

# ARTLETTER

JAN | FEB | MAR | APR 2023

CROCKER ART MUSEUM MEMBERS MAGAZINE



# ART AUCTION SEASON 2023



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The success of these auctions is due to the collective generosity of artists near and far, and we are excited to see the submissions for both Art Auction and Big Names, Small Art (BNSA). To learn more, visit [crockerart.org/artistsubmissions](http://crockerart.org/artistsubmissions).

**The deadline to submit is February 28.**

In the previous issue, the full amount of funds raised from the 2022 Art Auction Season was mistakenly omitted. We would like to issue a final thank you to the sponsors, attendees, and auction participants who helped us raise nearly \$500,000 after expenses to support the Museum.



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# ARTLETTER

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## — ON THE COVER —

Alexander McQueen (British, 1969–2010), *Cropped military-style jacket, Black and gold sleeveless sheath dress, and Calf-length McQueen tartan skirt* from *Banshee*, Autumn/Winter 1994 and *Highland Rape*, Autumn/Winter 1995. Photo by Barrett Barrera Projects. Courtesy of Barrett Barrera Projects & RKL Consulting

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### GENERAL INFORMATION

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### The Crocker is located at

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(between 2nd & 3rd Street).

### HOURS

WED – SUN · 10 AM – 5 PM

THURS · 10 AM – 9 PM

Closed: Mondays, Tuesdays, Thanksgiving,  
Christmas & New Year's Day

### ADMISSION

**FREE** · Members & children (5 or under)

**\$15** · Adults

**\$10** · Seniors, college students, & military

**\$8** · Youth (6–17)

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

Funded in part by the Cultural Arts Award of the Office of Arts & Culture with support from the city and county of Sacramento.

### Printing partially underwritten by:

Fong & Fong Printers and Lithographers.

The Museum participates in Museums on Us, which offers free admission to Bank of America and Merrill Lynch cardholders on the first full weekend of each month. Some date restrictions apply.

**Every third Sunday of the month is Pay What You Wish Sunday, sponsored by:**



## IN MEMORIAM

## Nancy Lawrence

Visionary Level Supporter

1943 – 2022

**DEAR MEMBERS,**

As I sit down to write this letter, I've just returned home from the Association of American Art Museum Directors' annual conference. This event is a gathering of the directors of the 200 largest art museums in North America and was the first time we have met in person in three years. To spend a week surrounded by passionate colleagues, discussing and thinking deeply about what art museums do, why they do it, and how they are in transition, left me feeling both affirmed and, admittedly, a bit humbled.

The resounding call of this year's discussions was the need for museums to work on building community. This concept became paramount for some of our peers during the pandemic, but for the Crocker, working with the community, building connections, and providing a sense of belonging have always been foundational to who we are and what we do.

It's heartening to know we are leaders in our field and to have others see the value of what we've established over many years. At the same time, I know we must continue to think about what's next. How do we continue to serve your needs and the needs of a growing and changing community? How do we innovate,

anticipate, and stay relevant? How do we engage those not already connected to the Crocker? We may not have the answers yet, but we do know they will include a balance between our existing roster of well-loved programs and new, innovative art experiences.

**"We seek to activate the collection and engage audiences broadly and deeply."**

As we think about and work on what's next, I come back to the larger concept of community. If the social isolation of the pandemic has shown us anything, it is that we all have a need for others in our lives. Without connection, we feel adrift. Untethered. And we lead less satisfying and healthy lives. Whatever lies ahead, the Crocker will continue to lean into our core priorities. We seek to activate the collection and engage audiences broadly and deeply; we endeavor to bring people together both in and out of the Museum; and to develop resources that allow us to continue to serve the public

well into the future. Regardless of the form any new initiatives take, I hope that in our galleries and through our programs, all those who come in contact with the Crocker feel a little more connected to themselves, to others, and to the world around them. Through these connections, we enrich the well-being and cultural life of the community we serve.



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

**LIAL A. JONES**

MORT AND MARCY FRIEDMAN DIRECTOR & CEO



↑ Wayne Thiebaud (American, 1920–2021), *Two Seated Figures*, 1965. Oil on canvas, 60 x 72 in. Crocker Art Museum, gift of the Wayne Thiebaud Foundation in memory of Betty Jean Thiebaud and C. K. McClatchy, 2022.92.1. © Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

# Signature Painting by Wayne Thiebaud Gifted to the Crocker

**B**Y THE SPRING OF 1961, Wayne Thiebaud had produced enough of his new still-life paintings of food and commonplace objects to start exhibiting them. Though his first shows in Sacramento and San Francisco garnered little attention, his show at the Allan Stone Gallery in New York, *Wayne Thiebaud: Recent Paintings*, which opened in April 1962, was successful beyond either Thiebaud's or Stone's expectations. Influential collectors, artists, and critics came to see and write about the work. Every single piece sold—some even to museums. *Time* magazine credited Thiebaud with creating a “slice-of-cake school.”

In hindsight, the exhibition was perfectly timed, as it coincided with a watershed moment in the art world, the birth of Pop art. Thiebaud himself, however, claimed less interest in Pop's satire than in observing the world around him, stating, “At present I am painting still lifes taken from window displays, store counters, supermarket shelves, and mass-produced items from manufacturing concerns in America.”<sup>1</sup>

In 1964, Thiebaud decided to expand his repertoire and took a year off from teaching at the University of California, Davis, to paint life-sized figures. He sought to work from memory, as he had in his still lifes, though he was unhappy with the results. He started using models, at first turning to friends and family who would pose patiently and for free. The models in his 1965 painting *Two Seated Figures*, a work recently donated to the Crocker Art Museum by the Wayne Thiebaud Foundation, were his wife, Betty Jean, and friend C. K. (Charles Kenny) McClatchy, grandson of the first C. K. McClatchy and later president of McClatchy Newspapers.

This painting shows Thiebaud's propensity to place his figures in vacant white or neutral spaces, which, along with strong lighting, forced viewers to focus on the person or people, not their environments. Also, as

in his still lifes, he surrounded his figures with subtle halations of color, helping to enliven the paintings overall and transition the subjects into their backgrounds. Many have described Thiebaud's figurative paintings as human “still lifes,” as his subjects do not reveal their feelings or engage the viewer.

Part of the challenge Thiebaud set for himself was to not evoke any type of narrative, as he aimed to depict a person revealing nothing and doing nothing—just waiting for something to occur. He explained:

Most people in figure paintings have always done something. The figures have been standing posing, fighting, loving, and what I'm interested in, really, is the figure that is about to do something, or has done something, or is doing nothing, and, with that sort of centering device, try to figure out what can be revealed, not only to people, but to myself.<sup>2</sup>

The results of depicting people doing nothing proved surprisingly illuminating, not just for Thiebaud but for his audience. Rather than impede engagement and potential for meaning as one might expect, his approach invited viewers to draw upon their own experiences to explain what the people portrayed might be thinking or feeling, the ambiguity adding layers of personal richness for each viewer. *Two Seated Figures* is among the most enigmatic and psychologically resonant of Thiebaud's figurative works and will most certainly promote contemplation and discussion among Crocker visitors for generations to come. ♦

1. Wayne Thiebaud, “Is a Lollipop Tree Worth Painting?” *San Francisco Chronicle*, July 15, 1962.

2. Wayne Thiebaud, quoted in Dan Tooker, “Wayne Thiebaud,” *Art International* (November 1974): 22.

# The Spirit of Early California

## 21 Paintings Donated from The Edward H. and Yvonne J. Boseker Collection

**F**ROM ITS BEGINNINGS, California art has been separated from the mainstream art world. Physically isolated by distance and topography, the state's art and artists have attained a distinct regional character. This does not imply, however, that California's artists have been unaware of national and international aesthetic movements or trends, as historically a vast number of the Golden State's artists were transplants from other parts of the country or world. Many, too, perfected their craft by training elsewhere and putting their new skills to use in painting the state's agricultural bounty, architecture, people,

activities, and, most often, landscape. This range of subjects created a new art and helped shape artistic identities. Taken together, the works mirror the variety of California itself.

The Crocker recently received an important donation of 21 such paintings from one of the foremost private collections of early California art: The Edward H. and Yvonne J. Boseker Collection. Several paintings in the gift depict California's history and people, such as Arthur Best's view of Chinatown in San Francisco and Ernest Narjot's *Quail Hunting in Marin* (fig. 1), the latter thought to depict Charles Crocker, Collis P. Huntington, and Leland

Stanford. Narjot is also represented by a scene of gold miners, a painting that emblemizes this history of our region. Other paintings evidence human habitation, such as Albertus del Orient Browere's *Cabin in the Wilderness*, circa 1854, a rare work made as the Gold Rush was waning, and Meyer Straus's 1877 *Entering Monterey, California*. Some paintings focus indirectly on human activities or impact on the environment, such as Lorenzo Latimer's depiction of a landscape with cows having breached a fence (fig. 2) and Giuseppe Cadenasso's view of a eucalyptus grove, the trees, though not native, being one of the artist's specialties.



↑ FIG. 2 Lorenzo P. Latimer (American, 1857–1941), *Cows by a Stream*, 1884. Oil on canvas, 21 x 36 in. Crocker Art Museum, gift of The Edward H. and Yvonne J. Boseker Collection, 2022.49.8.



→ FIG. 1 Ernest Narjot (American, born France, 1826–1898), *Quail Hunting in Marin*, 1887. Oil on canvas, 30 x 20 in. Crocker Art Museum, gift of The Edward H. and Yvonne J. Boseker Collection, 2022.49.10.



→ FIG. 4 William Wendt (American, born Germany, 1865–1946), *San Fernando Valley*, circa 1915. Oil on canvas, 20 x 30 in. Crocker Art Museum, gift of The Edward H. and Yvonne J. Boseker Collection, 2022.49.21.



There are also depictions of the land itself, the scenes manifesting a close communion between the painter and nature. Early on, many artists believed California to be the new symbol of America as a natural paradise, a place where one could experience the divine through the untrammled wilderness of the Sierra, the state's ancient live oaks and redwoods, its vast golden hillsides, and its many miles of uninterrupted coast. One of the most iconic examples of the latter is *Monterey Cypress with Bears* by German-born Herman Herzog, who shows this section of the central coast as a place still wild and untouched by human encroachment (fig. 3). Others found natural abundance in the Southern part of the state. William Wendt (fig. 4) and Maurice Braun respectively settled in Los Angeles and San Diego in the early twentieth century. Both are represented in the Boseker Collection by views of San Fernando Valley in Los Angeles County.

In paintings like these, artists largely denied or sublimated the presence of humans, focusing greater attention on nature. This began to change by the 1920s, however, when artists increasingly turned to portraying views of modern life and people in styles influenced by European modernism. Among these is Louis Siegriest's *Old Warehouse, Sausalito*, from 1919, and Millard Sheets's *Gypsy*



*Camp, Whittier, California*, from 1928. Though depicting different parts of the state, with Sausalito across the Golden Gate from San Francisco and Whittier located in Los Angeles County, both combine new approaches to color and composition with scenes of everyday life and places, setting the stage for a new generation of painters working in the Depression era of the 1930s. ♦

↑ FIG. 3 Herman Herzog (American, born Germany, 1831–1932), *Monterey Cypress with Bears*, n.d. Oil on canvas, 30 x 36 in. Crocker Art Museum, gift of The Edward H. and Yvonne J. Boseker Collection, 2022.49.7.



# Estampas de la Raza

Contemporary Prints from the Romo Collection  
and Royal Chicano Air Force

JUNE 25 – OCTOBER 1, 2023

# Jacopo di Cione Altarpiece Enriches Italian Painting Collection

**T**HOUGH THE HISTORY of Italian painting is well represented at the Crocker Art Museum, the collection's strengths are in the origin, flowering, and maturity of the Baroque period, from the late 16th to the early 18th centuries. Gifts have extended the collection to earlier periods, but none so early as the 14th century, when the sumptuous materials of medieval altarpieces were supplemented by a growing understanding of the human body. The magnificent gold ground and compelling figures of this altarpiece by Jacopo di Cione, a gift of Alan Templeton, epitomize late 14th-century Florentine religious painting and bring new richness to the Italian collection.

The artist was born in Florence around 1320. The youngest of four brothers who all became painters, Jacopo collaborated both with them and with other artists in the 1370s and 80s. In addition to many altarpieces for churches in the city, he worked on the decoration of sculptures for the city's Duomo, or cathedral.

In this painting, the Madonna is emphasized over the attending saints, who are depicted smaller in scale. Her blue cloak is bordered in gold, with another star-like gold pattern at her shoulder. Though it has the form of a jewel, the pattern is a carryover from Byzantine icons, in which highlights created by the Virgin's form were picked out in gold leaf. Seated on the ground to represent her humility, the Virgin nurses her child, nourishing Jesus as she nourishes the Church. The elaborateness of the Christ child's embroidered mantle may reflect pride in Florence's position as the cloth-making center of Europe.

At left is Saint Lawrence, the city's patron saint, who holds a gospel and martyr's palm as he leans against the gridiron upon which he was roasted. Opposite, Saint Margaret of Antioch stands behind a dragon, which swallowed her whole, though she emerged unharmed holding a gospel as she gestures with her other hand, perhaps in wonder at the Christ child. The greens and pinks of the saints' garments balance the composition visually.

A welcome addition to the Crocker's collection, Jacopo di Cione's altarpiece allows the Museum to show the early years of Italian painting, a period not seen here in objects of this quality since Samuel Kress's collection was exhibited in 1933. ♦



† Jacopo di Cione (Italian, 1325–1390), *Madonna Nursing the Christ Child with Saints Lawrence and Margaret*, n.d. Tempera on panel, 17 7/8 x 13 1/2 in. Crocker Art Museum, gift of Alan Templeton, 2022.44.1.



# LEE ALEXANDER McQUEEN RENDEZVOUS ANN RAY

a fashion and  
photography exhibition

DECEMBER 18, 2022 – APRIL 2, 2023

**T**HE PROVOCATIVE DESIGNER ALEXANDER McQUEEN, known by his first name Lee to his friends, was one of the most talented figures in the fashion world from the early 1990s to his death in 2010. During the last thirteen years of his life, he allowed his friend, French photographer Ann Ray, unprecedented access to his life and artistic process, resulting in an extensive archive that documents McQueen's designs, his backstage dramas, and his runway triumphs. This exhibition explores their unique friendship and collaboration through 63 photographs, 50 runway creations, and various design drawings and ephemera, providing a window into McQueen's dynamic world.

Growing up as what he later called "the pink sheep of the family," McQueen, shown here in Ray's photograph (fig. 1), was the youngest of six children and made dresses for his sisters as a boy. Leaving this supportive environment at the age of sixteen, he was apprenticed to Anderson & Sheppard on Savile Row, and later to Gieves & Hawkes. This experience at the heart of British menswear honed his skills, giving him a reputation as a perfect cutter and tailor. His formal training was at Central Saint Martins, where he graduated in 1992 with a portfolio collection called *Jack the Ripper Stalks His Victims*. The fashion muse Isabella Blow bought the collection in its entirety, essentially launching his career. After designer John Galliano moved to Dior in 1996, McQueen became head designer at Givenchy, staying until 2001. Named British Designer of the Year four times, McQueen was International Designer of the Year in 2003 and GQ Designer of the year in 2004.



← FIG. 1 Ann Ray (French, born 1969), *Monsieur McQueen*, 2002. Archival chromogenic print. Courtesy of Barrett Barrera Projects.

↑ FIG. 2 Alexander McQueen (British, 1969-2010), *Snowflake dress with leather cut detail*, from *The Girl Who Lived in the Tree*, Autumn/Winter 2008. Photo by Sara Carmody. Courtesy of Barrett Barrera Projects & RKL Consulting

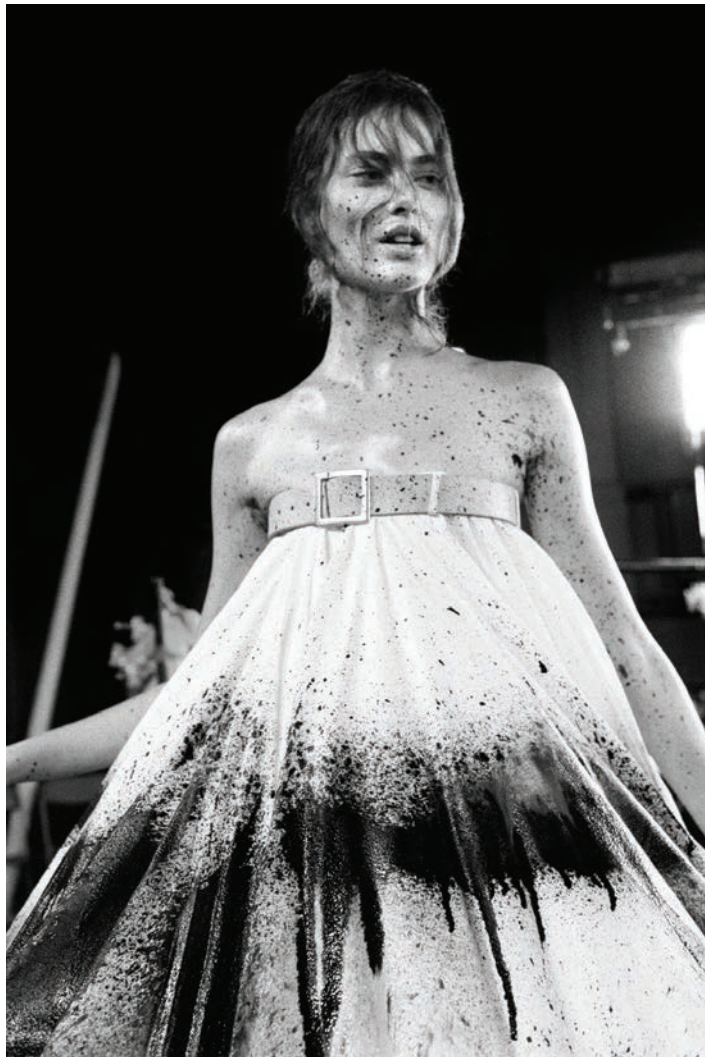


← FIG. 3 Ann Ray (French, born 1969), *Insensé IV*, 1998. Archival gelatin silver print. Courtesy of Barrett Barrera Projects.

The relationship at the heart of this exhibition began in 1997. Shortly after his move to Givenchy, McQueen met Ann Ray, born Anne Deniau, who had worked as a photographer for Cartier and Givenchy in Tokyo. In addition to unlimited access to the designer's work and life, Ray received garments created by McQueen, ten of which are included in the show. In a dress for the 2008 collection *The Girl Who Lived in the Tree*, McQueen combines black crepe with a dynamic array of cut leather snowflake patterns, placing them strategically down the body as if falling from the sky (fig. 2).

Other designs were more extravagant. In 1998, he designed a clever, voluminous white paper dress belted below the arms. In a scandalous moment, as model Shalom Harlow stood on a rotating platform, this pristine creation was attacked by robots spraying black and green car paint. Ray's photograph captures the unexpected beauty of the model, the dress, and the random patterns splattered on both (figs. 3 and 4). Harlow's expression is ambiguous—her hair flowing down her face much as the paint flows down her dress and skin, she seems shocked by the experience but also somehow triumphant.

A different sort of drama is provided by a silk and beaded dress from Spring/Summer 2010, McQueen's last collection before his death (fig. 5). Taking the idea of moths to its extreme, he chose an elaborately patterned watered-silk fabric, its arrays of green, blue, yellow, and purple imitating the patterns of their wings. Ruched at the waist, the vertical pleats of the bodice and corresponding feather-like pattern in the skirt give the effect of a moth landing on the body. In



→ FIG. 4 Ann Ray (French, born 1969), *Insensé II*, 1998. Archival gelatin silver print. Courtesy of Barrett Barrera Projects.



↑ FIG. 5 Alexander McQueen (British, 1969–2010), *Multicolor silk moth print kaleidoscope dress from Plato's Atlantis*, Spring/Summer 2010. Photo by Barrett Barrera Projects. Courtesy of Barrett Barrera Projects & RKL Consulting.



→ FIG. 6 Alexander McQueen (British, 1969–2010), for Givenchy, *Cropped linen bolero with feathered collar*, Spring/Summer 2000. Photo by Barrett Barrera Projects. Courtesy of Barrett Barrera Projects & RKL Consulting.



↑ FIG. 7 Ann Ray (French, born 1969), *Les Oiseaux*, 2000. Archival gelatin silver print. Courtesy of Barrett Barrera Projects.

→ FIG. 8 Ann Ray (French, born 1969), *Follow the Thread*, 1997. Archival gelatin silver print. Courtesy of Barrett Barrera Projects.





addition, the scale-like rows of heavy beads at the hips extend them like a crinoline, creating a structure that recalls the insect's exoskeleton.

McQueen's love of nature was a recurring theme in his work, especially his interest in flying creatures. Not only moths, but birds were featured again and again through the years, in homage to birdwatching and the Alfred Hitchcock film *The Birds*. In 1995, he designed an entire collection inspired by the movie. Though more often taking the form of feathers and nest-like fabric textures, as in this bolero jacket from 2000 (fig. 6), occasionally McQueen was quite literal. For example, Ann Ray's photograph of a model (fig. 7) shows the woman wearing an unseen, flowing sheer garment and wimple-like headdress, while her outfit is crowned by an array of violent stuffed birds attacking her long hair. Gentleness and savagery, order and chaos, architecture and nature—these kinds of juxtapositions are at the essence of McQueen's genius.

Throughout the exhibition there are many moments we feel Ann Ray's warmth, and the mutual trust between designer and photographer. Her presence is felt most strongly in the backroom moments, when the designer's ideas are emerging and developing. Here, in an ordinary French office, with Formica tables and black office chairs, McQueen explains the structure of a billowing jacket collar to one attentive seamstress as another passes in the background (fig. 8). The circle of figures is completed by the camera, with Ann Ray behind it. This unique intimacy—and unique friendship—make *Lee Alexander McQueen and Ann Ray: Rendez-Vous* a singular experience. ♦

## EXHIBITION-RELATED PROGRAMS

*Rendez-Vous* comes to life with a variety of exhibition-related programs and activations. Throughout the run of the exhibition, visitors get a true runway experience with the McQueen Dressing Room, a multi-sensory installation that offers the opportunity to explore fashion techniques, materials, and dramatic poses.

In January, *ArtMix: Runway* highlights this iconic exhibition with a celebration of all things fashion. From makeovers to experiential art, this one-night experience is not to be missed.

- **All-Member Opening Reception**  
FRIDAY, DECEMBER 16
- **The Official Rogue Book Club:**  
**Alexander McQueen: Blood Beneath the Skin**  
by Andrew Wilson  
THURSDAY, JANUARY 5
- **ArtMix: Runway**  
THURSDAY, JANUARY 12
- **Music For McQueen**  
THURSDAY, FEBRUARY 2
- **Backstory: Simon Ugless on Alexander McQueen**  
SATURDAY, MARCH 4
- **Sketch Night: Fashion Illustration**  
THURSDAY, MARCH 30

## STUDIO PROGRAMS

- **Historicism in Contemporary Art**  
SUNDAY, JANUARY 15
- **Fashion Design from the Ground Up**  
SATURDAY AND SUNDAY, JANUARY 28 – 29
- **Get to Know Your Digital Camera**  
SUNDAYS, MARCH 19, 26 & APRIL 2

# ART FOR THE PEOPLE

## WPA-Era Paintings from the Dijkstra Collection

JANUARY 29 – MAY 7, 2023

**I**N THE YEARS BETWEEN the American stock market crash of 1929 and World War II, artists focused on American scenes and people—and often the plight of the dispossessed. They portrayed the American experience through topicality, local customs, and, frequently, blistering attacks on the neglect of the “have-nots” by the “haves.” Because this was the era of the Great Depression, it was inevitable that artists’ paintings would focus on such themes and often be overtly political, though content varied by region, the artist’s economic and social background, and the maker’s ethnicity.

In large part because of the Depression, artists nationwide sought to produce art that expressed fundamental human concerns and basic democratic principles. Drawn from the Collection of Sandra and Bram Dijkstra, *Art for the People: WPA-Era Paintings from the Dijkstra Collection* focuses on representational painting created during this era, which led to, and included, the government-sponsored WPA (Works Progress Administration) of the 1930s and early 1940s. It begins with examples of art from the 1920s and concludes with paintings from the war years.

This more encompassing look at WPA-era art features paintings from the East, West, and Midwest, which historically have been accorded a range of monikers that include Regionalism, Social Realism, American

Expressionism, American Scene Painting, and others. Regardless of the label, what these works had in common was each artist’s desire to make their work accessible (and hence meaningful) to the general public. In creating a “people’s art,” artists used familiar themes, easily readable stories, and, occasionally, nostalgia. Much imagery of the period focused on the people themselves—especially laborers, the poor, the disenfranchised—along with their activities, their rural and urban environments, contemporary modes of transportation, and other subjects close at hand.

Art of this period departed from that created during the economic boom years of the 1920s, when the modernist emphasis on form and structure over content appealed to those with enough education and culture to appreciate such things, yet effectively distanced the work from many people. In a variety of settings, most artists now aimed to undermine the previous decade’s elitism, doing their best to reject overt foreign influence, avoid abstraction, and prioritize intelligibility. Their cause was furthered by federally funded arts projects that also championed these goals and, at the same time, effectively made artists “workers” themselves and, by extension, visual spokespersons for other types of laborers trying to survive during such difficult times.



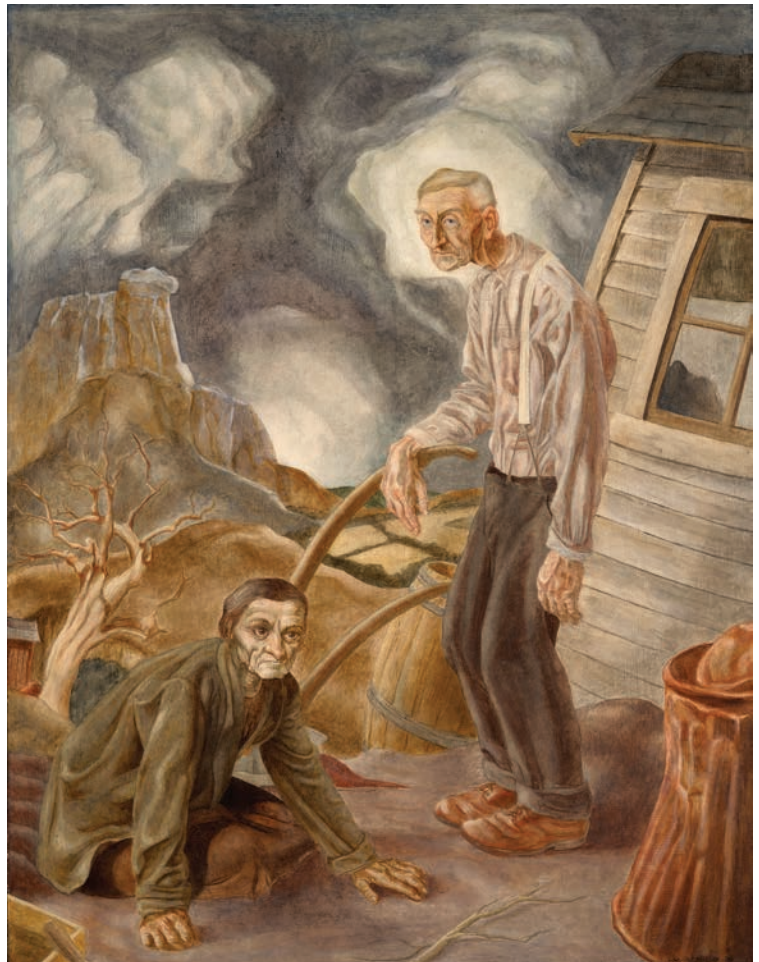
† FIG. 1 Fletcher Martin (American, 1904–1979), *Migrant Woman*, 1938. Oil on canvas, 20 x 16 in. Collection of Sandra and Bram Dijkstra.



← FIG. 2 Mitchell Siporin (American, 1910–1976), *Homeless*, 1939. Oil on canvas, 30 x 40 in. Collection of Sandra and Bram Dijkstra.



↑ FIG. 3 Charles White (American, 1918–1979), *Soldier*, 1944. Tempera on Masonite, 30 x 25 in. The Huntington Library, Art Museum, and Botanical Gardens. Gift of Sandra and Bram Dijkstra, 2013.23. © Charles White Archives.



↑ FIG. 4 William Ashby McCloy (American, 1913–2000), *Lost Horizon*, 1936. Oil on canvas, 36 x 28 in. Collection of Sandra and Bram Dijkstra.

In the Midwest, these paintings often documented rapidly passing ways of life and the changing landscape. Often anti-urban, anti-modern, and escapist, some of the imagery ignored the effects of the Depression and the Dust Bowl, indulging instead in a nostalgia for earlier, better times. And yet, painters broadly designated as Regionalists also participated in an “anti-American Gothic” sentiment as well.

Artists of the East Coast, by contrast, most often called “Social Realists,” documented a different experience, one more deeply committed to principles of social justice. Distrustful of the nationalism promoted by the Regionalists, they made art that was deeply humanist and featured the plight of the poor and persecuted in the hope of creating change.

In the West, many of the WPA-era artists were based in California. Here, the beauty of the landscape, which had long inspired transcendental ideals, mitigated the pessimism felt by their East Coast colleagues, though even in this environment artists sought subjects that departed from the previous generation’s idyllic representation of the land. Their work ranged from country farms set amid rolling green hills, to beachgoers on holiday, to socially critical scenes of downtrodden workers in the city. Like their colleagues in other regions, their focus was anything but unified, evidencing regional differences in terms of subject matter and politics that, when looked at broadly, provide us with a greater understanding of what constituted American art at this pivotal time. ♦



↑ FIG. 5 Miki Hayakawa (American, born Japan, 1904–1953), *From My Window: View of Coit Tower*, 1935. Oil on canvas, 30 x 30 in. Collection of Sandra and Bram Dijkstra.

## EXHIBITION-RELATED PROGRAMS

- **All-Member Opening Reception**  
FRIDAY, FEBRUARY 3
- **Curator in Conversation:**  
**Art in Times of Crisis**  
SATURDAY, FEBRUARY 4
- **ArtMix: MOVEments**  
THURSDAY, MARCH 9
- **The Official Rogue Book Club:**  
**The Muralist: A Novel by**  
**Barbara A. Shapiro**  
THURSDAY, MARCH 2

## STUDIO PROGRAMS

- **Art Boot Camp: Portraiture**  
TUESDAYS & THURSDAYS,  
FEBRUARY 7 – 23
- **How to Paint Skin Tone**  
TUESDAYS, FEBRUARY 28 & MARCH 7
- **Senior Studio:**  
**Introduction to Drawing**  
WEDNESDAYS & THURSDAYS,  
MARCH 8 – 16

# A GRAPHIC ART

## GERMAN EXPRESSIONIST PRINTS FROM THE MCNAY ART MUSEUM AND THE BRONSTON COLLECTION

FEBRUARY 5 – MAY 7, 2023

**T**HE EARLY 20TH CENTURY was a time of innovation in German-speaking lands. Artists had begun to move away from the academic tradition, and new, international movements such as Art Nouveau were reflected in the work of various avant-garde Sezession groups. Rebellious even against these innovators, other artists experimented with rough, jarring colors and styles, distortions of form that expressed emotion, and often gritty modern subjects. The horrors of the first World War and the chaos in its wake propelled a new examination of culture and, with it, art. With graphic styles and a critical stance towards society, Expressionist art resonated with the public, reaching an ever-wider audience.

This 1919 self-portrait by Erich Heckel epitomizes the moment (fig. 1). Peering narrow-eyed out of the print, the sitter is suffused with nervous energy. He clasps his hands at his chin, whether in prayer or despair we do not know. The sickly, unnatural colors heighten the tense mood, contrasting with the stark blacks of the hair and clothing. Heckel chose woodcut to create a rough, blocky quality well-suited to the content. Long out of favor, woodcut experienced a lively revival under the Expressionists. They

also invented new techniques and adapted others once neglected to new, unexpected uses.

One of these techniques was soft-ground etching, used by Ernst Kirchner in his *Self-Portrait with Emy Frisch* (fig. 3). Invented in the 18th century, it had rarely been used since. A gummy coating is applied to a copper plate, then a piece of paper adhered to it, and a drawing made on the paper. When the paper is taken up the coating comes with it, exposing the plate under the drawing's contours. Etched and printed, it produces rich, velvety lines. Kirchner combined etching with aquatint to create a multilayered, textural image. The artist huddles in the background, giving the most space to the looming figure of Emy Frisch, wife of his friend and fellow artist Karl Schmitt-Rottluff.

For all the difficulties in Germany after the end of World War I in 1918, the 1920s were even more chaotic. Hyperinflation early in the decade wiped out savings, political conflict plagued the new Weimar Republic, and social bonds changed and weakened. Against this backdrop, an extremely lively urban artistic world continued to innovate, especially after new policies fueled the economy in the years before 1930.





↑ FIG. 2 Max Beckmann (German 1884–1950), *Self-Portrait with Bowler*, 1921. Drypoint, 12 1/2 x 9 1/2 in. McNay Art Museum, Gift of the Friends of the McNay, 1966.4.



## EXHIBITION-RELATED PROGRAMS

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A self-portrait by Max Beckmann symbolizes these developments (fig. 2). His frank, open gaze is that of a modern man, both formal and casual as he puffs his cigarette in a stiff-necked shirt and bowler hat. Urban and urbane, he wears his street clothes inside, where his cat sits on one table, lamp and ashtray on the other. The angular hatched lines of drypoint—made by scratching the copper plate with a needle—combine to describe the features of a man who, while not precisely confident, is open to the world.

Consisting of prints by 15 artists, as well as watercolors, painting, and sculpture, *A Graphic Art* provides a view into a world of artistic ferment and unrelenting change that resonates in the art of today. ♦

- **All-Member Opening Reception**  
FRIDAY, FEBRUARY 3
- **German Expressionism on Film**  
THIRD THURSDAYS, FEBRUARY – APRIL
- **Studio Class:**  
**Beginning Relief Printmaking**  
SATURDAY, FEBRUARY 25
- **ArtMix: MOVEments**  
THURSDAY, MARCH 9
- **Sacramento Jewish Film Festival**  
SATURDAY, MARCH 19
- **Curator in Conversation:**  
**Timothy O. Benson on**  
**German Expressionism**  
SATURDAY, APRIL 8



← FIG. 3 Ernst Ludwig Kirchner (German, 1880–1938), *Self-Portrait with Emy Frisch, 1907*. Soft-ground etching, 8 7/8 x 7 15/16 in. McNay Art Museum, Museum purchase in memory of Ruth S. Magurn and Blanche Magurn Leeper, 1992.8.

# BREAKING THE RULES

PAUL WONNER AND THEOPHILUS BROWN



† FIG. 1 Paul Wonner (American, 1920–2008), *Sarah Vaughan Singing at the Riviera Hotel, Las Vegas, 1963*. Oil on canvas, 47 1/2 x 42 1/2 in. Collection of John Modell.

APRIL 30 – AUGUST 27, 2023

**I**N REACTION TO the widespread pursuit of Abstract Expressionism in the late 1940s and early 1950s, several pioneering artists in the San Francisco Bay Area began to reengage with the visible world, applying the gestural style of action painting to depictions of people, landscapes, and still lifes. Two such artists were Paul Wonner (1920–2008) and William “Theophilus” Brown (1919–2012), who met at the University of California, Berkeley, and stayed together for fifty-six years. Together, the couple aligned themselves with this new direction and became leading practitioners of the style known today as Bay Area Figuration.

Over time, both artists’ works became less gestural and more overtly representational and, in Wonner’s case, increasingly detailed and precise. Brown became best known for his psychologically evocative landscapes with classic bathers, as well as for his lonely urban scenes. Wonner also painted figures but received greatest acclaim for his “baroque” still lifes laden with everyday objects, animals, and flowers. This exhibition, which includes seventy-five paintings, watercolors, and drawings, showcases all of these genres in the most comprehensive exhibition of the couple’s work to date. ♦



← FIG. 2 William Theophilus Brown (American, 1919–2012), *Football Painting #2*, 1956. Oil on paper on board, 34 3/4 x 61 1/2 in. Santa Barbara Museum of Art, Gift of Paul Wonner, 1972.44.

↓ FIG. 4 Paul Wonner (American, 1920–2008), *Still Life*, 1995. Acrylic on canvas, 40 x 28 1/4 in. Collection of Garry Maisel.



↑ FIG. 3 William Theophilus Brown (American, 1919–2012), *Two Bathers and a Dog*, 1991–1992. Acrylic on canvas, 48 x 48 in. Collection of Joseph Rodota.





# A Gathering

**Works from Contemporary  
Black American Ceramic Artists**

MAY 7 – AUGUST 20, 2023

Paul S. Briggs (American, born 1963), *Panopticon I*, 2022. Stoneware, glaze, 14 x 12 x 10 in. Courtesy of the artist.

/ INSIDE LOOK /

Selections from the

CROCKER

KINGSLEY



FEBRUARY 5 – APRIL 30, 2023

**T**HE BIENNIAL, JURIED CROCKER-KINGSLEY exhibition continues a tradition that began in 1926 through a collaboration between the Crocker Art Museum and the Kingsley Art Club in partnership with Blue Line Arts. Established in 1892 by fifteen Sacramento women, the Kingsley Art Club supports arts and culture in the community.

Early 2023 celebrates the 81st Crocker-Kingsley exhibition, a show that attracts both emerging and established artists. Past Crocker-Kingsley exhibitors include many of the premier names in California art, including Robert Arneson, Kathryn Uhl Ball, Elmer Bischoff, Fred Dalkey, David Gilhooly, Ralph Goings, Gregory Kondos, Roland Petersen, Mel Ramos, Ruth Rippon, Fritz Scholder, Jerald Silva, and Wayne Thiebaud.

This year, more than 2,000 entries were submitted for consideration, from which juror Emma Saperstein, Chief Curator and Director of Education at the San Luis Obispo Museum of Art (SLOMA), selected 134 for display at Blue Line Arts in Roseville. There, Saperstein selected five works for cash awards and presented additional honorable mentions. From the larger group, a team of Crocker Art Museum jurors selected five pieces for display at the Museum between February 5 and April 30, 2023.

The Crocker community is invited to attend Blue Line Arts' 3rd Saturday Reception celebrating the exhibition on Saturday, December 17, from 4 – 8 PM. Enjoy artist lectures, refreshments, and award announcements. Visit [bluelinearts.org](http://bluelinearts.org) for details. ♦

#### STUDENT AND COMMUNITY EXHIBITION

## Four Freedoms Reimagined

JANUARY 12 – MARCH 26, 2023

The upcoming Student & Community exhibition, *Four Freedoms Reimagined*, celebrates a broad reimagining of President Roosevelt's and Norman Rockwell's "Four Freedoms" to reflect greater cultural, religious, ethnic, and gender diversity. Exploring Freedom of Speech, Freedom from Want, Freedom of Worship, and Freedom from Fear, students from throughout Northern California address the question "What does freedom look or sound like to you?" Works span a variety of media, from

painting to poetry to visual and performing arts, and were selected from an open call for submissions.

The exhibition is organized by local artists and performers Deborah Pittman, Stephanie Sugano, Latrice Madkins, and Laurie Friedman-Adler. Selected students receive monetary awards for their work. In addition to the visual art exhibition at the Crocker, winning submissions will be performed at the Sofia Tsakopoulos Center for the Arts.



# GLOBAL RHYTHMS

A World Music Series

Take an auditory adventure around the world and back again with Global Rhythms: A World Music Series, creating connection and community through the arts and spreading love one beat at a time.

**Fourth Thursdays • 6:30 PM**

**\$15 Members, \$25 Nonmembers**

**January 26 Paris Chansons**

**February 23 Bryson Musiq and  
The Caribbean Soul**

**March 23 Maya Latin Tribute Band**

**April 27 KoMaGa Trio**



## Indigenous Voices in Film

**W**HILE EFFORTS TOWARD a more diverse and inclusive film industry continue to grow, representation of Indigenous characters and creatives remains low, with Native talent making up only 0.6% of all roles in film projects\*. With this disparity in mind, the Crocker is honored to announce Indigenous Voices in Film, an 18-month project that explores and highlights the work of Indigenous peoples at the intersection of film, video art, and media arts.

Indigenous Voices in Film kicks off in the early summer of 2023, highlighting work created in Northern California. Plans for the project include film screenings, panel discussions, a community forum, and a series of essays that elaborate on ideas developed during each of the public programs. To ensure the success of this project, the Crocker will work with an Indigenous Voices in Film Advisory Board made up of local and national Indigenous film experts to help select and shape the course of the program series. Recommendations and suggestions for the Advisory Board are welcomed and can be sent to [education@crockerart.org](mailto:education@crockerart.org).

Supported by a generous grant from the Terra Foundation for American Art to broaden the understanding of American art history, Indigenous Voices in Film is committed to presenting films and video art created by Indigenous peoples and to advance critical discussion of these works in the region and within the museum field. This program series follows the Museum's recent exhibition *When I Remember I See Red: American Indian Art and Activism in California*, the symposium Visual Sovereignty, and the panel series Equity in Museums. ♦

**“Representation matters—but the quality of representation matters more.”**

**– CRYSTAL ECHO HAWK**

**TERRA**  
FOUNDATION FOR AMERICAN ART

\*Source: 2021 Hollywood Diversity Report conducted by UCLA's College of Social Sciences



**2022-23 SEASON**

SEASON SPONSOR UC DAVIS HEALTH

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# Ways to Support the Crocker

There are so many ways to support the Crocker Art Museum. To learn more or to donate today, visit [crockerart.org/donate](https://crockerart.org/donate) or call (916) 808-7843.

**I'm a Member**

Renew or upgrade your Membership and receive more benefits and perks while supporting the Museum's mission.



Donate to the Crocker's annual fund, and your gift will go where it is needed most.



Become an education program or exhibition sponsor and help provide our community with enriching art experiences.



Plan for the future with an estate gift by including the Crocker in your will.



Honor the memory of a loved one with a donation supporting their favorite Museum.



Ask your employer to match your gift and double your impact.





## Library News

**A**LREADY AN INVALUABLE RESOURCE for staff, docents, educators, scholars, and the art-loving public, the Gerald Hansen Library is currently adding significant new collections gifted by Crocker supporters and donors. Publications on California and American art feature prominently, along with landmark exhibition catalogues, important artist monographs, works related to upcoming exhibitions, and a wealth of material on international ceramics and craft.

We take this opportunity to acknowledge those donors whose recent gifts help tell the story of the Crocker's collections and exhibitions:

Martha Drexler Lynn, an authority on ceramics and decorative art with a distinguished museum career, offered her reference library upon retirement. You may recognize her as one of the authors of the Crocker's 2010 book *The Vase and Beyond: The Sidney Swidler Collection of the Contemporary Vessel*.

Patricia Trenton is known for her studies of 19th and 20th-century California and Western artists. She is the author and co-author of, among others, *Independent Spirits:*

*Women Painters of the American West, 1840–1945*; and *Joseph Kleitsch: A Kaleidoscope of Color*. With her donation, we now have greatly enhanced coverage in this key area.

Mariarosa Clausen, an East Sacramento resident, actively engaged with and supported the Crocker during the 1970s and 1980s. A multilingual native of Milan and lifelong art lover, Mariarosa organized and led numerous Crocker-sponsored trips to the Bay Area, southern California, and abroad. She collected many landmark U.S. and California exhibition catalogues, as well as European art publications that we now gratefully add to the Library.

Docent Robert Foster kindly offered a number of major titles in American art and other areas, along with recent and handsomely-produced volumes like the 2022 catalogue *American Art Deco: Designing for the People, 1918–1939*. Some were already held in the Library but found an ideal, appreciative home in the Docent office.

Given the Library's limited space, these recent donations easily met our acquisition requirements based on relevance to the Crocker's collection and past, present, and future exhibitions. ♦

# Help the Crocker bring people together through meaningful interactions with art.



Each year, the Crocker's engaging exhibitions and innovative arts programming brings thousands of visitors and members together to view and create art, make connections with one another, and cultivate community. One of these programs, Crocker Together, enhances other art and wellness programs that have the power to reduce stress, increase empathy, improve critical thinking skills, build cognitive function, and foster an overall sense of well-being.

Give today and help us advance Crocker Together, and all Museum programs, to reestablish a sense of belonging and connection through all our Museum programming.

Use the attached envelope, call (916) 808-7843, or visit [crockerart.org/donate](https://crockerart.org/donate).



# Member Benefits

**M**EMBERSHIP HAS ITS PERKS! Members enjoy early access to exhibitions and studio class registration, along with free and discounted tickets to select programs. Visit [my.crockerart.org](https://my.crockerart.org) for a full calendar of upcoming programs, classes, tours, and talks.

There is always something exciting happening at the Crocker. We hope you will enjoy the following members-only benefits including many free programs.

## ArtMix

SECOND THURSDAYS • 6 – 9 PM • 18+

Live Music! Drinks! Art! Revel in the fun and excitement of these Thursday evening extravaganzas, uniquely themed and fun for all.

JANUARY 12: RUNWAY  
FEBRUARY 9: CARNIVAL  
MARCH 9: MOVEMENTS  
APRIL 13: SHOTS

## Upstart: Gina M. Contreras

SUNDAY, JANUARY 29 • 2 PM

The 2022 John S. Knudsen Prize winner sits down to discuss her self-portraits and illustrative interior scenes, which explore traditional standards of beauty and cultural norms.

## All-Member Opening Reception

FRIDAY, FEBRUARY 3 • 5:30 – 8 PM

Join your fellow Crocker members at an exclusive reception celebrating the opening of *Art for the People: WPA-Era Paintings from the Dijkstra Collection; A Graphic Art: German Expressionist Prints from the McNay Art Museum and the Bronston Collection; and Selections from the Crocker-Kingsley*. A mailed invitation is forthcoming and RSVPs will be required.



## Crocker Summer Camp

MEMBER PRIORITY REGISTRATION OPENS MARCH 1

Discover wonder and fun with the Crocker's Summer Art Camps. Our week-long camps for children ages 7–9 include art projects, creative free time, outdoor recreation, and gallery-based activities.

## New Member Celebration

THURSDAY, MARCH 30 • 5:30 – 8 PM

Join us as we welcome and celebrate the members who have joined or rejoined the Museum since 2020. Mingle with fellow members over a glass of wine and learn more about the Crocker Art Museum with presentations in the auditorium on topics like the permanent collection, upcoming exhibitions, and programs. Gallery tours will also be available.

## Member Preview: *Breaking the Rules:* *Paul Wonner and Theophilus Brown*

SATURDAY, APRIL 29 • 1 – 5 PM

Be among the first to explore *Breaking the Rules*. Advance registration required.

Visit [my.crockerart.org](https://my.crockerart.org) for details, ticket reservations, and schedule updates.

**THANK YOU FOR BEING  
A CROCKER MEMBER!**

# 59th Crocker Ball

Thank you to the valued partners, and attendees, who made the 59th Crocker Ball a resounding success. December 3, 2022 was an evening to remember as Crocker Ball returned after a two-year hiatus. We look forward to sharing additional details in the next issue of *ArtLetter*.

## Title Sponsor



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Sterling Caviar

# DIRECTOR'S CIRCLE

Join the Director's Circle for exclusive receptions and insider looks at the art of the Crocker.



## UPCOMING DIRECTOR'S CIRCLE EVENTS

Enjoy special access to what's new on view at the Museum. Join Crocker curators, special guests, and your fellow Director's Circle members for the following in-person events:

### **All-Member Opening Reception**

FRIDAY, FEBRUARY 3 • 5:30 – 8 PM

All Crocker Art Museum members—including Director's Circle members—are invited to this special evening reception celebrating the opening of *Art for the People: WPA-Era Paintings from the Dijkstra Collection; A Graphic Art: German Expressionist Prints from the McNay Art Museum and the Bronston Collection; and Selections from the Crocker-Kingsley*. A mailed invitation is forthcoming and RSVPs will be required.

### **Director's Circle Brunch**

SATURDAY, APRIL 29 • 10 AM – 1PM

Enjoy a beautiful morning with your fellow Director's Circle members at this annual appreciation event where we will also celebrate the opening of *Breaking the Rules: Paul Wonner and Theophilus Brown*. A mailed invitation is forthcoming and RSVPs will be required.

## THANK YOU

to the members who have joined or upgraded in the Director's Circle membership program between June 1 – August 31, 2022.\*

**Heidi and Daniel Crosbie**  
**M.J. Hamilton and David Reed**

James E. Houpt

Moni Vancamp Kondos

Michelle Maghari-Dong and Jared Dong

Liz Mulligan

**Patricia and David Schwartz**

Robert J. Slobe

\*Names in bold have upgraded.

# Board Updates

The Co-Trustees of the Crocker Art Museum are pleased to welcome five new members to the Crocker Art Museum Association (CAMA) Board of Directors, whose three-year terms began on July 1, 2022.



## Lynne Cunningham

With 40 years of experience in health care, including 30 years as a strategic planning and marketing consultant, Lynne retired in early 2020. She has worked with hospitals, clinics, health systems, and medical groups throughout North America to define, measure, and evaluate the perception of quality among patients, employees, physicians, and the community. Lynne is the author of several books and many journal articles. Her newest book is *Taking Conversations from Difficult to Doable: Three Models to Master Tough Conversations*.



## Terilynn Diepenbrock

A longtime resident of the Bay Area, Terilynn (TL) moved to Sacramento in 2010 and confirmed her wedding vows in a ceremony at the Crocker in 2011, one of the first in the newly opened Teel Family Pavilion. A litigator for many years, TL works as a Senior Counsel for Kronick Moskowitz Tiedemann & Girard, as part of the firm's healthcare and employment teams. Her past board experience ranges from serving on the Association of Defense Counsel [ADC] board to being a founding member of the board for the San Francisco Road Runners Club. TL is bilingual in Spanish and looks forward to promotion of diversity within the Crocker Art Museum community.



## David Gibson

David Gibson is a retired licensed landscape architect. In addition to prior service on the Crocker Art Museum Association Board, Gibson has served on the boards of The Center for Contemporary Art, The Cammy Awards, The Central Valley Chapter of The American Society of Landscape Architects, Sutter Medical Center Foundation, and the Art in Public Places Committee of the Sacramento Metropolitan Arts Commission (now the Office of Arts and Culture). David received his Bachelor of Arts in Landscape Architecture at the University of California, Berkeley. He received his Master of Landscape Architecture from the Harvard University Graduate School of Design.



## Lori Gualco

Lori Gualco was born and raised in Sacramento. She graduated from the University of California, Berkeley, with a degree in Political Science and, after college, lived in New York City, where she was able to indulge her passion for the arts as a member of several museums and by attending numerous plays, ballets, symphonies, operas, and musicals. Back on the West Coast, Lori attended McGeorge School of Law and, upon graduation, resided in San Francisco for several years before marrying and returning to Sacramento, where she opened a solo practice primarily handling real-estate law and environmental toxics law. After 37 years as a litigator, she retired in 2018. Lori enjoys travelling and has also begun learning bridge.



## Kristine Kelley

Kristine Kelley is a California native. Raised in Santa Barbara, she completed her undergraduate and MBA degrees in San Francisco before moving to Sacramento in 2007. Kristine is focused and committed to the economic health, safety, and development of the downtown Sacramento area. Originally a pharmaceutical executive, she left the industry to raise a family and pursue both residential and commercial design. Kelly strongly believes that growing the arts in our community supports both education and broader cultural awareness.

# For Creatives and Their Mini-Me's



After an inspiring adventure in the galleries, stock up at the Museum Store to continue the creativity at home.



New Year's resolution: make more art! With supplies for adults and kids alike, discover fun for the whole family. Paint, pencils, brushes, sketchpads, and more are available to fuel your creative expression. Plus, your purchase helps support the Crocker Art Museum.



1. Acrylic Paint Set \$26
2. Chunkies Paint Sticks \$11.50
3. Black Paper Sketchbook \$19
4. D.I.Y. Sketchbook \$15
5. Studio Series Watercolor Brush Pens \$29
6. Chroma Blends Watercolor Brush Markers \$33
7. Studio Series Watercolor Field Kit \$29
8. Chroma Blends Pearlescent Watercolor Set \$18

## NOW ON VIEW

**Lee Alexander McQueen  
& Ann Ray: Rendez-Vous**

THROUGH APRIL 2

**Four Freedoms Reimagined**

JANUARY 12 – MARCH 26, 2023

**Art For the People: WPA-Era  
Paintings from the Dijkstra  
Collection**

JANUARY 29 – MAY 7, 2023

**A Graphic Art: German  
Expressionist Prints from  
the McNay Art Museum  
and the Bronston Collection**

FEBRUARY 5 – MAY 7, 2023

**Breaking the Rules: Paul  
Wonner and Theophilus Brown**

APRIL 30 – AUGUST 27, 2023

## COMING SOON:

**A Gathering: Works from Contemporary  
Black American Ceramic Artists**

MAY 7 – AUGUST 20, 2023

This exhibition, curated by Chotsani Elaine Dean and donald a clark, presents sculptural and functional ceramics from thirty-five Black American emerging and established artists living and working in the United States. It celebrates their contribution to Studio Pottery and outlines the history, challenges, and triumphs they meet every day.

**Estampas de la Raza: Contemporary  
Prints from the Romo Collection and  
Royal Chicano Air Force**

JUNE 25 – OCTOBER 1, 2023

*Estampas de la Raza*, drawn from the collection of the McNay Art Museum in San Antonio, showcases contemporary screenprints and lithographs by Chicanx and Latinx artists living and working in the United States. Gifted to the McNay by San Antonio-based collectors Harriett and Ricardo Romo, the exhibition focuses on themes of identity, memory, and struggle, while celebrating Latinx culture and the collaboration and creativity coming out of print workshops in Texas and California. The exhibition also highlights the important role prints played in the Chicano art movement, and will feature work from the Crocker Art Museum's permanent collection by members of the Sacramento-based Royal Chicano Air Force (RCAF).