

ART LETTER

SEPT | OCT | NOV | DEC 2019

CROCKER ART MUSEUM MEMBERS MAGAZINE





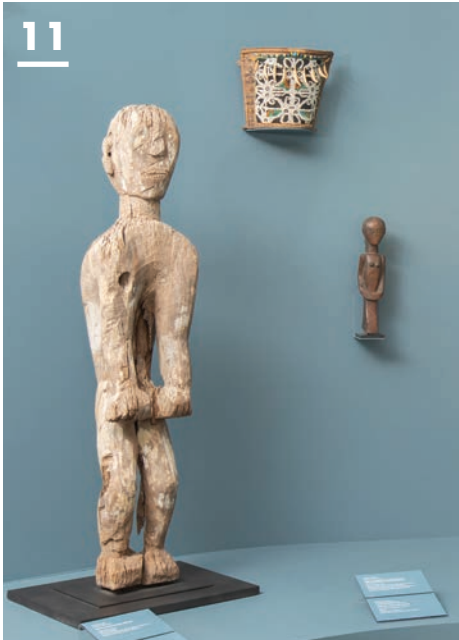
COMING FEBRUARY 16 – MAY 10, 2020

The Splendor of Germany

18th-Century Drawings from the
Crocker Art Museum

Christoph Nathe, *Landscape near Görlitz*, 1786. Pen and brown ink, brush and brown washes over graphite on cream laid paper, 15 x 20 1/4 in. Crocker Art Museum, E. B. Crocker Collection, 1871.85.

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ARTLETTER

Vol. 29, Issue 3

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ON THE COVER

LEFT TO RIGHT: Linda Cain (Santa Clara, born 1949), *Jar*, 1992. Earthenware, 8 x 5 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2016.79. Autumn Borts-Medlock (Santa Clara, born 1967), *Dragonfly Pot*, n.d. Earthenware, 13 x 13 in. Crocker Art Museum Purchase with funds from Loren G. Lipson, M.D. and the Martha G. and Robert G. West Fund, 2018.62. Tammy Garcia (Santa Clara, born 1969), *Northwest Native Bear*, 1999. Earthenware, 12 x 10 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.64. Christina Naranjo (Santa Clara, 1891–1980) and Mary Cain (Santa Clara, 1915–2010) *Vessel*, n.d. Earthenware, with carved Avanyu design, 13 1/2 x 9 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2014.1.22.

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Tuesday – Sunday 10 AM – 5 PM

Thursday 10 AM – 9 PM

Closed Mondays, Thanksgiving,
Christmas, and New Year's Day

Admission

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and children 5 and younger

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Seniors, College Students & Military \$8

Youth (6 – 17) \$6

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DEAR MEMBERS,

The Crocker has had a long and fortunate history of leadership by individuals who are at once knowledgeable, passionate, and thoughtful about the programs, growth, and future of the Museum. In addition to that passion, the 30 or so members of the Crocker Art Museum Association board of directors provide expertise ranging from art collecting and hospitality to construction and human resources.

Studies have shown that two of the primary factors bolstering any nonprofit's success are continuity of leadership and strong relationships between board members and staff. We are lucky to have both.

So, it is with a heavy heart that we honor the departure of a deeply valued and respected cohort of board members whose terms of service have come to an end: Barry Brundage, Claudia Coleman, Marcy Friedman, David Gibson, and Tom Weborg. These individuals have made a profound impact on the Crocker's growth in terms of its collection, audience reach, and facility. At this transition I am happy to welcome nine new individuals to join the Association's board and contribute their expertise to the governance of the Museum. You can read about each of them on page 36.



One of the responsibilities of the board is to ensure that the Museum is financially secure for years to come. A portion of our annual revenue is provided by a draw on the earnings from our endowment. Our endowment currently provides much less than the industry standard and is not adequate to sustain the Museum for the long term. Most art museums receive 20 to 40 percent of their annual operating budget from their endowment. The Crocker has historically received less than 7 percent.

For this reason, the board and staff are focused on growing this important asset through the Crocker Next campaign. Funds raised through Crocker Next will also help solve our parking challenges, provide much needed collection storage, and transform Crocker Park into a great new civic amenity.

In addition to cash gifts, Crocker Next relies on the generosity of donors who can make planned gifts through their wills, trusts, and other estate documents. These gifts play a key role in our fiscal stability, and we recognize the commitment of these donors both through the campaign and by granting them membership in the Masterpiece Society.

The Masterpiece Society recognizes and honors those who express their commitment to the Museum by including the Crocker in their estate plans. Most people become members of the group simply by letting us know that they have remembered the Crocker in their will. If you would like to join the Masterpiece Society or discuss a potential planned gift, please contact us by calling (916) 808-8838.

A handwritten signature in black ink, appearing to read 'Lial A. Jones'.

Lial A. Jones
Mort and Marcy Friedman Director & CEO

UNDER THE SPOTLIGHT



Antiques Roadshow

More than 5,600 eager participants flooded the Museum's courtyards and ballroom for an on-site filming of PBS television's *Antiques Roadshow*. The Crocker will be featured in three episodes of the series, which will air in 2020.

Photos by Meredith Nierman for WGBH, © WGBH 2019 Antiques Roadshow



Sacramento Pride

The Crocker Art Museum supports the creation of a community where LGBTQ people thrive. On Sunday, June 9, families were invited to “rainbow up” for the Sacramento Pride Parade, with a variety of streamers, crowns, face paints, and more. Then, Museum members and staff marched in support of our LGBTQ friends and neighbors. On Thursday, June 13, we closed out Pride week with an ArtMix celebration featuring performances by the Sacramento Gay Men’s Chorus, the Underground Theatre Company, Green Valley Theatre Company, DJs, and more!



Photo by George Young

VISITOR VOICES

“Fantastic museum. I wish I had more time to explore. I came up from LA for the Richard Jackson opening; first class. The show was amazing, and I met the curator, who did an outstanding job.”

– LL D. 🌈

The Big Names Small Art fundraiser last night was the highlight of my year! Artists, collectors, bidders, staff, and volunteers made this a reception to remember! Art pieces were carefully laid out and extra space was freed up around each auction to encourage folks to mingle. What a win-win! Well done!



– Cin Whitaker 🌈

Our Joanne as the proud mother, stands next to a painting by her son @micahcrandallbear she was so excited to see it and that was the first thing she wanted to see at the @crockerart today.

– @reverecourtsac 🌈



Noon Year's Eve Family Festival

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live music
dance performances
art activities
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Herman van Swanevelt's *A Bacchanal in a Landscape*

In recent years, new acquisitions of European paintings have transformed the Crocker's collection of 17th- and 18th-century works.

An important genre of Dutch painting, the Italianate landscape, is now represented thanks to the generosity of donor Malcolm McHenry. The painter, Herman van Swanevelt, revolutionized landscape painting in Rome in the 1630s along with his French contemporary Claude Lorrain.

Born in 1603 in Woerden, a town in the central Netherlands, Swanevelt moved to Paris as a young man. Recorded in Rome in 1627/28, he lived in a district near the Palazzo Barberini and became a member of both the *Accademia di San Luca*, the Italian painters' academy; and the *Schildersbent*, the rowdy confraternity of Dutch and Flemish artists in the city. He gained commissions from Church officials, including the cardinals Barberini and Pamphilj, and painted frescoes for both the Palazzo Pamphilj in

Herman van Swanevelt revolutionized landscape painting in Rome in the 1630s along with his French contemporary Claude Lorrain.



■ Herman van Swanevelt, *A Bacchanal in a Landscape*, 1645. Oil on canvas, 25 11/16 x 31 5/16 in. Crocker Art Museum purchase, with funds provided by Malcolm McHenry, 2019.42.

Piazza Navona and the church of Santa Maria sopra Minerva. In 1641, he left Rome and, journeying to other Italian cities, made his way back to Northern Europe.

In 1643, Swanevelt was in Paris; he would remain in the French capital for the rest of his life. He was made painter to the 6-year-old Louis XIV, likely through the King's regent, Anne of Austria, which brought him much success. He became a member of the recently founded *Académie Royale de Peinture et de Sculpture* in 1651. Both a painter and a printmaker, he not only rendered canvases for the most prominent collectors in the city, but also produced a series of landscape etchings. Swanevelt's influence on landscape painting lasted centuries after his death in 1655.

Though Claude Lorrain was long considered to be Swanevelt's teacher, they were friends and rivals instead. *A Bacchanal in a Landscape* depicts a satyr family in an Italian landscape and is a Classicizing pastoral scene that epitomizes the revolution the two artists brought to Rome. Before

glowing distant hills, a multi-layered world of rich, green fields and forests unfolds. Bathed in sunlight, the foreground is framed by towering, broken trees. A satyr strikes his tambourine while a nymph dances. Other nymphs and satyrs witness the dance or tend to their children, as their goats graze at left. In the distance, nymphs and shepherds chase each other across a meadow toward the forest.

The painting relates to Dutch drawings in the Crocker's collection created by artists who had spent time in Italy during the 17th century. Artists such as Bartholomeus Breenbergh, who depicted the temple at Tivoli in 1627, and Willem van Bommel, who recorded the Colosseum in Rome later in the century, represent the artistic generations before and after Swanevelt. Swanevelt's own pen and ink drawing of *A Satyr Family* from 1639, also in the Crocker collection, was created in Rome before the artist brought the new Classicizing landscape type to Paris. There, in 1645, he made this important and charming landscape, which now — nearly 375 years later — finds its home in the Crocker galleries. ♦

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A fresh installation of African and Oceanic works

The Crocker is pleased to announce a new display of West African and Oceanic tribal artworks from its permanent collection. Now on view in the Museum's second-floor atrium, the works range from fierce guardian figures to delicate maternity sculptures and span the 11th to 20th centuries. The majority of these works have been donated to the Museum from private collectors over the past five years, and many of the objects are being displayed to the public for the first time.

The new installation is organized by Crocker consultants Gregory Ghent and Scott McCue, who specialize in African, Oceanic, and Pre-Columbian tribal art. As they worked with Museum curators to select and group the art for public view, Ghent and McCue prioritized works that showcase the common need for all humans to express core beliefs and values, no matter how different they may be. They also chose examples that highlight the influence of tribal art on European and American artists.

"Many people are surprised to learn that that Picasso, Matisse, Modigliani, and many other famous 20th-century artists were inspired by the aesthetics of Oceanic

Many people are surprised to learn that that Picasso, Matisse, Modigliani, and many other famous 20th-century artists were inspired by the aesthetics of Oceanic and African artists.



and African artists," says Ghent. "Their discovery revolutionized the way Westerners see and think about art and freed sculpture and painting from naturalism."

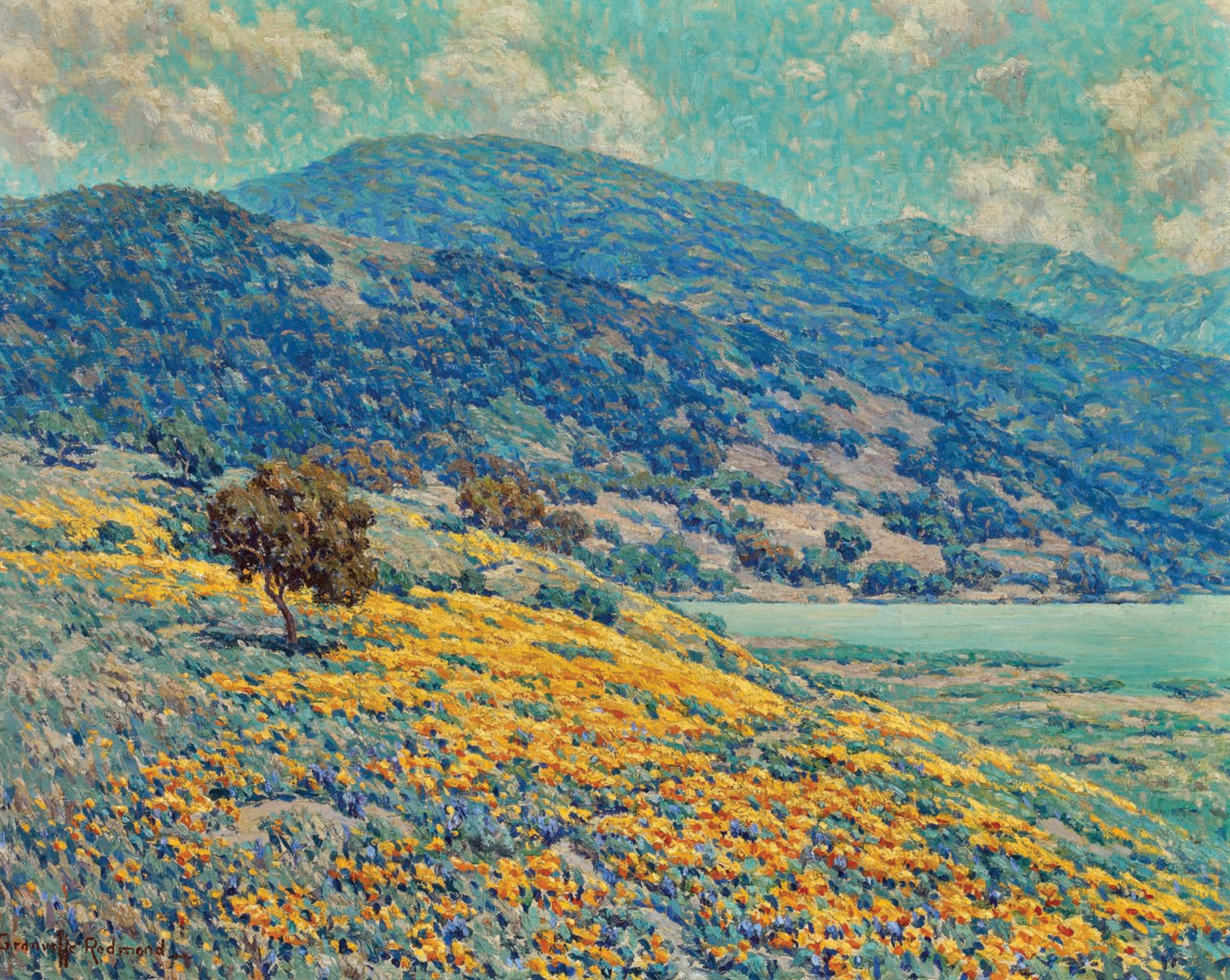
With this installation, the Crocker is expanding its display of work from African and Oceanic cultures to include a broader range of locations. The curved wing of the Museum's atrium gallery now has a spectacular 10-foot carved wood pole from the Dayak people of Borneo, covered with images of people, dragons, and tigers. Nearby is a spectacular winged lion from Bali, and a display of intricate dance paddles from Papua New Guinea.

Evidenced in the installation is the curators' shared interest in art created to be part of curing and healing processes. An earthenware figure from the Cham people of Nigeria, who use pottery in rituals intended to protect against and treat spirit-inflicted maladies, is meant to transfer pain or illness to a vessel where it can be contained. A diviner prescribes a particular kind of vessel and a potter makes it, first bringing the unformed clay into contact with the patient

to begin the process of transferring the malady to the raw material. When the pot is ready, the diviner activates it by applying libations. Once the illness is cured or the pain is alleviated, the container is discarded far away from the community.

The skill of artists who had minimal tools at hand is also on display. Several wood artworks were carved with stone and other tools found in nature, such as shells and animal teeth. Wood was polished smooth with sand and leaves. Even with such elemental tools, the artists could attain a high degree of quality in their forms, with details indicating the care and attention the artists brought to their work.

"Ultimately, we want to offer a broad experience of human expression from around the world and an appreciation of the inventiveness, creativity, and profound beauty in tribal art," says Ghent. "Whether you have knowledge of the art and culture of these regions, or if this is a new area of exploration for you, each time you look at one of these works there is a good chance you'll see something new." ♦



COMING JANUARY 26 — MAY 17, 2020

Granville Redmond

The Eloquent Palette

Granville Redmond, *Golden Wild Flowers* (detail), 1920. Oil on canvas, 20 x 25 in. Collection of Marie and Murray Demo.

Cool Clay artists shift perceptions of ceramics

From raw textures and meticulous details to glazes bursting with color, the works on view in the new exhibition *Cool Clay: Recent Acquisitions of Contemporary Ceramics* provide fascinating insight into the experimental nature of the medium and the diversity that will define its future.

While the Crocker already boasts one of the nation's premier ceramics collections, this exhibition of more than 40 works features gifts that strengthen the scope and variation of the Museum's holdings. Pieces in the exhibition span six decades of studio practice and highlight ground-breaking achievements by 20th-century artists known for pioneering aesthetics and techniques.

Erika Sanada (Japanese, born 1987) is one of many artists represented in the Crocker's collection for the first time. While her work is often described as having delicate, alluring qualities, the artist's raw emotion is also evident. Sanada's eerie depictions of surreal creatures are meant to captivate as well as echo her innermost fears and darkest thoughts. Zemer Peled (Israeli, born 1983) uses hand-crafted (often smashed) porcelain shards to capture the fluidity or firmness of nature. "From a distance, the sculptures look soft," says Peled. "But up close, you realize they've got bite."

This exhibition of more than 40 works features gifts that strengthen the scope and variation of the Museum's holdings.

These seemingly conflictive perspectives manifest in many of the artists' presentations. *Crucible Series Jadeite* by Tony Marsh (American, born 1954) is one in a series of works that refer to ceramic containers used to melt substances at high temperatures, as well as the tradition of the ceramic vessel. Yet the *Crucible* works, encrusted with glaze, are neither industrial tools nor functional vessels. The artist challenges these definitions by presenting his "crucibles" as purely sculptural forms.

Brian Rochefort (American, born 1985) is another sculptor who gives a nod to clay as a product of decomposition like volcanic rock, which often involves breaking unfired clay objects and rebuilding them with more material. And, in a twist whereby Dirk Staschke (American, born 1971) invites viewers to explore the relationship between sculpture and painting, the artist acknowledges Dutch *Vanitas* still



■ Brian Rochefort (American, born 1985), *La Perla*, 2017. Stoneware, earthenware, glaze, and glass, 19 x 17 x 12 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.131.1.

lives in his ceramic homage to classic art that challenges its traditional mode of creation.

Other renowned ceramic masters represented include Rudy Autio (American, 1927–2007), who was known as the "Matisse of ceramics" and gained international acclaim for his torso-shaped, abstracted vessels; and Jun Kaneko (American, born Japan, 1942), whose elegant, minimal style is represented in a hand-built stoneware platter.

Other artists in the exhibition include: Anthony Bennett (British, born 1949), Claude Conover (American, 1907–1994), Annette Corcoran (American, born 1930), Viola Frey (American, 1933–2004), David Gilhooly (American, 1943–2013), Babs Haenen (Dutch, born 1948), Matthias Merkel Hess (American, born 1978), Anne Hirondele (American, born 1944), Sergei Isupov (Russian, born 1963), Cliff Lee (American, born Austria, 1951), Ah Leon (Taiwanese, born 1953), Whitney Lowe (American, born 1958), Kris Lyons (American, born 1966), Calvin Ma (American, born 1984), Mineo Mizuno (American, born Japan, 1944), Steven Montgomery (American, born 1954), Peter Olson (American, born 1954), Edwin Scheier (American, 1910–2008), Nancy Selvin (American, born 1943), Peter Shire (American, born 1947), Mara Superior (American, born 1951), Akio Takamori (American, born Japan, 1950–2017), Claudia Tarantino (American, born 1944), Cheryl Ann Thomas (American, born 1943), and Peter VandenBerge (American, born The Netherlands, 1935).

Cool Clay will be on display in the Crocker's permanent collection galleries through July 19, 2020. ♦



Geri Montano, Joy of the Universal Talking Circle, 2019.

WE ARE HERE

A Festival of Contemporary Native American Art

SUNDAY, OCTOBER 20, 11 AM – 3 PM
FREE ADMISSION ALL DAY

Live art demos, dancing, drumming,
music, exhibitions, fun activities for kids,
and Native artisan market!

THANK YOU

The staff of the Crocker Art Museum wish to express our deep gratitude to the members of the Native American Advisory Committee, who assisted us in the planning of our fall exhibitions and programs.

The Committee helped guide the education programs the Museum is offering in conjunction with our exhibitions, connect with a variety of audiences, and appreciate more profoundly the histories of Native American communities. They were instrumental in planning the opening weekend celebration and the symposium, finding funding sources, reaching out to tribes, and suggesting musicians, artists, teachers, and organizations within the local community.

Sigrid Benson • Jacklyn Calanchini • Gabe Cayton
James Allen Crouch • Cheewa James • Christina Prairie Chicken Narvaez

Visual Sovereignty: Contemporary Native American Art and Activism

On October 19, the Crocker will bring together scholars, artists, community leaders, and the public for a symposium on contemporary Native American art and activism. Presented in honor of the Crocker's fall exhibitions, *When I Remember I See Red: American Indian Art and Activism in California*, and *Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries*, the symposium will offer an opportunity to dive deep into the art and artists of these two extraordinary exhibitions and the broader issues facing the Native American community today.

The symposium will be centered around the idea of art as a force for sustaining culture, healing from historic traumas, and reasserting indigenous sovereignty.

The planning of the symposium was done with the help of an invaluable advisory committee of local Native American community leaders who worked with the Museum's education department to identify possible symposium participants, topics, key elements, and format. The result will be a day full of dialogue, ideas, and community building, along with morning and afternoon receptions and the opportunity to view the exhibition *When I Remember I See Red* before it opens to the public.

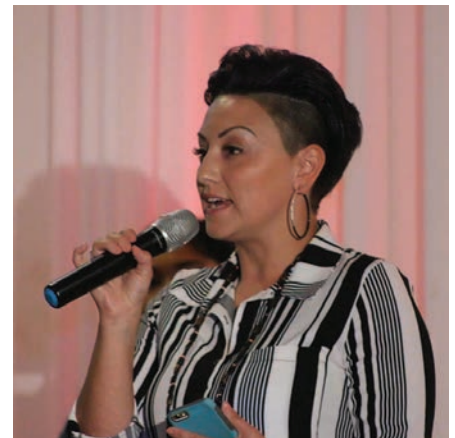
With fascinating lectures, panel discussions, and a short film screening, the symposium will center around the idea of art as a force for sustaining culture, healing from historic traumas, and reasserting indigenous sovereignty. At a time when museums throughout the country are considering how they can "decolonize" their collections and displays of Native American art, the Crocker's symposium will similarly consider how contemporary Native American art and activism counter the colonialist mindset that still pervades our society today.

Speakers will include some of the incredible artists included in the exhibitions on view, like photographer and Native American Studies professor Hulleah Tsinhnahjinnie, who will provide historical and scholarly context for the day; interdisciplinary artist, activist, and language preservationist Julian Lang, a member of the Karuk Tribe who is fluent in the Karuk language; and master potter Barbara Gonzales, the great-granddaughter of Maria Martinez, the matriarch of San Ildefonso pottery, who will share her insights on the long history of pueblo ceramics and how traditional techniques are passed down from generation to generation, just as contemporary artists add their own style and innovations to the work. An artist talk will also be provided by Jamie Okuma, the winner of the Crocker's John S. Knudsen prize for emerging artists. Okuma pairs delicate and meticulous Native American beadwork with high-fashion footwear for a cross-cultural expression of individual vision and traditional technique.

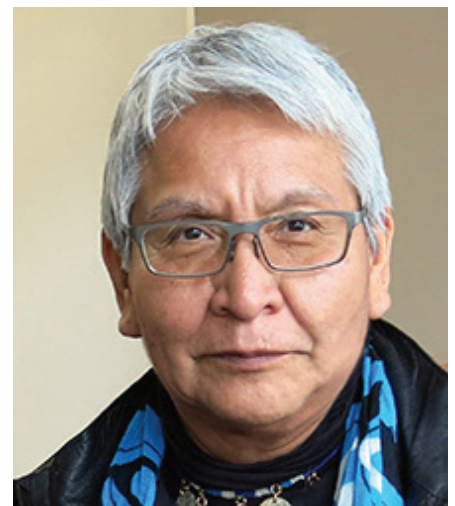
The symposium will end with the chance for audience members to share their ideas and ask questions, and the conversation will continue at an indigenous cider reception. A full schedule and list of speakers can be found at crockerart.org. ♦



Julian Lang



Dr. Melissa Leal



Hulleah J. Tsinhnahjinnie



D Pueblo Dynasties

MASTER POTTERS from Matriarchs — to Contemporaries

SEPTEMBER 22, 2019 – JANUARY 5, 2020

American Indians of the Southwest began to make pottery at least 2,000 years ago, passing their skills from generation to generation, a tradition that continues to this day. Geographic variations in clay, along with local preferences for certain designs and shapes, meant that recognizable styles became associated with certain villages, which the Spanish called pueblos.

When the railroad brought visitors to the Southwest starting in the late 19th century, a market began for pottery specifically made as art. Soon, many makers began to sign their work, and individual potters became known and their pieces collected. These artists drew inspiration from their ancestors and built upon established traditions. This September, the Crocker will open an exhibition of more than 200 ceramic vessels and sculptures by premier

pueblo potters of New Mexico and Arizona. The exhibition focuses on the legendary matriarchs and their artistically adventuresome descendants, whose works have become increasingly elaborate, detailed, personal, and even political over time.

The Crocker's overall ceramics collection is one of the largest public holdings in the United States and includes more than 5,000 examples from the Americas, Europe, and Asia. The institution's American Indian pottery collection expanded dramatically in recent years through the generosity of the late Dr. Loren G. Lipson, who sponsored the acquisition of signature works by many of the most important American Indian potters, both historic and contemporary.

The collection started in 2011 with a vessel depicting a train by Joseph Cerno (born 1947) of Acoma Pueblo, who has frequently collaborated with his wife Barbara (born 1951). The train motif [fig. 1] was an especially appropriate place to begin, as the Museum's founder, E. B. Crocker, was instrumental in building the Transcontinental Railroad.

In addition to making pots with trains, the Cernos, along with their son Joseph Jr. (born 1972), are known for producing large parrot pots and seed jars, the latter rendered with complex historical and natural motifs.

The exhibition focuses on the legendary matriarchs and their artistically adventuresome descendants, whose works have become increasingly elaborate, detailed, personal, and even political over time.

Fig. 1: Barbara Cerno (Hopi/Acoma, born 1951) and Joseph Cerno Sr. (Acoma, born 1947), *Pictorial Train Olla*, 2011. Earthenware, 8 3/8 x 10 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2011.63.1.

THE NAMPEYO FAMILY

Though the names of early potters have been lost to history, three of the best-known ceramic families of the Southwest — Nampeyo who are Hopi-Tewa; Martinez, of San Ildefonso; and Tafoya, from Santa Clara — are represented by up to six generations of ceramists who re-established traditions that go back much further.

The most illustrious line of Hopi-Tewa potters began with Nampeyo (ca. 1856–1942), who was born on First Mesa in Hano, or Tewa Village, on the Hopi reservation in northeastern Arizona. Historically, Tewa-speaking people of northern New Mexico relocated to Hano to escape the Spanish after the Pueblo Revolt of 1680.



Pueblo Dynasties includes numerous examples by the senior Nampeyo and her children, grandchildren, great-grandchildren, and great-great-grandchildren, who are collectively renowned for their finely wrought polychrome (multi-colored) designs.

Nampeyo learned the fundamentals of pottery-making from her paternal grandmother, who was Hopi, and her mother who was Tewa. After seeing numerous prehistoric pieces excavated from the village of Sikyátki by anthropologist Jesse Fewkes in 1895, Nampeyo began to adapt old designs to her own pots and, in so doing, garnered a reputation [fig. 2]. By selling these pieces to traders, who distributed them widely, and by teaching others in her village her techniques, she started the Sikyátki Revival, which continues to this day. Nampeyo, like other potters to date, did not sign her pieces, as the practice was traditionally viewed as according too much focus to an individual, but her daughters and descendants did.

When Nampeyo began to lose her sight in 1920, she continued to make coiled pots but relied on her three daughters, Annie Healing Nampeyo (1884–1968), Nellie Nampeyo Douma (1896–1978), and Fannie Polacca Nampeyo (1900–1987), to decorate and fire them. They, in turn, passed their skills to their children. *Pueblo Dynasties* includes numerous examples by the senior Nampeyo and her children, grandchildren, great-grandchildren, and great-great-grandchildren, who are collectively renowned for their finely wrought polychrome (multi-colored) designs, which are founded in tradition and then individually interpreted by each potter.

The collection is especially strong in descendants of Annie Healing, who taught pottery traditions to her daughter Rachel Namingha Nampeyo (1903–1985), who then shared her skills with Dextra Quotskuyva Nampeyo (1928–2019). Dextra, an important mentor to other potters and artists, is represented by a large and elaborate vessel ornamented with depictions of pottery sherds [fig. 3]. Her daughter, Hisi Quotskuyva Nampeyo (born 1964), is also a potter, and her son, Dan Namingha (born 1950), is a painter and sculptor. Several of their first cousins are talented ceramists, two of the most significant being Steve Lucas (born 1955) and Les Namingha (born 1967), both of whom learned from Dextra.

Other Hopi-Tewa potters include Paqua Naha (called Frog Woman, ca. 1890–1955), who near the end of her life developed a white-ware style that her daughter, Joy Navasie (second Frog Woman, 1919–2012), popularized. The potter Grace Chapella (1874–1980) learned her skills from her mother and, significantly, her neighbor, Nampeyo. As with Nampeyo, she derived motifs from historic sherds and is most recognized for her butterfly or moth designs, which became inextricably identified with the Chapella family.

Rondina Huma (born 1947), who grew up in the Hopi village of Polacca, is one of the most famous contemporary potters to appropriate Sikyátki sherd designs, turning them into geometric patterns of extraordinary complexity [fig. 4].



Fig. 2



Fig. 3



Fig. 4

Fig. 2: Attributed to Nampeyo of Hano (Hopi-Tewa, ca. 1856–1942) *Bowl with Mission Design*, ca. 1905. Earthenware, 3 x 10 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.21.1.

Fig. 3: Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019), *Sherd Pot*, n.d. Earthenware, 3 1/2 x 12 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.110.18.

Fig. 4: Rondina Huma (Hopi-Tewa, born 1947), *Jar with Sherd Design*, n.d. Earthenware, 4 1/4 x 8 1/4 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.21.8.

THE MARTINEZ FAMILY

San Ildefonso potters north of Santa Fe are celebrated for their elegant black-on-black pottery, though they too produced — and continue to make — polychrome ware. Maria Montoya Martinez (1887–1980) popularized the black-ware style, which was widely exhibited across the country and sold well to buyers in the Southwest and beyond. Martinez’s earliest pieces, however, were polychromes [fig. 5], as were those made by her uncle and aunt, Florentino Montoya (1858–1918) and Martina Vigil (1856–1916), who taught her.

Martinez was the first potter to consistently sign her pieces, doing so beginning in 1923. She worked closely with family members, collaborating with her husband Julian (ca. 1885–1943) [fig. 6], son Popovi Da (1922–1971), and daughter-in-law Santana Roybal (1909–2002). She also fostered the talent of grandson Tony Da (1940–2008), who would receive significant acclaim for his innovative designs and meticulous technique.

The family line continues through multiple direct and indirect descendants. Great-granddaughter Barbara Gonzales (born 1947), for instance, combines black-on-black decoration with *sgraffito* (incising) and inset stones, often incorporating spiders, a symbol of good luck [fig. 7]. Gonzales’s sons also make pottery, including Cavan Gonzales (born 1970), who returned to making boldly decorated polychromes [fig. 8]. Numerous others have further extended Martinez family traditions.

Dora Tse-Pe (born 1939) often uses combinations of black and brown with inset turquoise or coral [fig. 9]. She was born at Zia Pueblo and learned pottery first from her mother, Candelaria Gachupin (1908–1997). She broadened her skills under the tutelage of Rose Gonzales (1900–1989) of San Ildefonso, after she married Gonzales’s son, the potter Johnny “Tse-Pe” Gonzales (1940–2000). Rose Gonzales was the innovator of carved pottery at San Ildefonso, having discovered the tradition on an ancient sherd. She passed her knowledge to Dora and Tse-Pe.



Fig. 5



Fig. 6



Maria Martinez popularized the black-ware style, which was widely exhibited across the country and sold well to buyers in the Southwest and beyond.

Fig. 5: Attributed to Maria Martinez (San Ildefonso, 1887–1980) and Julian Martinez (San Ildefonso, ca. 1885–1943), *Jar*, ca. 1915–1920. Earthenware, 10 3/4 x 11 1/8 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.78.

Fig. 6: Maria Martinez (San Ildefonso, 1887–1980) and Julian Martinez (San Ildefonso, ca. 1885–1943), *Bowl with Checkerboard and Kiva Step Designs*, before 1930. Earthenware, 5 5/8 x 12 1/8 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.58.



Fig. 7



Fig. 8



Fig. 9

Fig. 7: Barbara Gonzales (San Ildefonso, born 1947), *Seed Jar*, n.d. Earthenware, with inset turquoise and coral, 7 1/4 x 13 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D.

Fig. 8: Cavan Gonzales (San Ildefonso, born 1970), *Jar*, n.d. Earthenware, 12 3/4 x 12 3/4 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.110.8.

Fig. 9: Dora Tse-Pe (San Ildefonso/Zia, born 1939), *Jar with Avanyu*, 1992. Ceramic, 8 1/2 x 9 1/4 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.79.

THE TAFOYA FAMILY

Deeply carved pottery is, however, primarily associated with Santa Clara Pueblo potters, based northwest of Santa Fe. There, Sara Fina Tafoya (ca. 1863–1949) started a family line that includes many of today’s most respected makers. Tafoya is known for large, elegant storage jars, most of which are undecorated, though some of her pieces include scalloped rims and impressed or carved designs. Her talents continued through three of her children: Christina Naranjo (1891–1980), Camilio Tafoya (1902–1995), and Margaret Tafoya (1904–2001), all of whom practiced a style of deep carving that established the family’s recognizable aesthetic. A vase by Margaret Tafoya was fired and smothered with animal manure to restrict oxygen, creating a signature glossy black. Christina Naranjo’s vessel with a carved *Avanyu*, the guardian of water, was open-fired to a deep red hue [fig. 10].

There are now dozens of Tafoya family descendants. Christina Naranjo’s daughter Mary Cain (1915–2010) and granddaughter Linda Cain (born 1949) followed in her footsteps, just two among many of her children, grandchildren, and great-grandchildren to work in clay (see cover). Linda Cain’s daughters are the esteemed sisters Autumn Borts-Medlock (born 1967) and Tammy Garcia (born 1969), the latter represented in *Pueblo Dynasties* by a vessel with an unusual Pacific Northwest bear design [fig. 11].

Fig. 10: Christina Naranjo (Santa Clara, 1891–1980), *Jar with Avanyu*, before 1965. Earthenware, 9 x 13 (diam.) in. Crocker Art Museum, gift of Kyle Lipson, 2013.93.2.

Fig. 11: Tammy Garcia (Santa Clara, born 1969), *Northwest Native Bear*, 1999. Earthenware, 12 x 10 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.64.



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Deeply carved pottery is primarily associated with Santa Clara Pueblo potters, based northwest of Santa Fe.

Camilio Tafoya's children include potters Joseph Lonewolf (1932–2014) and Grace Medicine Flower (born 1938), both known for their elaborate *sgraffito* decorations. Medicine Flower often combines hers with deeply carved forms [fig. 12]. Margaret Tafoya had eight children, all potters, including Mela Youngblood (1931–1991), whose own children, Nathan Youngblood (born 1954) [fig. 13] and Nancy Youngblood (born 1955) [fig. 14], are celebrated for their extraordinary forms and carving. Their cousin Daryl Whitegeese (born 1964), son of LuAnn Tafoya (born 1938), polishes his surfaces to perfection. Another cousin, Linda Tafoya-Sanchez (born 1962), daughter of potter Lee Tafoya (1926–1996), frequently combines high polish with sparkling, micaceous clay. Only recently recognized for its beauty, micaceous clay was long used to make cooking pots, as the minerals help to distribute heat and add durability.

Fig. 12: Grace Medicine Flower (Santa Clara, born 1938), *Sgraffito Carved Jar with Hummingbirds*, 1980s. Earthenware, 6 x 8 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2018.14.

Fig. 13: Nathan Youngblood (Santa Clara, born 1954), *Carved Black Egg*, 1998. Earthenware, 5 1/2 x 7 1/2 in. Crocker Art Museum purchase, with funds provided by the Martha G. and Robert G. West Fund; Andrew J. Watson; Janet Mohle-Boetani, M.D., and Mark Manasse; and the F. M. Rowles Fund, 2016.105.

Fig. 14: Nancy Youngblood (Santa Clara, born 1955), *Vessel with Avanyu*, n.d. Earthenware, 6 x 14 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.29.



Fig. 15



Fig. 16

Other families from Santa Clara, such as the Duwyenies, also use micaceous clay. Preston Duwyenie (born 1951) is Hopi but now lives at Santa Clara with his wife Debra (born 1955). The couple work separately and in collaboration. Preston, who taught ceramics for many years at the Institute of American Indian Art in Santa Fe, is known for his simple, modernist forms that frequently incorporate elements of silver inlay [fig. 15]. Debra makes smaller, exquisite work carved with low-relief flora and fauna, which she creates by polishing the surface of her plates and vessels before scraping away the background to reveal intricate designs.

Helen Shupla (1928–1985) popularized the melon-jar form, pushing her signature ribs from the inside out as she coiled the vessel. An example in *Pueblo Dynasties* is unusual in its deep rose color [fig. 16]. Shupla’s son-in-law, Alton Komalestewa (born 1959), is Hopi-Tewa — also a descendant of Nampeyo — though he continues to expand upon Shupla’s melon jars and produce other forms associated with Santa Clara.

Known for vessels with stylized animal motifs and, sometimes, political commentary, Santa Clara Pueblo potter Jody Folwell (born 1942) pushes aesthetic and thematic boundaries, as does her daughter Susan Folwell (born 1970) and nieces Roxanne Swentzell (born 1962) and Jody Naranjo (born 1969), all of whom extend and challenge traditions. Naranjo’s pots are made using traditional methods — digging clay, processing it, using coils to build forms, and pit firing — while her painted and carved decorations are decidedly contemporary. She is best known for her stylized “pueblo girls,” one ambitious vessel featuring 194 of them, each holding different types of pottery [fig. 17]. Swentzell, in turn, uses clay to make figurative sculpture, most often of women, the pieces ranging from poignantly introspective to humorous. The coarse clay used in *Looking for Root Rot* indicates that the piece was made while the artist was living in Hawaii. The figure’s expression suggests longing, and the title conveys the artist’s fear of losing her identity in a place so far from home [fig. 18].

As with other adventuresome artists working in clay, Swentzell’s sculpture expands traditions. Subsequent generations of artists will most certainly include new innovators, who will contribute to and expand upon the accomplishments of their families and, perhaps, establish new dynasties of their own. ♦

Fig. 15: Preston Duwyenie (Hopi/Santa Clara, born 1951), *Pregnant Pot*, 2012. Micaceous earthenware with silver inlay, 17 1/2 x 12 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2014.1.18.

Fig. 16: Helen Shupla (Santa Clara, 1928–1985), *Melon Bowl*, ca. 1970s. Earthenware, 8 1/2 x 9 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.27.



Fig. 17

Fig. 17: Jody Naranjo (Santa Clara, born 1969), *Large Square Jar with 194 Figures*, 2003. Earthenware, 15 1/2 x 10 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2016.97.

Fig. 18: Roxanne Swentzell (Santa Clara, born 1962), *Looking for Root Rot*, 2004. Earthenware, 12 x 12 3/4 x 16 1/4 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.59.



Fig. 18



■ Frank LaPena, *History of California Indians*, ca. 1990. 8 hand-colored lithographs, 28 x 19 in. (each panel). Artist's Estate. © Artist's Estate.

WHEN I REMEMBER I SEE **RED**

*American Indian
Art and Activism
in California*

■ Rick Bartow, *Fire III (Rain of Fire Coming, Last One Standing)*, 2004. Pastel, gouache, tempera, aqueous media, graphite on paper, 40 x 26 in. Crocker Art Museum, gift of the Rick Bartow Estate and Froelick Gallery, 2017.17.2. © Estate of Rick Bartow.

OCTOBER 20, 2019 – JANUARY 26, 2020

When I Remember I See Red: American Indian Art and Activism in California features contemporary art by First Californians and other American Indian artists with strong ties to the state. The exhibition transcends borders, with some California artists working outside the state, and several artists of non-California tribes living and creating within its boundaries.

Spanning the past five decades, the show includes approximately 65 works in various media from painting, sculpture, prints, and photography, to installation and video. Artworks are drawn from private collections and museums throughout the United States, with many from the Crocker's own permanent collection. Forty artists are represented, among them pioneers as well as emerging and mid-career artists. Taking cues from their forebears, members of the younger generation often combine art and activism, embracing issues of identity, politics, and injustice to produce innovative — and frequently enlightening — work.

Through their artwork, the artists featured in this exhibition have each been doing their part to celebrate, sustain, and nurture Native culture.

Borrowed from the title of a poem by bell hooks, “when I remember I see red” is a phrase laden with allusions to memory, race, bloodshed, and anger. The phrase also evokes indigenous identity and experience in the United States over the past half millennium. For decades, indigenous artists have been exploring their collective history (encompassing trauma, survival, and adaptation, as well as grace, humor, and triumph), and the field of contemporary American Indian art continues to flourish as greater numbers of artists create works that are as cutting edge as they are grounded in history, culture, and tradition.

This project was led by the late Frank LaPena (Nomtipom Wintu), a Sacramento State professor emeritus and co-curator for this exhibition, his fellow co-curator being professor Mark Johnson of San Francisco State University. It highlights some of the recurring themes explored by contemporary American Indian artists over the



■ Geri Montano, *A Is for Apple; I Is NOT for Indian*, 2016. Acrylic, ink, graphite, charcoal collage on paper, 51 x 51 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2016.89. © Geri Montano.



■ Diego Romero, *Saints and Sinners*, n.d. Ceramic with polychrome pigments, 7 1/2 x 15 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D. © Diego Romero.

past several decades: history, tradition, and spirituality; identity and beauty; human impact on the environment; social justice; and the inevitable intersection of Native cultures with contemporary American culture.

For many artists in this exhibition, the concept of an existence tied to one's tribal origins is fundamental. These artists have found disparate means of reconciling that core identity with the more pervasive culture broadly, which has both ignored and inundated American Indians (and other groups) over generations. These artists process the implications of their inherited legacy through work that is frequently geared toward broader awareness of indigenous issues and positive political change. Through their artwork, the artists featured in this exhibition have each been doing their part to celebrate, sustain, and nurture Native culture. Many of them also call out oppressive systems, cultivate awareness, and, ultimately, promote justice.

When I Remember I See Red is accompanied by a full-color, 180-page catalogue featuring a foreword by former California Governor Jerry Brown, and essays by both Native and non-Native artists, curators, and academics.

The Crocker Art Museum would like to take this opportunity to recognize and acknowledge the many distinct communities of indigenous peoples that have made California a center of diversity for millennia. The greater Sacramento region, where the Crocker is located, is the tribal land of the Nisenan, as well as a crossroads for Maidu, Miwok, Patwin, Wintun, and Wintu peoples. ♦

The exhibition's title sponsor is the United Auburn Indian Community, with support from the Shingle Springs Band of Miwok Indians.



■ Cara Romero, *Naomi*, 2018. Photograph, 52 x 44 in. Collection of the Artist. © Cara Romero.





■ Frank Day, *Wah-Hoom*, 1967. Oil on canvas, 15 1/2 x 19 1/2 in. Crocker Art Museum, gift of the Aeschliman McGreal Collection, 2017.62.1.



■ L. Frank, *Even Where the Ancestors Live*, n.d. Acrylic on canvas, 17 3/4 x 17 3/4 in. Collection of the artist © L. Frank.

Join us opening weekend for two exhibition-related events

The opening weekend of *When I Remember I See Red* will include a symposium and reception on Saturday, October 19.

Sunday, October 20 we will celebrate with a community festival featuring arts, music, poetry, films, a marketplace, and activities for all ages.

Information at crockerart.org

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La Otra

THURSDAY, SEPTEMBER 5, 6:30 PM
[1946, 98 MINUTES, NR; IN SPANISH WITH ENGLISH SUBTITLES]

Directed by Roberto Gavaldón and starring the legendary Dolores del Río, *La Otra* ("The Other One") tells the story of a murderous sister who assumes the identity of her dead sibling in this wicked film noir. *La Otra* will be introduced by Mexican film expert Fred Dobbs, Ph.D. and screened in partnership with the Mexican Consulate of Sacramento.

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THURSDAY, OCTOBER 17 & DECEMBER 19, 6 – 9 PM
Emerging bands and regional favorites enhance your gallery experience on this night of auditory and visual delight. With music performances happening museum wide, this concert crawl will provide sounds to satisfy visitors of all ages.



La Otra

UC Davis Human Rights Film Festival Presents: *The First Angry Man*

THURSDAY, OCTOBER 24, 6:30 PM
[2019, 60 MINUTES, NR]

The First Angry Man tells the story of political outsider Howard Jarvis and the California property-tax revolt he led during Governor Jerry Brown's first term in 1978. An audience Q&A with the filmmakers will follow the screening. Sponsored by the UC Davis Humanities Institute, the Human Rights Studies Program at UC Davis, in partnership with Human Rights Watch.

Open Poetry Night: In Tribute to Frank LaPena

THURSDAY, OCTOBER 24, 7 PM

Poetry night returns to the Crocker to pay tribute to the late painter and poet Frank LaPena (Nomtipom Wintu) who was instrumental in the creation of the exhibition *When I Remember I See Red* and passed away this spring. A selection of LaPena's poetry will be read along with spoken word and original poems shared by participants. Open mic sign-ups begin at 6 PM.

Writer's Block: Gordon Lee Johnson's *Bird Songs Don't Lie: Writings from the Rez*

SUNDAY, OCTOBER 27, 2 PM

Columnist and author Gordon Lee Johnson (Cahuilla/Cupeño) discusses his book of short stories and essays, *Bird Songs Don't Lie: Writings from the Rez*. Combining wry wit, unforgettable characters, and Johnson's own experience living on the Pala Indian Reservation in north San Diego County, *Bird Songs Don't Lie* offers Johnson's unique perspective on, as he puts it, "Native life today in my eyes." The book is available in the Museum Store, and Johnson will sign books.

Festival of New American Music

SUNDAY, NOVEMBER 10, 3 PM
PRELUDE TOURS: 1 & 2 PM

Sextet ensemble Citywater honors the Crocker's current exhibitions of contemporary Native American art with a performance of *Oregon Trail* by composer Christina Rusnak, and Nor Cal Water Music. The Festival of New American Music showcases contemporary classical music with cutting-edge, avant-garde performances of works by living American composers. More information at csus.edu/music/fenam.

For a full look at Crocker programs and classes in September through December, don't forget to check your latest issue of *Art Interactive*!



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Friday-Saturday, November 8-9, 2019
8:00PM **Fremont Presbyterian Church**
Michael Christie, conductor

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Friday-Saturday, March 13-14, 2020
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Saturday, February 1, 2020
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Saturday, April 25, 2020
8:00PM **Memorial Auditorium**
Christoph Campestrini, conductor

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Donor Spotlight: United Auburn Indian Community

The United Auburn Indian Community (UAIC), an American Indian Tribe comprised of both Miwok and Maidu Indians, is proud to support the Crocker Art Museum.

As the governing entity for destinations like Thunder Valley Casino Resort and Whitney Oaks Golf Club, and as an investor in companies like Danny Wimmer Presents, the UAIC is dedicated to enriching communities through economic development, education, and philanthropy. The Tribe's core values are centered around engaging and investing in local communities while preserving its cultural footprint, and their partnership with the Crocker does just that.



LEFT TO RIGHT: Tribal Council Member Gabe Cayton, Treasurer Jason Camp, Chairman Gene Whitehouse, Vice Chairman John Williams, Secretary Calvin Moman

“Our culture encompasses longstanding traditions of spirituality, storytelling and many forms of art.”

The Museum's fall exhibition *When I Remember I See Red: American Indian Art and Activism in California* is particularly important to the UAIC, as it celebrates the collective history and importance of native cultures and traditions and includes the works of Maidu artists.

“Our culture encompasses longstanding traditions of spirituality, storytelling, and many forms of art,” says UAIC Tribal Chairman Gene Whitehouse, “This exhibition displays a thought-provoking narrative of the endurance, adaptation, and accomplishment of our native people.”

The UAIC's Council Member at Large, Gabe Cayton, served on the Exhibition Advisory Committee for *When I Remember I See Red* and sits on the Architect Selection Committee for the Museum's Crocker Next campaign. We are deeply appreciative of his support and the support of the entire United Auburn Indian Community. ♦



Welcome new board members

The members of the Crocker Art Museum Association board of directors are pleased to welcome nine new members, whose three-year terms began on July 1, 2019.

Simon Chiu

Simon Chiu is a member of the board of councilors at the University of Southern California School of Architecture and is an honorary trustee at the Palm Springs Art Museum and a founding member of its Architecture and Design Center. From 2005 to 2015, Mr. Chiu served on the board of directors at the Pasadena Museum of California Art.



Laura Ferguson

Laura Ferguson serves as president of Franklin Templeton Services, and has focused her career on the investment management industry. She also leads the firms Diversity and Inclusion Executive Council. Laura received her bachelor's in Economics from the University of California, Berkeley.



Kimberly Garza

Kimberly Garza is founder and principal of ATLAS Lab. She is a landscape architect, artist, and educator working with private and public developments across the country. In addition to her practice, Ms. Garza teaches advanced landscape architecture at the University of California, Davis.



Mike Genovese

Mike Genovese is the chief investment officer for Genovese, Burford & Brothers and leads the firm's wealth management practice. For the past 24 years, Mr. Genovese has served as a trustee of Mercy Foundation. From 2013-2019 he was named to the Financial Times Top 400 as one of the top financial advisors in America, *Barron's* magazine honored him with a similar distinction from 2016-2019. Mr. Genovese has a long history with the Crocker. He began his board service in 1998 and previously served as president of the Crocker



Art Museum Foundation board of directors. His last tenure on the CAMA board was from 2012-2018.

Garry Maisel

Garry Maisel is the President and CEO of Western Health Advantage and holds a degree in finance and economics from California State University, Sacramento. Mr. Maisel has received the Sacramento Metro Chamber 2010 Businessman of the Year award, the 2011 Individual Arts Leadership Award from the Sacramento Arts & Business Council, and the 2015 Humanitarian of the Year award from UCP of Sacramento. Mr. Maisel has previously served (as both treasurer and secretary) on the Museum's board of directors from 2010–2016.



Mitchell Ostwald

Mitchell Ostwald is a consumer attorney specializing in business and investor disputes and estate planning. He is also a pistachio farmer and the managing principal of the Sacramento Speakers Series.



Simone Miller Rathe

Simone Miller Rathe and her husband Mark have been Crocker members for more than 25 years. The lifelong Sacramentan (fifth generation) is retired and for many years worked and co-owned the family's business, Burnett & Sons. Ms. Rathe has served on the board of directors for Alkali Flat, Boys & Girls Club, Center for Contemporary Art, Sacramento Pioneer Association, and the California State Historic Governor's Mansion Foundation.



Julie Teel

Julie Teel serves on the board of directors for Raley's Family of Fine Stores, as an owner with her husband. She also serves on the board for Loyola Marymount University, Sutter Medical



Foundation, University Development Foundation, the Northern California and Northern Nevada Chapter of Make-A-Wish, US Bank, The Salvation Army National Advisory Board, the Tahoe Fund, is co-chair of City Year Sacramento Red Jacket Society, and serves as Food for Families Board Liaison. Ms. Teel has served on the Crocker Ball committee since 2011 and chaired and co-chaired the Crocker ball three times. She previously served on the CAMA board from 2012-2018.

Parker White

R. Parker White has been recognized as one of America's best attorneys. In 2011, he was honored by the American Board of Trial Advocates as Trial Lawyer of the Year, and his firm, Brelsford, Androvich & White, has been selected by *U.S. News and World Report* as among the best law firms in America. Parker is a fellow in the International Academy of Trial Lawyers, an invitation-only group limited to 500 lawyers in the United States.



We wish to thank the following board members, whose terms are expiring, for their ongoing dedication and support of the Crocker Art Museum.

Barry Brundage

Barry Brundage has nearly 30 years of experience in the financial services and wealth management areas, including multiple leadership roles. He served on the board of directors from 2013 to 2019. During his tenure he served as vice president and treasurer. He has also been a member of the Crocker Art Museum Foundation board of directors.



Claudia Coleman

Claudia Coleman has more than 30 years of experience in the financial services industry, including 10 years as an investment banker. She served on the board of directors from 2013 to 2019, including roles on the collections and acquisitions committee and finance committee. She has also been a member and president of the Crocker Art Museum Foundation board of directors.



Marcy Friedman

Marcy Friedman, a former CAMA president, has been a champion in the arts community for nearly four decades. Ms. Friedman began her board service in 1989. Her most recent board term was from 2013 to 2019, and during this tenure she served as collections and acquisitions chair. She will continue to serve as co-chair of the Crocker Next campaign and as a member of the Crocker Park design committee.



David Gibson

David Gibson is a licensed landscape architect. Mr. Gibson served on the board of directors from 2013 to 2019. He chaired the governance committee and served on the collections and acquisitions committee. He will continue to serve on the Crocker Park design committee.



Tom Weborg

Tom Weborg is the co-founder of Java City. Mr. Weborg, a former CAMA Board president, began his board service in 1998, and his most recent board term was from 2013 to 2019. He will continue to serve on the Crocker Next campaign core committee.



Art Auction Season 2019 thank you



Photos by Tia Gemmell

A big thank you to everyone who helped make the Crocker Art Museum's 2019 Art Auction Season a tremendous success! Together, BNSA (Big Names, Small Art) and Art Auction raised nearly \$600,000 to support year-long art education programs and allow us to bring world-class exhibitions to the region each year.

On May 23, BNSA attendees bid on hundreds of small works by big-name artists at this festive silent auction. Art Auction, on June 1, had guests bidding on 133 works of art by the region's most renowned artists, plus exclusive art experiences to regional and international destinations.

Mark your calendar now, and don't miss out on next year's Art Auction Season! BNSA will be May 21, 2020, and the Art Auction is always the first Saturday in June.

A special thank you to the participating artists, sponsors, and patrons who supported this event.

Co-Title Sponsors



Supporting Sponsors



BNSA Presenting Sponsor

Denise and Donald Timmons

BNSA Auction Lot Sponsors

Claudia Coleman
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Thea Givens
Mark M. Glickman and
Lanette M. McClure
Richard Martland and
Sandra Moorehead
Sheri Watson

In-Kind Sponsors

Box Brothers Shipping
Fong and Fong
University Art

We are grateful to the following artists who contributed 100% of the proceeds from the sale of their art at Art Auction:

Bill Abright
Stephan Brigidi
Dale Chihuly
John DiPaolo
Richard Gilles
Yuebin Gong
Matt Gonzalez
George Grubb
Tom Lieber
David Ligare
Dennis McLeod
Roy Michel
Meech Miyagi
Miriam Morris
Timothy Mulligan
Kenton Nelson
Arun Patel
David Post
Mel Ramos
Lisa Reinertson
Roger Shimomura
Joseph Slusky
Glenn Sorensen
Piero Spadaro
Kim Squaglia
Mary Swisher
Martin Webb
Jack Zajac

A BIG thank you

A BIG thank you to those who contributed to the Big Girl campaign! Your contributions ensure the Museum can continue to offer exhibitions that stimulate creativity and curiosity, provide education programs for people of all ages and backgrounds, and acquire sensational works of art such as *Big Girl!*



■ Richard Jackson, *Big Girl (Yellow)*, 2008. Aluminum, color, 135 7/8 x 47 1/4 x 53 1/8 in. Courtesy of the artist and Hauser & Wirth. © Richard Jackson.

Olga Aguirre
Katherine S. Akins
James Austin
Cal Barwick and
Karen Poirier-Brode
Charles and Susan Brownridge
Barbara Joyce Byers
John Cain and Gary O. Clark
Barbara J. Campbell
Roy Carter
William Chambers
Martin and Karen Christian
Claudia D. Coleman
Linda C. Cook
Mrs. G. Cooper
Katherine H. Crow
Claudia Cummings
Fred and Victoria Dalkey
Robert and Margaret
Davenport
Walt and Carol Davis
Sally Davis and E. Jane White
Keith and Carolyn Dickau
Joe and Marge Dobrowolski
Mr. and Mrs. Robert M. Earl
Emily Edmond
Russell Febrero and
Janie Payne
Patty French
Marcy Friedman
Ernest J Gallo and
Ryan Roth Gallo
Susan Geiger and
Bryan Shragge
Randy Getz and Pat Mahony
David Gibson and
William Ishmael
Mark M. Glickman and
Lanette M. McClure
Lyle S. Gramling
Raymond Gundlach and
Laurie Wood-Gundlach
Sharon Hack
Hanns and Zarou Haesslein
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Jake and Joan Leineke
Gerald and Barbara Lunn
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Eric and Bridget Malme
Dennis and Nancy Marks
Jack and Paula Marsh
Kris Martin and Wilford
Middleton
Eugene Masuda In Memory
Of Patricia Masuda
Jill M. Matranga In Honor
Of Ellie Matranga
Honorable Doris O. Matsui
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Ulrich and Susan Pelz
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Leta Ramos
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Lynn F. Razzini
Margaret M. Rose and
William J. Trinkle
Barry Sakata and Barbara
Shin Ruona
Pamela G. Saltenberger
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Mary Anne Schendzelos
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Jananne Sharpless
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Mary Lou Stone
Mark and Daria Stoner
David and Julie Stringham
Jacquie Swaback In Honor
Of Florence Phillips
Kimi Sue Swaback and
Lesley Morris In Memory
of Kathe Swaback
Vici and Manfred Taus
James and Joyce Teel
Terri Thomas
Donald and Denise Timmons
Kathleen F. Tracy
Herbert and Evelyn Umeda
Valetta
Diane Van Maren
Denise Verbeck
Tamara Vermeulen
William and Kathryn Vetter
Diane E. West
Frank and Helen Wheeler
Mary W. Wilkinson
Ken and Julie Wilson
Bernice Woo

DIRECTOR'S CIRCLE

Director's Circle Members who have joined, re-joined, or upgraded between January 1, 2019 and April 30, 2019.

Richard Barancik
Katherine Bardis-Miry and Bay Miry
Barbara Belding
Robert Bruncker
Melissa Conner and Ted Harris
Sharon G. Dauer
Jay and Nancy Garnett
Matt Gonzalez
Bruce Hester and Elfrena Foord
Charlie James
Mark Johnson
Patrick Kane
Jim and Debi Kassiss
Gloria Knopke
Joanie M. Krizman*
Danae Mattes
Mrs. James A. Monroe
Robert and Arlene Oltman
Jon Ott
David and Meghan Potter
Neil and Jan Rasmussen
William and Joanne Rees
Seth Rishe
Georgia Sales
Charles and Paulette Trainor
Richard and Susan Ulevitch
Margaret W. Weston
Jeff Williams

*Names in bold have upgraded

SAVE THE DATE

DC Exhibition Reception

FRIDAY, OCTOBER 18, 5:30 PM

Director's Circle members are invited to join us for an exclusive reception celebrating two fall exhibitions, *When I Remember I See Red: American Indian Art and Activism in California* and *Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries*. Please RSVP by October 12 to rsvp@crockerart.org.



COMING FEBRUARY 2 — JULY 5, 2020

American Expressions/ African Roots

Akinsanya Kambon's Ceramic Sculpture

LEFT: Akinsanya Kambon, *John Randall, Buffalo Soldier*, n.d. Raku-fired clay, 15 1/2 x 4 x 9 1/2 in. Collection of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.

RIGHT: Akinsanya Kambon, *Equestrian Black Sampson*, 2012. Raku-fired clay, 16 1/2 x 5 1/4 x 10 in. Crocker Art Museum, gift of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer, 2018.5.

Meet Daniel Farley

Daniel Farley, a member of the Crocker's Directors Circle and the co-owner and vice president of Hamilton Jewelers Pavilions, first came to discover the Crocker through stories shared by his grandmother of their family grocery store and gas station, which opened in the 1930s on 3rd Street facing the Crocker Art Gallery and mansion.

"My grandmother spoke of a certain reverential space that the Crocker, with its grandeur and elegance, held for her. Even as a young girl, working on occasion in the family store, she would look across the street and imagine its interiors. To now be so involved with our magnificent Museum, it feels as if it is coming full circle for my family,"

My grandmother spoke of a certain reverential space that the Crocker, with its grandeur and elegance, held for her.

Daniel says, "As an adult, one of my favorite memories at the Museum was dedicating a seat in the Setzer Foundation Auditorium to her. To see my grandmother's name on the seat for the first time was a great moment."

Decades have elapsed since the family grocery store closed and Daniel's grandmother passed away, but the Crocker has become a central part of his personal and professional life.

"My direct involvement began through my friendship with Joyce Teel. A couple of decades ago, she asked if I might like to be involved with the Crocker Ball and from there, it was off to the races," he says.



Daniel has since served on the Crocker Ball committee numerous times, he sits on the Museum's Board of Directors, was the chair of the 2016 Warhol Factory fundraiser in conjunction with the *Andy Warhol: Portraits* exhibition, and is presently chairing this year's Crocker Ball.

"I love a beautiful party, and the Crocker Ball is the premier event in Sacramento, so to serve as chair is a very big honor," he says. "My business makes participating in Crocker Ball part of our annual planning, and I encourage our fellow business owners and friends to do the same. For me, being involved with the events and programs isn't just about access to wonderful people and parties, which of

course I enjoy. It's about the feeling that I am participating at a level commensurate with how much I use and value the Museum. It is important not to take our collections, exhibitions, and the Museum for granted and to support them."

Aside from his family's ties to the Crocker, Daniel says he supports the Museum because he values spending his philanthropic dollars locally and supporting the businesses and organizations in his community.

"Is there any aspect of being a part of The Crocker that isn't a pleasure? I don't think so."◆

WORLD FINDS

You can shop globally and locally at the Museum Store and enjoy international gifts while supporting artisans from around the region and across the world. The Museum Store has been working to expand its selection of fair-trade items and artworks, and shoppers can now find objects of delight that span from India to South Africa and Spain.

Some of our favorite new additions include:

- 1.** A Spanish shawl that's 100-percent silk and hand-embroidered in Toledo, Spain. Member price: \$88.20
- 2.** Necklaces from the palm tree seed called tagua, which grows in the forests of Colombia, Ecuador, and Peru; it's also known as vegetable ivory and is a renewable and eco-friendly resource. Member price: \$52.20
- 3.** African jewelry made from beads traded between the people groups of Nigeria, Burkina Faso, Kenya, Morocco, Ethiopia, and more. Member price: \$32.40
- 4.** Hand-carved and painted animal pen. Member price: \$9.45
- 5.** World travel coloring book. Member price: \$5.18
- 6.** Ostrich egg-shell cufflinks hand-crafted and hand-painted in South Africa. Member price: \$75.60
- 7.** Sari animals handcrafted in India from recycled, vintage sari fabric. Member price: \$16.20



Glass artist, Phyllis Williams

2019
CROCKER
Holiday
Artisan Market

November 29, 30 & December 1, 2019

Friday 12 – 5 PM
Saturday 10 AM – 5 PM
Sunday 10 AM – 4 PM

Scottish Rite Center
6151 H Street Sacramento
Free Parking

Crocker & CALS Members \$6
Students & Seniors \$7
Adults \$8
FREE for children 12 and younger

Bring this ad for \$1 off admission price

Be a patron on Museum Store Sunday

Visit the Crocker Art Museum Store on December 1 to support local business, find unique holiday gifts, and give back to the community!

Museum Store Sunday only:

Members receive 20% and nonmembers 10% off all purchases. Drop by the store to be entered to WIN a hand-blown glass ornament by local artist Tim Lazer and a copy of *The Crocker Art Museum Collection Unveiled**

* \$100 value, no purchase necessary.

**MUSEUM
STORE
SUNDAY**
BE A PATRON

12.1.19

Current exhibitions



Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries

SEPTEMBER 22, 2019 — JANUARY 5, 2020

LEFT TO RIGHT:

Marie Zieu Chino (Acoma, 1907–1982), *Vessel*, n.d. Earthenware, 10 1/2 x 13 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.76.

Carrie Chino Charlie (Acoma, 1925–2012), *Olla*, n.d. Earthenware, 8 x 8 3/4 (diam.) in. Crocker Art Museum, gift of Phyllis and Alvin Rutner, 2014.134.1.

JoAnn Chino Garcia (Acoma, born 1961), *Vessel*, 1991. Earthenware, 9 1/2 x 11 (diam.) in. Crocker Art Museum Purchase, with funds from the Martha G. and Robert G. West Fund, 2015.116.



When I Remember I See Red: American Indian Art and Activism in California

OCTOBER 20, 2019 — JANUARY 26, 2020

Frank LaPena, *History of California Indians*, ca. 1990. 8 hand-colored lithographs, 28 x 19 in. (each panel). Artist's Estate. © Artist's Estate.

Opening soon

Granville Redmond: The Eloquent Palette

JANUARY 26, 2020 — MAY 17, 2020

Granville Redmond (1871–1935) produced a body of work that captures California's diverse topography, vegetation, and color. Representing both northern and southern parts of the state, his paintings range in style from contemplative, Tonalist works that evoke a quiet calm, to dramatic and colorful Impressionist scenes. This exhibition, the largest ever assembled on the artist's work, and the first in more than 30 years, includes approximately 85 signature paintings.

American Expressions/African Roots: Akinsanya Kambon's Ceramic Sculpture

FEBRUARY 2, 2020 — JULY 5, 2020

Akinsanya Kambon's (American, born 1946) art is as rich and varied as his personal history, expressed through drawings, paintings, bronze sculptures, and ceramics. This exhibition focuses specifically on the Sacramento-born artist's terra-cotta sculptures, which are fired using the Western-style raku technique.

The Splendor of Germany: 18th-Century Drawings from the Crocker Art Museum

FEBRUARY 16 – MAY 10, 2020

Selected from the Crocker Art Museum's renowned collection of German drawings — one of the finest in the U.S. — this exhibition examines the major developments in German draughtsmanship over the course of the 18th century. With such artists as Johann Wolfgang Baumgartner, Anton Raphael Mengs, and Johann Heinrich Wilhelm Tischbein, it celebrates the inventive beauty of German art, from the flowering of the Baroque to measured Neoclassicism. One of the greatest strengths of the exhibition is the landscape tradition, which can be traced from Johann Georg Wille through the works of two generations of pupils. This exhibition celebrates the 150th anniversary of the acquisition of the E. B. Crocker Collection of drawings.