

# ARTLETTER

JAN | FEB | MAR | APR 2018

CROCKER ART MUSEUM MEMBERS MAGAZINE





# Black History Month FREE Family Festival

SUNDAY, FEBRUARY 18, 12 – 4 PM

MUSEUM OPEN & FREE 10 AM – 5 PM

Sacramento's Black History Month FREE Family Festival is returning to Sac, and it's better than ever, with live performances, hands-on activities, and Sacramento's one-and-only Black and Beautiful Community Marketplace. This year's festival will feature the one-woman exhibition *Faith Ringgold: An American Artist*, explosive beats by Grant High School's renowned drumline, drama by Celebration Arts, and a special "Baby, that's Jazz" presentation exploring African American musical roots and legacy. If that's not enough, inspired by the history-making *Black Panther* film, the festival will explore AfroFuturism in art and music! Get ready to sing-along, call and respond, and celebrate the many contributions of African Americans.



# Mark your calendar for Art Auction Season 2018!

## Big Names, Small Art

THURSDAY, MAY 24, 6 – 9 PM

\$10 MEMBERS • \$20 NONMEMBERS

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

## Art Auction

SATURDAY, JUNE 2, 5:30 – 11 PM

One of the region's pre-eminent auctions, this art-filled evening features works by more than 100 of the area's most renowned artists. Enjoy a fabulous cocktail party followed by a gourmet dinner and exciting live auction.

For more information, call (916) 808-7843.

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Put the art in heart.



# The Art of Weddings

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

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For more information about special events at the Crocker Art Museum, email Sara Kennedy at [skennedy@crockerart.org](mailto:skennedy@crockerart.org).

*Photo by Sarah Schweyer Photography*

# ARTLETTER

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## ON THE COVER

E. Charlton Fortune, *Cabbage Patch* (detail), c. 1918. Oil on canvas, 20 x 24 in.  
Collection of John and Patty Dilks

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**Hours**  
Tuesday – Sunday 10 AM – 5 PM  
Thursday 10 AM – 9 PM  
Closed Mondays, Thanksgiving,  
Christmas, and New Year's Day

## Admission

FREE for Crocker members  
Adults \$10  
Seniors (65 and older) \$8  
College Students \$8  
Youth (7 – 17) \$5  
Children (6 and younger) Free

Every third Sunday of the month is  
"Pay What You Wish Sunday."  
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**DEAR MEMBERS,**

**A**s you've gotten to know the staff of the Crocker, you might have noticed that they're a modest bunch, not prone to boasting. They're busy doing good work, and it's their focus and devotion that keeps this institution running at the top of its game. But there is a time and a place to tout success, and it may be to our detriment that we don't often take the opportunity. The Museum is growing, and we have a great vision for our future and the future of our community, but we need our members to amplify our voice and share our good news so that our reputation will spread.

There are many great things to be proud of!

For one, our fiscal stewardship is reaping rewards. In the past 12 months, our endowment has increased from \$16 million to \$27 million because of smart investments and the continued generosity of our valued donors.

Just months ago, the Museum was awarded a \$228,000 Museums for America matching grant in support of the second phase of our Block by Block community arts initiative. In collaboration with local partners, the project will bring the Art Ark mobile museum, pop-up educational experiences, and art internships to high-poverty neighborhoods in Sacramento's Promise Zone. This grant will serve an important role in our efforts to expand access to art at the neighborhood level, partner with a variety of local artists and grassroots community organizations, and train a new cohort of Art Corps fellows to join our staff.

Our curators and exhibitions have received national attention in the media, including exhibition reviews in the *San Francisco Chronicle*; essays in *American Art Review*, *Artdaily*, and *ARTNews*; inclusion in the travel sections of *USA Today*, and American Airlines and Southwest Airlines inflight magazines; and an interview with *The Modern Art Notes Podcast*.

Our collection of California paintings was recently expanded by a transformative gift from Piedmont art collector Wendy Willrich, who gifted 41 works to the Museum at the end of last year. The collection includes works by Thomas Hill, Maurice Braun, Edgar Payne, and Guy Rose, to name only a few, and the entirety of the gift will be displayed in an exhibition that opens this April.

Lastly, the Museum industry at large is singing our praises. I was recently in New York for a board meeting with the Association of Art Museum Directors with 12 members representing some of the most prestigious institutions in North America. One of my colleagues, the director of a large and prominent art museum in the Midwest, commented directly on how impressed he was with the abundance and quality of programs we offer and on how we continue to lead the field in audience engagement.

I do hope you'll allow me this moment to share our successes with you, and I do hope that you will share these accolades and why you are proud of the Crocker with people you speak to about the Museum.



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

Lial A. Jones  
Mort and Marcy Friedman Director and CEO



# Crocker kids love Art Spots

Since the first of five Art Spots opened in May of 2017, young Museum visitors have experienced surprises throughout the Museum. These engaging, tot-friendly art installations are part of an experimental project funded by First 5 Sacramento and the Institute of Museum and Library Services.

Photos by Bob McCaw





### Noche de Muertos

The 18-member Calidanza Dance Company performed its high-energy ballet folklorico under the stars in the Crocker's courtyard in October, commemorating the sacred Day of the Dead with choreography, fantastical costumes, and live music.

Photos by Mary Gray and Bob McCaw



### Symposium: On Diebenkorn

Fans of California painter Richard Diebenkorn and the exhibition *Beginnings, 1942–1955* (on view through January 7) enjoyed a topical symposium with talks by Crocker Associate Director and Chief Curator Scott A. Shields, the artist's daughter Gretchen, and a moderated conversation with artists Chester Arnold and Christopher Brown.

Photo by Mary Gray



# Becoming a Woman in the Age of Enlightenment

French Art from the Horvitz Collection

Jean-Baptiste Oudry, *Seated Lady in a Garden*, n.d.  
Oil on canvas, 39 3/8 x 35 7/16 in.  
The Horvitz Collection.

MAY 13 – AUGUST 19, 2018



## / ASK A CURATOR /

Q: I'm an artist and want to exhibit my work at the Crocker or be included in the Museum's permanent collection. How does the museum make such selections?



We are always appreciative of artists who are interested in having their work included in the Crocker's permanent collection, as well as those who take the time to send us exhibition proposals. Exhibitions should represent diverse cultural interests and be relevant to the community, and must serve the needs of a wide audience. Artists or artworks must demonstrate aesthetic excellence or scholarly merit, and we evaluate the quality of the objects as well as the importance of the artist or his/her contributions to an artistic movement.

In addition to exhibition content, we look for potential programming opportunities and ways to provide new context for the artworks in our permanent collection. Other considerations include transportation logistics, gallery space, installation requirements, context, and funding needs.

Exhibitions require extensive planning, so our calendar is determined far in advance (we are currently planning for 2021!). This means opportunities are limited. We are happy to review proposals, and there are also other ways for artists to participate at the Museum:

- Each year, the Crocker kicks off the summer with Art Auction and Big Names Small Art (BNSA), both of which help fund exhibitions and education programs

at the Museum. Artists can apply to have their work included in the Art Auction fundraiser, or donate small-scale pieces to BNSA, all while supporting the Museum. For more details, contact Kathleen Babin at [artauction@crockerart.org](mailto:artauction@crockerart.org).

- The Crocker partners with schools, community organizations, and statewide agencies to present exhibitions by students and non-professional artists. The Education Department oversees the Museum's Student and Community Exhibitions program. Proposals for group shows can be directed to Art Engagement Coordinator Daphne Burgess at [dburgess@crockerart.org](mailto:dburgess@crockerart.org).

- Our Museum Store carries the work of local artists. To submit a retail proposal, contact Museum Store Manager Pam Pesetti at [ppesetti@crockerart.org](mailto:ppesetti@crockerart.org).

If you would like to submit an exhibition proposal to the Museum, please contact Christie Hajela, assistant curator, at [chajela@crockerart.org](mailto:chajela@crockerart.org), or visit [crockerart.org/faq](http://crockerart.org/faq) for a copy of our submission guidelines.

Please be advised that samples of artworks are never permitted on-site without prior arrangements. ♦

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Do you have a question for a curator?  
Let us know @crockerart.

## VISITOR VOICES

**"I am a member of museums in SF and have been to many museums in my travels. By far this is one of my favorites."**

– Rebecca Starr 

"We visited Crocker art Museum to see the *Hi-Fructose* art exhibition (which was incredible, as expected). The rest of the museum was equally awesome. Well designed and laid out, the Crocker's friendly staff and knowledgeable docents made our experience wonderful. Tremendous variety of exhibits, with something for everyone. Also very kid-friendly which was good for our family. Highly recommended."

– Jeff Mann 



Same tbh

– antuhny8 

# Nature's Gifts: Early California Paintings from the Wendy Willrich Collection

On View April 22, 2018

**A**fter years of deliberation, Wendy Willrich, with the support of her husband, Mason, has selected the Crocker Art Museum as the recipient of her 41-piece collection of early California paintings.

Willrich describes these paintings as close friends, having lived with some of them for as many as 50 years. The paintings are mostly landscapes, and they feature scenes from across the state, including sweeping vistas of mountains and coastlines, and pastoral locales in Marin and Alameda counties.

Most art created in California between the 1870s and 1940s (the span represented by paintings in the Willrich Collection) manifests a profound sense of place. As with American art generally, the best California art of this period was founded upon a close communion between the artist and the land. From its beginnings, California art has been separated from the mainstream by distance and topography, though this should not imply that its artists have been unaware of national and international aesthetic movements or trends. Historically, a vast number of the Golden State's artists have not been native, but transplanted from other parts of the country or world, and many perfected their craft by training elsewhere.

From early in the state's history, however, California's artists struggled for recognition against their eastern and international counterparts. Still, there were some dedicated supporters — like E. B. Crocker and his

family — who firmly believed in the beauty and merit of California art. The Crockers were visionary in recognizing the contributions of California's artists early on, and thus compiled the core of what is today the state's premier collection of 19th-century California paintings.

After the turn of the century, work by artists that the Crockers acquired began to fall out of favor, and all but the most famous California artists languished in obscurity. This began to change in the 1960s and 70s, when 19th-century American art generally gained

national appreciation. California artists were re-examined, their contributions slowly reassuming their rightful place in art history.

Within this early period of reappraisal, Wendy Willrich was among a small and forward-looking group of collectors. Having been inspired by a 1965 docent-training course at the Oakland Museum (now the Oakland Museum of California), she acquired her first artwork

a year later, a bucolic scene by Marin County painter Thaddeus Welch, which she still owns. Other paintings followed, purchased from dealers and at auction. Because very little scholarship yet existed on the artists whose work she was buying, Willrich followed her instincts.

As Willrich came to know California's artists, she naturally developed favorites, and most individuals in her collection are represented by more than one example.

**Willrich describes these paintings as close friends, having lived with some of them for as many as 50 years.**

■ Guy Rose, *Monterey Cypress* (detail), circa 1918. Oil on canvas, 21 x 24 in. Crocker Art Museum, Wendy Willrich Collection, 2017.52.2



**Most art created in California between the 1870s and 1940s  
(the span represented by paintings in the Willrich Collection)  
manifests a profound sense of place.**



Her tastes have been broad, as the paintings represent a range of geography and California painting styles. The collection begins with detailed images of California’s majestic Sierra Nevada rendered in the style popularized by the East Coast’s Hudson School. These include four paintings by Thomas Hill, two by William Keith, and one by Frederick Schafer.

Keith’s paintings in particular provide a transitional bridge in color and paint handling to quieter Barbizon-inspired and Tonalist landscapes by Thaddeus Welch and Charles Dormon Robinson. These in turn give way to plein-air Impressionist scenes of mountains, deserts, and sea by artists John Marshall Gamble, Maurice Braun, Edgar Payne, and Guy Rose. There are also examples of Post-Impressionism, practiced most notably in California by the Society of Six, the Willrich Collection boasting a boldly colorful work by Selden Gile and four Pointillist-inspired paintings by William Clapp.

The collection also includes a strong group of watercolors, a medium that Willrich enjoys for its translucency and depth. There are multiple works by Percy Gray and Sydney Yard, who worked in central

and northern California, as well as Marion Kavanagh Wachtel and Paul de Longpré, who painted in the Southland. The de Longpré is not a landscape but a still life, of flowers and bees. The other still life in the collection, by Edwin Deakin, depicts plums.

The Willrich gift is transformative and will contribute immensely to the Museum’s unparalleled display of California art. “I selected the Crocker because it is important to have my collection in Sacramento, the capital of California,” Willrich says. “Moreover, I know that my collection adds great value and depth to the excellent collection of California paintings that already exist at the Crocker.” The staff and board of the Museum are in complete agreement and thrilled to be the recipients of Willrich’s generosity. The entirety of the Willrich Collection will be unveiled to the public on April 22. ◆

■ ABOVE: William Keith (1838–1911). *Mount Shasta from Sisson's*, circa 1878. Oil on canvas, 12 x 23 1/2 in. Wendy Willrich Collection

■ OPPOSITE: John Marshall Gamble (1863–1957). *A Spring Morning, Poppies and Bush Lupine*, circa 1915. Oil on canvas, 24 x 40 in. Crocker Art Museum, Wendy Willrich Collection, 2017.52.1



**“I know that my collection adds great value and depth to the excellent collection of California paintings that already exist at the Crocker.”**

**— Wendy Willrich**

# Ceramics from the Shaft Tomb Culture of West Mexico

**F**or the first time within the context of its permanent collection, the Crocker will be showing Pre-Columbian ceramics, most of which are recent gifts from historic American collections.

For 500 years, from 250 BCE to 250 CE, people on the west coast of Mexico developed a thriving culture. Because they left no written language, all that is known about them comes from their ceramic art, which, for its time, is rivaled only by the Han Dynasty in China. This art is the visual voice of the ancient people, but to this day ethnographers and art historians have not clearly interpreted what the artists were saying. One thing is certain: The ancient artists of West Mexico found beauty in ordinary things and celebrated life in all its complexity and diversity.

The Shaft Tomb culture was named because this group's only remaining structures are large, underground burial chambers, connected to the surface by a vertical shaft (sometimes up to 40 feet deep). The low-fired, fragile ceramics survived for more than 2,000 years because they were placed in the tombs along with the dead. Had they been left on the surface, they would have returned to the earth they were made of.

Distinct artistic styles developed in what are now the modern states of Colima, Jalisco, and Nayarit. Although the art from each area is different, they were all culturally connected; the same imagery appears throughout West Mexico, and figures from different stylistic areas sometimes appear together in one tomb.

It is thought that the ceramic sculptures served as companions, guides, and guardians of the spirit of the deceased, and/or that they represented what the deceased knew or believed while alive. Many are vessels (often with a spout), so they might have provided a symbolic form of nourishment to be enjoyed in the afterlife. It is not certain whether the ceramics were made only to be interred, as some show signs of being handled above ground.

In sharp contrast to the courtly art of other cultures in Mexico, such as the Maya and Aztec, the artists of the Pacific Coast sculpted images of daily village life and

people engaged in ordinary activities, such as playing ball, preparing food, petting dogs, nursing children, feasting, playing instruments, dancing, and lounging. Because so many of the same characters are repeated — the ballplayer, the dwarf, the hunchback, the shaman, the warrior — it can be assumed that they played a role in an oral folklore or mythology. In any artistic tradition, the distortion of human proportions requires technical dexterity and the intention to express an idea. The ancient artists of West Mexico excelled at distorting anatomical parts of the body, along with animals and plants, for maximum aesthetic effect.

One of the most common subjects from all the regions is the dog. They were raised to be eaten, but they were also loved and cared for as pets. Many of the sculptures feel like portraits of both people and dogs. Ceramic dogs placed in tombs may have had a role in guiding the spirit of the deceased — sniffing out a trail to the afterlife — or may have been included simply because they were considered part of the family.

Also included in this new installation, which will open by December 3, 2017, are other recent additions to the Crocker's collection of international ceramics, including recently acquired ceramics from Ecuador, gifts from Melza and Ted Barr. Pottery-making traditions are passed down from generation to generation, so it is no surprise to see similarities between the ancient and modern ceramics created in the cultures along the Pacific Coast of the Americas. There are also Chancay figures and erotic figural vessels with stirrup-shaped spouts from the ancient Moche people of Peru, circa 400–600 CE. Scholars have viewed Moche erotic vessels as a catalog of the sexual practices of the Moche people intended to demonstrate methods of contraception, portray ritual or ceremonial acts, convey moralizing content, or even express Moche humor. ♦

■ TOP: Unknown Nayarit maker, Ixtlan del Rio, West Mexico, *Male and Female Figures*, circa 250 BCE – 250 CE. Painted low fire ceramic (earthenware with pigment), 12 in. and 13 1/4 in. Crocker Art Museum Purchase, 2017.56.1-2

■ BOTTOM: Unknown Colima maker, West Mexico, *Large Dog Figure*, 250 BCE – 250 CE. Burnished low fire ceramic (Earthenware with black and red pigments and manganese oxide residue), 11 3/4 x 17 x 8 in. Crocker Art Museum, gift of the Alfred and Beatrice Stern Family, 2013.99.1



# E. CHARLTON FORTUNE

## *The Colorful Spirit*

JANUARY 28 – APRIL 22, 2018

California artist E. Charlton Fortune (1885–1969) came of age during a time when women began to redefine their expected roles in society by challenging the status quo. Fortune, unmarried and of independent spirit, often rode her bicycle to find the perfect setting to paint in plein air. The resulting landscapes were not delicate, soft, or feminine but bold and vigorous — and often thought to have been painted by a man.

Fortune, who went by Effie, was born in Sausalito, across the Golden Gate north of San Francisco. She studied at San Francisco's Mark Hopkins Institute of Art and continued her training at the Art Students League in New York. She spent many of her active years painting in and around Monterey, California, where she maintained a home. In the 1920s, she lived and painted for extended periods in St. Ives, England, and Saint-Tropez, France. Upon her return to California in the late 1920s, she founded the Monterey Guild, directing its members to create art and furnishings for Catholic churches. Working first in Monterey and then in Portsmouth, Rhode Island; and Kansas City, Missouri, she ultimately helped transform more than 70 church interiors in 16 states.

Fortune's strong personality and progressive attitude are

manifest in her work. Though her paintings are frequently labeled Impressionist, she often moved beyond the style, a fact recognized even in her own time. The boldness of her paintings led many to believe that she had studied in France. In early 1922, she wrote to her friend Ethel McAllister Grubb from Edinburgh, Scotland: "Isn't it most odd, but everyone here thinks I have studied in France, and that my work shows a modern French influence!" In Scotland, where she spent much of her youth and parts of her adulthood, she found that her brushwork looked very disorderly in comparison with that of other artists — even more so than in California.

Because Fortune's paintings were vigorous and daring, many reviewers described them as masculine, attributing their success to a perceived virility — then one of the most highly regarded qualities in art, especially in California. Commentators were happiest when they could bestow adjectives like *powerful*, *vigorous*, *forceful*, and *direct* — especially on paintings by men, but also on those made by women. They found these qualities in strong color, boldly developed structure and composition, and confident, assured brushstrokes, all of which characterized Fortune's mature paintings.







■ ABOVE: E. Charlton Fortune, *Above the Town (Monterey Bay)*, 1918. Oil on canvas, 30 1/8 x 40 1/8 in. Collection of Stephen P. Diamond, MD

■ RIGHT: E. Charlton Fortune, *Picking Apples (Above the Town)*, c. 1920. Oil on canvas, 22 x 30 in. Collection of John and Patty Dilks



For Fortune, such appraisals started not long after she returned to California from abroad in June 1912. She spent that summer painting in Carmel-by-the-Sea, and from this point forward, until leaving for Europe in March 1921, she divided her time between the Monterey Peninsula and San Francisco, generally spending summers in Monterey making art and often teaching, and returning to San Francisco in the winter to complete unfinished paintings, exhibit them, and produce charcoal portraits. Critics expressed the opinion that no female artist in California had a brighter future than Fortune. They were right. Fortune made steady progress and hit her stride around 1915, the year of San Francisco's Panama-Pacific International Exposition, where she won a silver medal.

In Monterey, Fortune became best known for views of the town and its wharf, featuring architecture, people, and other elements of modern life. She was drawn to similar scenes abroad. She was especially interested in humanity's impact on the environment and had a keen ability to locate magnificence in scenes of development. One of her most important contributions lay in her ability to combine multiple subjects — landscape, architecture, people, and boats — while most other California artists prioritized land, coast, and sea. Fortune saw herself as part of a new era and aimed to accord as much attention to the formal qualities of her art as to her subjects.

Fortune continued to pursue an even more bold, colorful style in Europe. She left for England with her mother in the spring of 1921, the pair living in various locations before moving to St. Ives, Cornwall, in January 1922. There, she primarily painted local activities with boats, people, and architecture. Her *Summer Morning, St. Ives (St. Ives Harbor)* won a silver medal at the Société des Artistes Français Salon of 1924 — the award going to “Monsieur Fortune (Charlton).” She moved to Saint-Tropez, France, in the spring of that year, pursuing subjects like those she had rendered in St. Ives, but with even more color than before.

Fortune and her mother returned to Monterey in 1927, and late that year, her

one-person traveling exhibition — the *E. Charlton Fortune Circulation Exhibition*, sponsored by the Western Association of Art Museum Directors — made a stop at what was then the Crocker Art Gallery. The press reported, “So it is with compassion that we consider the little girl reporter in Sacramento. She who put the fatal question to Miss E. Charlton Fortune, whose work is now on view in the Crocker Art Gallery. ‘What is the first thing you strive for in a picture?’ came the query. ‘To keep my temper when the wind blows my easel over!’ came the retort.”<sup>[1]</sup>



■ E. Charlton Fortune, *The Green Boat, St. Tropez*, 1925. Oil on canvas, 30 x 40 in. Monterey Museum of Art, bequest of Msgr. Robert E. Brennan, 1987.009

For a time, the artist continued to make easel paintings, but new opportunities, the onset of the Great Depression, and, for the first time, unenthusiastic reviews of her work conspired to change her course. Her foray into ecclesiastical design began at St. Angela Merici church in Pacific Grove, not far from her home, when Father Charles T. Kerfs asked her to decorate its sanctuary. Fortune initially agreed to paint only the altar but was soon reluctantly drawn into designing the entire interior.

The project led Fortune to found the Monterey Guild, which she, as director, envisioned as a modern version of a medieval

<sup>[1]</sup> Florence Wieben Lehre, “Artists and Their Work,” *Oakland Tribune*, December 25, 1927.



craft guild. The venture was cooperative, with Fortune producing designs and overseeing the work of guild members, who made devotional decorations in wood, metal, and the needle arts. She even worked in Sacramento, accepting a commission to produce altar furnishings for Saint Rose Chapel, a project sponsored by the McClatchy family. Fortune herself essentially gave up easel painting, though she continued to limn religious works for the church.

In late 1941, Fortune accepted Bishop Edwin Vincent O'Hara's invitation to design his private chapel in Kansas City, Missouri. Her staff remained behind but saw her through the bishop's chapel project by providing services from afar. In September 1942, Prior Gregory E. Borgstedt invited her to Portsmouth, Rhode Island, where Fortune established the Monterey Guild of Portsmouth Priory, living there as a resident artist until September 1953. After Portsmouth, Fortune returned to Kansas City to pursue commissions there and elsewhere. Kansas City projects included the creation of an altar, furnishings, and monumental reredos in St. Peter's Catholic Church, as well as a tabernacle, liturgical objects, and a 24 x 15-foot mosaic for the Cathedral of the Immaculate Conception. For the latter, in 1955, Pope Pius XII granted her the *Pro*

*Ecclesia et Pontifice* (For Church and Pope) medal and certificate, the highest distinction awarded to an artist by the Vatican.

Fortune spent her final years in Carmel Valley, California. Never afraid to pursue her own path or push the boundaries of "her station," she earned the admiration and respect of both genders. Few could dispute her standing as one of the West's leading painters and, later, as an ecclesiastical designer of national importance. ♦

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Featuring more than 80 works, *E. Charlton Fortune: The Colorful Spirit* is organized by the Pasadena Museum of California Art and curated by Scott A. Shields. A 236-page, fully illustrated catalogue featuring scholarly essays by Shields and Julianne Burton-Carvajal accompanies the exhibition.

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■ ABOVE: E. Charlton Fortune, *Triptych* after Puvis de Chavannes's *La Vie pastorale de sainte Geneviève*, 1912. Gouache on cardboard, 9 3/4 x 20 1/4 in. Saint Mary's College Museum of Art, Moraga, California, gift of Clemence M. Otto

■ OPPOSITE: E. Charlton Fortune, *Christ Meets His Mother* from *The Seven Sorrows of the Blessed Virgin Mary* for the Providence Hospital Chapel (detail), Oakland, California, 1953. Oil on panel, 32 x 34 in. Collection of Paula and Terry Trotter



# Faith Ringgold

AN AMERICAN ARTIST

FEBRUARY 18 – MAY 13, 2018

**F**aith Ringgold has been telling her story through art for over half a century. Known for her story quilts, Ringgold is also a painter, mixed-media sculptor, performance artist, activist, author, and teacher. Originally from New York, she has strong ties to California, having taught at the University of California, San Diego, from 1987 to 2002.

The youngest of four children, Ringgold was born in Harlem in 1930 — just six months after her 18-month-old brother died of pneumonia. Named Faith as a symbol of healing and hope, the artist recalls her childhood as “the most wonderful period ... until now.” She was surrounded by imaginative people and spent much of her youth cultivating her own creativity. Faith’s father was a gifted storyteller and her mother a successful fashion designer. Because of her chronic asthma, Ringgold passed much time indoors, coloring with crayons, sewing, and working with her mother’s fabrics.

Ringgold’s parents made sure their children experienced the vibrant cultural happenings of the Harlem Renaissance. Neighbors included legends like Duke Ellington and Langston Hughes. Sonny Rollins, who would himself become an influential jazz musician, often visited Faith’s home and played his saxophone. Describing her youth, Faith said, “I grew up in Harlem during the Great Depression.

This did not mean I was poor and oppressed. We were protected from oppression and surrounded by a loving family.”

In the 1950s, Ringgold completed a bachelor’s in fine art and education and a master’s in art at the City College of New York. “I got a fabulous education in art — wonderful teachers who

taught me everything except anything about African art or African American art. But I traveled and took care of that part myself.” She had two daughters with her husband, jazz and classical pianist Robert Earl Wallace, but was divorced after four years.

**I became an artist for  
the same reason  
I became a writer —  
I wanted to tell my story.**

— FAITH RINGGOLD —

■ Faith Ringgold, *Tar Beach #2* (detail), 1990. Silkscreen on silk, 60 x 59 in. © Faith Ringgold, Courtesy ACA Galleries, NY

Death - Woman On a Bridge Series, Part 1  
by Faith Ringgold, © 1998

1 Sleeping on the Beach was magical.  
Laying on the rug in the moon's white  
beams and skyscraper buildings all  
around me made me feel rich. I  
found all that I could see. The  
bridge was my most proud possession.



2 Now I have claimed it. All I had to do  
was fly over it to be mine forever.  
I can wear it like a giant diamond.  
No lace or just fly over it and marvel  
at its sparkling beauty. I can fly, yes  
fly. Mr. Cassio Louise, I'm not only  
eight years old and in the third  
grade and I can fly.



3 But still he can't join the streets  
because Grandma Cassio's a member. So  
Daddy is going to buy him a building  
because he gonna fly over it and show  
it to him. These streets make sense  
he's not in their old house or wherever  
Mr. Cassio is a holy land. I mean  
like this way.



4 That means I can go wherever  
I want to go for the rest of my life.  
Daddy took me to see the Union Build-  
ing he is saving me. He can walk  
on stone graters high up in the sky  
and not fall. They call them the cat.

5 He'll be rich and won't have to stand  
on all those high graters and I can show  
me all that high up at his building going  
up. And Daddy can't see all that  
when Daddy goes to look for work and  
Daddy's three times. And Daddy and  
Louise and I can walk like Mr. Cassio  
and we can have ice cream every  
night for dessert.

6 Daddy said the George Washington  
Bridge was the longest and most  
beautiful bridge in the world and  
that's because in '38 on the very  
day I was born Daddy worked on  
the bridge hustling tables. Since  
then, I've wanted that bridge to be mine.

THE GOODIE GOODIE ICE CREAM FACTORY



7 I have told him it's very easy. Anybody  
can fly. All you need is somebody to  
go that you can't get to any other  
way. The next thing you know you're  
flying away like me.



■ Faith Ringgold (American, born 1930), *Groovin' High* (detail), 1996. Silkscreen 96/425, 32 1/2 x 44 in. © Faith Ringgold, Courtesy ACA Galleries, NY

The following decade held several turning points for the artist. Ringgold traveled to Europe, visiting museums in Paris, Florence, and Rome. In 1962, she married Burdette “Birdie” Ringgold, taking his last name.

One day, the couple dropped by a Manhattan gallery to show the gallerist examples of Ringgold’s still lifes and landscapes. The gallerist responded, “You can’t do that.” Ringgold came to realize, “What she’s saying is: ‘It’s the 1960s, all hell is breaking loose all over, and you’re painting flowers and leaves. You can’t do that. Your job is to tell your story. Your story has to come out of your life, your environment, who you are, where you come from.’ — I can’t tell your story, I can only tell mine. I can’t be you, I can only be me — Ok, I don’t know that’s exactly what she meant; but as far as I was concerned, it was. And I started painting.” She decided to address the subject of race in America.

Ringgold created her first series of political paintings, *The American People*, just as she was becoming involved in the artistic and political events of the era. She, with others, formed the Ad Hoc Women’s Art Committee, protesting the Whitney Museum of American Art’s virtual exclusion of women from its annual show (the Whitney’s 1969 Annual included only eight women out of 151 total artists). The protesters demanded 50-percent women, and though the Whitney didn’t meet this goal,

the museum did include 20 percent women the following year. Ringgold continues to champion equality and freedom of speech, opening the art world for female artists and artists of color.

In the 1970s, Ringgold returned to her roots in working with fabric, making masks, sculptures, and tankas (inspired by *thangkas*, Tibetan textile paintings) for her masked performances. She made her first story quilts in the 1980s, now combining images with text as a way of publishing her own unedited words. “During that time, I was trying to get my autobiography published, but no one wanted to print my story. In 1983, I began writing stories on my quilts as an alternative. That way, when my quilts were hung up to look at, or photographed for a book, people could still read my stories. ... They are written the way I write my children’s stories — each section written on the quilt is a page.”

*Faith Ringgold: An American Artist* features several story quilts, including one of Ringgold’s most famous, *Tar Beach*. This quilt inspired a children’s book by the same name, and Ringgold’s illustrations for the award-winning book will be on view. In addition to these, the exhibition also includes tankas, prints, oil paintings, drawings, masks, and sculptures spanning four decades of Ringgold’s career. ♦





# HOPES SPRINGING HIGH

Gifts by African American Artists

February 18 – July 15, 2018

In recognition of Black History Month and the opening of *Faith Ringgold: An American Artist* this February, the Crocker will install a concurrent exhibition of recent acquisitions and promised gifts of art by African American artists. The title of the exhibition takes its name from the poem “Still I Rise” by acclaimed poet and civil rights activist Maya Angelou. As in Angelou’s poem, we honor the strength and resilience of African Americans, elevating their voices and highlighting their contributions to art and the Museum’s growing collection.

The majority of artists featured in the exhibition worked from 1950 to the present day. Romare Bearden, Beauford Delaney, Hayward Ellis King, Evangeline Juliet “EJ” Montgomery, Betye Saar, Alison Saar, Sam Gilliam, Elizabeth Catlett, Norman Lewis, Richard Mayhew, Faith Ringgold, Alma Woodsey Thomas, Allen Stringfellow, and Mickalene Thomas will all be represented in the exhibition.

■ Betye Saar, *Woman with Two Parrots (detail)*, 2010. Mixed media collage on paperboard, 12 x 24 5/8 in. Crocker Art Museum, gift of Emily Leff and James Davis III © Betye Saar / Roberts & Tilton, Los Angeles, California



■ Richard Mayhew, *Nostalgia*, 2016. Oil on canvas, 48 x 60 ins. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.42

# Power Up

## CORITA KENT'S HEAVENLY POP

FEBRUARY 25 – MAY 13, 2018

**N**un, artist, and activist, Corita Kent (1918–1986) was an extraordinary printmaker whose bold, graphic images signaled the new spirit of the 1960s. At a time of great cultural and religious change, she encouraged people to find God in the world and the world in God.

Born in Iowa as Frances Elizabeth, Corita moved at the age of five to Hollywood, where she entered the Catholic school system. At 18, she took her vows and chose the name of Sister Mary Corita in the Sisters of the Immaculate Heart of Mary. In 1947, after graduating from Immaculate Heart College, she returned as assistant faculty in the art department. Her boldly colored prints began with unpretentious, expressionistic, religious imagery and soon turned to abstractions and text. But in 1962, after seeing the work of Andy Warhol, she found the perfect vehicle for her message of joy.

Corita's pop art explores the intersection of religion and daily life. Finding the holy in the everyday — and the everyday in the holy — was, she felt, a way to celebrate all of God's creation. Corita, for example, combined the graphic simplicity of *LIFE* magazine with a quote from a German theologian and a slogan for Lark Cigarettes (fig. 1). His words contribute to the many levels of meaning in Corita's print: *LIFE* magazine, daily life, and eternal life are all part of our world.

The artist's career unfolded at a time of great cultural and religious turbulence. Though she

had been influenced by many besides Warhol — writers, poets, and her designer/architect friends Charles and Ray Eames among them — Corita's art, like Warhol's, became an icon of a new age. 1965, the year she produced *LIFE*, marked the close of the Second Vatican Council, which sought to create a new relationship between the Catholic church and the contemporary world, partly through reforms in ceremonies, structure, and relationships to other churches and religions. As Corita had for decades, many within the Church were coming to view Christian life in a modern way.

### Kent's focus is the intersection of religion and daily life.

The 1967 print *feelin' groovy* (fig. 2) combines traffic signs (DO NOT ENTER, WRONG WAY) with quotes from the work of emerging poet Edward Field and the musicians Simon and Garfunkel. The imagery, the quotes, and the title (which is the refrain from the Simon and Garfunkel song by the same name) belong to the secular, popular world of mid-1960s America. But read within a religious context, as the printmaker intended, they become a powerful metaphor for the human soul in peril, and trust in God as the hope for salvation. Corita's search for God's message led her to unusual places: the words of Pope John XXIII, A. A. Milne, Albert

Camus, and Joan Baez, for example. As her silkscreens attracted more attention, her fame mushroomed, so much so that she appeared on the cover of *Newsweek* at the end of 1967.

At least as important as her printmaking were her teaching and activism, including an unrelenting protest against the Vietnam War. Her teaching was at least as revolutionary. Just to quote a few of her art department rules:

*Rule 1. Find a place you trust, and then try trusting it for a while.*

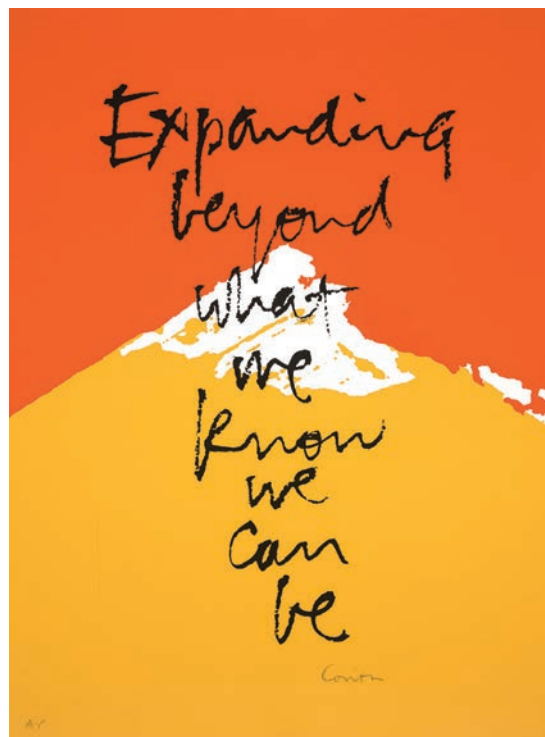
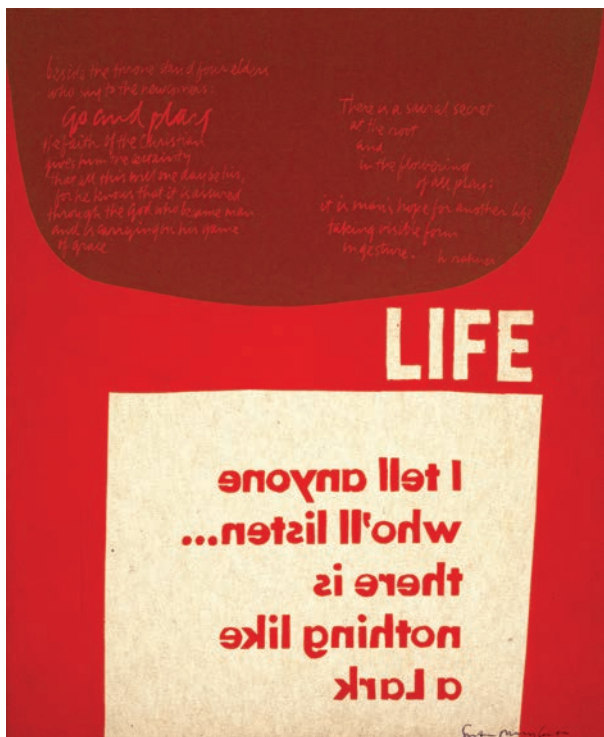
*Rule 4. Consider everything an experiment.*

*Rule 7. The only rule is work. If you work, it will lead to something.*

*Helpful Hints: Always be around. Come or go to everything... There should be new rules next week.*

Corita's deep belief in intelligence, creativity, and the human spirit was often encapsulated in such pithy, inspirational statements in other contexts as well. This was seen especially in her later work, such as a mountaintop print of 1978 (fig. 3). By this time, though, her life had changed dramatically.

In 1968, at the height of her fame, Corita asked to be released from her vows as a nun. Though reforms made by the Sisters of the Immaculate Heart brought them into conflict with Los Angeles's conservative archbishop in these years, it is just as likely that the demands of her sudden fame prompted her request. Moving to Boston, she continued a quieter career as an artist until her death from cancer in 1986. ♦



- LEFT: fig. 1: Corita Kent, *life* (detail), 1965. Serigraph, 17 1/2 x 14 1/8 inches. Crocker Art Museum, gift of the Collection of Ernest A. Long III, 2016.16.18
- ABOVE: fig. 2: Corita Kent, *feelin' groovy* (detail), 1967. Serigraph, 29 7/8 x 36 in. Crocker Art Museum, gift of the Collection of Ernest A. Long III, 2016.16.13
- RIGHT: fig. 3: Corita Kent, *expanding #1*, 1978. Serigraph, 22 x 16 1/2 in. Crocker Art Museum, gift of the Collection of Ernest A. Long III, 2016.16.5

# THE CYCLE

BY CYRUS TILTON

MARCH 25 – JULY 15, 2018



This March, a swarm of muslin and steel locusts will inhabit one of the Museum's third floor galleries as part of *The Cycle* by Cyrus Tilton. Based on the life cycle of the locust — an insect best known for its voracious appetite — the exhibition serves as a cautionary metaphor for the world's burgeoning population and its insatiable consumer habits.

The artist, the late Cyrus Tilton, was born in Palmer, Alaska, in 1977 and grew up near the Matanuska River in northeast Anchorage. There, his parents instilled in him the environmental consciousness of the 1960s, developing their son's appreciation for nature, which he carried into his artistic practice.

Tilton was awarded a full-tuition scholarship to the Art Institute of Seattle and after graduating, settled in Oakland, California. In 1999, he became the lead sculptor — and later, art director — at Scientific Art Studio in Richmond, a fabrication studio for props, models, and prototypes used in the art, medical, motion picture, and television industries. In addition to his work as a sculptor and illustrator, Tilton was a musician and composer for the experimental, underground bands NED and Mwahaha — the latter featured in an episode of National Public Radio's "All Songs Considered."

In 2008, Tilton began showing at Oakland's Vessel Gallery. His sculptures, often conceptual and surreal, continued to express his love of nature and its organic forms; but to Tilton, the stark contrast between Alaska's vast, natural expanses and the dense, urban landscape of the Bay Area was deeply troubling. The disparity intensified his anxieties over the world's rapidly growing population and its environmental impact, inspiring his three-part series *The Cycle*, which debuted at Vessel Gallery in 2011.

Last March, Tilton was awarded the Crocker's inaugural John S. Knudsen prize for his overall body of work. As part of the

prize, *The Cycle* will be shown as the artist's first museum exhibition. A large sculpture of mating locusts, entitled *Lovers*, marks the gallery entrance and, thanks to generous supporters of his work, it will also become part of the Crocker's permanent collection. Lining the walls, Tilton's *Potentials*, or locust eggs, hatch into *Individuals*, swarming together in a kinetic installation that represents the insect in its most destructive form.

Locusts are a type of grasshopper with the ability to mutate, and under optimal environmental conditions, they transition from their innocuous, solitary state to a gregarious one. The transformation is both physical and behavioral, and creates dramatic swarms that ravage crops and vegetation. "All of the sudden, they're out of control," says Tilton. "Everything goes into overdrive... They eat themselves out of house and home and move on to another area." Like the voracious locust decimating food supplies, Tilton describes our own consumer habits as "exponentially ceaseless and unrelenting." For both, the unrestrained depletion of finite resources leads to environmental destruction and, perhaps, the species' demise.

Tilton was diagnosed with Stage 4 esophageal cancer and passed away after a year-long battle in March of last year; however, he lived to receive the Knudsen award and began planning his exhibition for the Crocker.

Despite his concerns over the future of the planet, as well as his own health struggles, Tilton remained optimistic throughout: "It is my hope that we can reject our tendencies toward the growing swarm of mass consumerism," he said. "Perhaps the line of human evolution that we are walking will fall on the side similar to that of the colony or hive that works together for the common good and is more mindful of using only the necessary resources to make it happen in a non-destructive way. If we can maintain this balance, there may be hope for us after all." ♦



**It is my hope that we can reject our tendencies toward the growing swarm of mass consumerism.**

— CYRUS TILTON —



■ TOP: Cyrus Tilton, *Lovers*, 2011. Steel, muslin, beeswax, and damar resin, 144 x 78 x 78 in. Courtesy of Vessel Gallery, Oakland, CA. Photo by: Wilfred J. Jones

■ BOTTOM: Cyrus Tilton, *Individuals* (detail), 2011. Bamboo reed, steel, muslin, and tulle; Variable dimensions. Courtesy of Vessel Gallery, Oakland, CA. Photo by: Wilfred J. Jones

■ OPPOSITE: Cyrus Tilton, *Potentials*, 2011. Concrete, wire, polymer clay, rocks, sand, and found objects; 12 x 11 x 4 in. Courtesy of Vessel Gallery, Oakland, CA. Photo by: Cyrus Tilton

# It Saves to be a Member!

**A**re you making the most of your Crocker membership? Of course free admission is great, but don't forget there are also many programs you can attend at no charge! Joining the Crocker family provides a variety of benefits, from store and café discounts to exclusive event invitations. Here's just a taste of what's FREE and upcoming at the Museum. Register in advance at [crockerart.org](http://crockerart.org) to reserve your spot.

## Artful Meditation

SATURDAY, FEBRUARY 10, 10:30 AM  
SATURDAY, APRIL 14, 10:30 AM

Artful Meditation returns as a new drop-in series taking place every-other second Saturday of the month. Calm your mind, and experience the art of the Crocker in new ways with long-time meditation practitioner and instructor Ian Koebner, Ph.D., and Adult Education Coordinator Erin Dorn. Participants are encouraged to dress comfortably. No registration required, but space is limited. Each session is free thanks to the generous support of the Hemera Foundation.

## Black History Month Celebration: A Free Family Festival

SUNDAY, FEBRUARY 18, 12 – 4 PM

It's back! Sacramento's Black History Month FREE Family Festival is returning to Sac, and it's better than ever, with live performances, hands-on activities, and Sacramento's one-and-only Black and Beautiful Community Marketplace. This year's festival will feature the one-woman exhibition *Faith Ringgold: An American Artist*, explosive beats by Grant High School's renown drumline, drama by Celebration Arts, and special "Baby, that's Jazz" presentation exploring African American musical roots and legacy. If that's not enough, inspired by the history-making *Black Panther* film, the festival will explore AfroFuturism in art and music! Get ready to sing-along, call and respond, and celebrate the many contributions of African Americans.



## Exclusive Member Preview

FRIDAY, FEBRUARY 23, 5:30 – 9 PM

Be among the first to preview the powerful exhibition *Power Up: Corita Kent's Heavenly Pop*, gain additional insights through docent-led spotlight talks, a family-friendly art activity, and more! Complimentary wine and refreshments are available in the member lounge. Reservations required by February 16. Members may bring as many guests as their membership permits.

## Conversations that Matter: Art, Audiences, and Aspirations: A Conversation with Crocker Director Lial Jones

THURSDAY, MARCH 22, 6:30 PM

Lial A. Jones, the Mort and Marcy Friedman Director and CEO of the Crocker, will offer her perspectives on the Museum, its future, and the state of the arts in Sacramento and beyond. In 2010, the Crocker expanded and opened the Teel Family Pavilion, defying expectations and ushering in a new era for the region's creative economy. Now there's more to come for the Crocker and for Sacramento as a whole. In this evening of conversation, Jones will share insights, hopes, and stark realities. Audience Q&A will follow.

## Slow Art Day

SATURDAY, APRIL 14, 10:30 – 11:30 AM

Slow Art Day ([slowartday.com](http://slowartday.com)) is a global event with a simple mission to help more people discover for themselves the joy of looking at and loving art. Be one of the thousands of people around the world who take part in this special opportunity to slow down and savor just a few select works of art with a docent guide.

## Photo Fête

THURSDAY, APRIL 26, 6 – 9 PM

Snap off at the Crocker, and celebrate Sacramento's inaugural Photography Month. It doesn't matter if you are a photo-phenom or lens adverse, you'll get a click out of this entertaining evening featuring pop-up exhibits, games, Instagram scavenger hunts, selfie ops, mini-talks, diorama workshops, sneak peeks from Museum's photo vault, and much more. Music provided by DJ Rockbottom, plus beer, wine, drink specials, and food available from the Crocker Cafe by Supper Club.

# Celebrate the Power of Women with a gift to the Crocker Art Museum

**H**onor an important woman in your life with a donation to the Crocker Art Museum in support of our upcoming exhibitions featuring three exceptional female artists: *E. Charlton Fortune: The Colorful Spirit*, *Faith Ringgold: An American Artist*, and *Power Up: Corita Kent's Heavenly Pop*.

Join us in celebrating the critical ways these artistic pioneers empowered future generations of women, while transforming and enriching the cultural fabric of our nation.

Your contribution to the Crocker supports exhibitions and programs such as these, which enhance our community through engaging interactions with art, and spark thought-provoking dialogues about the world around us.

Give today and show your support for the power of women. For your gift of \$250 or more, above and beyond your membership, you and your honoree will receive recognition on our special donor wall to be unveiled at the exhibition opening reception on February 23. For all donations of \$100 or more, your honoree will receive a special card in the mail acknowledging your gift. Donations must be received by January 15 to be included in the display.



■ E. Charlton Fortune, *Cabbage Patch*, c. 1918. Oil on canvas, 20 x 24 in. Collection of John and Patty Dilks

## 4 Easy Ways to Give:

**MAIL** your donation to the Crocker Art Museum, Attn: Development – Power of Women

**CALL** the Development Department at (916) 808-7843

**VISIT** the Museum admissions desk

**CLICK** the donate button at [crockerart.org](http://crockerart.org)

# Send a gift of love

Valentine's Day is February 14 and National Lover's Day is April 23.

Receive free gift wrapping and shipping on gift memberships!

Visit [crockerart.org/membership](http://crockerart.org/membership), or call (916) 808-6730 and use promo code **ArtLover**.

## **DIRECTOR'S CIRCLE**

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

### **Exhibition Reception and Lecture**

SUNDAY, MARCH 4, 2 - 4 PM

We hope that you can join us for a lecture and exclusive reception for Director's Circle members to celebrate the opening of *E. Charlton Fortune: The Colorful Spirit*. Please RSVP to (916) 808-7843 by February 26.

### **SPECIAL THANKS**

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between May 1 and August 31, 2017. Names in bold type indicate Director's Circle members who upgraded their membership.

Nancy and Alan Brodovsky  
Ione Cutter and Margot Cutter  
George and Christine Dariotis  
Bill and Laurie Davis  
Mark M. Glickman and Lanette M. McClure  
**Clifford A. Popejoy**  
**Lois and Barry Ramer**  
Lydia Joy Hastings and John Strizek  
Ronald and Linda Tochterman  
**Judge Brian R. Van Camp and Ms. Diane Miller**  
Nicole and Stan Van Vleck  
Adrian Webber

For more information about Director's Circle membership, events, and excursions, contact Reese Olander at [rolander@crockerart.org](mailto:rolander@crockerart.org) or (916) 808-1175. For a full list of donor names, visit [crockerart.org](http://crockerart.org).

# Crocker Ball 2017

Thank you for your generous support of the 56th annual Crocker Ball.

**S**acramento's most elegant event, the Crocker Ball, was held on December 2 to raise support for art-access programs that make art available to all at the Museum. More than \$650,000 was generously donated to bolster Crocker programs and services, such as studio art classes and tactile tours for students with low vision, Wonderlab for children with learning and developmental disabilities, and Meet Me at the Museum for visitors living with dementia and Alzheimer's.

More than 350 guests enjoyed dinner by Paula LeDuc Fine Catering, after party entertainment by Hip Service, and a live auction conducted by Jake Parnell. The Crocker extends a very special thank you to Crocker Ball co-chairs Julie Teel and Heather Dubinetskiy and their committee for their many hours of hard work and attention. Sincere gratitude also goes to the following sponsors and the hundreds of supporters who made this extraordinary event possible:

### **Title Sponsor**

Julie and Michael Teel

### **Presenting Sponsor**

Joyce and Jim Teel

### **Table Sponsors**

Melza and Ted Barr  
Claudia Cummings  
Five Star Bank  
Marcy Friedman  
Kaiser Permanente  
Murphy Austin Adams Schoenfeld LLP  
Nordstrom  
Sacramento Kings  
Townsend Raimundo Besler & Usher  
Mr. and Mrs. Tsakopoulos and Family /  
AKT Development  
US Bank  
Western Health Advantage

### **Golden Visionary Sponsors**

James and Susie Burton

### **Premier Wine Partner**

Young's Market Company





# Meet Heather Dubinetskiy

**C**rocker member Heather Dubinetskiy was first introduced to the Crocker as a young girl, when she watched her parents don their finest attire to attend the Crocker Ball and raise funds for the Museum. “I remember wishing I could go someday,” she says. “I admired how devoted my grandparents, Joyce and Jim Teel, were about helping the Museum flourish and grow, and how passionate they were about the arts in Sacramento.”

She recalls her first invitation to the ball, extended by her grandparents, and walking into the newly expanded museum and being in awe of its transformation. “My husband and I had the chance to walk around after dinner, and I remember thinking, ‘Sacramento is so lucky to have this institution and all of the access to art it provides.’”

## Every person that walks into the Crocker walks out a different person.

About three years ago, Heather brought her own three children and their friends to explore the Museum for themselves for the first time. Afterward, while piling into the car, they thanked her for such a fun day. “I asked them which side of the museum they liked the best, the old or new. They said they couldn’t decide,” she recalls. “They loved seeing the historic art because it made them feel like they were transported back in time. But they also loved seeing the contemporary pieces because they’re fun and interesting.”

Heather believes that all people are born with gifts from God, and she says she loves



coming to the Crocker and seeing how each artist expresses his or her own creativity.

“Every person that walks into the Crocker walks out a different person,” she says. “From my perspective, it’s because being surrounded by art gets you to ponder things you would never otherwise think about.”

In 2017, Heather stepped forward to co-chair Crocker Ball and continue the legacy

her grandparents have been such an integral part of.

“I am proud and honored to help raise money for the Crocker so that everyone can experience this beautiful museum for generations to come.” ♦

■ Jon Schueler, *o/c 57-37 Loch Scavaig*, 1957. Oil on canvas, 35 1/4 x 57 1/4 in. Crocker Art Museum, gift of the Jon Schueler Estate, 2015.64

# PUT THE ART IN HEART

Spread the love.

**W**hat's the best way to tell your loved ones how much you adore them? With unique, love-themed gifts from the Museum Store, of course! Say, "you warm my heart" with a mug and coaster, woo them with a heart-shaped necklace, or pen amorous prose in a set of mini-journals.

Valentine's Day is February 14, and National Lover's Day is April 23, so grab your gifts of endearment now!

1. Set of three Corita Kent mini journals  
Member price: \$10.79
2. Pixel heart morph mug  
Member price: \$13.05
3. Heart coasters and trivet  
Member price: \$22.05
4. I ♥ Museums activity book  
Member price: \$11.69
5. Rose heart pendant  
Member price: \$47.25
6. I ♥ Sacto pin  
Member price: \$1.71
7. Heart-to-heart stacking crayons  
Member price: \$3.15





COMING JUNE 24 – OCTOBER 7, 2018

# Testament of the Spirit

Paintings by Eduardo Carrillo

Eduardo Carrillo, *Self-Portrait*, 1960. Oil on canvas,  
29 1/2 X 27 3/4 in. Private collection

## Current exhibitions

### E. Charlton Fortune: The Colorful Spirit

JANUARY 28 – APRIL 22, 2018

California artist E. Charlton Fortune (1885–1969) came of age during a time when women began to redefine their expected roles in society. Fortune, unmarried and of independent spirit, produced plein air landscapes that were not delicate, soft, or feminine but bold and vigorous — and often thought to have been created by a man.

### Faith Ringgold: An American Artist

FEBRUARY 18 – MAY 13, 2018

Best known for her story quilts, Faith Ringgold is a painter, mixed-media sculptor, performance artist, author, teacher, and lecturer. This exhibition brings together more than 40 examples of her varied production, including original illustrations from the artist's award-winning book *Tar Beach*.

### Power Up: Corita Kent's Heavenly Pop

FEBRUARY 25 – MAY 13, 2018

Nun, printmaker, and activist, Corita Kent used a striking Pop sensibility in her religious art. The nearly 30 prints in this exhibition chronicle her most productive periods, including the mid-1960s, when her forceful imagery and message — and her unexpected calling as a nun — led to her greatest popularity.

### The Cycle by Cyrus Tilton

MARCH 25 – JULY 15, 2018

In *The Cycle*, the locust serves a cautionary metaphor for self-sabotaging consumers in a world of finite resources.

### Art Spots

THROUGH MARCH 2018

Four diverse and engaging art installations for children and their adults. Made possible by funding from First 5 Sacramento, the Institute of Museum and Library Services, and Radio Santísimo Sacramento.

## Opening soon

### Testament of the Spirit: Paintings by Eduardo Carrillo

JUNE 24 – OCTOBER 7, 2018

Eduardo Carrillo's artwork has been described as mystical, surreal, and visionary. His imagery, whether grounded in the everyday world or infused with magical realism, reflects his relationship to his native California and to his Mexican heritage, as well as his early religious upbringing and respect for European traditions in art. An inspirational leader who actively challenged racism and injustice, Carrillo created programs and platforms that promoted greater awareness of Latin American culture, aesthetics, and social concerns, significantly advancing the recognition and appreciation of Chicano art and culture in California. *Testament of the Spirit* highlights the creative efforts and social importance of Carrillo as an artist, teacher, scholar, and social activist.

### Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection

MAY 13 – AUGUST 19, 2018

This exhibition examines the many paths and stages of women's lives in the art of 18th-century France. Works by Fragonard, Boucher, Watteau, Greuze, and others, all drawn from the finest private collection of French art in the United States, show a variety of women, from court ladies to washerwomen, in their many societal roles. From the ancien régime to the Revolution and beyond, women's position and power were transformed. Organized thematically, the exhibition's 100-plus paintings, drawings, and sculptures explore cultural and literary archetypes that affected women's self-image, their development from childhood to old age, their romances, and their familial responsibilities. In addition to a new understanding of French 18th-century art, *Becoming a Woman* provides a new view of the feminine world at the dawn of modernity.