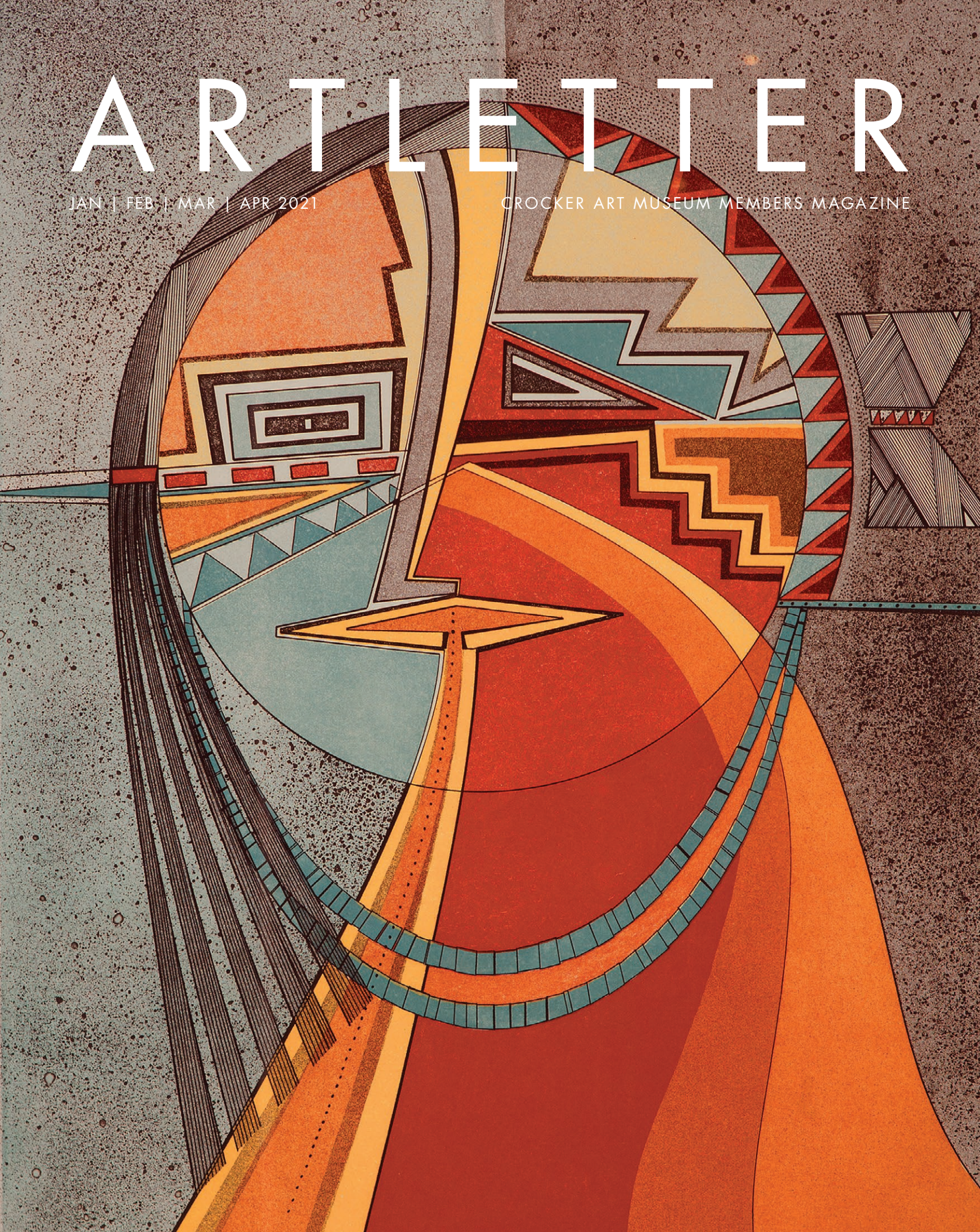


ARTLETTER

JAN | FEB | MAR | APR 2021

CROCKER ART MUSEUM MEMBERS MAGAZINE



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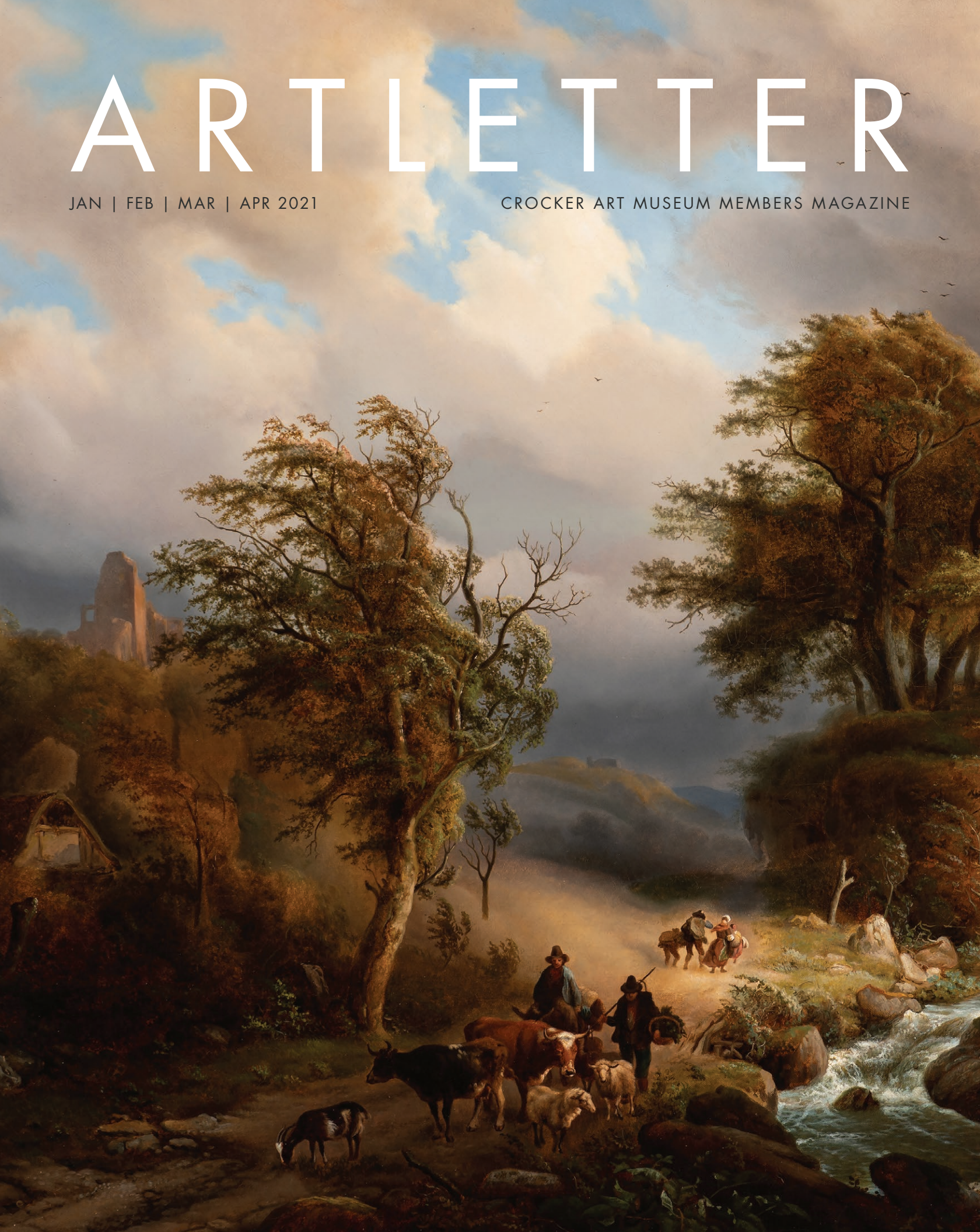
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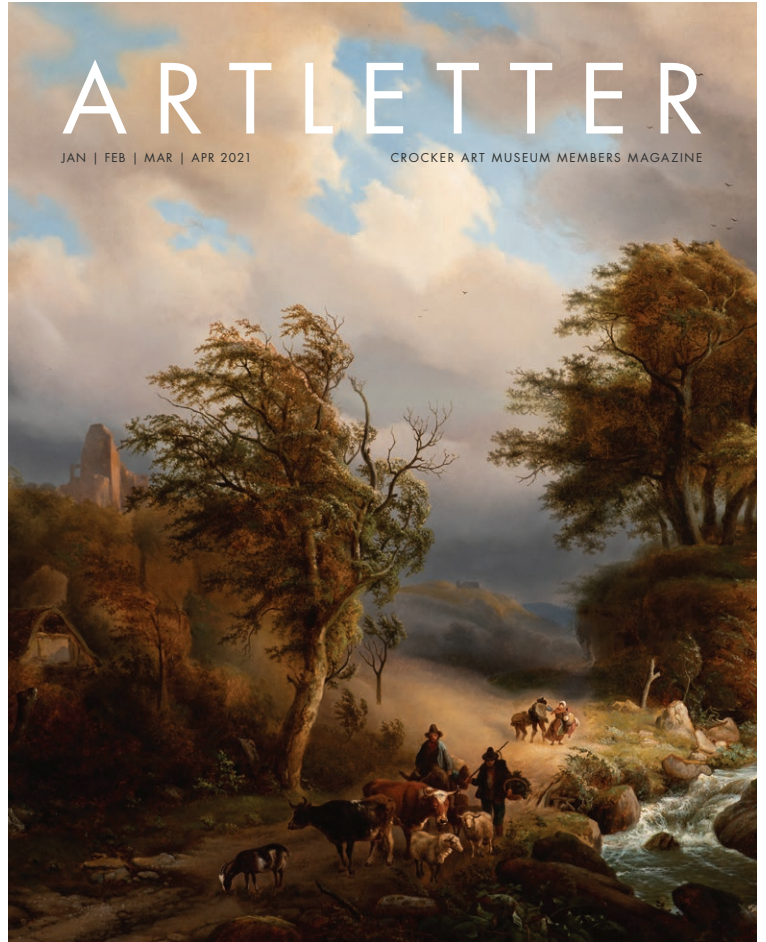
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ARTLETTER

JAN | FEB | MAR | APR 2021

CROCKER ART MUSEUM MEMBERS MAGAZINE



Which cover did you receive?

So much great art is being offered in the New Year, we needed three different covers! Check with your friends and neighbors to see which *ArtLetter* cover they received, then let us welcome you back to the Museum in 2021 so you can enjoy all of our special exhibitions.

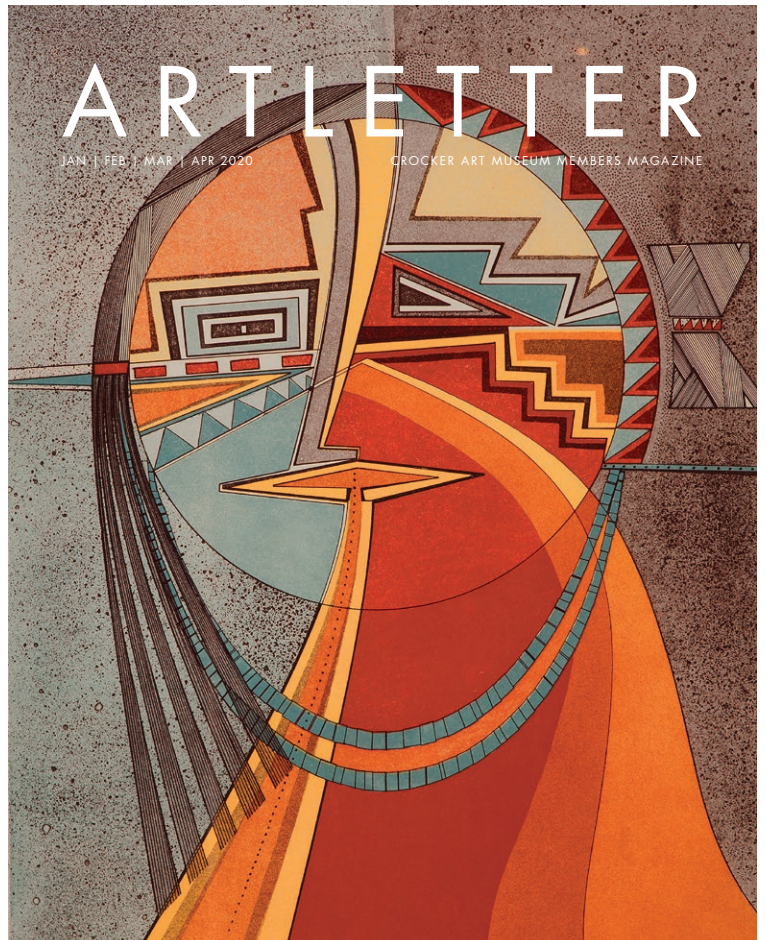
Discover 2021 exhibitions and more at crockerart.org.

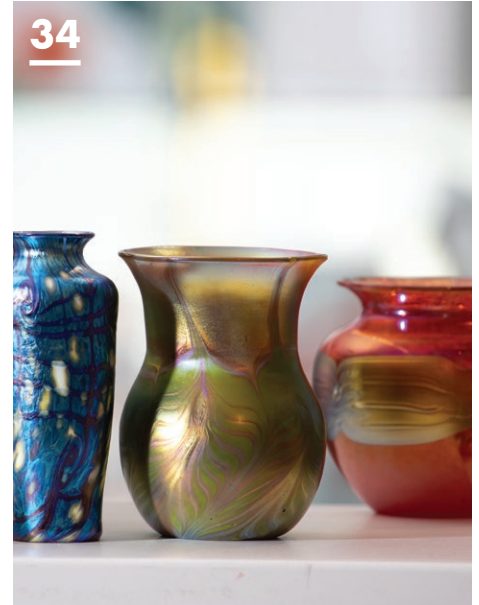
CLOCKWISE FROM THE TOP LEFT

Alison Saar (American, born 1956), *Table for Two* from the *Copacetic* portfolio, 2019. Linocut on handmade Japanese Hamada kozo paper, 19 1/2 x 18 in. Crocker Art Museum purchase with funds provided by the Marcy and Mori Friedman Acquisition Fund; and Janet Mohle-Boetani, M.D., and Mark Manasse, 2019.60.6. © Alison Saar. Photo: Courtesy of Catharine Clark Gallery and Mullowney Printing.

Barend Cornelis Koekkoek (Dutch, 1803–1862), *Pastoral Scene* (detail), n.d. Oil on canvas, 30 x 38 1/2 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.3.

Helen Hardin (or Tsa-sah-wee-eh, "Little Standing Spruce," Santa Clara, 1943–1984), *Changing Woman* (detail), 1980. Etching, ed. 1/65, 24 3/4 x 18 1/2 in. Loan from Helen Hardin #1's LLC.





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This exhibition of 23 works by Betye, Alison, and Lezley Saar challenge racial stereotypes and engage with themes of racism, gender, identity, literature, and politics. Drawn from the Crocker's permanent collection, the exhibition features assemblage, collage, installation art, sculpture, painting, and prints.

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Helen Hardin surfaced in the 1970s and '80s as a trailblazer for Native American artists wishing to break from tradition. This exhibition features her etchings and paintings plus paintings by her mother and daughter.

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There are many ways to support the Crocker as we manage the financial losses sustained during COVID-19 and look ahead to a vibrant future.

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Vol. 31, Issue 1

ArtLetter is published by the Crocker Art Museum Association for its members.
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The Crocker is located in Sacramento at 216 O Street, between 2nd and 3rd streets.

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

Thursday – Sunday, 10 AM – 5 PM
Closed Mondays, Tuesdays,
Wednesdays, Thanksgiving, Christmas,
and New Year's Day

Admission

FREE for members
and children (5 and younger)
Adults \$12
Seniors, college students, and military \$8
Youth (6 – 17) \$6
Every third Sunday of the month is
"Pay What You Wish Sunday,"
sponsored by



Explore the Crocker from home.

Discover delightful virtual tours, engaging live programs, and relaxing studio classes from the comfort of your living room!

- Virtual exhibition tours with your favorite curators
- Fun art adventures and projects for kids and grownups
- A 3-D walkabout of Wayne Thiebaud works
- Artist talks, sketching instructions, a book club, and more!

Find it all at
crockerart.org/fromhome



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,

Much has transpired since my last Director's Letter. Some news was good, other news less so. Among the silver linings of an otherwise tumultuous 2020 were generous and unexpected donations, new objects by diverse artists entering the collection, the safe (albeit temporary) reopening of our galleries, and the election of new board members who will help lead our institution safely into the future.

The role of the Crocker today is no different than in the past: It is to serve as a hub of community engagement, a center for reflection, imagination, creativity, and healing. The Museum is a place that helps Sacramento construct a cultural narrative so we can all make sense of our experiences and the experiences of others.

But if we intend to continue our good work, we must evolve with the changing landscape. The business model of the Crocker relies on philanthropy: Nearly 50 percent of our budget is funded through philanthropic donations made above and beyond a general membership. These contributions come primarily from individuals, not businesses, and they fund the participation of people who would otherwise lack access to the art and educational resources we provide. I hope that you will give above and beyond in 2021 so that the Crocker can serve all, especially in these difficult times.

I want to thank each and every one of you for maintaining your commitment to supporting the arts through the COVID-19 shutdown. Thank you for maintaining or increasing your membership. Thank you for making purchases at the Museum Store. Thank you for the kind words and uplifting messages. This collective dedication to the Museum and our community gives me great hope and enthusiasm for the days and years ahead.

To address challenges inflicted by the shutdown, we have put a strategy in place that prioritizes financial sustainability, community wellness, and access to the arts for all, regardless of age, background, or ability. I think it's a plan we can all be confident in. With your ongoing support, we will continue to deliver enriching programs for the broad public and curriculum-specific content to help fill educational gaps created by at-home schooling. We will diversify our collection, pursue thoughtful dialogue around issues impacting our community, and grow our endowment.

The Crocker has been damaged by the economic shutdown, but we are not broken. Together, through our shared commitment to preserving the Crocker and other cultural assets, we will help ensure that Sacramento will remain a vibrant and thriving place to live, work and play post 2020.

Thank you for your continued support, and stay well.



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

Lial A. Jones
Mort and Marcy Friedman
Director & CEO

STAY and **PLAY**
QUARANTINE EDITION

Prior to COVID-19, Museum visitors would come upon various Stay + Play stations designed to enrich the art viewing experience through conversation, socialization, and play while roaming the galleries.

Since many of our members are currently enjoying Museum content from home, Stay + Play now has a quarantine edition! When you see the Stay + Play logo in *ArtLetter*, it's time to have some fun.

Equal Access

In July 2020, the Americans with Disabilities Act marked its 30th anniversary. Today, this civil rights landmark provides a common context for many, and yet, for those among us with visible and invisible disabilities, widespread inequities persist.

The Crocker takes seriously its commitment to provide inclusive and equitable access to art and public programs, and, in fall 2020, we received a grant from the National Arts and Disability Center at the University of California, Los Angeles and the California Arts Council, a state agency, to support these efforts.

Thanks to this grant, the Crocker was able to provide 22 hours of live closed captioning for digital offerings of our public programs, teacher workshops, and docent colloquiums; shot and captioned curator-led videos of our *Granville Redmond: The Eloquent Palette* and *Wayne Thiebaud 100: Paintings, Prints, and Drawings* exhibitions; and conducted outreach to dozens of area organizations to alert them to these opportunities.

These actions are small but important steps toward removing barriers to access. In summer 2020, we renewed our decades-long commitment to activities, initiatives, and operational goals that advance diversity, equity, inclusion, and access. Keep your eyes out for many more programs and exhibitions that reflect these priorities.

Our thanks to the National Arts and Disability Center and the California Arts Council for their grant support towards our efforts. ♦



Community Exhibitions Remain Accessible During COVID-19 Closure

Dozens of local artists and Museum staff have ensured that the Crocker's popular student and community exhibitions stay digitally accessible during the COVID-19 shutdowns. The exhibitions on view feature a range of local artists and mediums and are presented in partnership with local organizations like the Sierra Wax Artists group and Viewpoint Photographic Art Center. Virtual walkthroughs can be found at crockerart.org/community-exhibitions.

The Crocker's student and community exhibition program is led by Crocker educator Crystal Ruiz. When Crystal started interning at the Crocker in 2016, she was "blown away by how creative and amazing students were when it came to talking about and making art." She compares seeing local artists' work for the first time to unwrapping a birthday present, saying "you never know what it's going to be ... you can tell how much work and time went into creating something." Under Crystal's tenure, the Crocker has been able to offer virtual exhibitions and more interpretive programming for the student and community exhibition program. Her current goal is to show more artists and organizations from traditionally under-represented groups.

The Museum's current student and community exhibition, *Multiple Horizons: Native Perspectives at the Crossroads*, is a selection of work by local Native American artists and continues the conversation started by the Museum's 2019 exhibition *When I Remember I See Red: American Indian Art and Activism in California*. The exhibition will be followed by several youth art shows. ♦



■ Gerald Stone, *Crossroads*, 2020.

Block by Block Kicks Off a New Project

Thanks to a Youth Development and Empowerment grant from the city of Sacramento, Block by Block will spend the 2021 fiscal year engaging the neighborhoods of Meadowview and Valley Hi through community journalism and art mapping.

Conceived in 2015, Block by Block seeks to enhance the quality of life in Sacramento's urban core through hyper-local, community-led experiences that promote interconnectivity. Over the past five years, it has engaged more than 40,000 community members and 400 artists and employed an ever-growing number of "art-ivists" through its youth Street Team and Art Impact Fellows programs.

The youth-led 2021 project was motivated in part by projects like South Side Pride and Capital Public Radio's *Making Meadowview* podcast, which posed a single question: How do people solve problems when the odds seem stacked against them? In its answer, the podcast pushed back against harmful stereotypes to showcase a community filled with rich, cultural history and inspiring community leaders.

Community Engagement Coordinator Faith McKinnie, who envisioned this iteration of Block by Block, is keenly aware of the many families left behind by the COVID-era transition to digital programs and events — especially in lower-income households that lack internet or computer access. Since

Block by Block may not be able to offer pop-up experiences within Meadowview, we will make art accessible through a set of

creativity kits distributed through four community organizations, plus an art mapping project.

The kits are a continuation of Block by Block's *Color Us Hopeful* project, a series of art resources created in partnership with local artists. The new effort focuses on works from the Crocker's collection that speak to the communities to which they are being distributed.

Among the artists represented are Jamie Okuma (Luiseño/Shoshone-Bannock, born 1977), Akinsanya Kambon (American, born 1946), Betye Saar (American, born 1926), Tino Rodriguez (American, born Mexico, 1965) and Ramiro Gomez (American, born 1986).

The teen-led community mapping project was motivated by the Sojourner Truth African Heritage Museum with the goal of identifying cultural leaders and resources in Sacramento city council districts 7 and 8. ♦

The project was made possible in part by Bank of America, the Institute of Museum and Library Services, Kingsley Art Club, Murphy Austin Adams Schoenfeld LLP, Sacramento Office of Art & Culture, and City of Sacramento Department of Youth, Parks & Community Enrichment.



Kingsley
ART CLUB



BANK OF AMERICA



MurphyAustin
ATTORNEYS

/ INSIDE **LOOK** /



■ Don't worry, this photo was taken pre-COVID. Masks are now required inside the Museum.

NEW! Team building workshops at the Museum

Rejuvenate your team, build alignment, and beat the quarantine blues.

Feeling stressed? Overwhelmed? Disoriented? If so, you're certainly not alone. In a Kaiser Family Foundation tracking poll conducted in mid July, 53 percent of adults in the United States reported that their mental health has been negatively impacted due to worry and stress over the coronavirus (significantly higher than the 32 percent reported in March).

The specific negative impacts — such as difficulty sleeping, changes in diet, household stress, and worsening chronic conditions — cross into the workplace and result in disconnectedness, lack of creativity, apathy, exhaustion, decreased efficiency, and more.

To support organizations and businesses operating under distress, the Crocker has developed in-person and virtual team building programs that promote collaboration and personal enrichment. At a

time when we all feel tired, distracted, and out of sync, the Crocker's organizational development workshops will rejuvenate your team, build alignment, and provide encouragement and relaxation.

Best of all, by engaging the Crocker for your team-building needs, you'll also be supporting the Museum in its mission to serve the community. Your participation is important to our success and makes it possible for the Crocker to connect people in unexpected ways to art, ideas, each other, and the world around them.

To learn more about the variety of team building curricula available and to make your reservation, contact Studio Experience Manager Emma Moore at (916) 808-1961 or emoore@crockerart.org. We hope to see you — and your entire team — soon!

Thomas Hill and William Keith Landscapes Acquired for the Collection by Melza and Ted Barr

Thomas Hill (1829–1908) and William Keith (1838–1911) were two of California’s most respected artists of the late-19th and early 20th centuries, though neither was a California native. Hill was born in Birmingham, England, and came to the United States as a youth in 1844, following his father to Massachusetts. Keith was born in the small village of Oldmeldrum, Scotland, and moved with his mother to New York at age 23 in 1850. In California, both artists became well known for painting the Golden State’s most spectacular and rugged terrain.

Hill apprenticed to a carriage painter and later joined an interior-decorating firm in Boston. In 1853, he moved to Philadelphia, where he studied at the Pennsylvania Academy of Fine Arts. A year later, he visited the White Mountains of New Hampshire, a region associated with painters of the Hudson River School. In 1861, at the outset of the Civil War, he departed for California.

In the summer of 1856, Keith apprenticed as a wood engraver in New York. He then put his skills to use at Harper Brothers publishers, staying with the company until 1859 when he came west and settled in

San Francisco. At first, he worked as a commercial artist but soon sought to pursue painting. In 1863, he hired still-life painter Samuel Marsden Brookes to give him lessons in oil painting. He subsequently studied in Düsseldorf, Germany.

Both artists became well known for painting the Golden State’s most spectacular and rugged terrain.

Hill made his first sketching trip to the Sierra Nevada in 1865 and ultimately became known for his depictions of Yosemite Valley. After he traveled to France in 1866 and became acquainted with the Barbizon style, his approach became more expressive. Like Hill, Keith depicted the Sierra Nevada, Yosemite Valley, and other notable natural landmarks. As his career progressed, his landscapes became increasingly domesticated and spiritual.

The two works, recently purchased for the collection by Melza and Ted Barr, are both large in scale and broad in scope. The Hill landscape is set on the outskirts of San Francisco, looking toward the Golden Gate with Angel Island in the distance. At right, in an area near Point Lobos, picnickers are enjoying the day, while other sightseers take in the view at the upper right. Also visible in the center distance is Fort Point, an 1850s masonry fortification built to defend San Francisco Bay against naval attack — and which today sits below one end of the Golden Gate Bridge.

Keith’s landscape is set in the wilderness, though smoke from a small campfire near the water indicates the presence of people. Keith sometimes traveled to places like this in the company of naturalist John Muir. Having met in 1872, the men became good friends, often sharing philosophical conversations in nature while Keith sketched. In 1875, Keith and Muir, along with educators John Swett and J. B. McChesney, are known to have visited Mount Hoffman, Toulumne Meadows, Soda Springs, and Mono Lake, and to have camped along the Owens River. ♦



▲ Thomas Hill (American, born England, 1829–1908), *Picnic by the Sea*, 1873. Oil on canvas, 51 x 87 1/4 in. Crocker Art Museum, Melza and Ted Barr Collection, 2019.115.

◀ William Keith (American, born Scotland, 1838–1911), *The Headwaters of the Owens River*, 1878. Oil on canvas, 36 x 72 1/4 in. Crocker Art Museum, Melza and Ted Barr Collection, 2019.116.

New Acquisitions by Anthony White and Adia Millett on View

The Crocker recently acquired two works that add to its growing collection of contemporary African American art. Anthony White's *On the Edge* was gifted to the museum after Chief Curator Scott A. Shields saw the piece at Expo Chicago with Museum donors Linda Lawrence and Nancy Lawrence during a 2019 Director's Circle trip. The second piece, Adia Millett's *Shelter*, was selected by the Crocker and acquired for the Museum by donors Barbara and William Hyland.

Born in 1994 near Santa Barbara, White spent his formative years in Prescott Valley, Arizona. From a young age, his parents encouraged his artistic endeavors, and though he is still in his 20s, his work is already receiving much attention and critical acclaim.

Using thin lines of polylactic acid plastic, common in 3-D printing, White creates still lifes that are kaleidoscopes of mundane and luxury objects, as well as cultural symbols that resonate with American viewers. He draws from a broad lexicon: the Pop art sensibilities of Andy Warhol and Roy Lichtenstein, the symbolism of 17th-century Dutch *vanitas* paintings, and his own experiences, most notably from the consumer brands of his childhood.

Influenced by the long history of quilting, Adia Millett draws on a patchwork style to create an abstract, geometric landscape with a tent by the sea. According to the artist, *Shelter* explores "the intersection between landscape, abstraction, and quilting. The tent-like shape speaks to the dichotomy between the luxury of owning a tent for occasional camping versus a tent as a permanent shelter."

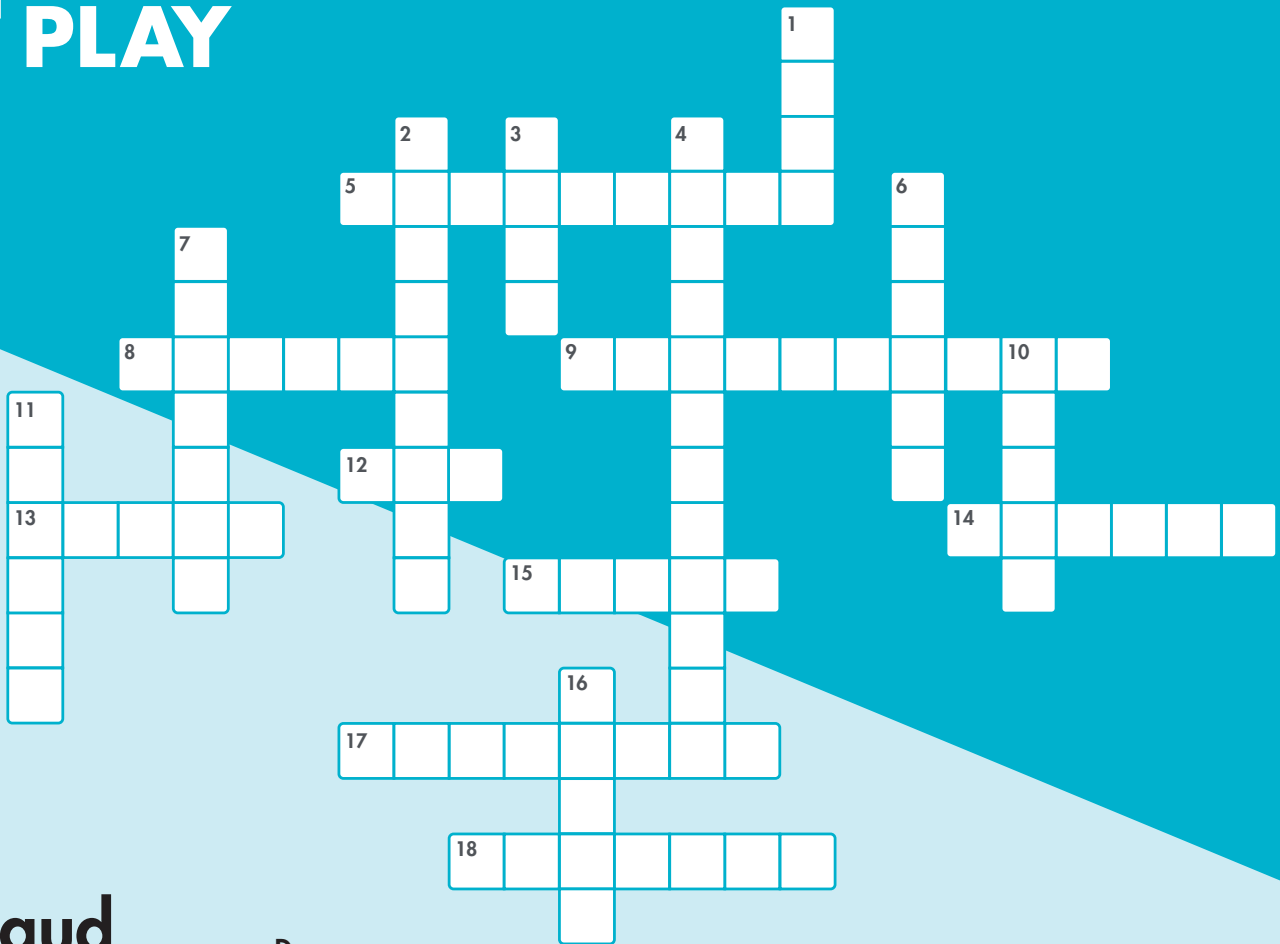
Originally from Los Angeles, Millett earned her B.F.A. from the University of California, Berkeley, and her M.F.A. from the California Institute of the Arts. She uses fragmented and reassembled materials to create quilts, dioramas, and paintings, often with distinct patterns. Her work combines African American experiences and history with more personal conceptions of identity and memory. ◆



■ Anthony White (American, born 1994), *On the Edge*, 2019. PLA on panel, 48 (diam.) in. Crocker Art Museum purchase with funds provided by Linda and Nancy Lawrence, 2019.96.



■ Adia Millett (American, born 1975), *Shelter*, 2020. Acrylic and glitter on wood panel, 36 x 48 in. Crocker Art Museum, gift of Barbara and William Hyland, Monterey, California, 2020.36.1.



Thiebaud Crossword Puzzle

It was bittersweet to bid farewell to *Wayne Thiebaud 100: Paintings, Prints, and Drawings*, but our hope is that over the past months you have expanded your knowledge of the artist's world and work.

Wayne Thiebaud said, "A painter is always overjoyed when anybody pays any attention to him at all, puts him in any category, calls him anything – as long as they call him something."

Let's see just how much attention you have been paying to him as you test your comprehension of Thiebaud and his art.

Down

1. Thiebaud has a mural called *Water City* on the headquarters of this local utility company.
2. Not a landscape or a seascape but a _____.
3. Thiebaud was born in this city, 20 miles from Phoenix and known for its its desert climate.
4. The city that inspired Thiebaud's paintings of steep hills, streets, and precarious architecture.
6. The first name of Thiebaud's daughter who went on to become a well-known artists' model.
7. One of Thiebaud's first exhibition opportunities provided in the annual exhibitions presented by the Kingsley Art Club at the Crocker Art _____ before it became the Crocker Art Museum.
10. Adjective describing Caroline and Thiebaud's desserts.
11. In the summer of 1936, Thiebaud worked as an apprentice in this world-famous animation studio.
16. The last name of the gallerist who gave Thiebaud his first show in New York City. Also another word for rock.

Across

5. For his _____ job in high school, Thiebaud had to wear a swimsuit.
8. Thiebaud's current series features these comic entertainers.
9. In the United States Army Air Force, Thiebaud worked in the Special Services Division as graphic artist and a _____.
12. As a young artist, Thiebaud tried to sell his paintings out his _____.
13. He apprenticed as a sign painter at this store, which recently went out of business.
14. Thiebaud is an avid player of this sport.
15. The University of California campus, where Thiebaud taught alongside Tio Giambruni, William Wiley, Jane Garritson, Roy De Forest, Manuel Neri, Robert Arneson, Ruth Horsting, and Daniel Shapiro.
17. Rainbow colors encircling an object or person are called _____.
18. The arcade game that Thiebaud sometimes painted.

COUNTRY, CITY & SEA

Dutch Romantic and Hague School Paintings from the Beekhuis Gift

JANUARY 24 – MAY 2, 2021

In the 19th-century Netherlands, painters took inspiration from the lively artistic world of the age of Rembrandt two centuries earlier. As the country sought a national culture after 50 years of upheaval (beginning with the French invasion of 1795 and ending with peace with Belgium in 1839), artists sought to emphasize the perceived virtues of Dutch people and culture through peaceful landscapes, bustling city views, and scenes of merchant ships.

Unlike its counterparts in Germany or France, Dutch Romanticism was not associated with high passion and dramatic vistas, but rather with the restrained exploration of emotional warmth and beauty. Scenes were composed for a specific effect, often achieved in combination with imagined elements and highly finished brushwork. Nostalgia for traditional life in a rapidly industrializing society, the relationship between humanity and the sea, and the intimacy of farm and peasant life were all themes of Dutch Romantic art.

Among the Dutch Romantics, Andreas Schelfhout was one of the most popular, known for his farming landscapes and winter scenes. In this example, Schelfhout sets the scene along a rock-lined river, perhaps in Limburg with its rolling hills and shallow gorges (fig. 1). A house and chapel are nestled under the rocks above, while one boat is docked to receive goods and another plies the river beyond. The people calmly go about their business or, as at right, chat

by the roadside. The congenial atmosphere is heightened by the pleasant glow of the midday sun. The most dramatic romantic paintings depict the Dutch reliance on the sea, the source of the country's wealth but also a dangerous adversary (fig. 2). Ary Pleijsier, a specialist in marine painting, shows seamen coming ashore on a small boat in rough water. Behind them at left, a ship has foundered on rocks, with men awaiting rescue. A third vessel at right rides the waves with difficulty as it tries for shore.

Later in the century, Dutch artists looked toward a more realistic view of nature and their surroundings. After working with Barbizon painters such as Théodore Rousseau in France during the 1850s, many Dutch painters brought a new unpretentiousness to their native landscape, along with a preference for a tonal palette and loose brushwork. Working out of doors to better capture light effects, many of these artists gathered in the countryside village of Oosterbeek,

a vacation spot for wealthy patrons. Some artists, on the other hand, used the new tonal mode to depict the coast and the life of the sea. In the 1870s, the opportunities offered by the Dutch political capital, the Hague, attracted artists to the city. With associations of artists such as *Pictura* and *Pulchri Studio*, it was a fertile ground for the exchange of ideas and provided a ready market for their paintings. Soon they were known as the Hague School painters.

Among the Dutch
Romantics, Andreas
Schelfhout was one
of the most popular,
known for his
farming landscapes
and winter scenes.



■ fig. 1: Andreas Schelfhout (Dutch, 1787–1870), *View of a River Gorge*, n.d. Oil on panel, 16 3/4 x 21 1/2 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.17.



■ fig. 2: Ary Pleijsier (Dutch, 1809–1879), *Seascape with Boats Crashing in Waves*, n.d. Oil on panel, 18 x 27 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.12.



■ fig. 3: Hendrik Mesdag (Dutch, 1831–1915), *Large Fishing Barge Ashore*, 1869. Oil on canvas, 51 3/4 x 39 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.5.

Perhaps the most famous of these artists was Hendrik Mesdag, a marine painter enchanted by the Hague’s seaside district of Scheveningen, identified here by the SCH on the sails of the boat (fig. 3). A realist, Mesdag depicts an everyday scene with a fishing boat drawn up on shore to unload the day’s catch. From the left foreground, the tracks of the cart furrow the sand all the way to the side of the boat where it awaits its haul. Women gather on the shoreline to inspect the merchandise as well. Mesdag’s restricted palette is shared by Jacob Maris’s city scene (fig. 4). The canal, the houses that line it, and the canal boat at left are all depicted in shades of brown and gray. Passersby and workmen crossing the central bridge are shown with just a few strokes of the brush, while the river and distant buildings are nearly abstract.

The 50 paintings in this exhibition range from the earliest Dutch Romantics to the second generation Hague School artists, spanning from the 1830s to the 1910s. They are selected from a gift of paintings that recently came to the Crocker from the late G. Jan Beekhuis and his wife Mary Ann, who had already made possible the Museum’s Beekhuis Foundation Gallery in 2010. With the final gift of the Beekhuis Collection, the Crocker becomes a rich center for the study of 19th-century Dutch art. ♦



■ fig. 4: Jacob Maris (Dutch, 1837–1899), *Dutch City with Boats along River*, n.d. Oil on canvas, 24 x 32 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.22.

A Seascape of Words

“How lovely it would be to watch a fire burning beneath such a sea! Every time I look at it, something inside me becomes compressed, a sensation between my chest and my thought, like a small bite being taken out of me. I have learned to respect this twinge, to pay attention to it, because my body always works things out before I do. Only afterwards does my intellect draw its conclusions.”

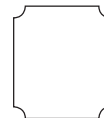
These words were written by Maria Gainza to describe her experience of *The Story Sea* by Gustave Courbet in her book *Optic Nerve*, but they certainly could have been written about Georg Willem Opdenhoff’s *Boats in Distress*.

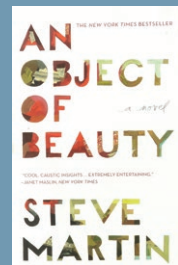
For this Stay + Play exercise, draft a postcard to a friend. Describe what is happening around you and the emotions you are experiencing. What are the sights, smells, sounds, and temperature of this experience?



■ Georg Willem Opdenhoff (Dutch, 1807–1873), *Boats in Distress*, n.d. Oil on canvas, 27 x 36 in. Crocker Art Museum, gift of the Beekhuis Family Foundation, 2019.117.15.

POSTCARD





Optic Nerve, by Maria Gainza, was the September selection for the Crocker’s Unofficial Rogue Book Club. This virtual program takes place on the fourth Thursday of the month and is free for everyone. Join us on January 28 at 6 PM on Zoom for *An Object of Beauty: A Novel* by Steven Martin. Visit crockerart.org/calendar for more information and additional programs.

If you are pleased by what you have written, we would love to read it! Send your submissions to education@crockerart.org. Or, go the extra step and mail it to your intended recipient. A variety of postcards and notecards are available for purchase via telephone through the Museum Store. Visit store.crockerart.org or call (916) 808-5531 for assistance. Happy writing!

LEGENDS from LOS ANGELES

Betye, Lezley, and Alison Saar
in the Crocker Collection

JANUARY 24 – AUGUST 15, 2021

Transformation, empowerment, and the reuse of historical objects characterize the work of Betye Saar as well as her two daughters, Lezley Saar and Alison Saar. Each artist has a distinct style and works in different media, yet they are concerned with similar subject matter: race, grief, disaster, mythology, hope, and family.

Featuring 23 works from the Crocker Art Museum's permanent collection, *Legends from Los Angeles* brings together prints, sculpture, assemblage, and installation art that represents a female dynasty of California experimentation.

Betye Saar, born in 1926 and raised in Los Angeles, began working as an interior designer in the 1950s and shifted to printmaking a decade later. After the Watts Rebellion and assassination of Martin Luther King Jr., she began creating assemblage pieces that referenced politics, racism and racist symbols, technology, and memory.

In the 1970s, inspired by the Black Panther movement and the artwork of Joseph Cornell, especially Cornell's shadowboxes arranged with found objects and fragments of photographs, Saar began

collecting. At first, she gathered items from her own life, including bits of fabric, photographs, and household items, though she eventually turned to flea markets and swap meets. She uses her trove of collected objects to make works of art infused with stories that have personal meaning or that reimagine racist memorabilia into symbols of empowerment.

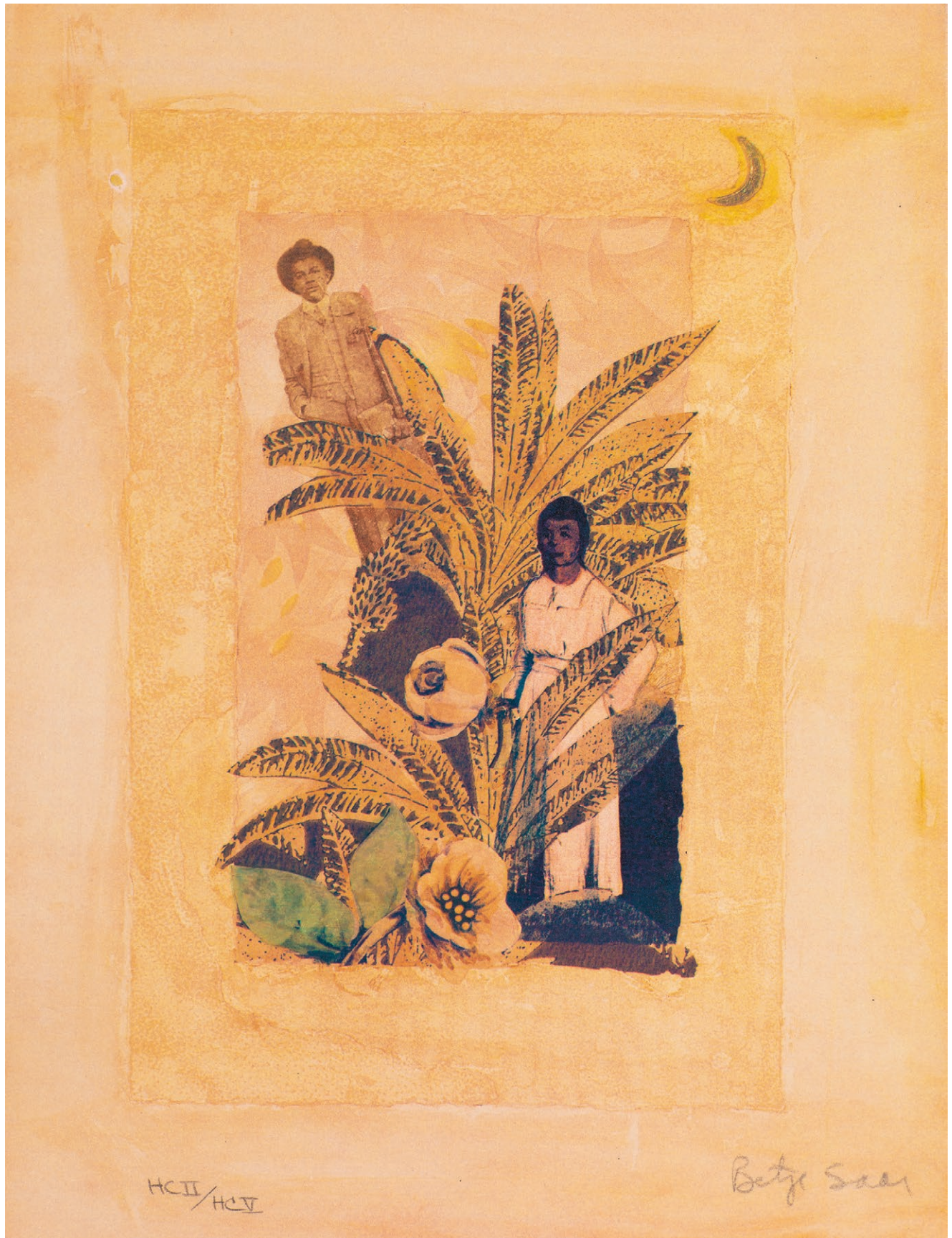
Transformation, empowerment,
and the reuse of historical
objects characterize the work
of Betye Saar as well as her
two daughters.

In the portfolio *Six Serigraphs: Bookmarks in the Pages of Life*, Saar illustrated stories by Zora Neale Hurston. Published in 1925, Hurston's short story *Magnolia Flower* recounts a tale of discord between father and daughter over life choices and love. Nature is also used as a metaphor for the cycle of life and progression of time. One

of Saar's prints from the portfolio, *Magnolia Flower* (fig. 1) depicts the story's subjects separated by physical space and nature. The magnolia flowers and palmetto palms engulf the figures and demonstrate the importance of place.

The focus on personal reflection and assembly of objects found in Betye Saar's works has been a touchstone in the career of Alison Saar. Living and working in Los Angeles, Alison Saar (born 1956), is a sculptor, painter, and printmaker. Sometimes, she creates a sculpture first and then uses printmaking to reexamine her three-dimensional work. Particularly interested in themes related to cultural prejudices, politics, and family, Saar is also inspired by African and Haitian folklore, mythology, and contemporary African American life.

A political and social commentary on the Flint, Michigan water crisis, *Hades D.W.P. II* (fig. 2) builds upon Alison Saar's work related to African American bodies and disaster. Arranged on a shelf are five glass jars that hold varying amounts of liquid, each a different color. The filthy



■ Fig. 1: Betye Saar (American, born 1926), *Magnolia Flower* from the series *Six Serigraphs: Bookmarks in the Pages of Life*, 2000. Serigraph, 15 x 11 3/16 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2018.60.6. © Betye Saar / Roberts Projects, Los Angeles, California.



■ Fig. 2: Alison Saar (American, born 1956), *Hades D.W.P. II*, 2016. Etched glass jars, water, dye, wood, cloth and ink transfer, electronics, found ladles and cups, 30 x 50 x 16 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2018.3. © Alison Saar. Photo: John Wynn / Lafayette Art Galleries.



■ Fig. 3: Lezley Saar (American, born 1953), *Zerpenta Dambullah: Born under the shade of a black willow tree in New Orleans in 1826 sat on a rock turning rain into tobacco smoke*, 2019. Acrylic on fabric with fringing, braided tassels, and curtain rod, 68 x 40 in. Crocker Art Museum purchase with funds provided by Emily Leff and James Davis III, 2019.98. © Lezley Saar. Photo: August Augustsson, courtesy of Walter Maciel Gallery.

liquids drown figures etched onto the glass. Additionally, the drinking cups hanging below the shelf allude to both communal water supplies and the literal drinking of poison. Nameplates designating specific shelf locations state the names of the five rivers of the Underworld (Styx, Lethe, Acheron, Phlegethon, and Cocytus), which are said to move the dead to the afterlife in Greek mythology. Saar's skillful use of text is also evident in the sculpture's title, as Hades refers to the ancient Greek ruler of the Underworld and D.W.P. stands for the Department of Water and Power in Saar's hometown of Los Angeles.

Like her sister, Lezley Saar (born 1953) imparts the titles of her artwork with significant meaning. Each piece, which is often a portrait, is "named" rather than "titled" and typically carries with it a short description of the figure.

Zerpenta Dambullah: Born under the shade of a black willow tree in New Orleans in 1826 sat on a rock turning rain into tobacco smoke (fig. 3) is a painting on fabric shaped like a gonfalon, a flag often associated with coats of arms and ceremonies such as graduations. Elements of portraiture mix with mythology in the painting's title and in the figure's depiction. The snake coiled high on top of the figure's head suggests images of Medusa, a Gorgon of Greek myth, whose hair made of snakes could turn humans to stone. Saar is drawn to outcast characters that appear in literature and individuals who were forced to exist in two worlds during different historical eras. ◆

■ Betye Saar (American, born 1926), *Woman with Two Parrots*, 2010. Mixed media collage on paperboard, 12 x 24 5/8 in. Crocker Art Museum, gift of Emily Leff and James Davis III, 2017.67.7. © Betye Saar / Roberts Projects, Los Angeles, California.

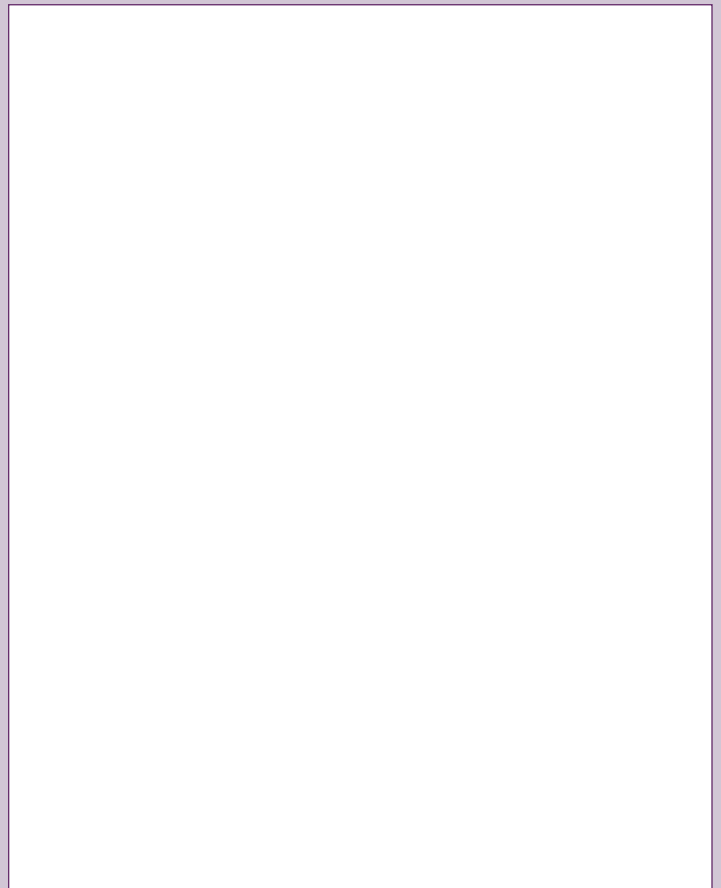


Talking in Symbols

Woman with Two Parrots comes from a body of collage work by Betye Saar that explores the many “cages” African Americans have experienced throughout their history, ranging from the physical imprisonment of enslaved Africans to the social and cultural confinement of racism. The series features a variety of birds, which Saar uses symbolically. The collages also capture the artist’s interest in spirituality and the metaphysical. Betye Saar said of herself, “I was a kid who liked the mysterious, the magical, the unknown, the other.”

Describe how you are feeling in 3 adjectives:

Sketch a self-portrait featuring a bird that symbolizes those feelings. Will it be a crow, or a bluebird? In flight or perched? For help, Google the video “Patreon bird drawing prompt.”



Spirit Lines

Helen Hardin Etchings

With works by her mother, Pablita Velarde;
and daughter, Margarete Bagshaw

FEBRUARY 21 – MAY 16, 2021

Artist Helen Hardin of Santa Clara Pueblo in New Mexico (Tewa name: Tsa-sah-wee-eh, or “Little Standing Spruce,” 1943–1984) emerged in the 1970s and 1980s as a trailblazing example for Native American artists wishing to break from tradition.

Born and having spent her early childhood at Santa Clara with her mother’s family, Hardin spent much of the rest of her life in and around Albuquerque. Her work is informed by time-honored pueblo imagery as well as the art of her mother, the renowned Pablita Velarde (1918–2006). And yet, Hardin’s art departed radically from both influences. Whereas Velarde rendered traditional Native American scenes, Hardin created abstractions of traditions. As Hardin told an interviewer in 1984, “I don’t want to be doing anything that is not completely mine.”

Hardin’s father, Herbert Hardin, was an Anglo-American government employee. Hardin and Velarde divorced

when Helen was 13, and Helen was subsequently raised by her mother. Throughout her life, Hardin was faced with cultural challenges created by having a mixed-race background, and she often felt the dualism of living in both worlds.

Her work is informed by time-honored pueblo imagery as well as the art of her mother, the renowned Pablita Velarde.

According to the laws and traditions of that time, Hardin was rejected by the Santa Clara Pueblo elders and forbidden to partake in the traditions of her mother’s culture. She also experienced art-world opposition to the fact that she was both a Native artist and a woman.

Hardin was also ever conscious of being in the shadow of her successful

mother and sought to distinguish herself creatively. She attended a Catholic high school and took a course in drafting — at the time offered just to boys — and from then on used drafting tools in her art. She then attended the University of New Mexico in Albuquerque, spending a year taking art history and anthropology classes before dropping out. She also took weaving and textile design at the University of Arizona. In 1962, she held her first one-woman show at Coronado Historic Site near Albuquerque.

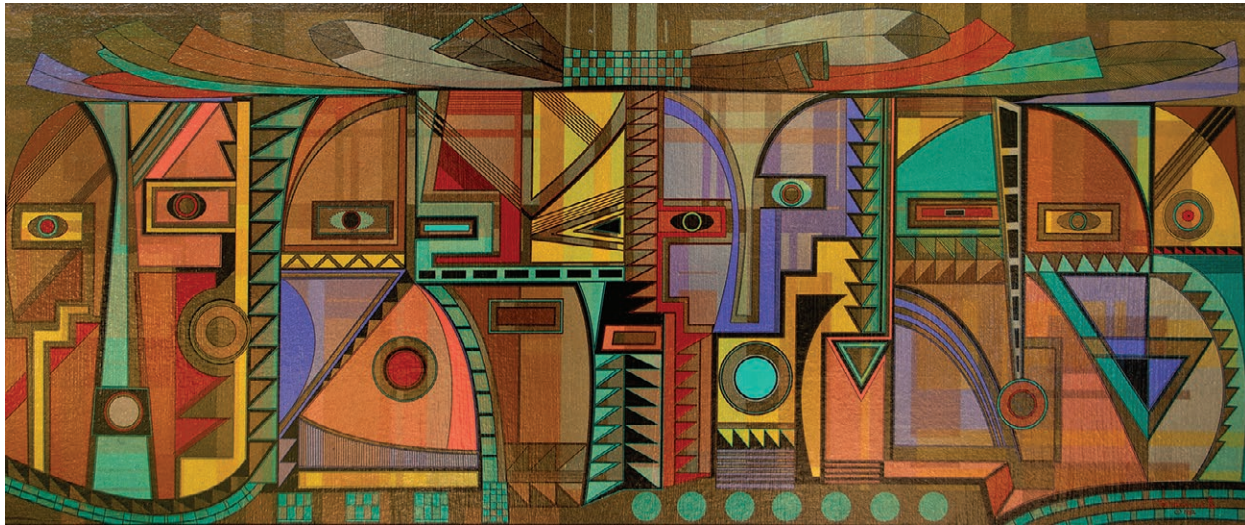
In 1964, Hardin gave birth to a daughter, Margarete Bagshaw (1964–2015), who, like her mother and grandmother, would go on to become a respected artist. Four years later, Hardin moved to her father’s home in Bogotá, Colombia. She went to reconnect with him, distance herself from Santa Clara Pueblo and her mother’s influence, and escape Margarete’s abusive father. Working in relative isolation, she became more experimental, and when



■ Pablita Velarde (or Tse Tsan, "Golden Dancer," Santa Clara, 1918–2006), *Pueblo Dancer*, ca. 1970s. Earth pigment on Masonite, 24 x 12 in. Crocker Art Museum, gift of Dan McGuinness, 2020.5.1.



■ Helen Hardin (or Tsa-sah-wee-eh, "Little Standing Spruce," Santa Clara, 1943–1984), *Changing Woman*, 1980. Etching, ed. 1/65, 24 3/4 x 18 1/2 in. Loan from Helen Hardin #1's LLC.



■ Helen Hardin (or Tsa-sah-wee-eh, "Little Standing Spruce," Santa Clara, 1943–1984), *Harmony Brings Gifts from the Gods*, 1982. Metallic acrylic on board, 12 x 40 in. Private collection.



■ Helen Hardin (or Tsa-sah-wee-eh, "Little Standing Spruce," Santa Clara, 1943–1984), *Deerslayer's Dream*, 1981. Etching, ed. 1/65, 18 1/2 x 26 1/8 in. Loan from Helen Hardin #1's LLC.



■ Margarete Bagshaw (Santa Clara, 1964–2015), *Between Two Worlds*, 2011. Oil on canvas, 48 x 36 in. Private Collection.

she returned to Albuquerque six months later, she brought with her a new style, one that combined abstractions of imagery from her pueblo heritage with a personal approach to historic motifs that evidenced her knowledge of art history as well as the relevance of contemporary times. *Changing Woman* from her *Women's Series*, for instance, acknowledges Hardin's quiet feminism, just as the series has broadly been read as an autobiography of the last three years of her life.

Hardin departed from the more traditional "flat style" often used by Native American artists, including her mother, seeking in her own work greater three-dimensionality and, often, translucent effects. She also used vibrant colors, spattering techniques, and metallic paint. At times, her work drew criticism from tribal members, who expressed concern that her mystical figures too closely resembled sacred kachinas, though Hardin was careful to always invent her own. "This is my language," she explained, "This is how I'm going to talk."

Hardin ultimately became recognized both as a printmaker and a painter. In 1980, she started to make copperplate etchings. This process allowed her to create precise and detailed compositions in multiples that could reach a broad audience. After she was diagnosed with breast cancer in 1981, she continued to produce art, working until her death at age 41.

Spirit Lines consists of Hardin's copper-plate etchings plus an important group of privately held original paintings. At the Crocker, these works will be accompanied by paintings by Pablita Velarde, who, like her daughter, departed from convention (pottery-making) and broke with precedent to paint narratives of pueblo life. Works by Bagshaw are also included. Bagshaw's paintings, like her mother's, are vibrant, abstract, and feature Native American iconography. And, just like her mother before her, she pushed beyond the limits of the previous generation to create an art recognizably her own. ♦

An Anti-coloring Book Activity Inspired by Helen Hardin

Helen Hardin emerged in the 1970s and 1980s as a trailblazer for Native American artists wishing to break from tradition. Inspired by her rebellious spirit, we have an anti-coloring book activity for you. In high school, after taking a drafting class, Hardin began to integrate complex geometric forms from her pueblo heritage into her work.



Just imagine: Helen Hardin has begun this work of art, but there is a global pandemic and she cannot finish because she needs to hop on a Zoom call. Can you finish it for her? Turn the page any way you like to complete the drawing.

Crocker membership has its perks!

Your membership is vital to our ability to enrich our entire region through outstanding exhibitions, engaging public programs, and the cultivation of a world-renowned permanent collection. And you get perks, too! Don't forget to take advantage of all that your membership has to offer, including these great upcoming programs: that are FREE for members:

Artist Talk with Al Farrow

Thursday, January 21, 6 PM • Via Zoom

In the shadow of the U.S. presidential inauguration, acclaimed socio-political artist Al Farrow discusses his quintessential work *The White House*. Created from gun parts and ammunition, Farrow's elaborate architectural work takes on new meaning after one of the most historic elections of the modern era. Join us to hear the artist discuss his process, inspirations, and thoughts on how his work fits in the climate of today.

Member Reception

Saturday & Sunday, February 20-21, 2021

Join us for a member-only reception celebrating *Country, City, and Sea: Dutch Romantic and Hague School Paintings from the Beekhuis Gift*; *Legends from Los Angeles: Betye, Lezley, and Alison Saar in the Crocker Collection*; and *Spirit Lines: Helen Hardin Etchings with works by her mother, Pablita Velarde, and daughter, Margarete Bagshaw*.

New Member Orientation

Thursday, March 18, 2021 • Via Zoom

Open to new members and members wishing to learn more about the Museum, its collection, and all the benefits of membership.



■ Al Farrow (American, born 1943), *The White House*, 2018. Guns, gun parts, shell casings, and steel, 69 x 77 x 36 in. Courtesy of the artist and Catharine Clark Gallery, San Francisco.

Equity in Museums

Second Thursdays, January – March,
5 PM • Via Zoom

The realities of racial and social inequity within museums and cultural institutions have long been discussed in the field. As an institution, the Crocker has made a commitment to examine these issues internally and in the Museum's relationship to the community. This new discussion series seeks to open the conversation up to the wider public through attendee participation, featuring new panelists from the cultural sector each month. Join us for dialogue on acknowledging exclusive practices and realities in museums, and solutions for furthering equal access, opportunity, and engagement with the arts for all.

We hope you will join us for these events and more! Keep an eye out for emails from the Crocker with additional details and information, and visit crockerart.org to view our entire calendar of upcoming programs and classes.

The Masterpiece Society

Make a lasting difference.

Friends, members, and volunteers who include the Crocker Art Museum in their estate plans play a key role in our sustainable future. We recognize the generosity of these visionary donors through the Museum's Masterpiece Society.

The Masterpiece Society honors legacy donors for their commitment to the Crocker and the visual arts. These donors understand the critical importance of securing the Crocker's future by providing gifts to support acquisitions, exhibitions, conservation, education, and programs beyond their lifetime.

Legacy gifts made through wills, trusts, and other estate tools ensure the continued vitality and growth of the Museum from one generation to the next. We invite you to consider making a lasting impact through your own estate plan and would be pleased to provide you with information and materials to supplement your personal professional advisers.

Contact Amalia Griego at (916) 808-1177 or agregio@crockerart.org to learn more.

Masterpiece Society Lifetime Benefits

- Exclusive access to Masterpiece Society events
- Invitations to private receptions, special engagements, and informational seminars
- Recognition in the Museum's Annual Report



How To Join the Masterpiece Society

Joining the Masterpiece Society is simple. In fact, you have already qualified if you have named the Crocker Art Museum in your will or trust or have otherwise included us in your estate plans with a gift of at least \$25,000. When you inform us of your gift, we respect your wishes for participation, whether you desire to be recognized or would prefer to remain anonymous. Any details of your gift are held in strictest confidence.

Please let us know your plans. We would like to thank you personally and provide more information about the important impact of your gift to the future of the Crocker Art Museum. ♦

THANK YOU

The Crocker Art Museum is pleased to recognize the following donors whose contributions of \$250 or more helped make *Wayne Thiebaud 100: Paintings, Prints, and Drawings* possible. Support from these individuals helped us celebrate 100 years of Wayne Thiebaud and share a true Sacramento treasure with the world.

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Please consider making a donation today and help the Crocker Art Museum extend art access and educational resources to those in the community who need it most.

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Art Auction

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Mike Genovese, Chief Investment Officer

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Among Mike Genovese's earliest memories are those of fingerpainting — standing on an old sheet, carefully dipping his fingers into primary-colored bowls and smearing pigment enthusiastically across a roll of brown butcher paper. While these early forays did not result in a fruitful art career, they did lead to additional memorable brushes with museums and culture.

Mike's first memory of the Crocker Art Museum was formed after a field trip to Sacramento from the East Bay when he was in junior high school. He and his classmates spent the day visiting the Capitol, and prior to hopping back on the interstate home, they stopped at the Crocker. It was just a short visit but it made an impression on Mike he's never forgotten. He recalls today how cool he thought the historic building was, with its ornately carved exterior and beautifully polished banisters.

Mike never got back into fingerpainting, and he didn't see the Crocker again in his youth. He did, however, move to Sacramento after college and shortly thereafter rediscovered the Museum, which began a more than two-decade long tenure of involvement, including a few stints as a board member.

Mike has seen the Crocker through many transitions, from the expansion of the Teel Family Pavilion in 2010 to the 2020 COVID-19 shutdown. When asked how art will be part of the community's recovery post-quarantine, Mike had this to say:



**“Art allows people
to express their
emotions and the
human experience.”**

“Art allows people to express their emotions and the human experience. If nothing else, this pandemic has given artists a lot of new material to work with. Let's face it, there's a lot going on globally, and when you layer what's happening societally in this country on top of that, anything an artist can do to document and preserve this period in time will hopefully bring humanity a little closer together. Maybe I'm a dreamer, but that's my hope.” ♦

Thank you!

DIRECTOR'S CIRCLE

Members who have joined or upgraded in the Director's Circle membership program between June 16, 2020 – October 15, 2020.*

Barbara J. Campbell
Glenda and Dustin Corcoran
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*Names in **bold** have upgraded.

CARES ACT

The Crocker Art Museum relies on the generosity of individuals, corporations, foundations, and government entities to support our programs, initiatives, and day-to-day operations.

In 2020–21, the Crocker is grateful to acknowledge CARES Act Recovery funding provided by California Humanities and the State of California through the California State Library as well as from the City of Sacramento through the Creative Economy Recovery Grants..



“Just want to thank you and the Crocker Art Museum for such a great photography class. Diego and I truly enjoyed it, and it was so nice to get out and do something ‘normal’ in this crazy topsy turvy year that is 2020 :)”

– Stephanie Wilson via email

“Thank you for the effort and hard work going into offering studio classes via Zoom, both by the Museum staff and the instructors. Can’t even begin to tell you how wonderful it is. Your efforts are most certainly appreciated.”

– Evelyn Stewart via email

“This class has been a nice hiatus from all the nagging chores around here the past two weeks! Thanks for offering it, and I’m so glad the Crocker is going to open up again!”

- Linda Sweetman via email



“I would dearly love to see this painting rehung in the galleries sometime soon. It is one of my favorites.”

– Janet Carlson 

■ Roland Risse (German, 1835–1900), *Sleeping Beauty*, n.d. Oil on canvas, 21 x 21 in. Crocker Art Museum, E. B. Crocker Collection, 1872.477.



“Thank you for posting this surrealist image by a woman! I always enjoy the many paintings in the collection created by women.”

– @kristinebybee 

■ Ruth Miller Kempster (American, 1904–1978), *Working Stiff*, ca. 1934. Oil on canvas, 40 x 50 in. Crocker Art Museum purchase with contributions from the George and Bea Gibson Fund; Linda M. Lawrence; Marcy Friedman; David Gibson and William Ishmael; Nancy Lawrence and Gordon Klein; William L. Snider and Brian Cameron; Cecilia Delury and Vince Jacobs; Gloria Naify; and others, 2017.109.



“The surfaces and textures are so well painted here, it’s amazing to me. Being able to paint fur, velvet, gold, marble, wood, silk, and more to the degree that the viewer can ‘feel’ what they see requires an incredible amount of skill. There’s a lot to see in this painting when you take the time to really study it. Look at the light coming through the window in the back room. Incredible.”

“I find his chosen colors of black, white, brown, and then just the primary colors — red, yellow, and blue — to be soothing, yet somber.”

– Anne Parton Steiner 

■ Maximilien Colin (American, born Prussia, 1862–1894), *Souvenirs*, 1891. Oil on canvas, 29 x 36 1/4 in. Collection of Sandra and Bram Dijkstra.

New board members



Dante Allen

Dante Allen is responsible for directing operations at CalABLE, a state-based savings and investment program for people with disabilities. Dante previously held a leadership role with the California Department of Public Health's Office of Health Equity, where he developed communications strategies to promote concepts related to the social determinants of health. A lifelong Californian, Dante received his undergraduate degree from the University of California at Davis and a master's from the University of Southern California's Annenberg School of Journalism and Communication.



Ryan Heater

Ryan Heater owns and manages commercial, agricultural, residential, and development properties in California, Hawaii, and Iowa. He specializes in development feasibility and currently lives in midtown Sacramento. Ryan graduated from the Johns Hopkins University with degrees in Latin American studies and sociology with a certificate in comparative and international development.



José Blanco

José Blanco is a managing partner at CVF Capital Partners, which he co-founded in 2005. Dedicated to promoting increased trade and investment between the U.S. and México, Jose is currently the president of the Business Advisory Board for ProMéxico, part of México's Secretariat of Economy. He earned a Ph.D. in Economics from Utah State University, an M.S. from the University of Utah, an M.B.A. from Claremont Graduate University, and a B.A. from Saint Michael's College.



Monica Hernández

Monica Hernández is the director of innovation and partnerships for the Sacramento Area Council of Governments (SACOG). She is responsible for the development and implementation of the Innovative Mobility Program; race, equity, and inclusion initiative; Commercial Corridor Task Force; SACOG Youth Leadership Academy; and agency communications. She holds a Bachelor of Arts from Sacramento State University and a Master of Science from Purdue University.



Marcy Friedman

Marcy Friedman of Carmichael is a cum laude graduate of Stanford University and has been a champion in the arts community for nearly five decades. Marcy chaired the California Arts Council, served as president of the Crocker Art Museum Association in 2001, and was campaign co-chair with her late husband, Mort, for the 2010 expansion of the Crocker Art Museum. She is currently co-chair of the campaign with Mark Friedman for the planning and development of Crocker Park.



Jennifer Lee

Jennifer Lee is the founder and Chief Executive Officer of Elim Care, Inc., a health care services company specializing in the management of patients afflicted with Alzheimer's disease and related dementia. Since 1993, Jennifer has dedicated her life to community service organizations in the areas of elder advocacy, youth education, Alzheimer's disease and cancer research, university scholarship fundraising, and Christian outreach programs.

Same Museum Store, New Shopping Experiences

Our online store has launched!

When you make a purchase at the Museum Store, you provide the Crocker with crucial revenue that supports our collections, exhibitions, programs, and more. And now there are even more ways to shop!

In person

In-person shopping at the Museum Store is available when the Crocker is open to the public. Hours and COVID protocols can be found at crockerart.org.

NEW! Online

We are delighted to announce the launch of our digital retail space at store.crockerart.org. Browse store offerings – including books, gifts, jewelry, housewares, and artist-made creations – from the comfort of your own home.

By phone

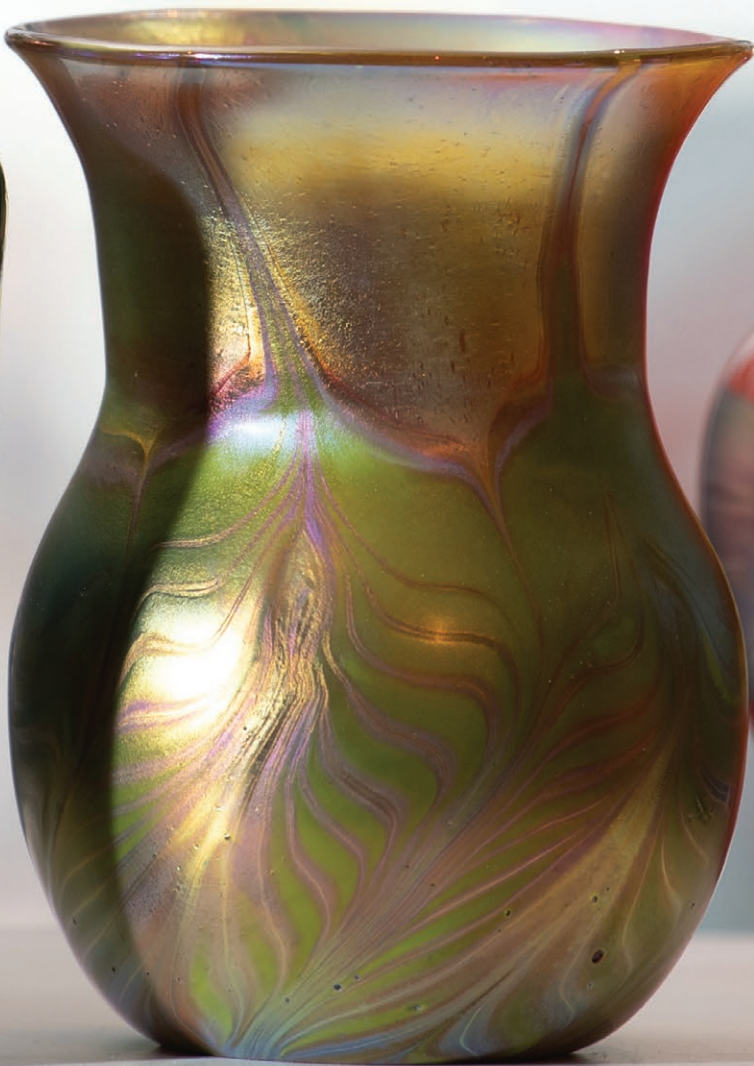
When the Museum is closed due to county COVID orders, phone shopping is available Tuesday – Friday, 10 AM – 4 PM by calling (916) 808-5531. When the Crocker is open to the public, phone hours will follow Museum hours.



Meet Museum Store Manager Rachel McFarland.

Rachel oversees product development and inventory management and, together with Museum Store associates, is available to assist you with your purchasing decisions and inquiries. Give us a call today!





Current exhibitions

Todd Schorr: Atomic Cocktail

THROUGH JANUARY 31, 2021

Al Farrow: The White House

THROUGH FEBRUARY 28, 2021

Country, City, and Sea: Dutch Romantic and Hague School Paintings from the Beekhuis Gift

JANUARY 24 – MAY 2, 2021

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

THROUGH MAY 9, 2021

Legends from Los Angeles: Betye, Lezley, and Alison Saar in the Crocker Collection

JANUARY 24 – AUGUST 15, 2021

Spirit Lines: Helen Hardin Etchings

FEBRUARY 21 – MAY 16, 2021

The Edge of Elegance: Porcelains by Elsa Rady

MARCH 21 – NOVEMBER 1, 2021

Opening soon

Louis Comfort Tiffany: Treasures from the Driehaus Collection

JUNE 6 – SEPTEMBER 12, 2021

One of America's most renowned and inventive artists, Louis Comfort Tiffany (1848–1933) worked in glass, ceramic, metalwork, jewelry, and painting. His technical brilliance in a wide variety of media enabled him to depict the natural world in detail through a range of objects, from common household items to one-of-a-kind masterpieces. A celebration of beauty, this exhibition features more than 60 objects, spanning over 30 years of Tiffany's prolific career.

Louis Comfort Tiffany: Treasures from the Driehaus Collection is organized by the Richard H. Driehaus Museum and is toured by International Arts & Artists, Washington, DC.

For America: Paintings from the National Academy of Design

JULY 3 – OCTOBER 3, 2021

Since its founding in 1825, the National Academy of Design has required all academicians to donate a representative work to the Academy's collection, and from 1839 to 1994, the Academy also required associates to present a portrait of themselves. Comprised of 100 paintings created between 1809 and the present, the exhibition visually documents the history of American painting through the lens of the Academy and includes well-known artists such as Thomas Eakins, John Singer Sargent, Wayne Thiebaud, and many others. *For America: Paintings from the National Academy of Design* is organized by the American Federation of Arts and the National Academy of Design. Support for the national tour is provided by the JFM Foundation, Monique Schoen Warshaw, and Steph and Jody La Nasa.

Hands and Earth: Contemporary Japanese Ceramics

SEPTEMBER 12, 2021 – JUNE 26, 2022

Featuring an in-depth selection of important works by master Japanese ceramic artists of the past 80 years, this exhibition offers a rare opportunity to see significant examples of avant-garde approaches to clay. Showcasing a range of shapes, glazes, and surface treatments, these ceramics blend ingenuity with a deep respect for tradition. Most of the works in the show are by masters who are living and practicing today. Their ceramics are considered some of the most aesthetically and technically innovative in the world, though they also often incorporate artistic traditions that began thousands of years ago.