

# ART LETTER

JAN | FEB | MAR | APR 2020

CROCKER ART MUSEUM MEMBERS MAGAZINE





COMING JUNE 7 – SEPTEMBER 20, 2020

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## Treasures from the Driehaus Collection

Tiffany Studios, *Group of lamps* (birds-eye detail). Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



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A pop of poppies



# GLOBAL RHYTHMS

World Music Series

From Latin rhythms and French chanteuse to Portuguese fado and African drumming, the Crocker's Global Rhythms music series will have you dancing in your seat as you experience infectious beats and soulful melodies performed by acclaimed musicians from around the world.

## FOURTH THURSDAYS, 6:30 PM

\$15 members • \$25 nonmembers  
\$50 member series pass

**January 23** Marta Pereira da Costa

**February 27** Massamba Diop  
with Father Time Trio

**March 26** Jessica Fichot

**April 23** Audiopharmacy

Tickets at [crockerart.org/globalrhythms](http://crockerart.org/globalrhythms)

# ARTLETTER

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## ON THE COVER

Granville Redmond, *Sand Dunes* (detail), n.d. Oil on canvas, 30 x 40 in. Private collection.

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### Hours

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

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**DEAR MEMBERS,**

**A**s some of you know, I celebrated my 20th anniversary at the Crocker in August. By today's standards, 20 years with a single employer is a long time. During my tenure here I've seen many changes and am proud of what we have accomplished. I also know better than most that the change we have effected has been a group effort, and I have been blessed by working with a terrific team.

The leadership provided by the Museum's board of directors, the dedication of the Museum's hardworking staff, and the strong partnerships we've forged with the city of Sacramento have made my job easier. Most of all, I've been blessed by you and the other generous donors to the Crocker. You have encouraged and supported our change.

Twenty years ago, the Museum had a \$2 million budget, 3,000 members, and 90,000 visitors annually. Today, we have grown and joined the ranks of the top art museums in North America. Our physical space and annual budget have both tripled, and our collection has doubled. We also serve many more people: With an annual attendance greater than 250,000 and membership at nearly 13,000 households. We are nationally recognized for the quality of our staff, exhibitions, publications, and programs, and we continue to grow and strengthen our position daily.

When we opened the Teel Family Pavilion in 2010, we made a strategic decision to focus on serving the residents of — and visitors to — the Sacramento region. We worked to provide more and better programs, and we measured our success by our ability to enrich the cultural life of our community. In the years ahead, we will continue to further this commitment.

Looking back at what we have built together, I am confident and optimistic about what is to come. We have a phenomenal calendar of upcoming exhibitions, including a Wayne Thiebaud show in the fall of 2020, and a Transcendental Painting Group show in 2022. Both shows are being overseen by the Museum's associate director and chief curator, Scott A. Shields, who will celebrate his 20th anniversary at the Crocker at the end of the year. Scott is today recognized as the world's leading expert of historic California art, and these exhibitions will travel the United States and help spread the word about the Crocker and the good work we do.

I hope I can count on your continued support as the Crocker continues to grow. Your generosity allows us to provide engaging, innovative, and life-changing interactions with art. And, as always — and because of you — we will continue to bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.



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

Lial A. Jones  
Mort and Marcy Friedman Director & CEO



# UNDER THE SPOTLIGHT

## **Jazz Night at the Crocker**

Bay Area legend and international performer Kim Nalley closed this summer's Jazz Night series with her all-female band, evoking the legendary divas of American jazz. Looking for more great concerts? The Crocker has plenty, including monthly Classical Concerts on second Sundays and Global Rhythms, a series that will take you on an auditory journey around the world, on fourth Thursdays from January through April. Learn more at [crockerart.org](http://crockerart.org).



**Visual Sovereignty: Contemporary Native American Art and Activism**

More than 130 attendees spent a full day exploring the relationship between the United States and Native American communities during our topical symposium in October. Dozens of speakers addressed a complex range of issues, including self-definition, power, community, modern colonialism, and the role art plays in contemporary Native life. The day provided additional context to *Pueblo Dynasties* and *When I Remember I See red* exhibitions.



**We Are Here: A Festival of Contemporary Native American Art**

Nearly 2,000 community members enjoyed a free day of admission to the Crocker in October in celebration of *When I Remember I See Red: American Indian Art and Activism in California* and *Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries*. People of all ages experienced Native American art, culture, and traditions during this day of dancing, music, art demonstrations, hands-on activities, gallery interactives, and a Native artisan marketplace.



**VISITOR VOICES**

**"I love the Crocker. I try to go every month to the docent talk about one of the current pieces. The permanent exhibits are wonderful and the touring exhibits are so interesting. Plus that big Chihuly in the lobby!"**

– Debbie Cauble 



Never too old to learn to appreciate contemporary art.

– @palee999 

Through my participation in the [Native American] Advisory Committee I have consistently been impressed with the skills and thoughtfulness of each of the Crocker staff with whom we interacted. More than that I have been inspired with their commitment ... and their desire to reach out in a true and meaningful way to the American Indian community of this region and California more generally.

– Jim Crouch, via email



## Gallery Sights *and* Sounds

**A**lways evolving, the 2019 season of AudioMuse ushered in 10 local bands to perform throughout the Museum during two in-gallery concert crawls in October and December.

Crowdsourced through community votes, Sacramento let us know what up-and-coming musical groups should have a shot on stage at the Crocker. The voting process began early last spring when we put out a public call for nominations. More than 40 acts were nominated, representing genres from rock to punk and hip-hop. Selected nominees campaigned for votes, and the top bands were awarded the prize performance.

October's program was kicked off by Kandia's Latin energy, Fashionista Boyfriend's hypnotizing pop, Madk@p's mad lyrics, and The Midnight Dip's eclectic blend of swing, funk, and polka. December's musicians offered something for everyone, with Munechild's chill electronica, Basi Vibe's soulful R&B, Tonic Zephyr's psychedelic rock, Flight Mongoose's classically inspired rock, and the David Perez Band's Latin oldies.

Stay tuned when we bring Audio Muse back next fall, and experience the Museum in a whole new way. ♦

## Crocker Art Museum on Antiques Roadshow!

Get ready for three hours of hometown treasures. The television series Antiques Roadshow (PBS) will feature three episodes filmed last year at the Crocker! Tune into your PBS station at 8 PM on February 17, 24, and March 16, and see if your neighbor's trash is really treasure.



# Team Building at the Crocker

The Crocker introduces retreats and workshops for organizations small and large

**I**s your team or company in search of a fresh experience for its next off-site engagement activity? The Crocker Art Museum is now the place to look for affordable team-building and organizational development workshops!

Improve employee relationships and break down organizational silos through a variety of fun, creative, and strategic activities inspired by art: Communicate and strategize while solving a museum challenge, improve concentration and attention to detail while viewing art, or de-stress with a wine-fueled painting workshop.

Crocker staff have developed a range of workshops that promote collaboration and personal enrichment in the workplace, plus each program can be tailored to meet the professional development needs and outcomes of your group.

By viewing, discussing, and engaging with art, employees and managers will experience a rejuvenating blend of activity and relaxation that emphasizes team building, dialogue, and healthy morale.

Our 3-hour workshops include gallery time, art-making, and collaborative activities. Catering is available. All participants receive a free pass for a return visit to the Museum. ♦

## Interested in learning more?

Contact Emma Moore, manager of studio experiences, at (916) 808-1961 or [emoore@crockerart.org](mailto:emoore@crockerart.org)



Improve employee relationships and break down organizational silos through a variety of fun, creative, and strategic activities inspired by art.



COMING JUNE 7 — SEPTEMBER 20, 2020

# Flowers from Fire

## Ceramics and the International Art Nouveau

LEFT TO RIGHT:

Zsolnay, *Double Tulip Vase*, ca. 1895. Ceramic, 13 1/2 (height) in. Private collection.

Villero and Boch, Mettlach, *Vase with Iris*, n.d. Ceramic, 11 1/2 (height) in. Collection of Jeffrey Ruda.

Keller and Guérin, designed by Ernest Bussière, *Floral Vase*, ca. 1900. Ceramic, 13 1/4 x 4 1/8 in. Private collection.

# Sisters Reunited at the Crocker after a Century

Giovanni Boldini's portraits of Ethel Mary and Helen Victoria Crocker are now side by side

In April 1906, 10 days after the San Francisco earthquake and fire, Helen Victoria and Ethel Mary Crocker departed for Paris on the liner *Deutschland*. Their father, E. B.'s nephew William H. Crocker, remained behind to aid in recovery efforts.

At the time, Giovanni Boldini, an Italian artist who had moved to Paris in 1872, was the city's most sought-after portraitist, dominating the field along with John Singer Sargent and Anders Zorn. Just a month before the arrival of the Crocker girls, he completed *The Duchess of Marlborough (Consuelo Vanderbilt) and her Son*, perhaps his most famous painting, which now hangs in the Metropolitan Museum in New York.

In choosing Boldini to paint the girls' portraits, the Crocker family responded to fashion, but there was also a personal connection: 20 years prior he had painted their aunt Harriet Crocker Alexander, and he would also later portray the girls' mother, also named Ethel Mary, in 1910.

**Both in their original frames, the paintings have now been reunited at the Crocker, the sisters together again for the first time in many decades.**

Helen Victoria stands in a paneled room, in a knee-length taffeta dress with a pink sash. A ribbon in her hair, also pink, draws attention to her intelligent, piercing gaze. At her waist she toys with a bouquet of roses, petals falling to the floor next to her fashionable shoes. Ethel Mary, five years older, sits in a chair in the same room, a halo of dark, elegantly styled hair



■ Giovanni Boldini, *Helen Victoria Crocker, later Mrs. Henry Potter Russell*, 1906. Oil on canvas, 63 x 44 in. Crocker Art Museum, gift of Mr. and Mrs. Charles de Limur, 2012.50.



■ Giovanni Boldini, *Ethel Mary Crocker, later Countess André de Limur*, 1906. Oil on canvas, 50 1/4 x 45 in. Crocker Art Museum, bequest of Mary de Limur Weinmann, 2019.

framing her face, lace cascading down her bodice. As in the portrait of the younger sister, Boldini ties together the composition with color, here through the black hair ribbon, sash, and the decoration of the hat she holds in her lap. The girls would grow up to be great philanthropists — Ethel Mary, later the Countess André de Limur, in Washington; and Helen Victoria, later Mrs. Henry Potter Russell, in San Francisco.

Both in their original frames, the paintings have now been reunited at the Crocker, and the sisters are together again for the first time in many decades. Helen Victoria's portrait came to the Crocker in 2012 as a gift of Mr. and Mrs. Charles (Eleanor Walsh) de Limur, while Ethel Mary's is a 2019 bequest of Mrs. Eric (Mary Ethel de Limur Carrothers) Weinmann. ♦



COMING JUNE 28 — OCTOBER 11, 2020

# Todd Schorr

## Atomic Cocktail

*Todd Schorr: Atomic Cocktail* was organized by the Virginia Museum of Contemporary Art, Virginia Beach.

Todd Schorr, *The Hydra of Madison Avenue* (detail), 2001. Acrylic on canvas, 60 x 84 in. Collection of Mark Parker. © Todd Schorr.

## Edna Reindel's *The Bull Fight*

On August 16, 2019, Lial Jones celebrated 20 years as director and CEO of the Crocker Art Museum. In recognition of this occasion, members of the Crocker's board of directors, Director's Circle members, docents, and others acquired a painting in her honor.

The painting is by Edna M. Reindel, an artist who came to California from the East Coast and whose work is included in important museum collections nationwide. Born in Detroit, Reindel started taking watercolor classes locally before moving to New York. There, she trained at Pratt Institute in Brooklyn, graduating in 1923. For a time, she worked as a freelance book illustrator and, in 1926, won a Louis Comfort Tiffany Foundation Fellowship that allowed her to spend summers painting at Laurelton Hall, the Tiffany estate on Long Island. There, she met and became friends with artist Luigi Lucioni, whose tight, meticulous painting style influenced her own.

In 1937, Reindel moved to San Fernando in Southern California to help care for her sick brother. Following his death three years later, she settled in Santa Monica and established herself as a portraitist of Hollywood stars and their families. The Los Angeles County Museum of Art accorded her a solo show in 1940, and three years later *LIFE* magazine commissioned her to paint a series of works depicting women's contributions to the war effort.

Reindel's painting *The Bull Fight* exemplifies the artist's signature realist-surrealist style (she described it as a "psycho-realist" style), which is typical of an approach that many artists pursued in the 1930s and 40s. The painting attests not only to Reindel's technical skills, but to her abilities as a storyteller. The true subject of the painting is not really a bull fight as the title suggests, but a woman in blue, who is perhaps loosely based on Lady Brett Ashley from Ernest Hemingway's 1926 novel *The Sun Also Rises*. Though encircled by men, she remains independent and self-secure — a compelling personality in an otherwise faceless crowd. ♦



■ Edna M. Reindel, *The Bull Fight*, ca. 1936. Oil on canvas, 25 x 30 1/4 in. Purchased in honor of Lial A. Jones's 20th anniversary as the Crocker Art Museum's Mort and Marcy Friedman Director & CEO with contributions from the following: Elizabeth and Russell Austin, Chris Ann Bachtel, Richard Barancik, Ted and Melza Barr, Roger and Carol Berry, Mary Campbell Bliss and Fredrick Bliss, Yvonne J. Boseker, Edith and Stephen Brandenburger, Roberta and Michael Brown, Susan Buck, Susie and Jim Burton, Barbara J. Campbell, CCS Fund Raising, Simon K. Chiu, Claudia Coleman, Claudia Cummings, Lynne and Glen Cunningham, Ione Cutter and Margot Cutter, Kathleen and James Deering, Marge and Joe Dobrowski, Carol Wieckowski Dreyer and Roger A. Dreyer, Mary Duplat and Susan Buck, Scarlet LaRue Edber and Harvey Edber, Susan Edling, Pam and Steven Eggert, Karen and David Ewing, Sandra and Steven Felderstein, Sylvia Fitzgerald, ISA AM, Stefanie Fricano and Greg Darrah, Marcy Friedman, Théa Dziuk Givens, Susan Haake and Steven Hearst, Zarou and Hanns Haesslein, M.J. Hamilton and Dave Reed, Phyllis Hammer, Mary Hargrave, Karen and Rod Hass, Gwenna and Dan Howard, Barbara and William Hyland, Pat Ingoglia, Gary T. Johns and John D. Schneider, Ernie and Muriel Johnson, Sandra L. Jones, Gloria Jones, Jane and William Koenig, Pramila and Indru Kriplani, Linda Lawrence, Nancy Lawrence, Dorothy and Norm Lien, Kimberly and Timothy Lien, Marilyn Mahoney and Ronald Pomares, Pat Mahony and Randy Getz, Nancy and Dennis Marks, Sheila Martin-Stone, Lanette M. McClure and Mark M. Glickman, Judy McConnell, Anne and Malcolm McHenry, Val J. McMichael, Mary McPherson, Dr. Linda and Mr. Steven Merksamer, Mimi Miller, Diane D. Miller and the Honorable Brian R. Van Camp, Lori Abbott Moreland and John Abbott, Rosemary and Robert Mundhenk, Gloria Naify, Karen Neuwald, Teri and Mitchell Ostwald, Janet Poole, Sue and James Robison, Shirley and Skip Rosenbloom, Pam Saltenberger, Estelle Saltzman, Robert Scarlett, Mary Anne Schendzelos, Elizabeth Shattuck, Patti Solomon, Glenn W. Sorensen, Jr. Family, Mary Lou Stone, Patty and Joe Symkowitz, Joyce and James Teel, Wayne Thiebaud, Denise and Donald Timmons, Linda and Ronald Tochterman, Sharon Usher and David Townsend, Patricia and James Wells, Laura and Robert Wendel, M.D., Frank and Helen Wheeler, Parker White, Laurie Wood-Gundlach and Raymond Gundlach, Kazuyo Yonemoto and Harold Wright. Donations received by November 8, 2019.

# GRANVILLE REDMOND

## *The Eloquent Palette*

JANUARY 26 – MAY 17, 2020

**G**ranville Redmond (1871–1935) produced paintings capturing California’s diverse topography, vegetation, and color. Representing both northern and southern parts of the state, these paintings range from contemplative Tonalist works that evoke a quiet calm, to dramatic and colorful Impressionist scenes. He is best known today for his landscapes ablaze with poppies.

Born in Philadelphia, Redmond contracted scarlet fever as a toddler, which left him permanently deaf. Soon thereafter, his family moved to San Jose, California. In 1879, his parents enrolled him as a boarding student at the California Institution for the Education of the Deaf and Dumb, and the Blind in Berkeley (now California School for the Deaf in Fremont). There, Redmond studied art under painter/photographer Theophilus Hope d’Estrella and sculptor Douglas Tilden.

In the late spring and summer of 1889, Redmond began attending summer classes at the California School of Design in San Francisco. He soon enrolled full time, and his instructors included Raymond Dabb Yelland and Arthur Mathews. In 1893, he found inspiration in a new instructor, Ernest Peixotto, who reinforced Redmond’s desire to study abroad.

Redmond realized his ambition that November and began attending the Académie Julian in Paris. The following summer, he set off for the countryside to paint, returning to Paris in the fall to prepare a painting for the

Paris Salon, *Matin d’hiver [Winter Morning]*, which was accepted. He would also spend time working near the forest of Fontainebleau, the haunt of Barbizon painters. Poverty forced him to return to California in 1898.

Redmond settled in Los Angeles, where his parents lived. The regional terrain inspired him. “This is a beautiful place,” he wrote. “The scenery excels that of France.” He opened a studio and printed letterhead proclaiming, “GRANVILLE S. REDMOND, ARTIST AND ILLUSTRATOR.” Shortly thereafter, he fell in love and married Carrie Ann Jean of Illinois. The couple ultimately had three children.

Early in his career, Redmond’s paintings tended to be somber in hue, though they would become bolder in color and more Impressionistic in approach. The artist himself preferred Tonalist scenes set at dusk or illuminated by moonlight. “Alas,” he lamented, “people will not buy them. They all seem to want poppies.”

In 1903, Redmond spent the summer in Laguna Beach and Santa Catalina Island. The following year, he exhibited two paintings (*California Landscape and California Live Oaks*) at the Louisiana Purchase Exposition in St. Louis. En route to Lake Tahoe in 1905, he encountered the beautiful Tassajara Hot Springs area in Monterey County and decided to stay. He returned to the region the following summer. The trips prompted his two-year move to Parkfield, where he had extended family.



■ Granville Redmond, *Matin d'Hiver (Winter Morning)*, 1895. Oil on canvas, 38 1/2 x 51 1/2 in. California School for the Deaf, Fremont.



■ Granville Redmond, *Patch of Poppies*, 1912. Oil on canvas, 26 x 36 in. Crocker Art Museum, Melza and Ted Barr Collection, 2010.2.1.

The bucolic setting offered Redmond a respite from city life and an abundance of nature from which to paint. His canvases often featured the area’s trees. He subsequently established a studio in Menlo Park, San Mateo County. There, too, he painted trees.

Redmond subsequently spent a year in Belvedere, California, but in September 1917 returned to Los Angeles. Having long been good at pantomime — and because “war conditions had made landscape painting fairly unprofitable” — he decided to test his abilities in Hollywood’s motion-picture industry. He met silent-film star Charlie Chaplin, who ultimately cast him in several minor roles, and he pursued bit parts under other directors. Chaplin greatly admired Redmond’s paintings and even offered him a studio in which to paint. The actor said of his friend’s canvases: “There’s such a wonderful joyousness about them all. Look at the gladness in that sky, the riot of color in those flowers. Sometimes I think that the silence in which he lives has developed in him some sense, some great capacity for happiness in which we others are lacking.”<sup>1</sup>

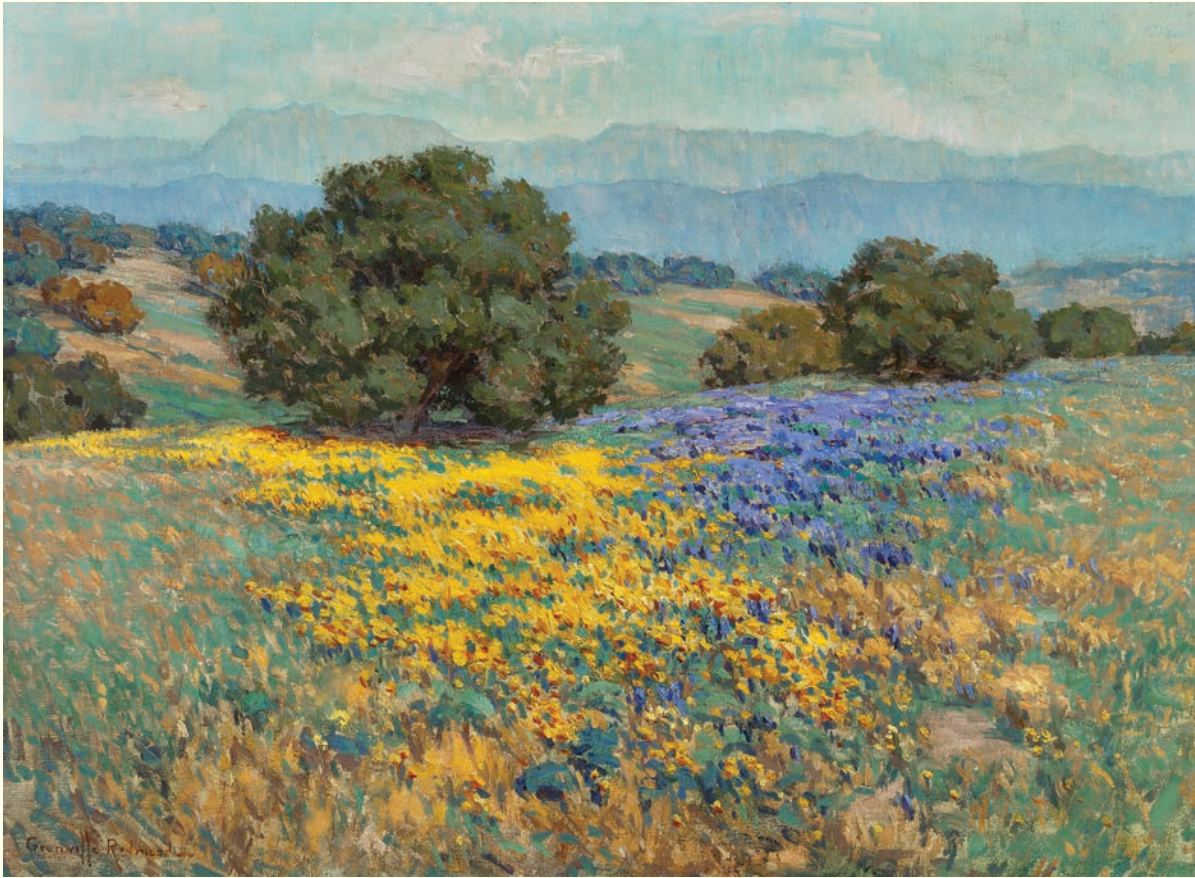
Redmond remained in Los Angeles for the rest of life. His movie schedule was not demanding, which left him ample time to paint. He often worked in Laguna Beach and Catalina Island. He was now well recognized for his sunlit poppy scenes, which sold well through his eldest son Jean, his business manager.

<sup>1</sup> Charlie Chaplin, quoted in A. V. Ballin, “Granville Redmond, Artist,” *The Silent Worker* 38 (November 1925): 89.



■ Granville Redmond, *Evening Glow*, n.d. Oil on canvas, 30 x 40 in. California School for the Deaf, Fremont, gift of Edith Redmond.





■ Granville Redmond, *California Poppies and Lupine*, n.d. Oil on canvas, 26 x 36 in. Collection of Simon K. Chiu.

Redmond died in 1935 of a heart ailment at Hollywood Hospital in Los Angeles. He was 64. The paintings he left behind embody two distinct sides of his personality. The introspective, Tonalist works elicit a quiet calm that has much to do with his contemplative nature, his need for solitude, and, perhaps, the silent world in which he lived. The riotous color of his Impressionist paintings, by contrast, suggests that “great capacity for happiness” that Chaplin and others so admired. ♦

Following its display at the Crocker, *Granville Redmond: The Eloquent Palette* will travel to the Laguna Art Museum (June 27–September 20, 2020). A richly illustrated color publication written by Scott A. Shields, Ph.D., the exhibition’s curator, and Mildred Albronda accompanies the exhibition.

Special thank you to the following donors who helped make this exhibition possible: Barbara Alexander and Thomas B. Stiles II, Anonymous, Julie Bornstein, Henry F. Borrough, Yvonne J. Boseker, Simon K. Chiu, Hanna and Kelvin Davis, Marie and Murray Demo, Thom Gianetto, Daniel Nicodemo, and Donald Merrill, Robert A. Giem, Steven J. Gordon, Diane and Martin Gordon, Blanny A. Hagenah, Reed E. and Christine A.S. Halladay, Howard E. Harmatz and Patricia Ann Vanleeuwen, The Historical Collections Council of California Art, Mark A. Judy, Gail J. and Peter M. Ochs, Elma and Earl Payton, Ray and Beverly Redfern, Donna and Mark Salzberg, Earlene and Herb Seymour, Paula and Terry Trotter, and William M. Wardlaw.



■ Granville Redmond and Charlie Chaplin, ca. 1918. Mildred Albronda Papers, BANC MSS 84/117 c, carton 5:6. Courtesy of The Bancroft Library, University of California, Berkeley. Photographer unknown.

This exhibition is sponsored by

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# AMERICAN EXPRESSIONS

Akinsanya Kambon's  
Ceramic Sculpture

# AFRICAN ROOTS

FEBRUARY 2 – JULY 5, 2020

**B**orn as Mark Teemer in Sacramento in 1946, Akinsanya Kambon is a former Marine, Black Panther, and art professor. Stricken with polio as a child, he turned to drawing for comfort, and ultimately his therapy. He recalls in his adolescence frequent visits to the Crocker Art Museum, which fascinated him and showed him the human potential in creating art. From 1966–1968, he served a tour of duty in Vietnam with the United States Marine Corps as a combat illustrator and infantryman. Shortly after returning home, he became Lieutenant of Culture for the Sacramento Chapter of the Black Panther Party and created *The Black Panther Coloring Book* to bring attention to racial inequality and social injustice. Despite being only semi-literate in his youth, Kambon went on to earn his Master of Fine Arts from California State University, Fresno.

Today, Kambon's work is as rich and varied as his personal history, expressed through drawings, paintings, bronze

sculptures, and ceramics. This exhibition focuses specifically on the artist's ceramic sculptures, which are fired using the Western-style raku technique — a challenging, dangerous, and unpredictable process that creates prismatic and iridescent glaze finishes. Unlike traditional Japanese raku ware, which is removed from the kiln and cooled, Western-style raku ceramics are heated and placed directly into a sealed container with dry, combustible materials like newspaper, straw, leaves, and sawdust. The materials ignite and form a reduction atmosphere as the oxygen depletes within the container.

For Kambon, this process infuses each of his works with its “juju” or spiritual vigor. He performs kiln firings in a ceremonial manner, breathing life into figures that sometimes represent African deities and spirits, as well as people from American or religious history. Drawing heavily on narrative tradition and personal experiences, which include extensive travels throughout Africa, his work celebrates



■ Akinsanya Kambon, *The Greatest Shame*, 2016. Raku-fired clay, approx. 34 1/2 x 43 in. (circ.). Collection of S. Tamassha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.



■ Akinsanya Kambon, *Nehanda*, 2013. Raku-fired clay, approx. 18 1/2 x 9 in. Collection of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.



■ Akinsanya Kambon, *Shango III*, 2012. Raku-fired clay, approx. 23 1/2 x 10 in. Collection of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.



■ Akinsanya Kambon, *The Royal Embrace*, 2016. Raku-fired clay, approx. 17 3/4 x 11 in. Collection of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.

perseverance through hardship, cultural pride, and his gift as a storyteller. A particularly emotive example depicts *Nehanda* Charwe Nyakasikana (ca. 1840–1898), a woman known as the “Grandmother Healer” of the Zezuru Shona people of Zimbabwe. She is portrayed with a tormented expression of grief as she tries to resuscitate the lifeless body of a young child slumped in her arms. A notable military leader in the struggle against colonial forces, Nyakasikana was sentenced to death by hanging — an execution which failed repeatedly until the spiritual pouch she wore was removed. At this final hanging, she declared, “My bones will rise again!”

Other works in the exhibition include equestrian figures that combine American history with African sculptural tradition. There are also lidded vessels like *The Greatest Shame*, which references the African slave trade and the devastating evils of pursuing profit. On the side of this vessel, a man is guided by a turtle, an animal symbolizing wisdom. “We must follow the lead of the wisest among us or we will be guided down the wrong path,” explains the artist.

Kambon has long been an advocate for art and education. He worked as a professor at the California State University, Long Beach, for 26 years. In 1993, he was a recipient of the Community Fellowship Award from the California Wellness Foundation, which supported his efforts in community leadership and violence prevention. The artist and his wife, S. Tama-sha Ross Kambon, co-founded Pan African Art, Inc. in 1995, a nonprofit serving youth that promotes academic achievement, an understanding of history, leadership skills, and self-expression through art. In 2003, they founded The Gallery Kambon and, in 2019, they established the Pan African Art Museum in Long Beach. Kambon divides his time between studios in Long Beach and Sacramento, California, and actively continues his work today. ♦

Page 3: 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.

# BLACK HISTORY MONTH CELEBRATION

A **FREE** FAMILY FESTIVAL

SUNDAY, FEBRUARY 16, 12 – 4 PM  
MUSEUM OPEN & FREE FOR EVERYONE 10 AM – 5 PM

The Magic of Forrest

Storytelling with Kirk Walker

Kwanzaa Art presented by  
Sojourner Truth African Heritage Museum

Sound Healing

Safe Black Space – Sacramento

Family Portraits by Debra Ledsinger

Bio-pics Film Screenings

Talk by Ise Lyfe, the artist and activist behind *Small as a GIANT*

African Drum and Dancing with Sankofa Music

Emcees – Straight Out Scribes

Mahogany Urban Poets and so much more!

Meet artist Akinsanya Kambon whose work is on view in:

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

**CROCKER**  
art museum



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THE NEW YORK TIMES

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# BILL VIOLA: The Raft

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FEBRUARY 16 – MAY 10, 2020

**B**ill Viola is a seminal figure in the development of video and installation art. Born in 1951 in Queens, New York, he enrolled at Syracuse University, studying visual art and electronic music. He initially pursued a B.F.A. in painting but switched to experimental studios, a precursor to the transmedia program that now exists. Today, he lives in Long Beach, California, where he has been based since 1981.

For over four decades, the artist has created video work, architectural video installations, sound environments, electronic music performances, and works for television broadcast. In 2007, he represented the United States at the Venice Biennale. His art explores universal human experiences and is inspired by a variety of spiritual traditions, including Christian mysticism, Islamic Sufism, and Zen Buddhism.

*The Raft* arouses a visceral experience of human calamity and shared humanity.

*The Raft* exemplifies Viola's powerfully affecting work. It depicts a life-sized group of ordinary people casually standing together. Suddenly, they are struck by blasts of water that rush in, overtake them, and then, just as unexpectedly, recede. In the aftermath of the deluge, the victims huddle together, seek protection, and help those who have fallen. The viewer experiences this event in an

immersive setting in a darkened room, surrounded by the roaring sounds of water. Meticulously captured in slow-motion, *The Raft* arouses a visceral experience of human calamity and shared humanity, provoking consideration of the range of responses to crisis.

The installation also makes art-historical references, alluding to Théodore Géricault's iconic Romantic painting, *The Raft of the Medusa* (1818–1819), a monumental depiction of a group of people struggling to survive a shipwreck on a makeshift raft.

Additionally, the ensemble's arrangement across the screen is reminiscent of Classical Greco-Roman friezes. The artist has described the installation as "an image of destruction and survival" and has said that in this world of unstable and often unseen powers, an attack can come at any time for seemingly no reason. For him, it is important that everyone in *The Raft* survives as a statement of the resilience of humanity. Originally created as a commission for the 2004 Olympics in Athens, this presentation is part of a new national tour. The Crocker is the only venue in the Western United States to host this exhibition of *The Raft*. ♦



■ Théodore Géricault, *The Raft of the Medusa*, 1818–1819. Oil on canvas, 193 5/16 x 281 7/8 in. Louvre Museum, Paris.

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This presentation of *Bill Viola: The Raft* is organized by the American Federation of Arts (AFA) and Bill Viola Studio. *The Raft* is part of ArtRoom, an ongoing series of contemporary art installations organized by the AFA. This presentation is made possible, in part, by funds from the A.R. Brooks Trust.



■ Bill Viola, *The Raft*, May 2004. Video/sound installation. Photo: Kira Perov. Courtesy Bill Viola Studio, James Cohan Gallery, New York and American Federation of Arts.

# The Splendor of Germany

## EIGHTEENTH-CENTURY DRAWINGS FROM THE CROCKER ART MUSEUM



FEBRUARY 16 – MAY 10, 2020

In the 21st century, the collecting and study of 18th-century German drawings has become a major focus for American museums. One of the finest such collections has been in California for nearly 150 years. The forward-thinking purchase of German drawings by E. B. Crocker during the family's European tour from 1869–1871 brought a superb resource to Sacramento, from Baroque altarpiece designs to Neoclassical mythologies. Representing artists from Dresden to Bremen, the collection provides a panorama of German draftsmanship throughout the century.

Johann Georg Bergmüller's Baroque design (fig. 1) is a preparatory drawing for an altarpiece that survives in the small town of Tannheim in southern Germany. It is most likely the drawing shown to the patron for approval since the scene, which depicts many saints clustered around Saint Martin petitioning the Virgin and Child, was changed somewhat in the final version. Bergmüller makes the multifigured composition more legible through the use of color.

Johann Heinrich Wilhelm Tischbein's Neoclassical version of the story of Cassandra and Ajax shows the renewed attention among artists to ancient sculpture later in the century (fig. 2). The stage-like setting, with figures in action against a neutral background, resembles a Roman relief, while the pose of the prophetess Cassandra, who grasps the statue of Athena as Ajax starts to carry her away, is based on the famous sculpture then known as the *Letto di Policleto*.

The 18th century was a time of transition, focused on both innovation and tradition. Seemingly quite modern, Johann Gottlieb Prestel's self-portrait (fig. 3) bypasses convention to achieve a direct, unmediated likeness. Well-placed slashes with brush and black ink define the features below his wig, which Prestel delineated first by black chalk lines. Less modern but just as dynamic, Johann Wolfgang Baumgartner's *Lazarus and the Rich Man* (fig. 4) epitomizes the florid Augsburg Rococo with its swooping curves and curlicues. A unique artistic moment specific to this German city, the Augsburg

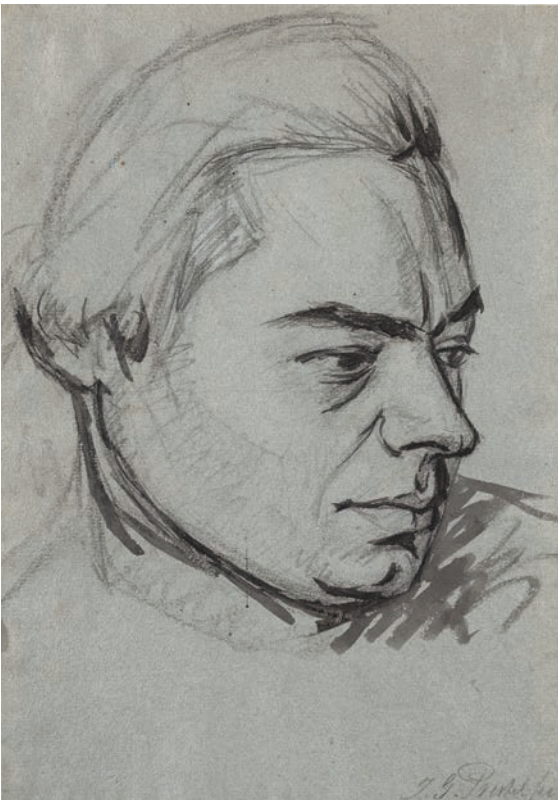




■ fig. 1: Johann Georg Bergmüller, *Saint Martin Appealing to the Virgin*, 1715. Pen and dark brown ink, brush and brown and grayish-brown washes and blue, pink, brownish-red, magenta watercolor, white pinkish, red opaque watercolor, over black chalk, 13 7/16 x 7 1/8 in. Crocker Art Museum, E. B. Crocker Collection, 1871.60.



■ fig. 2: Johann Heinrich Wilhelm Tischbein, *Ajax Abducting Cassandra*, n.d. Brush and reddish-brown washes and white opaque watercolor over graphite, 10 3/8 x 8 7/16 in. Crocker Art Museum, E. B. Crocker Collection, 1871.1007.



■ fig. 4: Johann Wolfgang Baumgartner, *Lazarus and the Rich Man*, n.d. Pen and dark-brown and gray ink, brush and point of brush and grayish washes and white opaque watercolor on blue laid paper, 7 1/8 x 11 9/16 in. Crocker Art Museum, E. B. Crocker Collection, 1871.77.

■ fig. 3: Johann Gottlieb Prestel, *Self-Portrait*, n.d. Black chalk, brush and black ink and gray wash, white chalk on blue laid paper, 12 1/4 x 8 7/8 in. Crocker Art Museum, E. B. Crocker Collection, 1871.581.



■ fig. 5: Anton Raphael Mengs, *The Death of Dido*, n.d. Pen and brown and dark brown inks, brush and brown washes over black chalk on cream laid paper, 18 1/2 x 15 3/8 in. Crocker Art Museum, E. B. Crocker Collection, 1871.75.



■ fig. 6: Johann Georg Wille, *Mother and Child before a Thatched Cottage in Vernon, Normandy*, 1761. Burnt red chalk on cream laid paper, 9 1/4 x 13 1/2 in. Crocker Art Museum purchase, with funds provided by Anne and Malcolm McHenry, Peter Flagg, Zarou and Hanns Haesslein, Paulette and Rodney Hennum, Gary Johns and John Schneider, Muriel and Ernie Johnson, Lisa Paxiao, Jean Reynolds, Charles Roberts, David and Patricia Roberts, and Sachi Wagner, 2013.31.



■ fig. 7: Christoph Nathe, *Landscape Near Görlitz*, 1786. Pen and brown ink, brush and brown washes over graphite on cream laid paper, 14 15/16 x 20 1/4 in. Crocker Art Museum, E. B. Crocker Collection, 1871.85.



■ fig. 8: Johann Christian Klengel, *A Family at a Table*, n.d. Pen and black ink, brush and brownish-gray washes and white opaque watercolor on blue laid paper, 7 1/2 x 6 7/16 in. Crocker Art Museum, E. B. Crocker Collection, 1871.81.

Rococo looked both to the Baroque past and to foreign influences.

A wide variety of subjects are represented in the show, from the satires of Johann Elias Ridinger and Daniel Chodowiecki to the Classicizing dramas of Anton Raphael Mengs (fig. 5). Landscape artists are especially well represented, including Johann Georg Wille, printmaker to the French King Louis XV (fig. 6), who influenced generations of artists also in the show. The depth of the collection allows the landscape section to trace schools and influences even in families such as Prestel's, whose son, wife, and daughter were landscapists. One artist, Christoph Nathe, is represented by four landscapes in four different genres, including this scene near Görlitz (fig. 7). With a shepherd resting in a lush, cliff-bound field opening out to a deep vista, it was likely composed in the studio based on previous sketches and the artist's inventive skills.

Though many artists specialized in one kind of art — landscapes, narratives, or even animal subjects — other 18th-century German artists worked in many genres. Johann Christian Klengel, for example, who is represented in the exhibition by two independent landscapes and a sketchbook he took on countryside trips, also created intimate domestic scenes such as a family gathered in evening candlelight (fig. 8).

Accompanied by a full-color catalogued authored by Crocker curator William Breazeale and the German 18th-century specialist Anke Fröhlich-Schauseil, *The Splendor of Germany* showcases the wide range of artists, subjects, techniques, and movements during a period of change, when German-speaking lands began their transformation to the states and cultures we know today. ◆



# Art Auction Season is coming!

Save the dates and join us for two premier events in support of art education and exhibitions at the Crocker.

## **Big Names, Small Art**

THURSDAY, MAY 21, 6 – 9 PM

A not-to-be-missed event for art aficionados and emerging collectors, this lively auction party features small works of art by big-name artists. Each work measures 12 x 12 inches or less, and all bidding starts at \$25.

## **Art Auction**

SATURDAY, JUNE 6, 5:30 PM – 12 AM

One of the region's pre-eminent auctions, this art-filled evening features works by dozens of the area's most renowned artists. Enjoy a fabulous cocktail party and exciting live auction.

**For sponsorship and ticket information, call (916) 808-7843.**

# So many FREE programs are included with 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 of what's FREE and upcoming at the Museum. Register in advance at [crockerart.org](http://crockerart.org).

## **Yoga at the Crocker: New Year Edition**

THURSDAY, JANUARY 2, 6 PM

Start the New Year refreshed with a 60-minute restorative yoga class in the Museum ballroom.

## **Conversations that Matter: Responding to Gun Violence**

THURSDAY, JANUARY 16, 6:30 PM

In a moderated panel discussion, artists and educators discuss creative responses to gun violence.

## **Exhibition Opening & Member Reception**

SATURDAY, JANUARY 25, 10 AM – 2 PM

Members are invited to enjoy the opening of *Granville Redmond: The Eloquent Palette*. The exhibition's curator, Associate Director and Chief Curator Scott A. Shields, Ph.D., will sign catalogues, available in the Museum Store.



## **The Art of Love: Valentine's Day Edition**

FRIDAY, FEBRUARY 14, 11 AM

Through exercises, meditations, and direct engagement, this tour offers a new way of viewing art and cultivating love.

## **In Conversation with Akinsanya Kambon**

THURSDAY, FEBRUARY 20, 6:30 PM

Artist, activist, and visual griot, Akinsanya Kambon makes a special appearance in celebration of the opening of his exhibition *American Expressions/African Roots*. Hear from the artist in a rare public conversation with educator and artist Milton Bowens, as the two discuss Kambon's tour of duty in Vietnam, time as a Black Panther, and varied histories and African narratives that infuse his work with challenging truths and spirit-rich stories.

## **Member Orientation**

SATURDAY, APRIL 25, 10 AM – 12 PM

Receive a docent-led tour and learn how to maximize your member benefits in this informative session open to all members and their friends or family.

## **Sketch Night: The Splendor of Germany**

THURSDAY, APRIL 30, 6 – 8:30 PM

Enjoy informal instruction and practice sketching lush landscapes as seen in the Crocker's collection of German drawings. Limited sketching supplies are provided, and all ages are welcome.

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

# Donor Spotlight: Hughey Phillips, LLP

**H**ughey Phillips, LLP is a full-service, boutique firm launched in 2018 when Kevin Hughey of Hughey Law Group added strategic partners Noah Phillips, former criminal prosecutor, and Galen Gentry, who, like Mr. Hughey, came from the ranks of a prominent international law firm. The firm's practice is international and centers on complex commercial litigation, intellectual property, white-collar criminal defense, real estate, venture capital and securities, mergers and acquisitions, and corporate governance.

Hughey Phillips is demonstrably committed to improving the quality of life and opportunities for success among at-risk youth and children struggling with grave illness. The firm focuses on increasing access to education, providing greater exposure to the arts and art education, youth mentoring and guidance, and delivering hope and care to children struggling with life-threatening illness.

**Hughey Phillips is demonstrably committed to improving the quality of life and opportunities for success among at-risk youth and children struggling with grave illness.**

The Crocker Art Museum is an essential institution in the Capitol Region and vital resource for children (and adults) for exposure to the arts, arts-based programs, and art history. In particular, the Art Ark, Crocker-to-Go and Community Art Night,



Left to right: Tristan Hills, Kevin Hughey, Galen Gentry, Noah Phillips, Mary Lao, Lara French, and Ryan Lochan.

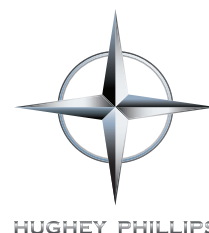
provide youth with hands-on exposure to new ideas and creations, and it is those and other Crocker programs that may well cause that one special spark that ignites curiosity and passion to explore new interests or ideas.

In fact, one member of the Hughey Phillips team has firsthand experience with the impact of the Crocker's programs. As a student at Del Paso Heights' Grant Union High School in 2006, this person desired pursuing a variety of arts and enrolled in art class; however, the class had neither art supplies nor means by which to provide children with exposure to the arts or arts-based programs. This person was (and remains) gifted, though it was extremely difficult to develop those gifts because the school had little or no supplies, including paper.

Well, one day the art teacher received a call ... from the Crocker. The Crocker representative informed that teacher that it was hosting the California Art Education Association's Youth Art Month and student

entry spots remained available. The teacher arranged for the students he thought best for the CAEA Youth Art Month program, which included a sketch competition. Not only did the teacher take our person to the program, and not only did our person enter the sketch competition, our person from Del Paso Heights won it! Our mystery person walked away with the Rick Best Award.

That incredible and perhaps life-changing experience was made possible only by and through the Crocker's arts-based outreach programs and ongoing commitment to arts exposure and education. ♦



HUGHEY PHILLIPS

# Celebrate Wayne Thiebaud's 100th birthday and the opening of *Wayne Thiebaud 100: Paintings, Prints, and Drawings* (October 11, 2020 – January 3, 2021). Make Your Donation Today!

We hope you will make a gift today to honor this exceptional artist and help us share a true Sacramento treasure with the world.

## To thank you for your gift:

### **\$250 donation:**

Your name will be featured on a special exhibition-themed donor wall.

### **\$500 donation:**

You will receive the above recognition and an invitation to a wine reception and tour of *Wayne Thiebaud 100: Paintings, Prints, and Drawings* with Associate Director & Chief Curator Scott A. Shields (to be scheduled for October 2020).

### **\$1,000 donation:**

You will receive all of the above and a complimentary copy of the exhibition catalogue, *Wayne Thiebaud 100: Paintings, Prints, and Drawings*.

### **\$5,000 donation:**

You will receive all of the above and name recognition in the exhibition catalogue *Wayne Thiebaud 100: Paintings, Prints, and Drawings*.

*Note: Donations must be received by January 31, 2020, to have your name printed in the catalogue.*

### **\$10,000 donation:**

Become an Exhibition Sponsor and have your name featured on the Title Wall of the exhibition, in addition to all of the benefits listed above.



Wayne Thiebaud, *Pies, Pies, Pies*, 1961. Oil on canvas, 20 x 30 in. Crocker Art Museum, gift of Philip L. Ehlert in memory of Dorothy Evelyn Ehlert, 1974.12. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.



Wayne Thiebaud, *Boston Cremes*, 1962. Oil on canvas, 14 x 18 in. Crocker Art Museum Purchase, 1964.22. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

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**Donate today by mailing the enclosed response card, calling (916) 808-7843, or visiting [crockerart.org/donate](http://crockerart.org/donate).**



## Support your Museum on the Big Day of Giving

Together we can make a BIG impact.

**F**or 24 hours on May 7, the Crocker will join hundreds of local nonprofits to raise much-needed funds for the Sacramento region. 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!

### DIRECTOR'S CIRCLE

Director's Circle Members who have joined, rejoined, or upgraded between May 1, 2019 and August 31, 2019.

Eric J. Astacaan and Michael W. Butler  
Christopher Befumo  
Jean and Robert Bonar  
**Roberta and Michael Brown\***  
Susan and Charles Brownridge  
Margaret and Bill Campbell  
Ione Cutter and Margot Cutter  
Kathryn Doi and James Gold  
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Eileen Hayes  
Kevin Hughey  
Marijane and Dean Jacobs  
Linda and Kenneth Lee  
Margaret Mackenzie  
Garry P. Maisel and Mark Ulm  
**Lanette M. McClure and  
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**Candace McGahan and Louise Simpson\***  
Cathie Piacentini and Crystal Bolanos  
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Elizabeth Valentina and Nar Bustamante  
**Cynthia Van Horne\***  
Francy Wallace and Norman P Marshall  
Janda J. Waraas and Sondra W. Walters  
Pamela Heid Zaiss and Conrad Zaiss

\*Names in bold have upgraded

### SAVE THE DATE

#### **Saturday, January 25, 5:30 – 8 PM**

DC reception in celebration of  
*Granville Redmond: The Eloquent Palette*

#### **Thursday, February 20**

DC exhibition preview of *American Expressions/African Roots: Akinsanya Kambon's Ceramic Sculpture*, with storytelling and reception

#### **Sunday, April 5**

DC reception in celebration of *The Splendor of Germany: 18th-Century Drawings From the Crocker Art Museum*, and lecture by curator William Breazeale, Ph.D.

# Thank you for your generous support of the 58th annual Crocker Ball



Left to right: Michael and Bobbe Brown; chair, Daniel Farley; George Grinzewitsch.



Left to right: Gloria Jones, James and Joyce Teel.



**O**n December 7, more than 350 guests enjoyed an exquisite dining experience by Paula Le Duc Fine Catering, after-party entertainment by Clean Slate, and a spirited live auction conducted by Jake Parnell, all in support of exhibitions and education programs at the Crocker.

Over \$1 million dollars was raised through sponsorships, ticket sales, auction items, and fund-a-need donations to help the Museum provide art experiences for everyone in our community and sustain programs for youth, families, and school children.

The Crocker extends a very special thank you to 2019 Crocker Ball Chair Daniel Farley and the entire committee for their many hours of hard work and tireless attention to detail. Sincere gratitude also goes to the hundreds of supporters who make this event possible, and the following sponsors:

## Title Sponsor



HUGHEY PHILLIPS

## Presenting Sponsor

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The Prisoner Wine Company



# Meet Declan Cooley

**C**rocker member Declan Cooley, age 11, began visiting the Museum with his family early in life.

“The Crocker is a fun, bright, and creative place. And people who visit and work there are really happy and friendly,” he says. “When I was little, I loved going to art classes and exploring the galleries on Birdy’s Museum Adventure. Looking for the artwork with the little cartoon Birdy next to them is a fun way to learn about artists, their styles, and the scenes in their artwork. Now, I love the natural light and the open space of the third-floor galleries. I enjoy Wayne Thiebaud and my favorite painting is *River Intersection*. The bright colors and interesting perspective make me happy and feel like a bird flying above the landscape.”

Declan attends Sacramento Country Day School in Sacramento, and it was there that he was exposed to a school program called the Impact Project. The Impact project teaches youth about the values of integrity, empathy, respect for others, and sharing responsibility for a better world. The program also helps children learn how to connect with others in the local and global community and to develop a habit of helping.

It was through the Impact Project that Declan began to think about his beloved art museum in a whole new way.

Declan and his classmates were given a choice of what kind of program to select as their individual beneficiaries. Declan says that while he saw some of his classmates selecting animal causes, he felt pulled toward



Left to right: Declan Cooley and Lial A. Jones.

helping humans. At the Crocker, Declan had witnessed one of the Museum’s Art on the Spectrum programs. Art on the Spectrum invites children on the autism spectrum or with other developmental disorders, along with their caregivers, to attend a special morning of artistic exploration with gallery experiences, sensory-friendly dance performance, and music therapy.

Declan says he felt inspired by what he saw, so he set out to make his own contribution to the program.

“I really appreciate how the Crocker encourages and supports children and their families through the Art on the Spectrum program,” Declan says. “The children who visit are so happy, and I love how their families are invited to enjoy the special experience of visiting the Museum in the morning, before it opens to the public.”

Declan hosted a hot chocolate stand during the holidays in Sacramento’s Fabulous Forties neighborhood that received

heavy foot traffic from people strolling to see the holiday lights. Through his cocoa sales, he raised \$500, which he donated directly to the Museum.

“Donations and philanthropic support of all kinds are vital to keeping our doors open and providing programs to everyone in our community,” says Chelsea Larson, the Crocker’s director of development. “It was incredibly inspiring to receive Declan’s hard-earned donation and see the impact of programs like Art on the Spectrum firsthand. I hope future generations will continue to enjoy the many programs the Crocker has to offer, and be inspired to help make them possible for others in our community by supporting their Museum in any way they can. We want to thank Declan again for his wonderful demonstration of kindness and generosity.” ♦



## 1812 OVERTURE

Memorial Auditorium

Saturday, February 1, 2020 - 8:00PM  
Christopher Rountree, conductor

COPLAND Rodeo

GERSHWIN Second Rhapsody

TIAN Transcend Commission for 150th  
Anniversary of Transcontinental Railroad

TCHAIKOVSKY 1812 Overture

## MUSIC OF THE SPIRIT

Cathedral of the Blessed Sacrament

Friday-Saturday, February 14-15, 2020 - 8:00PM  
Douglas Boyd, conductor

VAUGHN-WILLIAMS Fantasia on a Theme  
by Thomas Tallis

TALLIS Psalm Tunes for Archbishop Parker's Psalter

FAURE Requiem

## SAINT-SAËNS "ORGAN SYMPHONY"

Fremont Presbyterian Church

Friday-Saturday, March 13-14, 2020 - 8:00PM  
Robert Moody, conductor James Jones, organ

Organ Recital with James Jones

BEETHOVEN Symphony No. 4

SAINT-SAËNS Symphony No. 3, "Organ Symphony"

## OPERA FINALE

Memorial Auditorium

Saturday, April 25, 2020 - 8:00PM  
Christoph Campestri, conductor

To Be Announced

Join us this season as we make all of Sacramento our stage! Call our box office at 916-476-5975 or visit [SacPhilOpera.org](http://SacPhilOpera.org).

  
sacramento Ballet  
AMY SEIWEIT, ARTISTIC DIRECTOR

2019–2020 Season

# Sights Unseen

Welcome to a celebration of world premieres. Welcome to a year filled with respected ballets performed here for the first time. Welcome to creativity and power and beauty.

Welcome to **Sights Unseen**.

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**Mozart in Motion**  
October 3-6, 2019

**The Nutcracker**  
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**Homegrown**  
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March 26-29, 2020

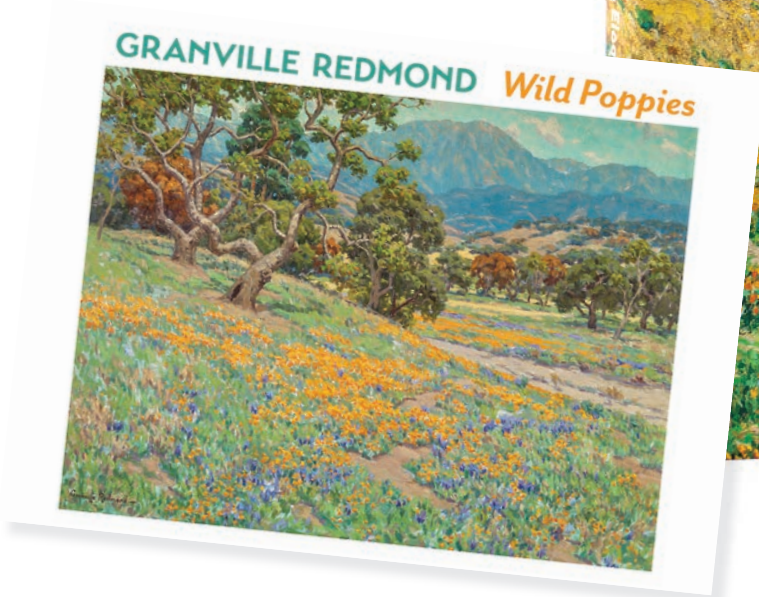
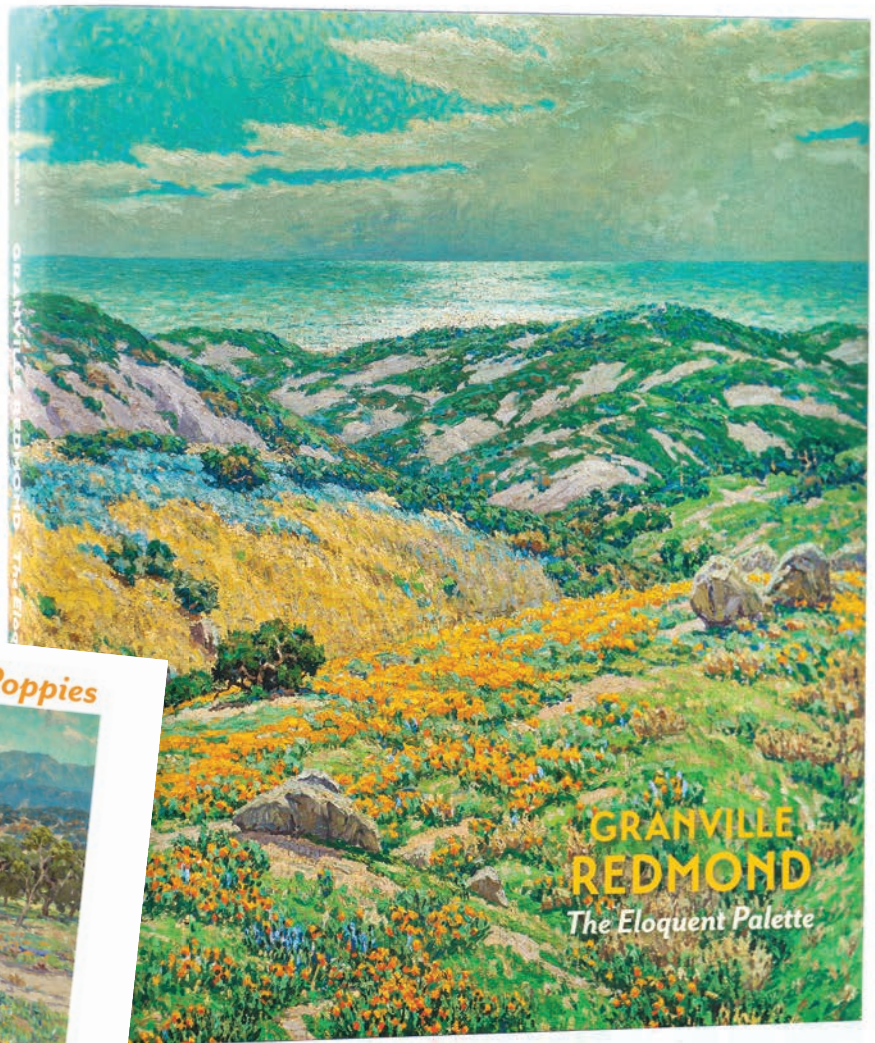
**Fast Forward**  
May 14-17, 2020



# The Hills are Alive in the Museum Store

California poppies bloom in celebration of Granville Redmond

Commemorating the most important Granville Redmond exhibition to date, *Granville Redmond: The Eloquent Palette* is a handsome catalogue, its cover featuring a detail of the artist's *Sand Dunes*. Published by Pomgranate, its text and images are sure to entice art lovers everywhere to enjoy the wilds of the California landscape. A new set of complementary notecards, also from Pomgranate, is also now available in the Museum Store. The box set of 20 cards and envelopes includes four vibrant images of Redmond's most iconic subject: the California golden poppy.



## Current exhibitions



### Granville Redmond: The Eloquent Palette

January 26 — May 17, 2020

Granville Redmond, *Carmel Coast (Carmel Sand Dunes and Cypress)*, c. 1917. Oil on canvas, 30 x 40 in. Collection of Paula and Terry Trotter.



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

February 2 — July 5, 2020

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.



### Bill Viola: The Raft

February 16 — May 10, 2020

Bill Viola, *The Raft* (detail), May 2004. Video/sound installation. Photo: Kira Perov. Courtesy Bill Viola Studio, James Cohan Gallery, New York and American Federation of Arts.



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

February 16 — May 10, 2020

Christoph Nathe, *Landscape near Görlitz*, 1786. Pen and brown ink, brush and brown washes over graphite on cream laid paper, 14 15/16 x 20 1/4 in. Crocker Art Museum, E. B. Crocker Collection, 1871.85.

## Opening soon

### Louis Comfort Tiffany: Treasures from the Driehaus Collection

JUNE 7, 2020 — SEPTEMBER 20, 2020

A celebration of beauty, *Treasures from the Driehaus Collection* features more than 60 objects, spanning over 30 years of Louis Comfort Tiffany's prolific career. One of America's most inventive artists, Tiffany (1848–1933) worked in glass, ceramic, metalwork, jewelry, and painting.

### Flowers from Fire: Ceramics and the International Art Nouveau

JUNE 7 – SEPTEMBER 20, 2020

19th-century artistic rebellion against mass production took many forms. Shapes reflecting nature and growth, experiments with techniques, and influences from non-European cultures led to the flowering of Art Nouveau. Focusing on ceramics and other objects from the United States and Europe, this exhibition explores the artists and innovations that led to a new international style.

### Todd Schorr: Atomic Cocktail

JUNE 28 — OCTOBER 11, 2020

Artist Todd Schorr began his career as a professional illustrator creating album covers, movie posters, and magazine covers for clients like AC/DC, George Lucas, and *Time* magazine. In the mid-'80S, he took a break from illustration to focus on fine art and has since earned broad recognition as a painter.

### Al Farrow: The White House

JULY 19 – NOVEMBER 15, 2020

Using guns and ammunition, Al Farrow transforms the tools of destruction into creation in his sculptures of cathedrals, synagogues, mosques, mausoleums and other architectural monuments. His 2018 sculpture *The White House* is replete with irony, marked by the contradiction between its title and the somber, rusted exterior that insinuates the corrosion of long-held ideals.