

ART LETTER

JAN | FEB | MAR | APR 2022

CROCKER ART MUSEUM **MEMBERS MAGAZINE**





Twinka Thiebaud and the Art of the Pose

JUNE 19 – SEPTEMBER 11, 2022

Kim Campbell (American, born 1970), *Perceiving from the Deep* In *Between* series, 2015. Archival pigment print on fiber paper, 10 x 15 in. Collection of Kim Campbell.

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MUSEUM STORE



**It's never too
early to start
planning your
2022/2023
events!**

For more details, email:
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**CROCKER
art museum**

216 O Street · Sacramento, CA 95814

ARTLETTER

Vol. 32, Issue 1

ArtLetter is published by the Crocker Art Museum Association for its members.
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ON THE COVER





Robert Arneson (American, 1930–1992), *Well, Fancy Seeing You Here at the Candy Store Gallery*, 1973. Glazed and overglazed stoneware, 13 x 12 x 6 in. Collection of Jennifer Renison Fisher.
© Estate of Robert Arneson / Licensed by VAGA at Artists Rights Society (ARS), NY.

GENERAL INFORMATION

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crockerart.org

@crockerart    

The Crocker is located at:

216 O Street, Sacramento, CA
(between 2nd & 3rd Street).

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

HOURS

WED – SUN · 10 AM – 5 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)

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



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

Printing partially underwritten by:
Fong & Fong Printers and Lithographers.

DEAR MEMBERS,

With the New Year, I'm excited to share the news that our plans to reinvigorate Crocker Park are gaining steam. The Park is planned to be a beautiful mixed-use space for art, programs, and events and we are currently in concept design. I look forward to sharing more about our plans and photos in an upcoming *ArtLetter*.

The Park will be built through funds raised in our Crocker Next Campaign. In addition to funding Park development, Crocker Next will raise endowment dollars. Growing the Museum's endowment is critical to our long-term sustainability as endowments provide a steady stream of income that the Museum can count on in perpetuity. Endowment gifts come in all sizes and can be established to fund a variety of purposes. Most endowment gifts come as bequests, but lifetime giving is also possible. Regardless of size or structure, every endowment gift is critical to funding our mission.

To illustrate this point, I thought I'd touch on a few existing endowment funds. Established in 1985 during the couple's life, the George and Bea Gibson Fund provides money specifically for the acquisition of art and is among the Crocker's longest-standing funds. George and Bea were longtime board members and great supporters of the Museum. The couple instilled in their family a love of art

and a commitment to service, and their children continue to make regular contributions to the endowment fund today making many of our collection purchases possible.

The Nathan Hamilton Memorial Fund came about much differently. Nathan, a 25-year member of the Museum, checked a box on his 2018 membership renewal to let us know he had included the Crocker in his estate plans. When Nathan passed the following year, at age 97, we were notified officially of his bequest, and an endowment fund was created in his name to support ongoing Museum operations.

Ellen Sherman loved the Teel Family Pavilion and was determined to help us complete the capital campaign that funded it. In 2015, ready to downsize and relocate to Sacramento, Ellen gifted her Davis duplex to the Museum to be sold for our benefit. The Ellen Sherman Estate Fund was officially established in 2019 when Ellen passed away and left another significant gift to the endowment in her will, creating an enduring legacy befitting her lifetime love affair with the Crocker.

Gifts like these provide the resources the Museum needs to serve the public and provide lifechanging experiences with art. We are endlessly thankful for George, Bea, Nathan, Ellen, and many others who have chosen to give during their lifetime and include the Crocker in their estate plans so that the Museum and our programs will be available to the community for generations to come. I hope that you will help further this legacy and consider naming the Crocker in your estate plans.



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

LIAL A. JONES
MORT AND MARCY FRIEDMAN DIRECTOR & CEO



Wayne Thiebaud 100

Paintings, Prints, and Drawings

ENCORE PRESENTATION MAY 29 – AUGUST 7, 2022

Wayne Thiebaud (American, born 1920), *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. © 2022 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

Lovers in the Collection

THIS VALENTINE'S DAY, we extend our most heartfelt thanks and warm wishes to our members, whose love and support helped us through these last two years. With exhibitions back in full swing and the return of in-person programming, we can't wait to reconnect!

This spring, we invite you to fall in love with the Crocker all over again. Inspired by the love, tenderness, and affection depicted in works throughout the Crocker's collection, this February the Museum is bringing back the popular Love Tour—an Art + Wellness program that incorporates art exposure, meditation, and other techniques to guide participants through a new way of viewing art and cultivating self-love. Checkout the *ArtInteractive* publication for program details.

For a sneak peak, take a look at the divine loving couple pictured on the right, Shiva and Uma, known in this form as Uma Maheshvara, who sit above a lotus throne. Shiva dotes on Uma, lifting her gaze and stroking her chin. Below them are their divine vehicles, the bull and lion, along with a kneeling devotee (left), a pot-bellied nature spirit (right), and the fierce Bhringi, who holds a poking iron (center). Above, the couple are adored by celestial garland bearers. The carving is attributed to a known, skilled stonemason called Amrita, who was active in the 11th and 12th centuries and worked in the Varendra district of modern-day Bangladesh. The sculpture, recently acquired by the Crocker, was created under the Senas, a Hindu dynasty ruling Greater Bengal. ♦



Attributed to Amrita (Bangladesh, Pala-Sena Period), *Stele of Uma Maheshvara*, 11th–12th century CE. Blackstone, 33 x 16 x 17 in. Crocker Art Museum purchase, William P. & Edith E. Cleary Fund, 2020.80.

ART
Candy

Store

Gallery

The Candy Store

FUNK, NUT, AND OTHER ART WITH A KICK

FEBRUARY 2 – MAY 1, 2022

IN 1962, ADELIZA McHUGH opened the Candy Store Gallery in a modest house in Folsom, California. She did, in fact, start the business as a candy store, but when the health department shut that down, she converted the space into an art gallery. There were just two rooms for the ceramic sculptures, paintings, and other art she displayed, but these small spaces featured art by makers who would become nationally and even internationally significant. Many of these artists either taught or studied at the University of California, Davis, or Sacramento State College (now California State University, Sacramento). For thirty years, their work and that of many other artists delighted visitors to the gallery and helped put the whimsical, funky, and irreverent aesthetic of California's Central Valley on the art-historical map.

◀ Robert Arneson (American, 1930–1992), *Candy Store Sign*, n.d. Glazed earthenware, 28 x 21 1/2 in. Collection of Jennifer Renison Fisher.



The Candy Store Gallery itself, for those old enough to remember it, was a much-beloved destination not just for art shopping but for socializing and interacting with artists. This exhibition celebrates not just a gallery, a trailblazing gallerist, and an esteemed group of artists, but a community. Held on what would be the 60th anniversary of the gallery's founding—and in conjunction with a related show at the University Library Gallery at Sacramento State—this exhibition, which at the Crocker alone includes more than 100 pieces, is the largest on the Candy Store Gallery to date.

McHugh found her first regular artist, Irving Marcus, after seeing one of his pieces in an exhibition at what was then the E. B. Crocker Art Gallery. She met others by referral and by scouting them personally. Robert Arneson, Roy De Forest, David Gilhooly, Irving Marcus, Gladys Nilsson, Jim Nutt, Jack Ogden, Maija Peeples-Bright (née Gegeris Zack), Don Reich, Sandra Shannonhouse, and Peter VandenBerge—"The Candy Store Bunch," as one of the gallery's final group shows referred to them—were the artists most often associated with McHugh's regular stable. Other frequent exhibitors early in the gallery's tenure included Robert Else, Ralph Goings, and Jerald Silva. In what might be called the gallery's secondary stable, Suzanne Adan, Luis Cruz Azaceta, Clayton Bailey, Paul Harris, Luis Jimenez, Ben Kypridakis, Tom Rippon, Harold Schlotzhauer, Michael Stevens, Chris Unterseher, and Joseph Yoakum were all featured with some regularity in solo or group exhibitions over an extended period. A host of others, including many in the current show, exhibited infrequently or in group exhibitions.

Even though artists came and went, the core Candy Store group was a clubby community brought together by geographic proximity and by the fact that they saw one another regularly. The artists adored McHugh, her Sunday afternoon openings, and, especially, her business acumen. They also appreciated her well-defined aesthetic sensibility, the latter applying equally to flat and three-dimensional work. McHugh was among the first to display and sell the avant-garde artistic style that came to be known as "Funk," along with a related but lesser-known corollary that some practitioners called "Nut." For thirty years, she showcased both. She also exhibited the art of the Hairy

▲ Above: Luis Jiménez (American, 1940–2006), *Untitled (At Adeliza's Candystore)*, ca. 1983. Color lithograph, 30 x 22 in. Crocker Art Museum, gift of James Kimberlin, 2020.3.12. © Estate of Luis A. Jiménez / Artists Rights Society (ARS), New York.

◀ Below: Sandra Shannonhouse (American, born 1947), *Heart Box II*, n.d. Ceramic, 13 3/4 x 13 3/4 x 3 1/4 in. Crocker Art Museum, gift of Robert E. Aichele, 2014.113.10. © Sandra Shannonhouse.

▶ Above: Gladys Nilsson (American, born 1940), *Untitled*, n.d. Acrylic on canvas, 30 x 36 in. Crocker Art Museum, gift of Anne and Malcolm McHenry, 1973.53.

▶ Below: Joseph Yoakum (American, 1891–1972), *Mt. Lebanon in Phoenecia S.E. Asia*, n.d. Pen and colored pencil on paper, 18 x 24 in. Crocker Art Museum, gift of Edward and Sally Clifford, 2000.34.





Who, which was imported by three Chicagoans—Gladys Nilsson, Jim Nutt, and Karl Wirsum—whose work seemed both to relate to and complement that of the Californians. Nutt and Nilsson also introduced McHugh to the work of Chicago artist Joseph Yoakum, whose fantastical landscapes and occasional representations of people seemed a perfect fit.

There were, of course, conservative types offended by the unrefined and frequently ribald art that the gallery featured, much of which was not intended to be easy to like, even by big-city standards. Some visitors, who came seeking candy, left hastily, though the legendary McHugh was undeterred,

rationalizing, “I’m pleased when they’re outraged because I know something’s happening. Sometimes I try to get them to just look closely at the work, because people are missing a lot.” Other naysayers became clients, the legendary gallerist persuading them that good art should make them uncomfortable—at least at first. “People seem to be drawn to clever artists,” McHugh sighed, “work they can understand, the tried and the true. Left alone they buy art that has no sex, no violence, no politics, no nothing. Kool-Aid art. If I’m going to drink, I want wine; and if I’m going to look at art, it’s got to have a kick.” ♦

▲ Maija Peeples-Bright (American, born Latvia, 1942), *Beast Map*, 1965–1966. Oil on canvas, 55 1/2 x 72 in. Crocker Art Museum, gift of Mr. and Mrs. Norman O. Jones, 1981.58.

▶ David Gilhooly (American, 1943–2013), *Frog Wedding Cake*, 1979. Glazed and painted earthenware, 19 1/4 x 9 in. Crocker Art Museum, gift of Kathy and William Vetter, 2011.35.



**If I'm going to
drink, I want
wine; and if I'm
going to look at
art, it's got to
have a kick.**

- ADELIZA McHUGH

Make your donation today!

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

FEBRUARY 2 – MAY 1, 2022

We hope you will make a gift today to honor the whimsical, funky, and irreverent aesthetic that put California's Central Valley on the art-historical map! Your gift makes it possible for the Crocker Art Museum to bring exhibitions like this to life, and with your help, thousands of children, families, and seniors will get to experience the joy of *The Candy Store* exhibition and its accompanying programs.



Peter VandenBerge (American, born Netherlands, 1935), *Sin Yo Rita*, 1992. Stoneware, 35 1/2 x 21 x 14 in. Crocker Art Museum, gift of Ruth M. Rippon, 2000.30.

IN APPRECIATION OF YOUR GENEROSITY:

\$250 DONATION: Your name will be featured on a special exhibition-themed donor wall accompanying *The Candy Store: Funk, Nut, and Other Art with a Kick*.

\$500 DONATION: You will receive the above recognition, plus a complimentary copy of the exhibition catalogue.

\$1,000 DONATION: You will receive all of the above, plus your complimentary copy of the exhibition catalogue will be signed by the author, Associate Director and Chief Curator Scott A. Shields, Ph.D., with a personal note.

\$5,000 DONATION: You will receive all of the above, and an invitation for two to an exclusive wine reception and tour with Associate Director and Chief Curator Scott A. Shields, Ph.D., to be held on Thursday, February 3.

\$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.

Donate today by mailing the enclosed remit envelope, calling (916) 808-7843, or visiting crockerart.org/donate.

nceca

FERTILE

GROUND

MARCH 16-19, 2022
SACRAMENTO, CALIFORNIA

THE NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS COMES TO SACRAMENTO

SACRAMENTO WILL BE THE HUB for all things clay during the March 2022 NCECA conference. For its 56th year, the four-day gathering of artists, curators, educators, students, and collectors will feature the artistic breadth and creative depth of ceramics by artists from around the country. The conference theme, Fertile Ground, highlights Sacramento's expansive artistry while also referencing California's unparalleled agricultural stature.

Nearly 100 NCECA exhibitions, including several at the Crocker Art Museum, California State University, Sacramento, and Blue Line Arts in Roseville, will illustrate the dynamic, innovative, and pluralistic uses of clay in galleries and cultural centers throughout the area. An extensive array of speakers, discussion panels, and artist demonstrations will take place at the SAFE Credit Union Convention Center, March 16 – 19, 2022. Most exhibitions will be on view for the month of March or longer.

Lead conference planner Nancy M. Servis, a recognized ceramics historian, curator, and educator from the region, believes it is a natural match for NCECA to come to Sacramento. California's multiculturalism and the dynamism of potters and innovative makers throughout the region forever changed the trajectory of contemporary ceramics. The area's extensive history of ceramic innovation created a fertile ground for artistic ideas that still exist today.

Among the conference's public events will be Clay Day, a family-friendly clay pop-up event on Saturday, March 19, in the Crocker's EKD Courtyard. A professional team of clay artists will be onsite to guide and facilitate community creation. Museum visitors are invited to learn a new skill or technique, and to create their own piece or sculpt fruits and vegetables to contribute to a larger community art project. All materials and tools will be provided.

Belonging

2022 NCECA ANNUAL EXHIBITION

FEBRUARY 20 – MAY 8, 2022

IN CONJUNCTION with the many NCECA festivities taking place throughout Sacramento, the Crocker will host one of the conference's cornerstone events, *Belonging*, the 2022 NCECA Annual Exhibition. Featuring works from invited artists Alex Anderson, Natalia Arbelaez, Habiba El-Sayed, Cannupa Hanska Luger, and Salvador Jiménez-Flores, as well as more than fifty pieces selected through an open call for submissions, these diverse ceramic artists explore the important concepts of belonging and identity in their individual practices.

Guest curator Angelik Vizcarrondo-Laboy explains the curatorial premise of the exhibition:

A sense of belonging implies an affinity or connectedness with a place, social or cultural group. Belonging is survival. It is a powerful feeling that shapes our identity. Belonging explores the intangible and tangible approaches we engage in developing and maintaining our sense of connectedness across time and space, and also relates to ownership or possession, an interpretation that has caused much harm to humans, non-human species, and natural resources.

This exhibition seeks to upend normalized power dynamics by prioritizing the human desire to belong to something and will also explore the coded ways in which we navigate inhospitable environments, push back against oppressive systems that deny belonging, and the role of community in fostering inclusion. ♦

Guest Curator

ANGELIK VIZCARRONDO-LABOY is a New York and Los Angeles-based curator, writer, and arts administrator of contemporary art and craft. Her current research focuses on the subversive power of humor, cuteness, and leisure as tools of protest. Amplifying the voices of BIPOC artists is central to her practice. She serves as Assistant Curator at the Museum of Arts and Design (MAD), New York.



Invited Artists

ALEX ANDERSON is a Los Angeles-based artist who works in ceramics. He was the recipient of the Crocker Art Museum’s fourth John S. Knudsen Prize. Anderson explores “the state of race relations in America.” He explains that his ceramic sculptures operate “as avatars of [his] own experience in the world as a black person socially contextualized by the western paradigm.”



NATALIA ARBELAEZ is a Columbian American artist born and raised in Miami to immigrant parents. Her preferred ceramic media are terracotta and majolica, clay bodies typically found and used in Columbia. Currently, she is a visiting artist at The American Museum of Ceramic Art (AMOCA) in Pomona, CA, completing research on the work of historical and influential women ceramicists of color. Arbelaez says that “my work takes the place of a storyteller, from my personal narratives of my Colombian family’s immigration to the research of pre-Columbian South American presence to my American, latchkey, afterschool cartoon upbringing. I combine these stories with research, familial narratives, and cartoon embellishments that create surreal stories.”



HABIBA EL-SAYED is of Guyanese Egyptian descent and is based in Toronto, Canada. Inspired by Islamic architecture and human vulnerability, El-Sayed uses a variety of materials, as well as performance and temporal techniques to illustrate her concepts. Her work focuses on connecting, exploring, and interpreting aspects of her identity, particularly as a Muslim woman living in a post-9/11 world. El-Sayed explains that “the Islamic influence in my art organically grew from my exploration of identity. However, I do question what defines Islamic art. I’m a Muslim, and this is Islamic art, even if it doesn’t have geometric patterns.”

◀ Above: Alex Anderson, *Spiraling*, 2020. Earthenware, glaze and gold luster, 22 x 17 x 2 in. Crocker Art Museum, John S. Knudsen Endowment Fund, 2021.49.

◀ Center: Natalia Arbelaez, *Colonización Española*, 2019. Terracotta majolica and luster, 20 x 17x 9 in. Photo courtesy of the artist.

◀ Below: Habiba El-Sayed, *Narcissus*, 2021. Acrylic, unfired porcelain, and steel. Photo courtesy of the artist.



CANNUPA HANSKA LUGER is a New Mexico-based multidisciplinary artist who uses social collaboration in his practice. Raised on the Standing Rock Reservation in North Dakota, he is an enrolled member of the Three Affiliated Tribes of Fort Berthold and is of Mandan, Hidatsa, Arikara, Lakota, and European descent. Luger states that as “a Native contemporary artist and craftsman of North America, I am motivated to reclaim and reframe a more accurate version of 21st-century Indigenous culture and its powerful global relevance. My practice is rooted in the traditions of generations before me and augmented by the requirements of survival. The tradition of making things work is what influences my practice most.”



SALVADOR JIMÉNEZ-FLORES is an interdisciplinary artist born and raised in Jalisco, Mexico. Currently residing in Chicago, he is Assistant Professor in Ceramics at the School of the Art Institute of Chicago. His work spans community-based projects, drawing, ceramics, prints, and mixed-media sculpture. He states that “the move from a rural town in Mexico to a major metropolis in the United States had a tremendous impact on my life and my art. At first, art was merely a way of coping with the transition, but due to my limited English in those early years, art eventually became a tool for self-expression. In my work, I document the journey of adapting to life in the United States, all while looking back at what I left behind in Mexico.”

It's Scott's 20th Anniversary!

Help us acquire Richard Diebenkorn's #2 (*Sausalito*) to celebrate this momentous occasion.



Richard Diebenkorn (American, 1922–1993), #2 (*Sausalito*), 1949. Oil on canvas, 45 1/8 x 37 3/8 in. Collection of the Richard Diebenkorn Foundation.

Donations must be received by April 1 to receive the associated benefits and "Diebenkorn Acquisition" should be noted on the gift. Donate today by mailing the enclosed remit envelope, calling (916) 808-7843, or visiting crockerart.org/donate.

THIS YEAR, Scott A. Shields, Ph.D., Associate Director and Chief Curator, celebrates 20 years at the Crocker. During his tenure, Scott has become recognized as one of the world's leading experts in California art, and under his thoughtful stewardship, the Crocker has built what is considered the world's foremost display in this collection area.

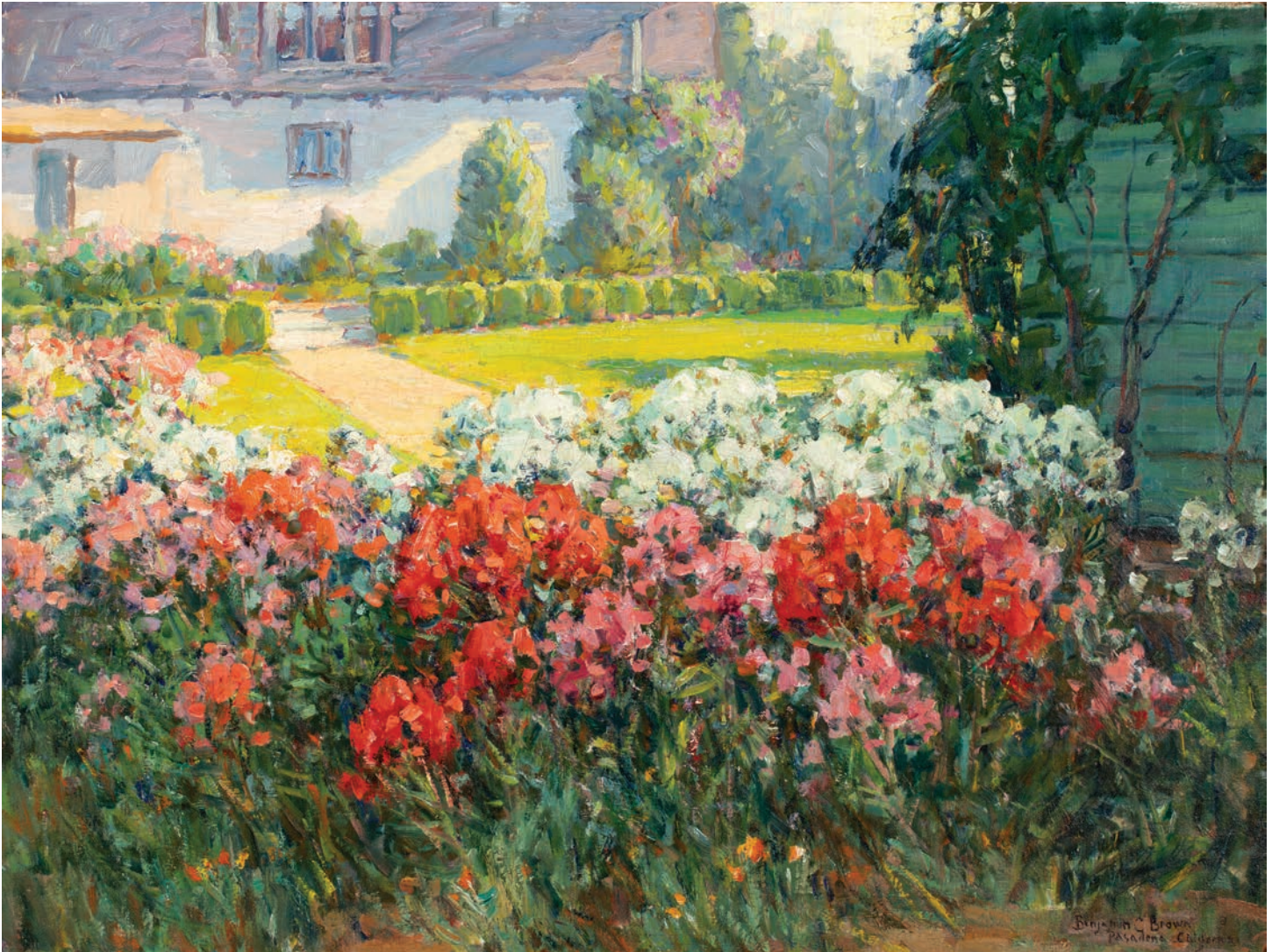
In honor of Scott's contributions to the Museum, we hope to acquire #2 (*Sausalito*), a major example of Richard Diebenkorn's work. The piece was shown at the Crocker in 2017 and is the cover image of *Richard Diebenkorn: Beginnings*, a book Scott authored that accompanied the nationally traveling exhibition he curated. Any additional funds raised beyond the cost of the painting will be used for future art acquisitions. Gifts at any size are appreciated and all gifts will be recognized. Gifts at the following levels will receive additional recognition:

\$1,000 OR MORE will be invited to the unveiling celebration, scheduled for April 22, 2022, the date that would have been Diebenkorn's 100th birthday.

\$5,000 OR MORE will recognize the donor's name on a temporary wall label accompanying the painting for one year, in addition to the benefit listed above.

\$10,000 OR MORE will be invited to a special donor dinner following the celebration at the Museum on April 22, 2022, as well as the benefits listed above.

\$20,000 OR MORE will permanently recognize the donor's name on the painting's label, in addition to the benefits listed above.



Benjamin Chambers Brown (American, 1865–1942), *The Joyous Garden*, ca. 1910. Oil on canvas, 30 1/2 x 40 1/2 in. Crocker Art Museum, Melza and Ted Barr Collection, 2021.24.

The Joyous Garden Joins the Collection

BASED IN PASADENA, CALIFORNIA, Benjamin Chambers Brown Jr. earned the nickname “Poppy” Brown due to his specialty in painting landscapes with flowers. His floral focus was in perfect keeping with his environment. Called “the crown of the valley,” Pasadena was incorporated in 1886 and by the early 1900s was widely recognized as a village of arbored cottages and lush gardens. “From a thousand orange groves blows the bridal odor that breathed over Eden,” wrote author Edwin Markham in 1914. “Jasmine, honeysuckle, heliotrope, wistaria [*sic*], roses of every name and fame, all begin to billow and surge over porches and gates and roofs, down streets and roads, in a glory of perfume and color.” At roughly this same moment, Brown painted *The Joyous Garden*, one of his best-known and most beautiful works, a painting recently donated to the Crocker by Melza and Ted Barr.

Born in Marion, Arkansas, Brown began his art studies in 1884–1885 at the St. Louis School and Museum of Fine Arts, a department of Washington University. He made his first trip to Southern California in 1886 with his family, after which he reenrolled at the St. Louis School. He pursued an additional year of training at the Académie Julian in Paris starting in 1890 and then returned to Little Rock where, for a time, he ran his own art school.

In 1896, following his father’s death, Brown moved to Pasadena with his mother and artist brother, Howell Chambers Brown. There, he initially specialized in portraiture but was unsuccessful and thus turned to landscape painting. He began having annual shows of his landscapes at a gallery in Pasadena’s Hotel Green starting in 1901.

Soon, Brown began exhibiting at other venues in Los Angeles, San Francisco, and New York. By 1910, he was spending considerable time in Northern California and established a second studio in Mill Valley. His subject matter now included poppy fields, California missions, seascapes, mountain scenes, Southwestern subjects, and, sometimes, people. Many of his works boasted frames that he designed himself. Brown was active in the California Art Club, serving as its third president, and a member of the short-lived Ten Painters’ Club of California.

Brown also won medals at multiple world’s fairs, including San Diego’s 1915 Panama-California Exposition and at that year’s Panama-Pacific International Exposition (PPIE) in San Francisco. He won a bronze at the latter venue for one of his etchings. Works shown at the PPIE influenced Brown to brighten his palette, and his exhibition of eleven canvases at the Los Angeles Museum of History, Science and Art (now the Los Angeles County Museum of Art) in 1917 featured some of his most colorful work to date. In the second half of the 1920s, failing health temporarily slowed his productivity. He died following a prolonged illness at his Pasadena home in 1942. ♦

Tiffany & Co. Silver Service Enters the Crocker's Collection

BY THE 1890s, Tiffany & Co. had been in business for more than five decades. Founded by Charles Lewis Tiffany, the father of Louis Comfort Tiffany, the company is best known for its jewelry, luxury home goods, and excellent craftsmanship.

By the time of the California Gold Rush (1848–1855), Tiffany & Co. was sourcing all of its gold and silver in America. The company employed more than 500 artisans in its silver division and was the first company in the United States to adopt the 925/1000 silver standard, indicating the amount of pure silver in parts per thousand.

This eleven-piece silver service was recently on view in the exhibition *Louis Comfort Tiffany: Treasures from the Driebeaus Collection* and is now part of the Crocker's permanent

collection. A generous gift of the George W. and Bernice M. Ely Family, the silver service is made of silver, gilt silver, and ivory, and dates to 1899. The Chrysanthemum pattern was introduced by Tiffany & Co. in 1878 and patented in 1880. Often referred to as a “mum,” the chrysanthemum symbolizes honor and respect.

The inscription on the service tray reads: “Presented to/ George William Ely/By the Members of the New York Stock Exchange/On his resignation as Secretary/ October 14, 1899.” Ely was the youngest captain of New York's Seventh Regiment of the National Guard during the Civil War. From 1874–1900 and again from 1905–1919, he served as Secretary of the New York Stock Exchange, where he was highly regarded for his knowledge of the Constitution. ♦



▲► Tiffany & Co. (American, active 1837–present), *Silver Service*, 1899. Silver, gilt silver, and ivory, varied sizes. Crocker Art Museum, gift of George W. and Bernice M. Ely Family, 2021.66.1–11.

/ COLLECTION NEWS /



Italian Mannerism for the Crocker



THOUGH THE ITALIAN paintings collection at the Crocker has long been known for 17th- and 18th-century works, the centuries before are not as prominent. In 1939, three works from the Kress collection entered the Crocker, representing earlier Roman and Venetian painting. More recently, the 2012 gift of Andrea del Brescianino's *Madonna and Child with Saints Cosmas and Damian* added High Renaissance Florentine painting. Now, through the generosity of Alan Templeton, Mannerist painting is represented at the Museum in the form of Il Poppi's *Saint Catherine of Alexandria*.

Italian Mannerism, which took some of the ideals of the High Renaissance to their extreme, developed starting in the late 1520s in Florence and Rome. In their attention to the beauty and grace of Raphael, Leonardo, Michelangelo, and their contemporaries, Mannerist artists created elegant, sophisticated paintings that often approached the eccentric. Elongated, sinuous bodies, eye-catching colors and color combinations, and unconventional secondary motifs appealed to patrons and artists whose knowledge of painting informed their viewing. Beginning in the 1550s, Cosimo I de' Medici's renovations of the Palazzo della Signoria under the artist and art historian Giorgio Vasari gave Mannerism status as the visual language of Florence's government.

The high point of Mannerism came around the time Il Poppi's *Saint Catherine* was created. A pupil of Vasari's who collaborated with him on the Palazzo della Signoria frescoes, Il Poppi had been in Florence for about seven years when he painted *Saint Catherine*. The striking, bright pink of her collar draws the eye into the picture, while the purples and greens of her outer drapery are meant to reproduce the effect of shot silk, a shimmering cloth with warp and weft of different colors. Her idealized, pensive face is crowned by a gold-and-pearl diadem with a mask. The saint's hand, elegantly posed and intertwined with a scarf, seems almost to reach into our space. The religious attributes, Catherine's halo and spiked wheel, the instrument of her martyrdom, fade into the background beside such visual riches.

Painted for private devotion, the *Saint Catherine* is the best-preserved of Il Poppi's four known depictions of half-length female saints. Within the Crocker's collection, the painting stands at the nexus of the High Renaissance and the Baroque, as well as Florence and other regions of Italy, helping to connect the threads of art history within the context of European painting. ♦

Francesco Morandini, called Il Poppi (Italian, 1544–1597), *Saint Catherine of Alexandria*, ca. 1570. Oil on panel, 34 3/8 x 25 3/4 in. Crocker Art Museum, gift of Alan Templeton, 2021.51.1.

GONE **BUT NOT FORGOTTEN**

Over the last two years, the art world lost many notable artists. Although they are no longer with us, their legacies live on in their work and remain an inspiration and a comfort to those left behind. The Crocker recognizes and honors the recently deceased artists whose works we hold faithfully in our permanent collection.

IN MEMORIUM

RICHARD ANUSZKIEWICZ
ROBERT BECHTLE
GREGORY KONDOS
HUNG LIU
IRVING MARCUS

CHRISTINE McHORSE
MANUEL NERI
ALAN RATH
WILLIAM T. WILEY
KARL WIRSUM



GONE BUT NOT FORGOTTEN TOUR

From the quintessential “Kondos blue” to the washes and drips of Hung Liu’s cultural and personal narratives, the contributions of these recently deceased artists are immeasurable. We invite the community to celebrate their lives and work in a special Tour of the Month, Gone But Not Forgotten. Designed by Crocker docents as a form of memoriam, the tour is an opportunity to explore and reminisce on the work of these artists, all of whom left their unique imprint on American art. For tour details, see the enclosed issue of *ArtInteractive* or visit crockerart.org/calendar.



GLOBAL RHYTHMS

World Music Series

THURSDAY NIGHTS ARE BACK!

From eclectic Latin rhythms to Irish folk music, the Crocker's Global Rhythms music series will take you on an auditory journey around the world.

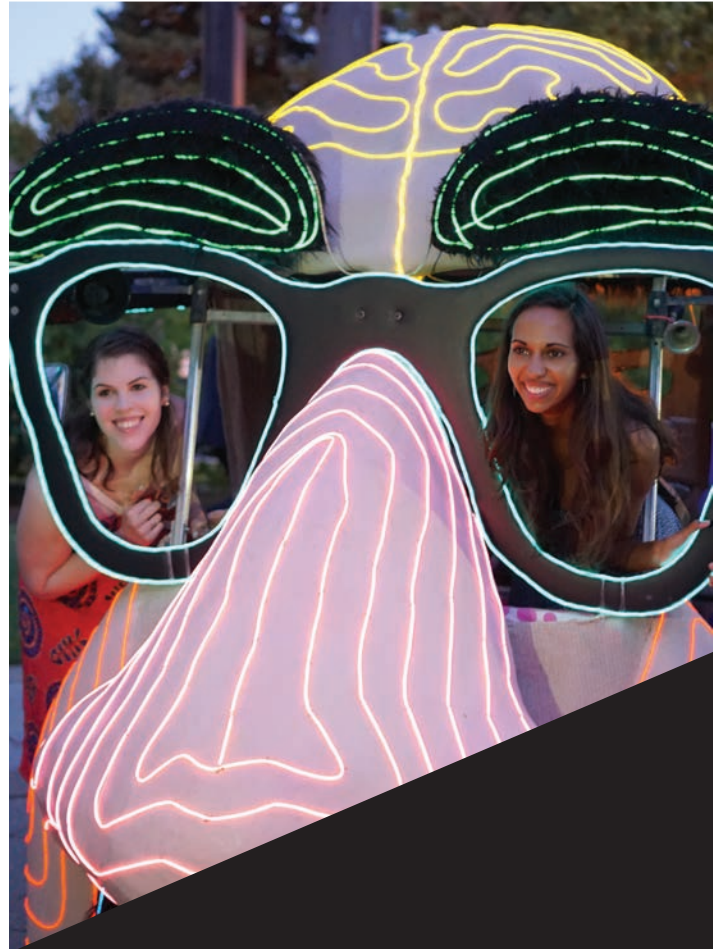
FOURTH THURSDAYS · 6:30 PM
SETZER FOUNDATION AUDITORIUM

Shawn Thwaits Rebel Quartet · JAN 27

Dongato Latin Band · FEB 24

Finnegan Blue Trio · MARCH 24

Caro Pierotto · APRIL 28



ARTMIX

RETURNS WITH A REMIX!

Fun and funky ArtMix pARTy and costumed CrockerCon kickoff a new season of themed evening extravaganzas, now with an all-ages twist.

SECOND THURSDAYS · 6 PM

pARTy · MARCH 10

CrockerCon · APRIL 14

FOR DETAILS, VISIT CROCKERART.ORG/CALENDAR



Art + Wellness at the Crocker gets even more compassionate and soulful

IF THE PANDEMIC has taught us anything, it's that self-care, empathy, and compassion are now more important than ever. As we enter 2022, the Crocker will expand and diversify our Art + Wellness offerings and refine our existing program suite in order to meet the needs of those in the Sacramento region who are feeling the effects of social isolation, loneliness, and a world categorically turned upside down.

Like so many things, we could not offer the community these services without support. Thanks to a grant from the Institute of Museum and Library Services (IMLS), the Crocker will be able to implement a two-year initiative to combat the growing and damaging epidemic of loneliness and social isolation. Working with a network of community partners, including UC Davis Integrative Pain Management and CHILL Sacramento, the Crocker will offer free, ongoing, specialized art and wellness programs designed to reach community members both in person and virtually. With

IMLS support, the Crocker is poised to serve as a center for community wellness. Like your gym, yoga studio, or group discussion sessions, we want to be there to support you.

Popular programs like Art Rx and Art on the Spectrum will be joined by a new series, Art + Soul Sundays, which will begin on January 23 and continue on the 4th Sunday of every month. Art + Soul Sundays will feature a rotating schedule of programs focused on meditation, sound healing, yoga, and mindful journaling and sketching. The Crocker will also offer informational programs in the form of film screenings, talks, and special presentations to contextualize the research-based nature of many of the Art + Wellness programs and help build a more robust understanding of what it means to be healthy in body and soul.

We invite you to put yourself first and join us for self-care and connection at the Crocker Art Museum. ♦



The Crocker Art Museum is committed to reducing barriers and increasing accessibility to the Museum and art experiences. The Art Access initiative provides programs and services to help ensure art is available to everyone. Want to see more free or low-cost programs like these? Email education@crockerart.org or consider making a donation. All gifts, large or small, are appreciated.



Another World

The Transcendental Painting Group

COMING AUGUST 28 – NOVEMBER 20, 2022



This exhibition is generously supported by a grant from the Henry Luce Foundation. The Henry Luce Foundation seeks to enrich public discourse by promoting innovative scholarship, cultivating new leaders, and fostering international understanding. Established in 1936 by Henry R. Luce, the co-founder and editor-in-chief of Time, Inc., the Luce Foundation advances its mission through grantmaking and leadership programs in the fields of Asia, higher education, religion and theology, art, and public policy.

PRESENTING SPONSOR

MurphyAustin
ATTORNEYS
MURPHY AUSTIN ADAMS SCHOENFELD LLP

Agnes Pelton (American, 1881–1961), *Winter*, 1933. Oil on canvas, 30 x 28 in. Crocker Art Museum Purchase; Paul LeBaron Thiebaut, George and Bea Gibson Fund, Denise and Donald C. Timmons, Melza and Ted Barr, Sandra Jones, Linda M. Lawrence, Nancy Lawrence and Gordon Klein, Nancy S. and Dennis N. Marks, William L. Snider and Brian Cameron, Stephenson Foundation, Alan Templeton, A.J. and Susana Mollinet Watson, and other donors, 2013.54.



Recognizing Outstanding Docent Service

THE CROCKER ART MUSEUM recognizes our outstanding Museum docents, a dedicated group of more than 130 volunteers who support our educational programming by developing and leading Museum tours, special public programs, and representing the Crocker at schools and other community engagement opportunities. The Crocker has had docents serving as general ambassadors of our mission since 1963. In each year they serve, active Crocker docents complete at least 40 hours of touring, as well as 12 units of continuing education, making their participation a considerable donation to the Museum each year.

We thank all of our active and sustaining docents for their time, knowledge, energy, and support, and this year we specifically honor those who have completed five-year increments of service. Please join us in celebrating their contribution to the Museum and the Sacramento community.



FIVE YEARS

MAGGIE AHERN
CARLA CARUSO
IONE CUTTER
MARY DUPLAT
BILL HENRY
MARCIA KOBLER
SCARLET LA RUE
ROSEMARY MUNDHENK
ROBERT MUNDHENK
JODY PRIBYL
HELEN TUCKER

TEN YEARS

KATHERINE AKINS
CARRIE CENISEROZ
ROBERT FOSTER
BARBARA GERDIS
NANCY HAMPTON
JANE HIGGINS
BETSY INCHAUSTI

EVA LISLE

SPENCER LOCKSON
ROSEMARY MILLER
KATHLEEN OLSON
NANCY PITTENGER
ELINOR ROSEN
BARBARA RUONA
LOU ANN VIDMAR
JIM WILLIAMS
WARDON WONG (IN MEMORIUM)

15 YEARS

NORMA ALLISON
KAREN CANNON
DEB GLASSMAN
SUZANNE SIVERSON
PATTY SYMKOWICK

30 YEARS

PAT AMBROSE
MARY WILLIAMS



The Crocker is always looking to expand and diversify our Docent team. If you are interested in learning more about the Crocker Docent Program please contact Mallorie J. Marsh, mmarsh@crockerart.org or (916) 808-7364.

STAY and PLAY



THE CROCKER'S daring and always surprising CrockerCon festival returns on April 14! To celebrate the event each year the Crocker commissions a local artist to create a CrockerCon cover illustration that is spread throughout the community in the form of posters and promotions. As we ramp up to this year's event, we want to show some love to Robert Love, the artist behind the 2020 CrockerCon cover image. With pandemic restrictions at their highest, Love's work did not get its full due, so we are happy to share it with you here. To get a sneak peek of the latest cover and relive the entire CrockerCon illustration series visit www.crockerart.org/oculus/crockercon2022.



Artist Bio

Robert Love is a critically acclaimed artist and writer best known for co-creating *Fierce*, *Shadow Rock*, and *Number 13* for Dark Horse Comics. Love is also the co-creator of the animated web series *The Adventures of Venus Kincaid*, which was developed by FOX 2000. In addition to his creator-owned properties, Love was the artist for *Alpha Girl* (Image Comics) and *Never Ending* (Dark Horse). He has also done illustration and design work for Cartoon Network, Disney Channel, B.E.T., VIBE Magazine, and the Sacramento Kings.

Love is currently writing and drawing a comic series called *Children of the Plague*, for Dark Horse Comics, and is developing a middle-grade graphic novel called *Life on Doom Street*.

Imagine yourself as a famous comic book creator and bring this illustration to life! Use any medium of your choice to color, enhance, or embellish this coloring book take on Love's original illustration (above). Share your creation with us online using #CrockerCon2022, or send us your finished pieces. You may find your own work on the wall here at the Crocker.



ART AUCTION

Season 2022



BIG NAMES, SMALL ART (BNSA)

MAY 10 – JUNE 4

Online at bidsquare.com

A virtual auction featuring hundreds of small artworks (12 x12 in. or less) in all media. Bidding starts at \$25 per piece regardless of fair market value. BNSA artworks open for bidding online on May 10 and the auction ends Saturday, June 4, with one artwork closing every minute starting at 1 PM.



SILENT ART AUCTION

MAY 10 – JUNE 5

Online at bidsquare.com

Featuring over one hundred original works of art of all sizes and media by some of the region's most renowned artists. Silent Auction artworks open for bidding online on May 10 and the auction ends Sunday, June 5, with one artwork closing every minute starting at 1 PM.

Save-the-Date for another fun-filled Art Auction Season

at the Crocker Art Museum. With hundreds of opportunities to grow your personal art collection while supporting your Museum and local artists, you will not want to miss out!

This year's Art Auction Season begins May 10 as online bidding opens for Big Names, Small Art, and the Silent Art Auction. Stay engaged throughout the month with active bidding online and an in-person Art Auction Preview Party. The festivities wrap up on June 4 and 5, with the close of both virtual auctions, as well as the highly anticipated in-person Live Art Auction.

Ready to secure your tables and sponsorships? Call (916) 808-7843, email development@crockerart.org, or visit crockerart.org/artauktion to learn more.



(NEW!)

ART AUCTION SEASON PREVIEW PARTY

EVENING OF THURSDAY, MAY 26

In person at the Crocker Art Museum
\$20 Members, \$30 Nonmembers

Before bidding ends, come to the Crocker for a fun and festive preview where all artworks up for bidding will be on view: 400+ Big Names, Small Art (BNSA) artworks, 100+ Silent Auction works, and all Live Auction works. Mingle with fellow bidders and enjoy food, drinks, and music in the Museum's courtyard.



LIVE AUCTION EVENT

EVENING OF SATURDAY, JUNE 4

In person at the Crocker Art Museum
Tables start at \$1,000, sponsorships start at \$5,000

One of the most highly anticipated events of the year, the Live Auction Event includes cocktail hour, dinner with wine pairings, access to the galleries, and a rousing auction led by a professional auctioneer followed by a Fund-A-Need paddle-raiser.

MEMBER BENEFITS

MEMBERSHIP HAS ITS PERKS! There's always something exciting happening at the Crocker, and we hope you will join us for these upcoming events that are free for Crocker members!



ART INTERACTIVE LIVE! via Zoom

FIRST THURSDAY OF EVERY MONTH • 6 PM

Join us for the virtual variety show that gives you an inside look at what's coming up at the Crocker! Including exhibition previews, staff interviews, games, and the occasional dance party, *ArtInteractive LIVE!* is not to be missed.

MEMBER PREVIEW FOR THE CANDY STORE: FUNK, NUT, AND OTHER ART WITH A KICK

SAT & SUN, JAN 29 & 30 • 10 AM – 4 PM

Join us for member preview days celebrating the exhibition opening. Capacity is limited, and advance registration with timed ticketing is required. Reserve your tickets online at crockerart.org. Reservations open on December 10.

WHAT'S NEW IN ESTATE AND TAX PLANNING?

THURSDAY, FEBRUARY 10 • 5 PM

Join us for a free seminar that will dive into updates and best practices in estate and tax planning, led by Estate Planning Attorney Jim Derringer.

CLAY DAY AT THE CROCKER

SATURDAY, MARCH 19 • 11 AM

Get your hands dirty at this family-friendly, clay pop-up event, hosted by the National Council on Education for the Ceramic Arts. A professional team of clay artists will be onsite to guide and facilitate the creation of a community project in the Crocker's EKD Courtyard.

ART MIX: pARTy

THURSDAY, MARCH 10 • 6 – 9:30 PM

ArtMix is back in a big way with a fun and funky pARTy for the whole family to celebrate local artists and the resilience of creativity! Inspired by *The Candy Store*, ArtMix is kicking it up a notch with battling DJs, an aerialist, live funk music, clay play, art talks, and comic interludes in the strangest places.

ART MIX: CROCKERCON

THURSDAY, APRIL 14 • 6 – 9:30 PM

Heroes and sheroes are leaping off the page and into Sacramento for an all-ages celebration of comics and pop culture. Drive, fly, or teleport your superhero squad to the Crocker for an evening of musical performances, hands-on demonstrations, and cosplay.

JOIN US FOR THESE EVENTS AND MORE!

Members receive early registration to exhibitions and studio classes, along with free and discounted tickets to select programs. Visit crockerart.org for the full calendar of programs, classes, tours and talks.*

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

**Dates and times are subject to change.
Visit crockerart.org for schedule updates.*

DIRECTOR'S CIRCLE

Join the Director's Circle for exclusive receptions and virtual talks.



DIRECTOR'S CIRCLE VIRTUAL EVENTS OFFER BEHIND-THE-SCENES TOURS AND CURATOR TALKS FEATURING UPCOMING EXHIBITIONS AND ARTWORKS IN THE CROCKER'S COLLECTION.

WEDNESDAY, JANUARY 19 • 4 PM VIA ZOOM
The Candy Store: Funk, Nut, and Other Art with a Kick
with Associate Director and Chief Curator, Scott A. Shields, Ph.D.

WEDNESDAY, MAY 18 • 4 PM VIA ZOOM
Art Auction Preview with Associate Director and Chief Curator, Scott A. Shields, Ph.D.

Thank you to the following Director's Circle members who have joined or upgraded between June 1 – September 15, 2021.*

Denise Alexander
Ryan Allen

Jean and Robert Bonar
Terri Clark and Martin Lay
Cecilia Delury and H. Vince Jacobs

Denice Domke
Susanne Garfield-Jones and Randy Jones
Kim and Steve Heng

Chris and Cheryl Holben
James and Kathy Jakel
Karyn Mallya and Danny Rayos
Kris Martin and Wilford Middleton

Kevin and Melinda Peterson
Susan Poirier

**Names in bold have upgraded.*

SAVE-THE-DATE FOR THE FOLLOWING IN-PERSON DIRECTOR'S CIRCLE RECEPTIONS WITH EXCLUSIVE ACCESS TO THE EXHIBITION:

FRIDAY, JANUARY 28 • 6 – 8 PM
Join featured artists at an opening reception for *The Candy Store*.

THURSDAY, MARCH 18 • 5:30 – 8 PM
Enjoy special access to *Belonging* alongside NCECA conference attendees and artists at this exclusive after-hours reception.

FRIDAY, JUNE 17 • 5:30 – 8 PM
Be among the first to view *Twinka Thiebaud and the Art of the Pose* with the return of *Wayne Thiebaud 100* at this celebratory reception.

Invitations for in-person events will arrive in the mail 4–6 weeks ahead of each scheduled event. Invitations for virtual events are sent by email the week prior. RSVPs are required.



If you have chosen to support the Crocker in your will, be sure to let us know so we can recognize you as a member of our Masterpiece Society.

To learn more about the advantages of including a gift in your will, visit crockerart.org/plannedgiving, or contact us at development@crockerart.org.

Reflect your values through your will.

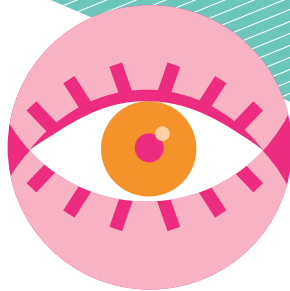
It's more than a piece of paper.

A will is the most important document you can create. Though often seen as a complex legal document, it is so much more.

Your will is your legacy. It dictates how you will be remembered and, at its essence, reflects your values. That's why, no matter your age or the size of your estate, taking the time to consider this invaluable document is essential.

In addition to guiding important matters, including the division of assets and caring for your loved ones, your will can also assure that your support for an organization you love, like the Crocker Art Museum, continues.

There's an easy way for you to support the Museum's work without giving anything today: by including a gift to the Crocker Art Museum in your will.



Explore creative learning with the Crocker!

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

Featured Upcoming Classes

Artists You Should Know: George Longfish
THREE TUESDAYS, JANUARY 11, 18, 25

Teapots and Tradition
FEBRUARY 19, 20, 26

Modern Macrame
SUNDAY, FEBRUARY 27

Open Studio with Alex Anderson
SATURDAY, MARCH 26

Picturing Poetry
SUNDAY, APRIL 10

Visit crockerart.org/calendar for a complete schedule of upcoming learning experiences.

Integrating financial success
with social responsibility.



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Profitable Innovation for Companies that have to win.

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Monet to Matisse

MASTERWORKS OF FRENCH IMPRESSIONISM
FROM THE DIXON GALLERY AND GARDENS



MERCI BEAUCOUP

On October 9, *Monet to Matisse* Gala guests enjoyed an elegant evening en plein air to celebrate the opening of the exhibition *Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens*. This beautiful event featured a multi-course dining experience by Hawks Restaurant with curated wine pairings provided by Cicada Cantina, entertainment by Camellia String Quartet, and a festive live auction, all in support of exhibitions and education programming at the Crocker.



Over \$330,000 was raised through sponsorships, ticket sales, auction items, and fund-a-need donations to help the Museum sustain programs that make art accessible to everyone in the community, particularly youth, families, and school children. The Crocker extends a special thank you to the supporters who helped make the *Monet to Matisse* Gala possible, as well as the following sponsors:

PRESENTING SPONSOR

MurphyAustin
ATTORNEYS

MURPHY AUSTIN ADAMS SCHOENFELD LLP

CONTRIBUTING SPONSOR



IMPRESSIONIST SPONSOR



COCKTAIL SPONSOR



CORPORATE SPONSOR



IN-KIND DONORS: **CICADA CANTINA · FONG & FONG PRINTERS & LITHOGRAPHERS**

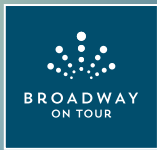
Casual Mexican dining on a whole new level.



*Fresh, innovative dishes.
Extraordinary cocktails.*

VISIT US IN ELK GROVE
9105 W Stockton Blvd • Elk Grove, CA

CICADA CANTINA IS A PROUD SUPPORTER OF THE CROCKER ART MUSEUM.



**2022 SEASON INCLUDES
THREE HIT MUSICALS!**

TICKETS ON SALE NOW, STARTING AT JUST \$30



MAR 30-APR 24

For the first time in eight years, the Broadway sensation WICKED is returning to Sacramento by popular demand. WICKED transfixes audiences with its wildly inventive story that USA Today cheers is "a complete triumph! An original musical that will make you laugh, cry and think." With season tickets, you can enjoy WICKED, along with two other hit musicals, TOOTSIE and ANASTASIA, for as little as \$101.



1301 L ST., SACRAMENTO

Tickets: BroadwaySacramento.com • (916) 557-1999

Groups (10+): (916) 557-1198

Season tickets also available by phone or in person at the Broadway Sacramento Box Office, 1419 H Street, Sacramento, open Mon-Fri, Noon-5:00 PM.



#PEOPLEOFCROCKER



Laura & Lindsey

(AGE 2)
CROCKER MEMBERS

I grew up in Los Angeles and visited museums there from a young age. It is important to me that my children get that exposure to art and culture as well, and the Crocker is that place for us.

We started in Baby Loves Art pre-pandemic and loved participating in Wee Wednesdays via Zoom. It was nice because the kids were called on by name, they were able to share things from home, and took turns listening.

That interactive process was helpful for a preschooler to feel like they weren't just staring at a screen, but they were in the same room as other people.



Sue, Grant & Erin

(AGES 7, 5)
CROCKER MEMBERS

I feel like the Crocker Art Museum stepped up during the recent pandemic—making sure that our community really had rich offerings through their virtual programs for all ages, including three to five-year-olds with their Wee Wednesdays program. What the Crocker did for these children was to plant a seed of keen interest and love of art.

On behalf of Grant and Erin, and a family that scrambled during the pandemic, I really want to thank the Crocker for meeting their mission of bringing art to the community.



Yara, Nick, Alex & Emily

(AGES 5, 2)
CROCKER MEMBERS

The Crocker's virtual programs engaged us in a way that was not expected, in a positive way. I really saw Alexandra grow over that time and just loved being a part of the experience. It was great to watch the children engage with each other, hear the questions they brought up and the responses.

I love that there were no right or wrong answers, only possibilities. As an adult I've lost that openness. I gather and frame things from my experience. In Wee Wednesdays, I realized that kids don't have that background, so what they see is the virtually endless possibility of what something could be.



Radiant and Eternal

Chinese Jades from the Permanent Collection

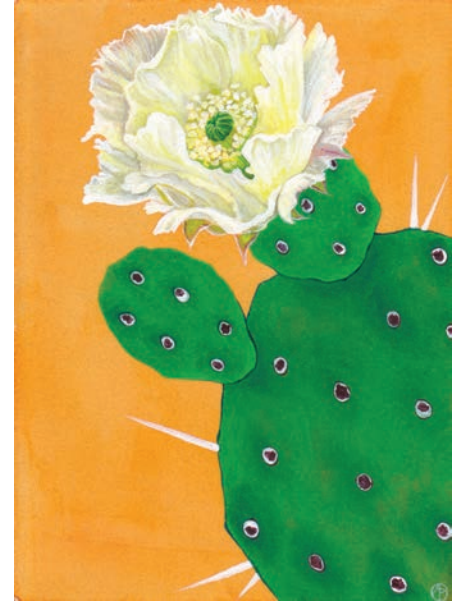
APRIL 24 – NOVEMBER 13, 2022



▲ Brandon Gastinell. *Itch, A Portrait of Basquiat*, giclee on fabric, 8 x 10 in.



▲ Ray Gonzales. *Popoxcomil con Curandera (Copal Incense Burner with Medicine Woman)*, ceramic, 4 1/2 x 4 1/2 in.



▲ Alexis Padilla. *White Cactus Flower*, archival inkjet print, 8 x 10 in.

Emerging Local Artists featured in Museum Store

The Crocker Art Museum Store project aims to highlight to the unique and diverse artist community in the Sacramento Region.

In 2021, the Museum Store embarked on a project to highlight local and emerging artists from the Sacramento Region. A cross-departmental panel representing education, marketing, and visitor services reviewed over 200 applications and selected several artists to kick off this effort: Chaitra Bangalore, Brandon Gastinell, Ray Gonzales, Rosesharon Oates, Alexis Padilla, and Christopher Williams. Each artist was invited to contribute several pieces to be sold in the Museum Store, with the artists receiving a portion of the sale price. The items featured here represent the work available during our inaugural Emerging Artists sales project.

As we enter 2022, the Crocker will again make a call to regional artists inviting them to participate in the next round of this project. We look forward to continuing this effort and offering unique, original art to our Museum store patrons.



▶ Above: Rosesharon Oates. *Phoenix Rising*, giclee on wood panel, 20 x 20 in. (original: Pyroglyph on birch panel with acrylic washes, 36 x 36 in.)



▶ Below: Christopher Williams. *Red Elephant*, polyester tote bag, 18 x 18 in.

Artists interested in learning about this program may email museumstore@crockerart.org for more information.

Current Exhibitions

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

THROUGH JANUARY 30, 2022

Stephen De Staebler: Masks and Monumental Figures

THROUGH APRIL 3, 2022

Hands and Earth: Contemporary Japanese Ceramics

THROUGH APRIL 24, 2022

The Candy Store: Funk, Nut, and other Art with a Kick

FEBRUARY 2 – MAY 1, 2022

Belonging: 2022 NCECA Annual Exhibition

FEBRUARY 20 – MAY 8, 2022

Opening Soon

Wayne Thiebaud 100: Paintings, Prints, and Drawings

MAY 29 – AUGUST 7, 2022

Best known for his tantalizing paintings of cakes and pies, Sacramento's most renowned artist, Wayne Thiebaud, has long been affiliated with Pop art, though his body of work is far more expansive. This exhibition represents the artist's achievements in all media, with pieces drawn from both the Crocker's holdings and from the collection of the Thiebaud Foundation and family. This encore presentation continues a Crocker tradition of hosting a Thiebaud exhibition each decade, beginning with the artist's first solo show in 1951, *Influences on a Young Painter*.

Twinka Thiebaud and the Art of the Pose

JUNE 19 – SEPTEMBER 11, 2022

This exhibition features 100 works that speak to the role of Twinka Thiebaud as an artist's model, and to the working relationships and friendships she developed with artists during her career, including her father, Wayne Thiebaud, and photographers Judy Dater, Robert Heinecken, Elizabeth Opalenik, and John Reiff Williams, among many others. Comprised of paintings, drawings, and photographs that date from the 1940s through 2021, this exhibition will be the first to highlight Twinka Thiebaud's long career, while also exploring the artistic processes of numerous West Coast-based artists working today.

Another World: The Transcendental Painting Group

AUGUST 28 – NOVEMBER 20, 2022

Toward the end of the Great Depression, a loose configuration of artists organized to promote an alternative to the social realism and regional art that then dominated the art world. Initiated in New Mexico in 1938, the Transcendental Painting Group (TPG) set out to explore spiritually heightened abstraction, using forms and imagery drawn from the collective unconscious. Under the guidance of painters Raymond Jonson and Emil Bistram, artists Agnes Pelton, Lawren Harris, Florence Miller Pierce, Horace Pierce, Robert Gribbroek, William Lumpkins, Dane Rudhyar, Stuart Walker, and Ed Garman collectively sought, per their manifesto, "to carry painting beyond the appearance of the physical world, through new concepts of space, color, light and design to imaginative realms that are idealistic and spiritual."

This exhibition is generously supported by a grant from the Henry Luce Foundation.