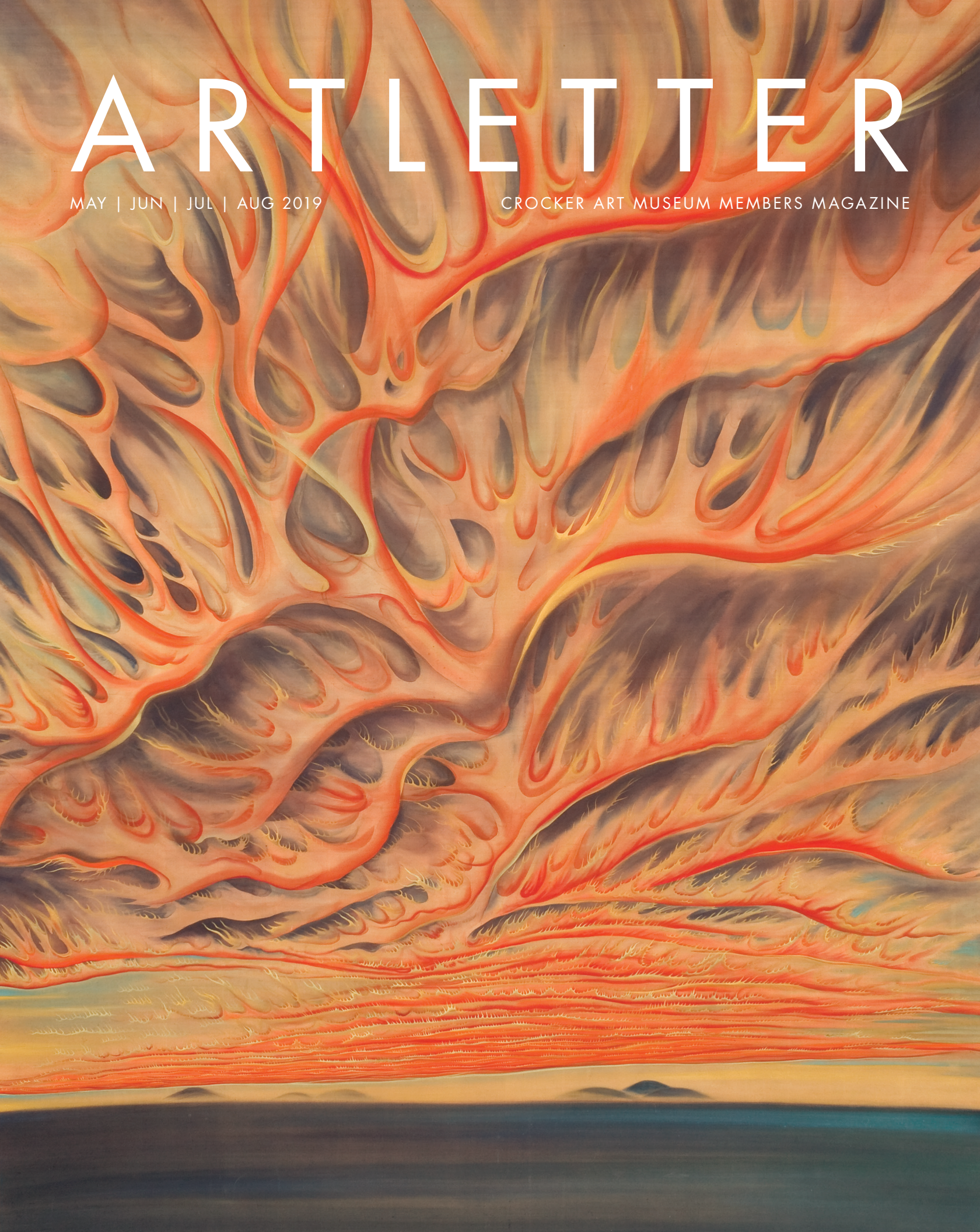


# ART LETTER

MAY | JUN | JUL | AUG 2019

CROCKER ART MUSEUM MEMBERS MAGAZINE





# Save the date for BNSA!

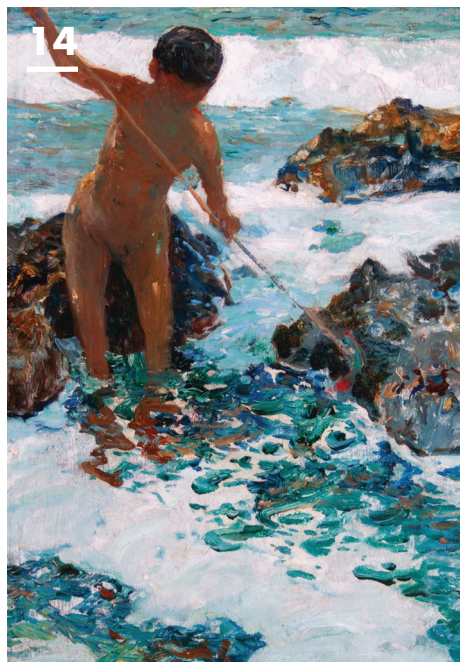
## BIG NAMES, SMALL ART

THURSDAY, MAY 23, 5 – 9 PM

Support the Crocker's many programs for children and adults while bidding on dozens of mini masterpieces in a series of action-packed silent auctions. Each artwork measures 12 x 12 inches or less, and bids start at just \$25.

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California love



ON VIEW THROUGH AUGUST 25, 2019

# Big Ideas

## Richard Jackson's *Alleged Paintings*

Richard Jackson, *Little Girl's Room (detail)*, 2011. Fiberglass, steel, stainless steel, MDF, acrylic on canvas, wood, rubber, motor, acrylic paint, 190 x 288 x 312 in. Courtesy of the artist and Hauser & Wirth. Installation view, David Kordansky Gallery, Los Angeles, CA, 2011. © Richard Jackson. Photo: Fredrik Nilsen.

# ARTLETTER

Vol. 29, Issue 2

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## ON THE COVER

Chiura Obata, American (born Japan), 1885–1975; *Setting Sun of Sacramento Valley* (detail), 1922; hanging scroll: ink and color on silk; scroll: 111 5/8 x 72 7/8 in.; Saint Louis Art Museum, Gift of Mr. and Mrs. Gyo Obata 187:2011 © Heirs of Gyo Obata.

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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

FREE for Crocker members

and children 5 and younger

Adults \$12

Seniors, College Students & Military \$8

Youth (6 – 17) \$6

Every third Sunday of the month is

"Pay What You Wish Sunday."

Sponsored by



Funded in part by the Cultural Arts  
Award of the Sacramento Metropolitan  
Arts Commission with support from the  
city and county of Sacramento.



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**DEAR MEMBERS,**

I have been in meetings over the past few days with the architects that will design the Crocker Park project. These were the first meetings held since we signed our contract, and conversations were focused on laying a path toward the emergence of a conceptual design.

These early meetings are both exciting and frustrating. Exciting because we are articulating our desires for the space and discussing how the eventual completion of the project will help the Museum better engage the community, but frustrating because we all want to see designs immediately.

I write this because great architecture, like many things, takes time to coalesce. They say Rome wasn't built in a day; neither are great parks, galleries, event and program spaces, or parking structures. We will not see a finished project for a number of years, but we've begun the journey and I will, with great pride, share our steps toward the finished project with you in these pages.



I am pleased to announce a gift that has also taken some time to come to fruition and will have great lasting impact. The Museum is the benefactor of a gift of 1,800 works of art by Paul Wonner and William Theophilus “Bill” Brown. The works will be sold by the Heather James Gallery, and proceeds will be used to establish an endowment fund in the names of Wonner and Brown to support the Crocker’s acquisition, exhibition, and programming related to LGBTQI and emerging artists.

This is a tremendous opportunity to support many talented and exciting artists, and we are delighted to advance Wonner and Brown’s desires through this endowment. I feel privileged that the Crocker can serve as a vehicle to fulfill the wishes and passions of these artists – and of all our donors. It takes time, but together we are creating a great Museum that we all can be proud of.

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

Lial A. Jones  
Mort and Marcy Friedman Director and CEO



## Black History Month Celebration

The Crocker was proud to again host Sacramento's largest Black History Month event. More than 3,000 visitors were able to attend this free festival and experience the richness of the African American experience through live performances, art activities, film shorts, mini-talks, and The Black & Beautiful Artisans Marketplace.

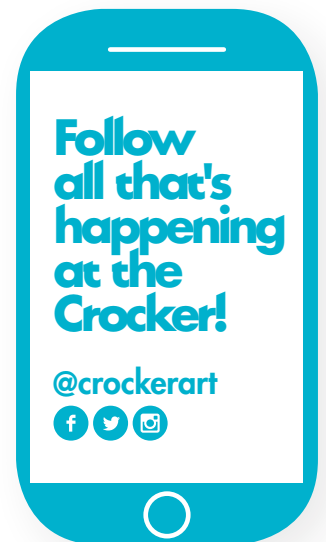
Photos by Bob McCaw



## Sketch Night: Menagerie Edition

In January, Crocker visitors enjoyed informal sketching instruction in select Museum galleries, including the exhibition gallery for *Modern Menagerie: Sculpture by Loet Vanderveen*. Sketch Night is free for members and will take place again on July 18, this time in the *Chiura Obata: An American Modern* exhibition, where participants will learn to sketch ikebana flower arrangements, a source of inspiration for the artist. Register in advance at [crockerart.org](http://crockerart.org).

Photos by Jacqueline Hights



## Noon Year's Eve

The Crocker's beloved, high-energy New Year's party for families was a festive affair, featuring live music, cultural performances, and a plethora of art activities happening throughout the Museum, plus special appearances by Sacramento Mayor Darrel Steinberg and Councilmember Steve Hansen. Be sure to join us for our All Aboard! Free Community Festival, coming up on June 23.

Photo by Ginny Green

## School is now in session

Registration open for fall semester.  
Student, Open and Adult Division classes offered  
-State-of-the-art studios  
-Member of the Regional Dance America/Pacific  
-Performance opportunities  
-Home of the Sacramento Ballet Youth Ensemble

Maia Wilkins, Principal

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of Sacramento Ballet

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[Schooladmin@sacbalet.org](mailto:Schooladmin@sacbalet.org)  
916.723.3660



## The Music Continues

Come join us for another exciting season!

The 2019-20 season promises a mix of classical, operatic, and popular music performances for all music lovers across the region. Visit [SacPhilOpera.org](http://SacPhilOpera.org) for detailed information about the season.

**Subscriptions are on sale now!**  
**Call 916-594-7333 to purchase.**

*2019-20 Season*

 **SACRAMENTO**  
PHILHARMONIC & OPERA







**VISITOR VOICES**

“What a local treasure! Our family loves coming here — it’s one of our bonding things. We like to take advantage of the free docent tours. You learn so much more than just looking at the art on your own. You could spend about 3 – 4 hours here. Plus they have a cafe downstairs! I love their china collection! Hubs enjoys the modern art. Something for everyone.”

– Cindy K. 🍷

## A New Art Spot for Children is Now Open!

**T**oadtopia, an all-new exhibition for young children and their families, has opened in the Museum’s education center.

Children can hop along lily pads, discover enchanted creatures in a peculiar world, and see life through the eyes of a toad in this Art Spot installation designed by local artists Molly Devlin and S.V. Williams.

Molly and S.V. have been painting together for more than five years, creating art that inspires wonder, stimulate ideas, and encourage learning. For *Toadtopia*, the duo created a fantastical, three-dimensional environment where visitors’ senses are stimulated, proportions are contorted, and notions of reality are a bit skewed. In *Toadtopia*, children are invited

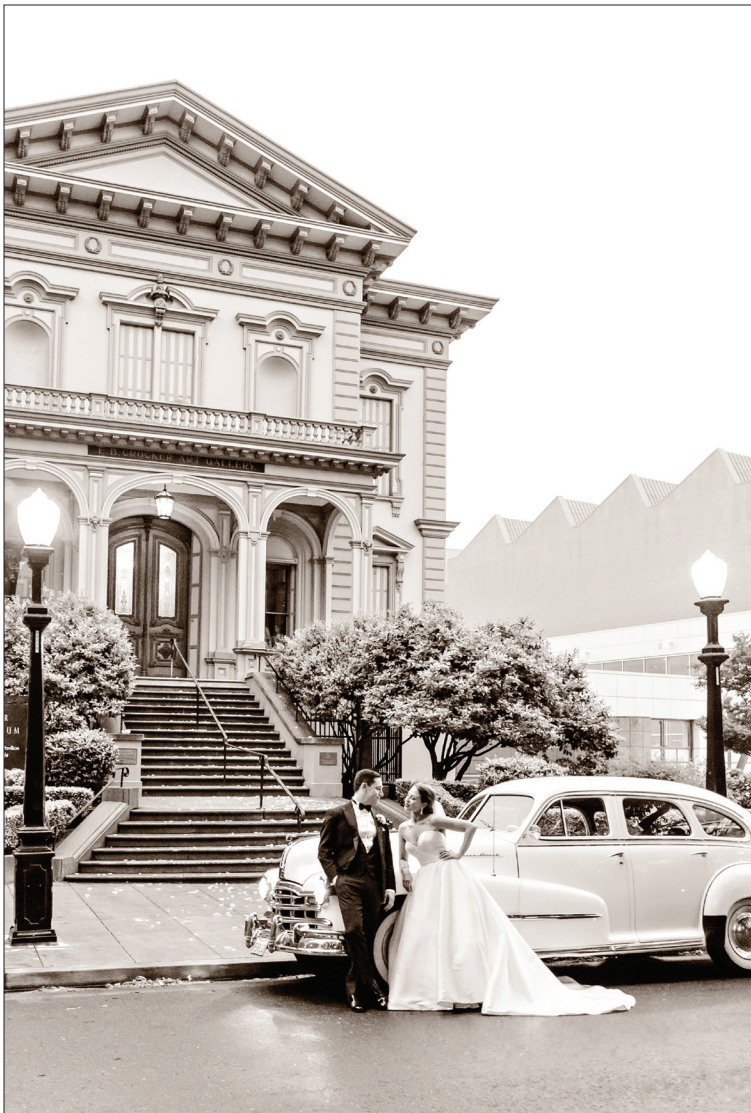
to use their imaginations as they climb inside a giant toad, feel the textures of flowers, and listen to mysterious sounds of nature.

In 2017, the Crocker unveiled its first series of experimental, experiential art installations for young families. These Art Spots — *Gato*, *PLINK*, *Wingding*, and *Dreamboat* — were funded by the Institute of Museum and Library Services and First 5 Sacramento. Funding for these projects has expired, but the Museum experienced such a positive response to the installations that it is now seeking new funders for this initiative. Please contact us at (916) 808-8838 if you can help. ♦



She led me around @crockerart for an hour to every piece that she liked, and I was a proud auntie when she stopped at @kehindewiley “Portrait of Simon George II” 2017.

– @faithjmckinnie 🍷



# The Art of Weddings

Your wedding is your masterpiece.  
Let the Crocker be your canvas.

**CROCKER**  
art museum

For more information about special events at the Crocker Art Museum, visit [crockerart.org/weddings](http://crockerart.org/weddings)

*Photo by Ambient Sky*



BROADWAY  
AT MUSIC CIRCUS  
WELLS FARGO  
PAVILION  
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**2019 BROADWAY AT MUSIC CIRCUS SEASON**

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"THE VIBRANT RODGERS AND HAMMERSTEIN 1943 CLASSIC CHANGED THE COURSE OF THE BROADWAY MUSICAL."  
—THE NEW YORK TIMES

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"FEW PRODUCTIONS HAVE EVER PULLED AN AUDIENCE SO IMMEDIATELY AND UNCONDITIONALLY ON THEIR SIDES."  
—THE NEW YORK TIMES

**GUYS AND DOLLS**

**JULY 23-28**

"IT'S HARD TO KNOW WHICH GENIUS, AND I DO MEAN GENIUS, TO CELEBRATE FIRST WHILE CHEERING THE SHOW THAT DEFINES BROADWAY DAZZLE."  
—THE NEW YORK TIMES

THE  
**WIZ**

**AUGUST 6-11**

"IT GRINS FROM THE SOUL, SIZZLES WITH VITALITY, AND FLAUNTS THE GAUDY HUES OF AN EXPLODING RAINBOW."  
—TIME

**IN THE HEIGHTS**

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"THE ENERGY IT GIVES OFF COULD LIGHT UP THE GEORGE WASHINGTON BRIDGE FOR A YEAR OR TWO."  
—THE NEW YORK TIMES

Tickets: (916) 557-1999 · For Groups of 12+, call (916) 557-1198 · [BroadwaySacramento.com](http://BroadwaySacramento.com)

**WHERE BROADWAY COMES FOR THE SUMMER!**

# Help *Big Girl (Yellow)* Find a Home at the Crocker!

**W**ith its deluge of paint spurts and splatters, *Big Ideas: Richard Jackson's Alleged Paintings* will be one of the biggest exhibitions to hit the Crocker this year. Members of the Crocker community now have an opportunity to make a splash of their own by helping the Museum acquire one of the most popular works in the exhibition.

At 11 feet tall, *Big Girl (Yellow)* is a giant. Her red hair, yellow dress, and blue shoes are bound to make her a visitor favorite. The acquisition of *Big Girl* will ensure that an iconic work from a local and internationally renowned artist finds a permanent home at the Crocker. Born and raised in Sacramento, Jackson studied art and engineering at Sacramento State (CSUS) and held his first solo exhibition at the Crocker in 1961. Today, he is known for upending traditions in the contemporary art world.

The cost of bringing *Big Ideas* to Sacramento is significant but not unusual for an exhibition of its scale and quality, but it is money that the Museum must raise. What's more, at the close of this exhibition in August, the Crocker has the remarkable opportunity to acquire *Big Girl* and welcome the first work by Richard Jackson into the Museum's permanent collection.

The Crocker is pleased to present you, our valued members, with an array of ways to give above and beyond your membership to help us make exhibitions like this possible while ensuring that *Big Girl* is able to stay at the Crocker for generations to come.

## Donate by April 24, 2019 to take advantage of these splashy incentives:

- **\$250 donation:** get your name on a temporary, exhibition-themed donor wall
- **\$500 donation:** receive an invitation to a wine reception with Richard Jackson himself
- **\$1,000 donation:** get a signed T-shirt, inked by Richard Jackson (while supplies last)
- **\$5,000 donation:** receive an invitation to an exclusive dinner with the artist
- **\$10,000 donation:** make your own mark with your name permanently recognized on *Big Girl's* wall label

Gifts of any amount are appreciated. Help us welcome *Big Girl* home and pave the way for even more acquisitions and exhibitions at the Crocker!

## Giving is Easy:

Call (916) 808-7843, visit [crockerart.org/donate](http://crockerart.org/donate), or mail a check with "Richard Jackson" in the subject line to 216 O Street, Sacramento, CA 95814.



■ 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.



# Jamie Okuma Receives John S. Knudsen Prize

**T**he Crocker is pleased to announce artist Jamie Okuma as the recipient of the third John S. Knudsen Prize.

In addition to a \$25,000 cash award to the artist, the prize funds the Museum's purchase of Okuma's work *No Place Like Home*, "Holyulkum," a pair of intricately beaded shoes that will debut in the fall exhibition *When I Remember I See Red: American Indian Art and Activism in California*. The show opens at the Crocker in October 2019 and then travels to additional venues, including the Institute of American Indian Arts in Santa Fe, New Mexico and the Autry Museum of the American West in Los Angeles.

Born in Glendale, California, in 1977, Okuma moved with her family when she was five years old to the La Jolla Indian Reservation in Pauma Valley, which produced several successful California Indian artists, including James Luna, Fritz Scholder, and Sandra Okuma — Jamie's mother. There, Jamie Okuma took up beadwork and began sewing regalia for herself and others. She took graphic design classes at Palomar College in San Marcos before attending the Institute of American Indian Arts.

Since age 18, Okuma has been exhibiting her work at the Heard Museum Guild Indian Fair and Market in Phoenix and at the Santa Fe Indian Art Market in Santa Fe, earning a total of five Best in Show awards — two in Arizona, and three in New Mexico. In addition to international exhibitions of her work, Okuma also has work in the permanent collections of many U.S. museums, including the Metropolitan Museum of Art, the Minneapolis Institute of Art, the Nelson-Atkins Museum of Art in Kansas City, and the Smithsonian's National Museum of the American Indian.

Through her beadwork, Okuma explores fashion as it relates to modern indigenous beauty, at the same time showcasing the pride, diversity, and complexity of American Indian women.

Using designer shoes as her canvas, Okuma creates innovative beaded sculptures that honor traditional Native arts.

Okuma describes Dorothy's ruby slippers from the *Wizard of Oz* as her first memory of fashion and the beginning of her love of shoes: "It was the color, the way they sparkled, and the magic ability to take you home no matter where you were. I was a fish, they were my bait, and I was hooked." The color red is especially significant to the artist, who notes that red pigments are used in rock paintings associated with coming-of-age ceremonies for young women.

The work's title, *No Place Like Home*, "Holyulkum," honors Okuma's ancestral land (affectionately called "the hole" by family members), and her clan, the Wassuks.

Both names are beaded onto the shoes alongside abstracted rattlesnakes, which historically inspired geometric designs on traditional California Indian basketry.

Okuma adds, "I've often described my beaded footwear as self-portraits. These are no exception. My love of pop culture, couture fashion, family, home, Native culture. It's all here."

The John S. Knudsen Endowment Fund was established at the Crocker in late 2012 by a gift from the estate

of art collector John Knudsen to annually 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, to travel, to purchase materials for a specific body of work, and to pursue other creative projects. Awarded by a committee of review, the prize is open to all artists in California, with priority given to painters, and may be awarded only to artists who have not yet had a solo exhibition at a major art museum. In 2017, the prize was awarded to Cyrus Tilton (1977–2017), and the 2018 prize was awarded to Mark Dean Veca (born 1963). ♦

**"I've often described my beaded footwear as self-portraits. These are no exception. My love of pop culture, couture fashion, family, home, Native culture. It's all here."**



■ Jamie Okuma, *No Place Like Home, "Holyulkum,"* 2018. Beadwork on Giuseppe Zanotti shoes, each shoe: 9 x 3 1/2 x 9 1/4 in. Crocker Art Museum, John S. Knudsen Endowment Fund, 2018.89.

# New Gifts of California Paintings and Asian Works Enrich the Museum's Collection

In 2018, architect Richard Barancik, formerly of Pebble Beach, donated a significant group of California and Asian art to the Crocker. Barancik has long recognized the importance of art, having served in the Monuments, Fine Arts, and Archives section of the United States Army — better known as the “Monuments Men”—who at the end of World War II sought to protect and safeguard civilization's greatest artistic and cultural treasures. His gift to the Crocker includes 21 California paintings from the 19th and 20th centuries, along with 52 Asian artworks, including Chinese tomb furnishings and ceramics spanning 4,000 years. The first of these gifts now occupy prominent places in the Crocker galleries, enriching two of the Museum's most important collecting areas.

The oldest piece currently on view is a Han dynasty (206 BCE–220 CE) watch tower from China (Fig. 1). Han dynasty grave goods were produced for burial of the upper classes. Clay replicas of watch towers, houses, soldiers, entertainers, and even household furnishings were meant to provide for the daily needs of the deceased in the afterlife. This ceramic model of a four-tiered watch tower is based on useable wooden structures from the time. It features an enclosed courtyard on the bottom tier, guard figures on the balconies of each of the top three tiers, and elaborate overhanging roofs. Traces of a lead-based glaze remain on some of the figures and the carved roof supports, hinting at the piece's original iridescent green color.

A dramatic part-human and part-animal tomb guardian (*Zhenmushou*) in clay with three-color (*sancai*) glaze represents the later Tang dynasty (618–907) (Fig. 2). Hybrid creatures such as this were first mentioned in the 5th-century BCE Chinese text *Classic of Mountains and Seas (Shanhaijing)* and described as possessing auspicious qualities. The beast might also have been derived from Buddhist tradition, wherein menacing creatures were thought to offer believers protection from harm. This fantastic creature is an earth

spirit, comprised of the body of an animal with a human face, wide ears, a flame-like crest, and wings growing from the top of its front legs. It was originally one of a pair placed near the entrance of a Tang dynasty tomb to guard and prevent the spirit of the deceased from inappropriately roaming into the outside world.

Among the California works donated by Barancik are six paintings and a drawing by William Ritschel (American, born Germany, 1864–1949). Ritschel is best known for painting scenes of nature's forces. He did so most often by portraying the Pacific Ocean surging near his home in the Carmel Highlands, which was set on a cliff overlooking the Pacific. He also portrayed Monterey cypress trees, their branches grappling against the wind, their roots clinging to the rocks. This painting, *Boy Spearing Fish*, is unusual in its focus on a child, and yet the story of struggle between forces — here, humanity against nature — remains much the same (Fig. 3). The work is also unusual in that Ritschel painted it in Tahiti, where he lived for a time in Paul Gauguin's former home.

A contemporary of Ritschel, artist Charles Reiffel (American, 1862–1942) worked in the San Diego region and is represented by three works in the Barancik collection. Born in Indiana, he began his artistic career as a lithographer in Buffalo, New York, before traveling and staying in England for six years and spending nine months at the Munich Academy. During this period, he worked as a lithographer and painted in his spare time. He later moved to an art colony in Silvermine, Connecticut, and then to San Diego. The painting depicted here features the rugged mountains near San Diego (Fig. 4). A desolate tree in the foreground, surrounded by abundant underbrush, impedes the viewer's entrance to the scene and mirrors the inaccessibility of the landscape. ♦



- LEFT: Fig. 1. China, Han Dynasty (206 BCE–220 CE), *Watch Tower*, n.d. Earthenware with green glaze, 23 x 14 in. Crocker Art Museum, gift of Richard Barancik, 2018.50.27.
- BELOW: Fig. 2. China, Tang Dynasty (618–907), *Figure of a Tomb Guardian (Zhenmushou)*, n.d. Earthenware with pigment and three-color glaze, 42 in. Crocker Art Museum, gift of Richard Barancik, 2018.50.45.



- ABOVE: Fig. 3. William Ritschel (American, born Germany, 1864–1949), *Boy Spearing Fish*, n.d. Oil on panel, 20 x 24 in., Crocker Art Museum, gift of Richard Barancik, 2018.50.4.
- RIGHT: Fig. 4. Charles Reiffel (American, 1862–1942), *Southern California Landscape*, n.d. Oil on canvas, 25 x 30 in. Crocker Art Museum, gift of Richard Barancik, 2018.50.10.





# THE RACE TO PROMONTORY

THE TRANSCONTINENTAL RAILROAD AND THE AMERICAN WEST

JUNE 23 – SEPTEMBER 29, 2019

■ Fig. 1: Andrew Russell, *Engineers at Laying of Last Rail (East and West Shaking Hands at Laying of Last Rail)*, 1869. Albumen silver print, 12 x 13 in. Collection of the Union Pacific Museum.



On May 10, 1869, representatives from the Union Pacific and Central Pacific Railroads pounded their last spike and completed the track spanning the North American continent. For the first time, goods and passengers could travel from New York to California quickly and efficiently. The event has special significance to Sacramento, the railroad's western terminus, and to the Crocker Art Museum, founded by the Central Pacific's legal counsel, Edwin Bryant Crocker.

*The Race to Promontory: The Transcontinental Railroad and the American West* celebrates the 150th anniversary of that day in Promontory, Utah, through the work of photographers Andrew Russell and Alfred Hart. Their images recorded construction progress through the Sierra Nevada mountains, the state of Nevada, and Utah by the Central Pacific, as well as the Union Pacific's push to connect the plains and canyons of Nebraska and Wyoming. Often regarded as documentary work, Russell and Hart's albumen prints and stereographs are instead carefully selected and meticulously composed works of art.

Andrew Russell's iconic photograph *Engineers at Laying of Last Rail* (Fig. 1) shows a moment of triumph. Two locomotives face each other while crowds of men — standing or clinging to the locomotives, or lined up in front of them — gaze at the camera. The chief engineers of each railroad, who had successfully navigated the challenges of terrain and weather, join hands at the center. Nearly every element of the photograph contributes to the effect, focusing the composition on the historic handshake. To achieve this, however, Russell edited the realities of the place and participants, leaving out, for example, the high desert landscape and the Chinese workers who had laid the last rail for the ceremony.



Originally from New Hampshire, Russell had been a portraitist and landscape painter before becoming a photographer. In 1863 he entered the U.S. Army, and his skills were put to use under Egbert Guy Fox, who had trained under battlefield photographer Mathew Brady. Russell's own work for the War Department focused on topography, engineering, and transport, providing intimate knowledge of land and resources to generals and officers as they prepared for battle. These skills were well suited to the Union Pacific's needs when the company hired him in 1868.

Working from east to west, Russell recorded scenes of depots and supply caravans but also views of great beauty. In *Dale Creek Bridge* (Fig. 2) he silhouettes a trestle span against the sky. Taking up nearly the entire width of the photograph, it slopes from right to left to give a sense of forward motion, though the real bridge was level. It was the longest span on the entire Union Pacific.

Russell's camera celebrated not only the works of engineers but also the works of nature. His view near the Green River in Wyoming (Fig. 3) shows the wide open canyon landscape he prized. In this example, the viewer's awe at the canyons and mesas is

■ Fig. 2: Andrew Russell, *Dale Creek Bridge, General View*, 1868. Albumen silver print, 9 x 12 in. Collection of the Union Pacific Museum.

---

**Often regarded as documentary work, Russell and Hart's albumen prints and stereographs are instead carefully selected and meticulously composed works of art.**

enhanced by the tiny figure on the cliff at center, who contrasts with the enormous scale of the formation he gazes at beyond.

Rather than the large-format albumen prints that Russell favored, Alfred Hart preferred stereographs. These smaller, paired images provided an illusion of depth when placed into a viewer. Born in Connecticut, Hart was a portrait painter and daguerrotypist before moving to Cleveland in 1861. By 1863 he had traveled to California, where he worked with the San Francisco studio of Lawrence and Houseworth, photographing mining towns. E. B. Crocker was instrumental in making him the Central Pacific's photographer in 1865.

Though he also showed the beauty of the land, Hart excelled in capturing the Central Pacific's hard-won progress over the Sierra Nevada. Alongside feats of engineering, such as trestles and tunnels, he created action shots (Fig. 4). Seemingly a view atop a careening locomotive, Hart's scene of *Valley Fork North of Yuba, Emigrant Gap* was in fact taken on a still train with colleagues posed in the engineer's compartment. Such views were sent to Collis Huntington in New York to whet the appetite of investors, so the artist was careful not to include too many scenes of the deep snows so as not to dissuade their support.

Other views by Hart were more focused on aesthetics. The strangely beautiful abstraction showing the frame of a weather shed (Fig. 5) seems to recede into an infinite distance when placed in the stereograph viewer. Given the railroad's halting progress over the mountains, Hart's technical skill as a photographer must have gone far to preserve the railroad investors' excitement.

In addition to their beauty, Russell's and Hart's photographs are essential to our understanding of American history. Though often selective, they tell the story of a historic accomplishment 150 years ago. By examining this record not only as documentation but also as purposeful works of art, this exhibition provides context and nuance to the story of the transcontinental railroad. ♦



- Fig. 3: Andrew Russell, *On the Mountains of Green River*, 1868. Albumen silver print, 9 x 12 in. Collection of the Union Pacific Museum.
- Fig. 4: Alfred Hart, *Valley North Fork of Yuba, above Emigrant Gap. Old Man Mountain*, n.d. Stereograph, albumen silver print, 3 7/16 x 6 7/8 in. Collection of the Union Pacific Museum.
- Fig. 5: Alfred Hart, *Frame for Snow Covering, Interior view*, n.d. Stereograph, albumen silver print, 3 7/16 x 6 7/8 in. Collection of the Union Pacific Museum.

# All Aboard!

## FREE Community Festival

SUNDAY, JUNE 23, 10 AM – 2 PM  
FREE FOR EVERYONE

Families are invited to celebrate the Transcontinental Railroad's 150th anniversary with live music and dance performances, storytelling, and hands-on activities that honor the people and cultures who helped build and shape the West we live in today.



# Gold Spike Lecture Series

## Uncovering the history of the Transcontinental Railroad

\$7 members of the Crocker Art Museum,  
Sacramento History Museum,  
and California State Railroad Museum

\$14 nonmembers

### Mary Helmich, on A Legacy in Brick and Iron: Sacramento's Central & Southern Pacific Shops.

Thursday, April 18, 7 PM  
Sacramento History Museum

### David Haward Bain, on the creation of the Transcontinental Railroad

Tuesday, May 7, 7 PM  
California State Railroad Museum

### Richard White on the Transcontinental as a business venture

Thursday, June 27, 7 PM  
California State Railroad Museum

### William Deverell on California's complicated relationship with the railroad

Thursday, July 25, 7 PM  
California State Railroad Museum

### Gordon H. Chang on The recovery and interpretation of the Chinese experience

Thursday, August 22, 7 PM  
California State Railroad Museum

### Glen Willumson on photographing the Transcontinental Railroad

Saturday, September 7, 2 PM  
Crocker Art Museum

For full program descriptions, please visit the museums' websites.

# Chiura Obata

## CHIURA OBATA

AN AMERICAN MODERN

JUNE 23 – SEPTEMBER 29, 2019

**C**hiura Obata (小園千浦, 1885–1975) was born Zoroku Sato in Okayama, Japan. In 1899, at age 14, he ran away to Tokyo to pursue his studies in art and adopted the name “Chiura,” referring to the scenic “thousand bays” on the coast near Sendai, where he had lived with his older artist brother (who was also his adoptive father).

Obata immigrated to the United States in 1903 and embarked on a seven-decade career, emerging as a leading figure in the Northern California art scene. He was an influential educator for more than 20 years and acted as founding director of art schools in two Japanese concentration camps during World War II.

*Chiura Obata: An American Modern* offers an expansive survey of the artist’s rich and varied body of work and includes approximately 100 paintings, drawings, prints, and personal items — many of which have never been on public display. Drawing from both private and public collections, this retrospective showcases works from every decade of the artist’s career, ranging from his *nihonga* (Japanese-style painting) studies as a student in Japan and watercolors from his days as an artist-reporter in San Francisco, to his well-recognized woodblock prints, ink scrolls, and large-scale California landscapes.

Obata’s early magazine and newspaper illustrations evidence his engagement with international art movements and foretell the intense and productive cross-cultural negotiations that shaped his life and work. “Obata arrived in the U.S. as a young painter trained in both traditional and modern Japanese art,” writes exhibition curator ShiPu Wang. “Immersed in California’s vibrant artistic milieu, Obata explored not only evolving Japanese painting techniques, but also Arts and

Crafts ideology and style, as well as the continuing relevance of plein-air nature painting.”

Obata found enduring inspiration in California’s rich and diverse landscape. His initial years in the Golden State may have included a brief period working in the Sacramento Valley’s fields, which he referenced in a large scroll painting of a fiery sunset above an expansive horizon (Fig 1). In 1927, he took a month-long sketching

tour of Yosemite National Park with fellow artists Worth Ryder (1884–1960) and Robert B. Howard (1896–1983), and produced more than 150 paintings as a result.

Obata began teaching in the art department at University of California, Berkeley, in 1932 and retired there in 1954. Although his career as an artist and educator were ultimately marked by great success,

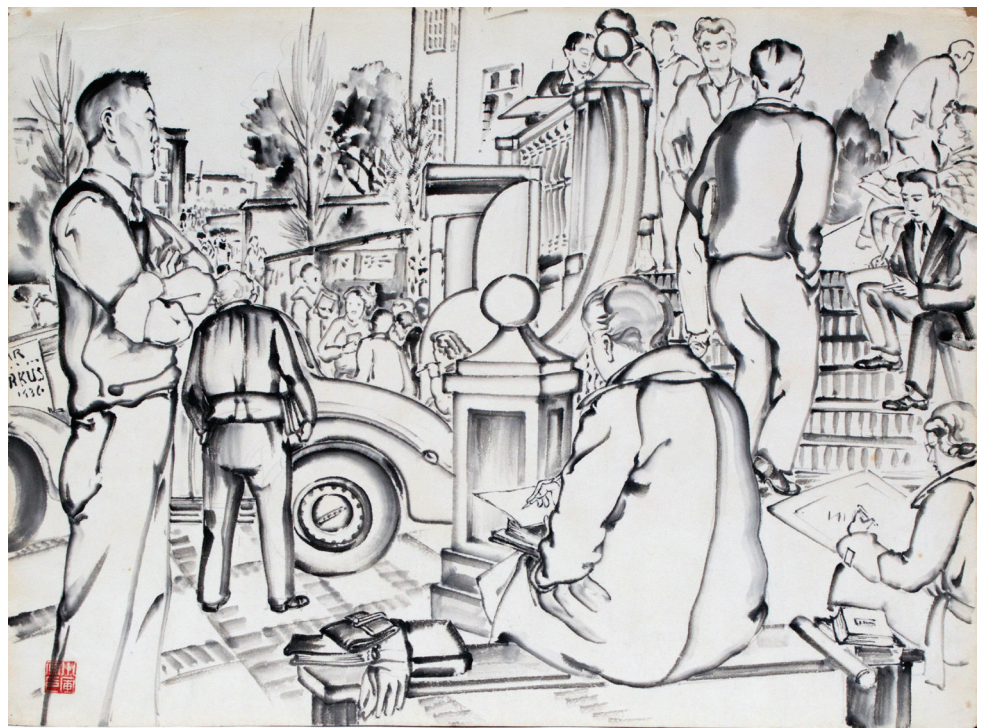
“Immersed in California’s vibrant artistic milieu, Obata explored not only evolving Japanese painting techniques, but also Arts and Crafts ideology and style, as well as the continuing relevance of plein-air nature painting.”



■ Fig. 1: Chiura Obata, American (born Japan), 1885–1975; *Setting Sun of Sacramento Valley* (detail), 1922; hanging scroll: ink and color on silk; scroll: 111 5/8 x 72 7/8 in.; Saint Louis Art Museum, Gift of Mr. and Mrs. Gyo Obata 187:2011 © Heirs of Gyo Obata.



■ Chiura Obata, *Maiden of Northern Japan*, 1931. Mineral pigments on silk, 46 1/2 x 19 3/8 in. Crocker Art Museum, gift of the Obata Family, 2008.24.



■ Chiura Obata, *Untitled (UC Berkeley Students)*, ca. 1930s. Ink on paper, 15 1/2 x 20 3/4 in. Private Collection.

his experience as an immigrant was not without challenges. The U.S. Immigration Act of 1917 and Asian Exclusion Act of 1924 fueled xenophobic sentiments, which intensified after the Japanese attack on Pearl Harbor. In 1942, President Franklin D. Roosevelt authorized the incarceration of approximately 120,000 Japanese Americans. Obata and his family were detained at the Tanforan Assembly Center in San Bruno, California, and later moved to the Topaz War Relocation Center in Utah. A disciplined artist, Obata nevertheless continued his work, and many of his ink drawings document the displacement of Japanese Americans. These works and his writings were later published by his granddaughter, Kimi Kodani Hill, in *Topaz Moon: Chiura Obata's Art of the Internment* (2000).

In addition to the artist's iconic internment imagery, the exhibition also highlights his deft and playful watercolors and *sumi-e* ink paintings of animals, plants, and landscapes, as well as his colorful studies of *ikebana*. The variety of works featured in this retrospective demonstrate the artist's unadulterated joy and dedication to painting. "With a prodigious and expansive oeuvre, Obata's seemingly effortless mastery of, and productive engagement with, diverse techniques, styles, and traditions defy the seemingly incompatible categorizations of what we have come to define as 'American/European' and 'Japanese/Asian' art," says Wang. "Obata's faith in the power of art, his devotion to preserving the myriad grandeur of what he called 'Great Nature,' and his compelling personal story as an immigrant and an American all make Obata and his art as relevant to our contemporary moment as ever." ♦

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*Chiura Obata: An American Modern* is organized by the Art, Design & Architecture Museum at the University of California, Santa Barbara, with generous support provided by the Terra Foundation for American Art.



COMING SEPT 15, 2019 — JAN 5, 2020

# Pueblo Dynasties

Master Potters from Matriarchs to Contemporaries

LEFT TO RIGHT:

Marie Ziehu 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.



COMING OCT 20, 2019 — JAN 26, 2020

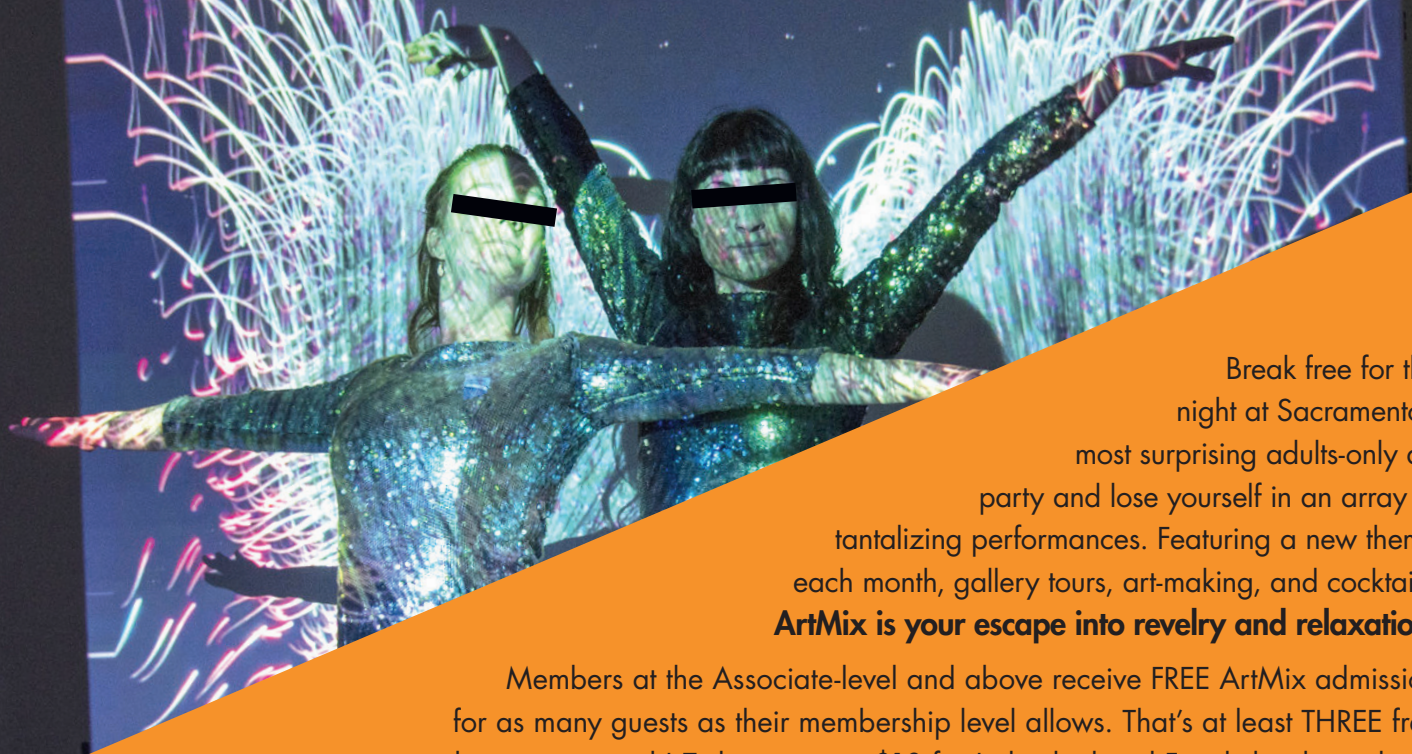
# When I Remember I See Red

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.

This exhibition is sponsored by





Break free for the night at Sacramento's most surprising adults-only art party and lose yourself in an array of tantalizing performances. Featuring a new theme each month, gallery tours, art-making, and cocktails, **ArtMix is your escape into revelry and relaxation.**

Members at the Associate-level and above receive FREE ArtMix admission for as many guests as their membership level allows. That's at least THREE free tickets every month! Tickets are just \$10 for Individual and Family-level members.

# ARTMIX

EVERY 2ND THURSDAY / 21+  
Reserve your tickets at  
[crockerart.org/artmixAL](http://crockerart.org/artmixAL)

#artmix 





# Make the Most of Your Membership!

**W**hen you join the Crocker, you make an investment in the intellectual and cultural vibrancy of your community – and you get something, too! Museum members always receive free Museum admission, plus discounts at the Crocker Cafe by Supper Club, in the Museum Store, and on the purchase of gift memberships. Plus, there are a variety of free events and programs to attend! Here's just a taste and what's FREE and upcoming at the Museum. Register in advance at [crockerart.org](http://crockerart.org).

## Weekday Create

EVERY WEDNESDAY, 10 – 11:30 AM

Children and their grownups are invited to build their creative confidence at the Museum every Wednesday this summer. Each week, participants take inspiration from an object in the Crocker's collection to create their own artwork using materials provided. Throughout the summer, explore a variety of art, techniques, and mediums, such as paper collage, mixed media, and watercolor!

## Hatch: Danceworks in Progress

THURSDAY, MAY 30, 6:30 PM

Hatch returns for its eighth year at the Crocker to wow audiences with cutting-edge dance performances throughout the Museum by established and up-and-coming choreographers. Hatch offers a chance to see the creative process up close and includes a post-performance audience Q&A. Taking inspiration from the exuberant, kinetic works in the exhibition *Big Ideas: Richard Jackson's Alleged Paintings*, this year Hatch brings spectacle and movement that will reframe the museum experience.



Weekday Create. Photo by Bob McCaw.

## Fourth Fridays

JUNE 28, JULY 26, & AUGUST 23, 10 AM – 12 PM

Families are invited to chill out at the Crocker with lively performances, creatively social experiences, and art-making for children ages 3 – 12.

## Sketch Night: Obata Edition

THURSDAY, JULY 18, 6 – 9 PM

Enjoy informal sketching instruction in select Museum galleries or relax in your favorite spot. In honor of the exhibition *Chiura Obata: An American Modern*, learn to sketch ikebana flower arrangements. Limited sketching supplies are provided. All ages and drawing levels are welcome.

## Sound Healing Yoga in the Ballroom

SUNDAY, AUGUST 18, 2 PM

Be guided through a gentle, 45-minute yoga flow with vocals and healing sounds in an extraordinary environment. This program is open to all experience levels. Participants who only want to enjoy the sound meditation are welcome, all others please bring your own mat. Registration is required, and space is limited. This program is free thanks to generous support from the National Endowment for the Arts.

## Conversations that Matter: Immigration

THURSDAY, AUGUST 29, 6:30 – 8 PM

Connecting to themes found in the exhibitions *Chiura Obata: An American Modern* and *Race to Promontory: The Transcontinental Railroad and the American West*, *Conversations that Matter* returns with a dynamic panel talk and moderated community discussion on immigration in California.

## The Love Tour

WEDNESDAY, JUNE 19, 11 AM

Join Crocker docent Eva Lisle for a special tour in which art becomes a focus for finding your inner voice and extending love to yourself. Through exercises, meditations, and direct engagement, this program will offer a new way of viewing art and cultivating love.

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

A large, vibrant red abstract splash graphic that resembles a hand or a paint splatter, positioned on the left side of the poster. It overlaps the text and extends towards the center.

Get ready to raise your  
paddles at the 41st annual

# ART AUCTION

with an evening of festivities and fine art in  
support of Museum education and exhibitions.

**SATURDAY, JUNE 1, 2019, 5:30 – 10 PM**

Tickets and sponsorships are now available at  
[crockerart.org/artauction](http://crockerart.org/artauction).

# Donor Highlight: Murphy Austin Adams Schoenfeld LLP

**R**ussell Austin, one of the founding partners at the business law firm Murphy Austin Adams Schoenfeld LLP, loves to explore California art at the Crocker, particularly that from the 19th century, noting, “What a paradise California was in that era!”

A former Crocker Art Museum Association board member who helped lead the Museum’s 2010 expansion, Russell has spent countless hours at the Crocker as a patron and volunteer.

Russell counts the ceremonial grand opening of the Teel Family Pavilion in 2010 as one of his most significant Crocker memories. “The Crocker has become a

world-class museum, uniquely focused on outreach and inclusion, supporting diverse communities with programs that educate, entertain, and communicate the vibrancy of our region,” he says.

After Russell’s board service, he and Murphy Austin became the Museum’s legal counsel and now support exhibitions and events, including *The Roaming Eye: International Street Photography from the Ramer Collection*, on view until May 12.

“When friends and family visit, I tell them the Crocker should be at the top of their list,” Russell says. “You can travel to a San Francisco museum – or any world-class museum – but you won’t find the rich



Left to right: R. Brooks Whitehead, Scott E. Galbreath, Shawn M. Joost, and Russell J. Austin

California focus that the Crocker brings.”

Thank you, Russell and Murphy Austin for supporting nonprofits that are working to solve problems in our region and enhance the health, literacy, culture, and amenities in our community. And a special thanks for helping to make the Crocker a world-class cultural institution! ♦

For 24 hours on May 2, the Crocker will join hundreds of local nonprofits to raise much-needed funds for the Sacramento region.

**Support your Museum on the Big Day of Giving, and together we can make a BIG impact.**

Your generosity makes it possible to engage hundreds of thousands of children, adults, and families in meaningful interactions with art.

**VISIT** [crockerart.org/donate](http://crockerart.org/donate) or [bigdayofgiving.org/CrockerArtMuseum](http://bigdayofgiving.org/CrockerArtMuseum)

**DONATE** to the Crocker

**SHARE** the word, and encourage others to donate, too!

**Big Day of Giving**  
**MAY 2**

## DIRECTOR'S CIRCLE

The Director's Circle is the Crocker's leading philanthropic membership group. Memberships begin at \$1,500 and bolster the Museum's programs and exhibitions. In addition to supporting a community treasure, Director's Circle members enjoy exclusive programs that offer unparalleled access to art and the Museum.

## SPECIAL THANKS

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between August 1 and December 31, 2018.

Benjamin and Cortney Allen  
Leland M. Crawford and  
Stacey Leung Crawford  
Bradley and Marcy Daniel  
Anne Dasch  
Debra L. Finch  
Brian Gibbs  
Steve and Lisa Hartzell  
Chris and Cheryl Holben  
Robert and Suzie Lauer  
Sheree Meyer  
William Jahmal Miller  
Felipe Jurado and Theresa Riviera Jurado  
D. Michael and Betsy Schoenfeld  
George L. Siller and Juliana Morotti  
Peter and Jelena Tiemann  
Shirlee Tully

## UPCOMING EVENTS

### **Exhibition Preview**

FRIDAY, APRIL 26, 2019

Director's Circle members are invited to an exclusive exhibition preview of *Big Ideas: Richard Jackson's Alleged Paintings*. Please RSVP by April 19 to [rsvp@crockerart.org](mailto:rsvp@crockerart.org).

### **Exhibition Preview**

FRIDAY, JUNE 21, 2019

Director's Circle members are also invited to join us for an exclusive exhibition preview of two summer exhibitions, *Chiura Obata: An American Modern* and *The Race to Promontory: The Transcontinental Railroad and the American West*. Please RSVP by June 14 to [rsvp@crockerart.org](mailto:rsvp@crockerart.org).

# Crocker Ball 2018

Thank you for your generous support of the 57th annual Crocker Ball.

Over \$750,000 was raised at the 2018 Crocker Ball to support exhibitions and education programs at the Crocker. Three hundred guests enjoyed a world-class dining experience by Paula LeDuc Fine Catering, after-party entertainment by Clean Slate, and a spirited live auction.



Tracy and James Beckwith.



Jeff and Jane Einhorn, Katherine Bardis-Miry and Bay Miry.



Rusty Areias and Julie Sandino, Congressman Ami Bera and Janine Bera, Viva Ettin, M.D., Joyce and Jim Teel, Mayor Darrell Steinberg.



Suzane and Bob Henderson, Susan Savage.

Photos by Tia Gemmell

Mark your calendars for the 58th annual Crocker Ball on December 7, 2019, always the first Saturday in December! Reserve your seats now at [crockerball@crockerart.org](mailto:crockerball@crockerart.org) or by phone at (916) 808-7843.

## Meet Robbie and Tony Fanning

**C**rocker members Robbie and Tony Fanning lived in the Bay Area for more than 40 years before retiring to Davis in 2010. Tony, a math major, worked in Silicon Valley, and Robbie was a writer who worked in publishing and taught at San Jose State University. They joined the Crocker soon after their move and say it has been a joy.

“We are born-again museum lovers,” Robbie says. “Neither of us visited museums as children, other than for rare school trips. But something clicked as adults, and now we go to them in every city we visit. It took getting comfortable, but we know how to visit a museum now — that usually there is a special exhibit of interest, and that we don’t have to see every piece on every floor (just what draws our eye). We also know that visiting is satisfying, as if our brains were expanded and our lives enriched.”

When the Fannings visit the galleries, they especially like to view modern art, including works by Wayne Thiebaud, David Gilhooly, and Clayton Bailey. One of their favorite past exhibitions was the 2013 Gregory Kondos show, *A Touch of Blue*. The Fannings participated in a free docent tour, and Robbie says the opportunity enhanced her experience. “The docents direct our eyes and give us a vocabulary for what we ordinary viewers struggle to describe,” she says.

The Fannings joined the Crocker at the Associate level, a decision they called “a no-brainer” because members at the Associate level and above are able to enjoy free admission to



more than 900 museums throughout Canada and the U.S. through the North American Reciprocal Museums (NARM) program, the Reciprocal Organization of Associated Members (ROAM) program, and the Art Museum Reciprocal Network (AMRN).

“We support you a tiny bit more, and we get free entry to all sorts of museums in the U.S. and Canada. That has saved us way more than the cost of membership,” Robbie says. “We just came back from a cruise in Canada and the United States. We were

able to use our Crocker membership for free admission to many museums in Montreal, Quebec City, Halifax, etc. The savings was amazing. In the states, we even used it at the JFK Presidential Library.” ♦

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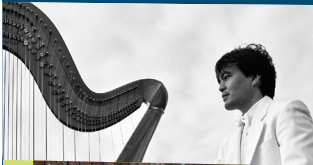
To learn more about membership benefits at every level, visit [crockerart.org/membership](http://crockerart.org/membership) and upgrade today!

# JAZZ NIGHT

HEAT THE BEAT!

THIRD THURSDAYS  
6:30 PM

Enjoy food and music by the  
Beth Duncan Quartet starting at 5:30 PM.



THURSDAY, JUNE 27  
**MOTOSHI KOSAKO**



THURSDAY, JULY 25  
**WAYNE WALLACE  
LATIN JAZZ QUINTET**



THURSDAY, AUGUST 22  
**CHOO CHOO  
BOOGALOO**

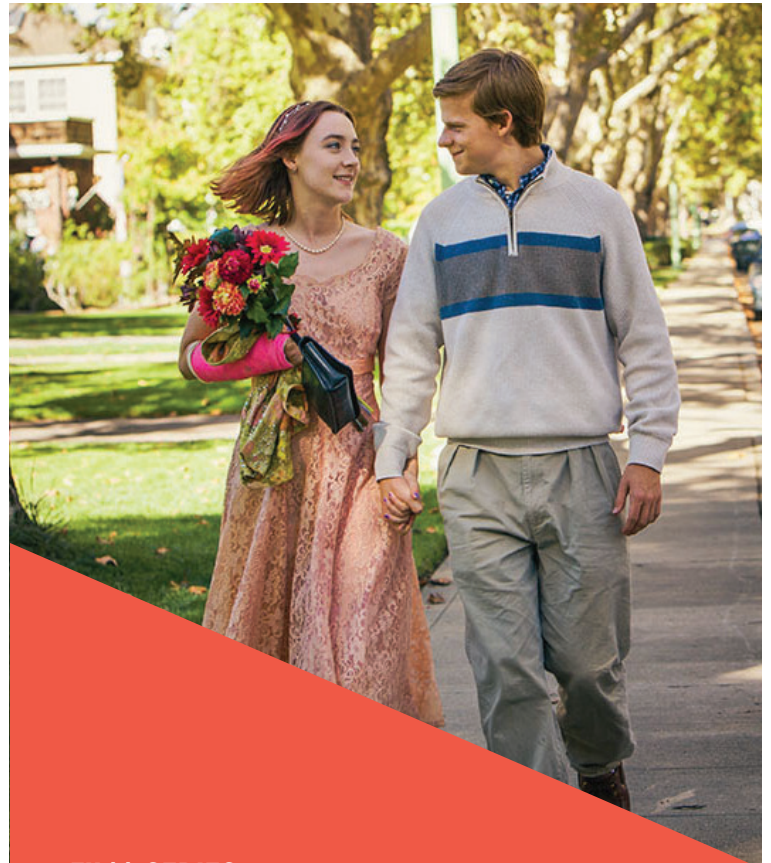


THURSDAY, SEPTEMBER 26  
**KIM NALLEY**

Tickets at [crockerart.org/Aljazz](https://crockerart.org/Aljazz)

\$10 MEMBERS • \$20 NONMEMBERS  
\$30 MEMBER SERIES TICKET

FOR THE BEST SEAT IN THE HOUSE,  
BRING YOUR OWN CHAIR



## FILM SERIES

# Movies Off the Wall

FIRST THURSDAYS, MAY – AUGUST  
COURTYARD OPENS AT 7 PM, FILM STARTS AT SUNDOWN  
\$8 MEMBERS • \$16 NONMEMBERS  
\$16 MEMBERS SERIES PASS

This summer, Movies Off the Wall goes West with a series of films inspired by the Crocker's three summer exhibitions. Movies are screened open air in the Museum's outdoor courtyard, against the Teel Family Pavilion's iconic architecture. Arrive early for trivia and giveaways, and enjoy dinner and drinks at the Crocker Cafe by Supper Club. For the best seat in the house, bring your own chair. Or, members can rent a cabana with advance registration, which includes admission, seating for six, gourmet popcorn, and two bottles of wine for \$200.

May 2: *Pulp Fiction*

June 6: *Butch Cassidy and the Sundance Kid*

August 1: *Lady Bird*

# California Love

**R**ock your Cali pride this summer with new Golden State swag from the Museum Store! Museum Store Manager Pam Pesetti has added dozens of new California items to the shelves — including tea towels, cards, and wrapping paper by Bay Area illustrator Regina Schachter, and *I Love You California* music boxes and luggage tags — inspired by the Crocker's permanent collection and proximity to the state Capitol.

1. *Inside Sacramento*, member price: \$26.95
2. Luggage Tags, member price: \$9 – 9.45 each
3. I Love You California Snow Globe, member price: \$13.05
4. Sacramento Mug, member price: \$13.05
5. Greeting Cards, member price: \$5.35 each
6. Bicycle Figurine, member price: \$26.55



1



2



3



4



6



5



## Current exhibitions

### **A Passionate Muse: The Art of Leonard Baskin**

THROUGH MAY 12, 2019

Sculptor, printmaker, and illustrator, Leonard Baskin (1922 – 2000) was well known for his spirited visual fantasy and storytelling. This exhibition focuses on his independent prints that examine his often cynical, often hopeful view of human nature.

### **The Roaming Eye: International Street Photography from the Ramer Collection**

THROUGH MAY 12, 2019

Drawn from the collection of Lois and Dr. Barry Ramer, this exhibition features candid and compelling images from around the world.

### **Big Ideas: Richard Jackson's Alleged Paintings**

THROUGH AUGUST 25, 2019

Richard Jackson (born 1939) is well known for combining a playful sense of humor and sharp wit with an unconventional approach to painting.

### **Art Auction**

JUNE 1, 2019

Featuring more than 100 works from established and emerging artists from California and beyond, proceeds from the evening fund the Museum's exhibitions, educational programs, and community outreach.

### **Chiura Obata: An American Modern**

JUNE 23 – SEPTEMBER 29, 2019

Born in Okayama, Japan, Chiura Obata (小圃千浦, 1885–1975) immigrated to the United States in 1903 and emerged as a leading figure in the Northern California art scene and as an influential educator. This exhibition offers an unprecedented survey of Obata's rich and varied body of work.

### **The Race to Promontory: The Transcontinental Railroad and the American West**

JUNE 23 – SEPTEMBER 29, 2019

This exhibition celebrates through photographs the completion of the Transcontinental Railroad at Promontory Summit, Utah, on May 10, 1869, when the Central Pacific and its eastern counterpart, the Union Pacific, were joined by a golden spike.

## Opening soon

### **Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries**

SEPTEMBER 15, 2019 — JANUARY 5, 2020

American Indians of the Southwest began making functional pottery at least 2,000 years ago. The skills needed to make these vessels passed from generation to generation, a tradition that continues to this day. Featuring approximately 150 pieces by premier potters, this exhibition focuses on legendary matriarchs such as Nampeyo, Maria Martinez, and Margaret Tafoya, as well as many of their adventuresome descendants, whose art has become increasingly elaborate, detailed, personal, and political over time. Most of the pieces in the exhibition are recent gifts of the late Loren G. Lipson, M.D.

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

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. Spanning the past five decades, the exhibition includes more than 60 works in various media, from painting, sculpture, prints, and photography, to installation and video. More than 40 artists are represented. 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. 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. Diverse cultural influences coupled with the extraordinary dissemination of images made possible by technology have led to new forms of expression, making *When I Remember I See Red* a richly layered experience.