Patricia and Barry French; David Gibson and William Ishmael; Patricia Grant; Gloria and Vern Jones; Nancy and Dennis Marks; Bobbi and Dick Nathanson; Teresa and Richard Niello; Teri and Mitchell Oswald; and others, 2016.4.

## Oakmont Residents Visit the Museum



"Residents today went out to the Crocker Art Museum in Sacramento. Everyone enjoyed the many art exhibits, the history of the Crocker Art Museum, and a delicious picnic lunch prepared by Chef Amanda and the culinary team. Another beautiful outing for our residents to enjoy and make memories at Oakmont of EDH!!"  **Oakmont of El Dorado Hills**

"My mom just called and said the museum was wonderful, and she had a great day. Thank you!"  **Lisa Davies**

## Family Reunited at the Crocker



"When's the last time you went to the Crocker Art Museum in Sacramento? What a fun afternoon & there's so much to see. Hadn't seen my sister & brother for a long time. Jenna & Martin joined us. We had so much fun!"

 **Pat Quan**



## #PeopleofCrocker



### Pat Harper

Volunteer / Docent

**What did you do to “stay in touch” with the Crocker during the pandemic?** “I diligently tried to keep myself abreast of everything that was going on, even as the Museum was evolving rapidly on its own. Having established relationships prior to the closure helped me remain connected, through calls and virtual meetings with touring teams, docent study groups, lectures, docent book clubs, and more.”

**What did you miss most about the Crocker during the pandemic?** “I particularly missed meeting our visitors and giving tours. I have benefitted from the Crocker’s collaborative, explorative approach to discussing an art piece with a group. It is an exciting time to appreciate our differences in the art we embrace.

I also missed the friendships and partnerships with other docents and the Crocker staff members. Prior to the pandemic, I didn’t realize the sheer number of people who keep the doors open and how fortunate we are to have access to everything the Museum has to offer the community as a whole.”

**What was the first piece of artwork you visited once the Museum re-opened?** “The work that welcomed me back was Jennifer Bartlett’s *Pacific Ocean*. The ocean brings me peace, renewal, and a sense of settlement each time I see it. Void of sound and smell; it still provides imaginative stimulation for the senses. The rhythmical sound of crashing waves, fresh air, and endless coastal perspective; meet and greets everyone who enters.”



### Patty Symkowitz

Director’s Circle Member / Docent

**What did you do to “stay in touch” with the Crocker during the pandemic?** “I was able to stay in touch with the Crocker by attending as many Crocker Zoom programs as I found possible, particularly the curators talks. The Director’s Circle events were very good. I always read *ArtLetter* from cover to cover.

As a docent, being trained to give virtual tours and joining a virtual tour team has probably been the most helpful of all. I study for my tours and communicate with my team members often.”

**What did you miss most about the Crocker during the pandemic?** “What I missed most before returning in person was seeing the art up close. I missed the textures and the true colors. There are so many aspects about the art that seem impossible to see with photos.”

**What was the first piece of artwork you visited once the Museum re-opened?** “The first art that I went to see when I returned to the museum was the *Legends from Los Angeles* exhibition. I had watched several Zoom presentations about Betye, Alison, and Lezley Saar and I couldn’t wait to see their art in person.

The other piece I made a point to see on my first visit was Thomas Hill’s *Picnic By The Sea*. The article about it in *ArtLetter* made me excited to see it myself.”



The in-person Crocker  
Holiday Artisan Market  
has been postponed until  
**NOVEMBER 2022.**

Enjoy shopping our talented  
CHAM artists online now at:  
[crockerholidayartisanmarket.com](http://crockerholidayartisanmarket.com).



**MUSEUM  
STORE  
SUNDAY**

11.28.21

## Support the Crocker on Museum Store Sunday!

Visit the Crocker Art Museum Store  
on **NOVEMBER 28** to support local  
business, find unique holiday gifts,  
and give back to the community!

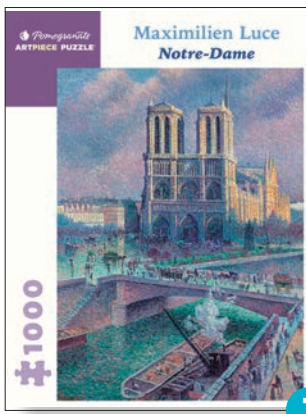
### **MUSEUM STORE SUNDAY**

Members receive an extra 10% off all purchases,  
in store and online at [store.crockerart.org](http://store.crockerart.org).

# Bring Café Culture Home

Reconnect with friends and loved ones with Monet to Matisse-inspired wares.

Bustling café culture was integral to the exchange of ideas, and the evolution of art, writing, and society in Paris. After your visit to the Museum, why not do as the French do and sit down with small bites, cocktails, and coffee? Enjoy a puzzle or fun table topics to spark conversation and maybe start a little social revolution of your own.



1



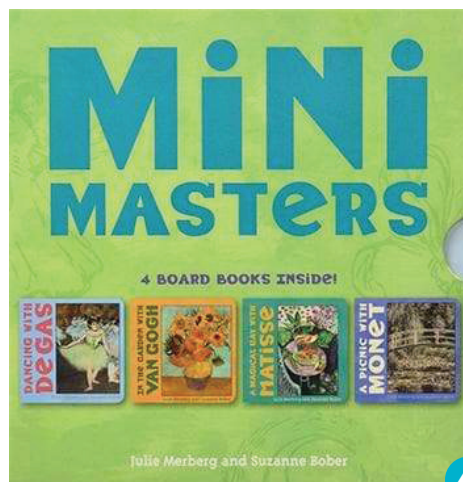
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3



1. Maximilien Luce *Notre-Dame* 1000-piece puzzle MEMBER PRICE: \$18.86
2. *Parisian Cocktails: 65 Elegant Drinks and Bites from the City of Light* MEMBER PRICE: \$13.46
3. *Table Topics: Dinner Party* MEMBER PRICE: \$22.50
4. *Mini Masters* board book set MEMBER PRICE: \$17.99
5. *Le Café – Parisian Coffee Tote* [Made in CA, Vintage Victorian Design] MEMBER PRICE: \$13.50
6. *Parisian Teacups Tea Towel* [Made in CA, Vintage Victorian Design] MEMBER PRICE: \$10.80
7. *Le Café Tea Towel* [Made in CA, Vintage Victorian Design] MEMBER PRICE: \$10.80



4



5



6



7

All prices reflect the Individual, Family, and Associate member-level discount of 10 percent. Discounts increase for members at the Contributor level and above.

## Current Exhibitions

### **Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens**

THROUGH JANUARY 9, 2022

### **Towns, Trains, and Terrain: Early California Prints from the Pope Collection**

THROUGH JANUARY 30, 2022

### **Stephen De Staebler: Masks and Monumental Figures**

THROUGH APRIL 3, 2022

### **Hands and Earth: Contemporary Japanese Ceramics**

THROUGH APRIL 24, 2022

## Opening Soon

### **The Candy Store: Funk, Nut, and Other Art with a Kick**

JANUARY 30 – MAY 1, 2022

In 1962, Adeliza McHugh opened the Candy Store Gallery in a modest house in Folsom, California. For 30 years, the gallery helped put the whimsical, funky, and irreverent aesthetic of California's Central Valley on the art-historical map, and the work of many Candy Store artists would become nationally and internationally known. Held on the 60th anniversary of the gallery's founding, this exhibition is the largest to date on the Candy Store and, as the trailblazing McHugh liked to say, celebrates art with a "kick."

### **2022 NCECA Annual – Belonging**

FEBRUARY 20 – MAY 8, 2022

Organized in partnership with the National Council on Education for the Ceramic Arts (NCECA) conference, *Belonging* will showcase work focused on the themes of belonging and identity. Guest curated by Angelik Vizcarrondo-Laboy, the exhibition features the work of Alex Anderson, Natalia Arbelaez, Cannupa Hanska Luger, Salvador Jimenez-Flores and Habiba El-Syed, and explores the coded ways in which we navigate inhospitable environments, push back against oppressive systems, and look to community to foster inclusion.