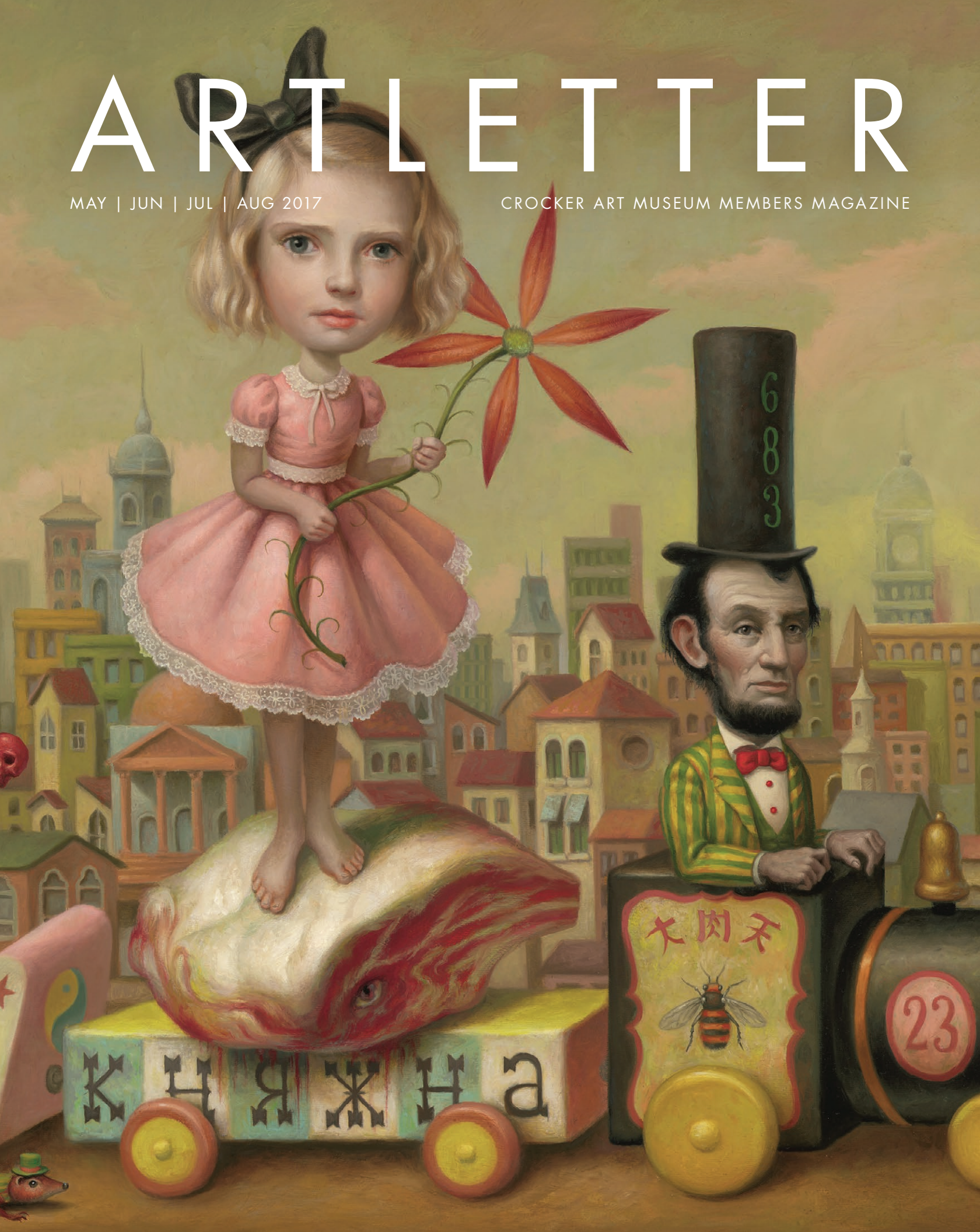


ARTLETTER

MAY | JUN | JUL | AUG 2017

CROCKER ART MUSEUM MEMBERS MAGAZINE



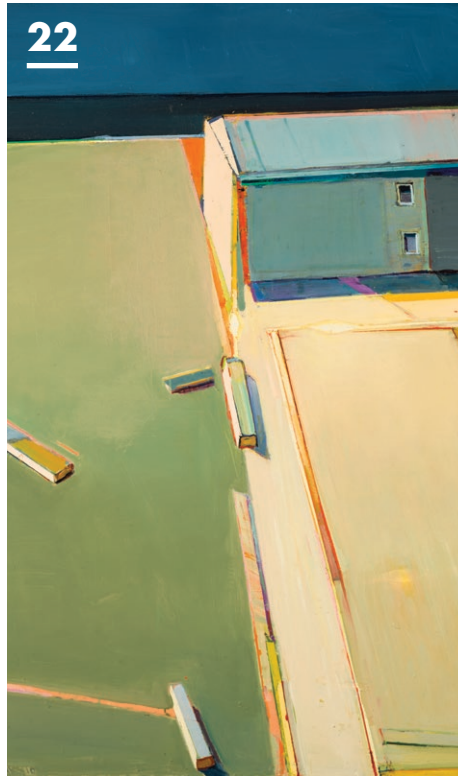


RICHARD DIEBENKORN BEGINNINGS, 1942–1955

OCTOBER 8, 2017 – JANUARY 7, 2018

CROCKER
art museum

Richard Diebenkorn, *Urbana #2 (The Archer)*, 1953, oil on canvas, 64 1/2 x 47 1/2 in. Catalogue raisonné 1245 © Richard Diebenkorn Foundation



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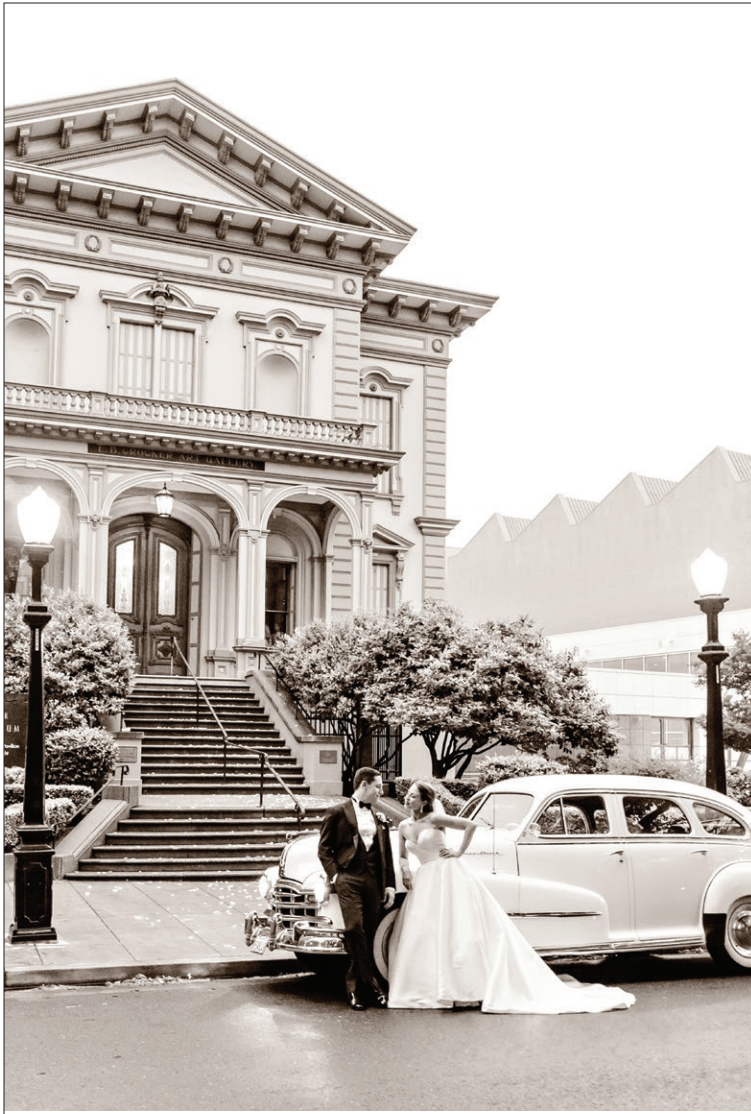
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Donations to the Crocker make your museum stronger.

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#PEOPLEOFCROCKER

Members Adele and Skip Oh.



The Art of Weddings

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

CROCKER
art museum

For more information about special events at the Crocker Art Museum, email Sara Kennedy at skennedy@crockerart.org.

Photo by Ambient Sky

ARTLETTER

Vol. 27, Issue 2

ArtLetter is published by the Crocker Art Museum Association for its members.
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Mark Ryden, *The Meat Train (No. 23)* (detail), 2000. Oil on canvas, 17 x 23 in.
Private Collection, © Mark Ryden.

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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."

Sponsored by



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



Printing partially underwritten by Fong & Fong Printers and Lithographers.

DEAR MEMBERS,

Summer is nearly upon us, and as the weather heats up, so will our exhibitions, programs, and other endeavors.

Kicking off the summer will be *Turn the Page: The First Ten Years of Hi-Fructose*, a technicolor look at works of more than 50 “new contemporary” artists featured in the pages of San Francisco’s most prominent alternative arts magazine. On its heels, *Full Spectrum: Paintings by Raimonds Staprans*, offers a prismatic view of the artist’s bold and varied still lifes, landscapes, and architectural scenes. *Art Spots*, our new, interactive spaces for children, will debut in May, giving families even more ways to engage with art. We are also continuing to set a course for the growth of our endowment and the development of Crocker Park as a space for community engagement and connectivity.

Here at the Crocker, we are thrilled that your generosity has made these and many other endeavors possible, and we want to thank you again for your continued membership and support. Likewise, we are devoted to sustaining and improving the experiences you have as members. Hundreds of you responded to our *ArtLetter* reader survey, the results of which are illustrated below. In this issue and in issues to come, you will see greater attention paid to your areas of interest and concern.

You might immediately notice one big change in this issue of the magazine: the donor lists have been removed. We think greater attention can be given to our generous donors through the production of an annual recognition booklet, which will premiere in 2018. Inside, full and robust thanks will be paid to our members and other supporters, and we will provide an illustrated look at the Museum’s year in review. This change will allow us to use more magazine space for the art-focused content you’ve asked for. For those of you interested in accessing the donor list, it is now available on our website. Additionally, new and upgrading Director’s Circle member names can be found in this issue on page 31.

We hope these alterations will improve *ArtLetter* for you, and that you’ll enjoy each issue just a little bit more.

As always, we would love to hear from you. Be sure to let us know about your experiences with *ArtLetter*, *Art Interactive*, and at the Museum. And don’t forget to join the conversations happening on our social platforms. You can follow @crockerart on Facebook, Instagram, and Twitter. We look forward to seeing you soon.

Lial A. Jones
Mort and Marcy Friedman Director and CEO

2016 ARTLETTER SURVEY RESULTS

Which of these descriptions about *ArtLetter* do you agree with?

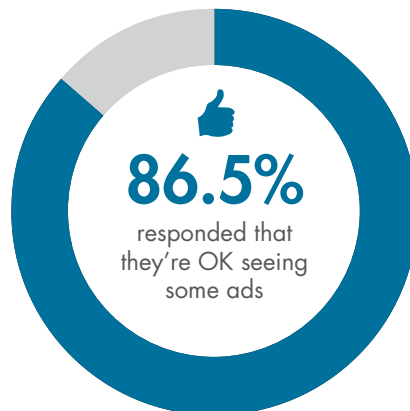


TOP 3 RESPONSES

The articles are long enough
There aren’t enough images of the art
Text size and spacing are difficult for me to read



How do you feel about select ads appearing in *ArtLetter*?



What type of content would you like to see more of?



TOP 3 RESPONSES

Key works in visiting exhibitions
Art history and appreciation
Key works in the permanent collection



UNDER THE SPOTLIGHT

Noon Year's Eve

More than 4,000 visitors celebrated the coming of 2017 during our free annual festival, which this year included performances by Sacramento Pow Wow Dancers, Move! Studio Capoeira, Alpentänzer Schuhplattler, Ballet Folklorico de Sacramento, and more!

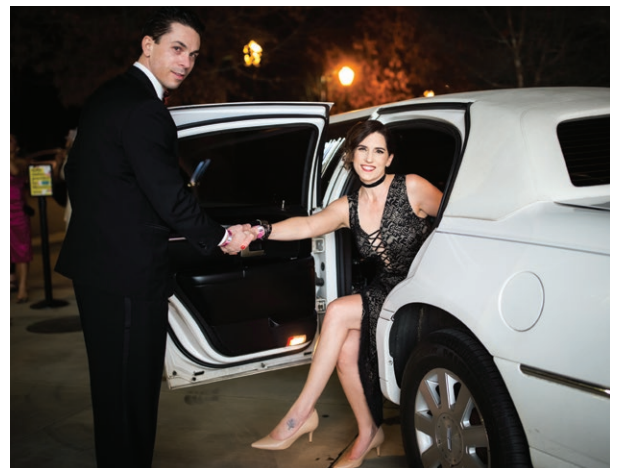
Photos by George Young

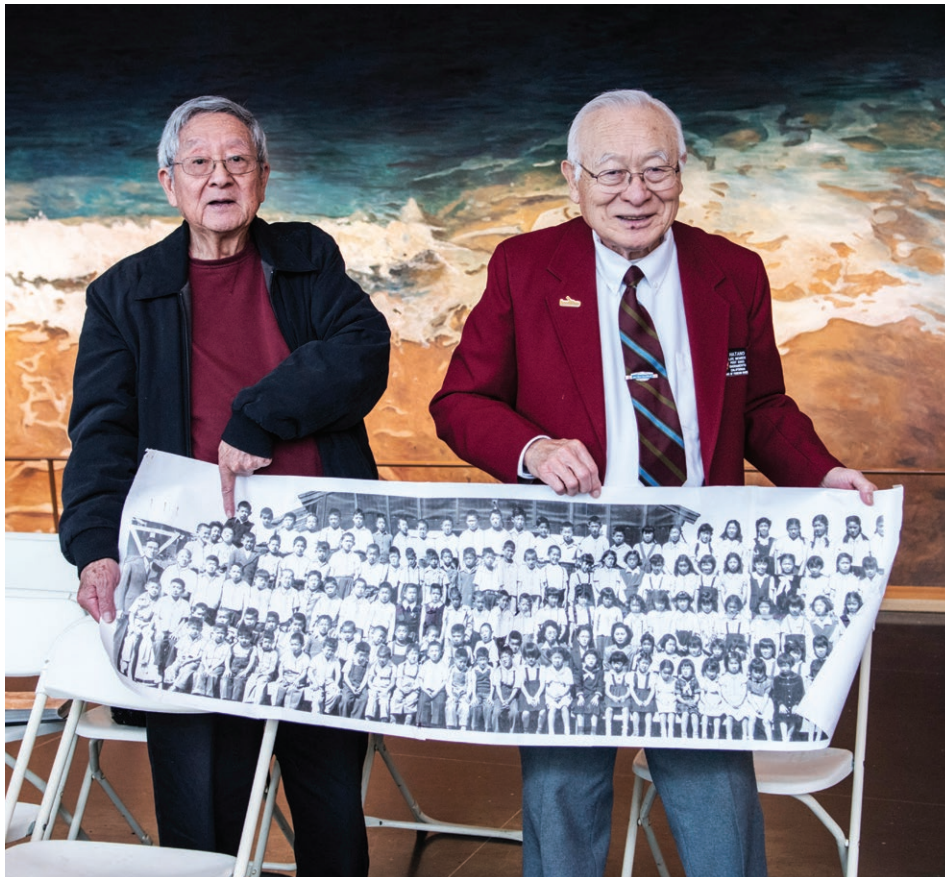


Prom!

Prom was all that *and* a bag of chips. This 90s-themed fundraiser featured arms-length-apart dancing, a VIP lounge, and chance to replace those embarrassing prom photos from years past. Nearly 650 guests dug out their too-small tuxedos and iridescent dresses and rocked out to DJ Epik and Dog Rifle, all while raising funds to support arts engagement initiatives throughout the Sacramento region.

Photos by Tyler & Christina





Day of Remembrance

In memory of Japanese Americans imprisoned by the United States government during WWII, community members filled the Crocker on February 19 to see the opening of *Two Views: Photographs by Ansel Adams and Leonard Frank* and hear the personal stories of those who experienced life in incarceration camps. The commemorative day offered free admission to all visitors and included art demonstrations, spotlight talks and tours, performances, and a reading of the names of local men, women, and children imprisoned during the war.

Photos by Bob McCaw

Crocker Education Director named Art Museum Educator of 2016

Stacey Shelnut-Hendrick, the Crocker Art Museum's director of education, has been named the art museum educator of the year by the National Art Education Association. With more than 20 years of experience, Stacey aims to build community through art and position museums as places for learning and exchange.

Born in New York City, Stacey saw the strains and challenges of socio-economic and cultural divides. But family visits to museums, which were inexpensive or free, were a special treat. "My mother would take me and many of the neighborhood kids to museums and cultural events to make sure we understood that the world was bigger than our block," she recalls.

Stacey's *ah-ha* moment came when she was 15, and it set the course for a lifetime of art, learning, and leadership. Standing in front of Van Gogh's *The Potato Eaters*, she "felt the desperation of poverty. Through a painting that was 100 years old, my naïve teenage brain 'got it.' I realized the power of art."

Stacey aims to build community through art and position museums as places for learning and exchange.

At the end of her sophomore year at Utica College at Syracuse University, Stacey took an internship at the New York State Museum and fell hopelessly in love with museums. She finished her degree early and returned to the institution for a year-long fellowship.



Since then, Stacey has held education positions at the Studio Museum in Harlem, the Brooklyn Children's Museum, the Baltimore Museum of Art, and was the executive director of the Flag House and Star-Spangled Banner Museum. She has actually worked at the Crocker twice. She says, "Our CEO, Lial Jones, has been tremendously supportive of me and she shares my belief that museums need to be community connectors. Without her leadership, the education team's passion and commitment, and our amazing docents and volunteers, there would be no award."

The Crocker's education department serves more than 60,000 people each year,

and key initiatives include its Art Ark, an early childhood initiative, Block by Block outreach program, studio and accessibility programs, and interactive exhibition spaces. Along with overseeing the education department, Stacey has served as a member of the For Arts Sake leadership team, Any Given Child steering committee, the board of the California Association of Museums, and the California Department of Education's art education task force. Stacey is a graduate of the Nehemiah Emerging Leaders Program and is currently on the boards of Celebration Arts and Girl Scouts Heart of Central California.

Our heartfelt congratulations to Stacey!



Q: What is the decision making process for purchasing new art pieces? Who decides what is purchased and/or sold?

—**Christopher Joseph Hagel, Facebook**

The Museum has a Collections Management Policy precisely for this reason. Items are evaluated by the Crocker's Curatorial Staff and Director based on this policy, which outlines the criteria for works to be added to the permanent collection. We take into consideration things like whether the artwork fits into our existing collection, how it might contribute to future exhibitions or educational programming, how often we will be able to display the piece and, of course, the quality and physical condition of the object. In very general terms, we are looking for works that strengthen our collection, enrich its diversity, and help the Museum fulfill its Mission.

Most of the artworks added to the collection are gifts. All potential acquisitions are proposed to the Collections and Acquisitions Committee, which consists of Board Members. The Committee must formally approve all works before they can be added to the Museum's Collection.

Because the Museum takes its stewardship responsibilities seriously, not all gifts are accepted, only those with the most potential for use.

When it comes to purchasing artworks, the Museum relies on the generosity of donors as funds dedicated to making acquisitions are extremely limited. As you may have read in our last issue of *ArtLetter*, for instance, we have been fundraising to purchase Al Farrow's *Bombed Mosque* — one of the pieces featured in the exhibition *Divine Ammunition: The Sculpture of Al Farrow*. We are happy to announce that this piece has now been entirely funded thanks to donor support.

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

■ Al Farrow, *Bombed Mosque*, 2010. Guns, gun parts, bullets and steel, 40 x 56 x 34 1/4 in. Courtesy of Catharine Clark Gallery, San Francisco; and Forum Gallery, New York City.

VISITOR VOICES

"I've been to the best museums around the world, and the Crocker is now on my list of favorites."

— **Gladys Hanna** 

"I love living in our Capital city, I relish living in Midtown, I'm a Sac Republic FC fiend, and I'm thrilled about the new Golden 1 arena. But, the truth is, having a treasure like the Crocker — not just a stunning facility but also its world class exhibits — year round makes Sacramento an exceptional place. Spending those few hours were as close to being back at the D'Orsay as I had hoped. Bravo to Lial and her team!"

— **Cassandra Walker Pye** 

NEWS



A Crocker exhibition goes international

Canelos Quichua women read the exhibition catalogue for *Rain Forest Visions: Amazonian Ceramics from Ecuador, The Melza and Ted Barr Collection*, previously on view at the Crocker. The catalogue was a gift from one of its authors, Dr. Norman E. Whitten, Jr.

Photo by Didier Lacaze; courtesy of Sacha Warmi Muskuy, centrosachawarmi.org.

Are you making the most of your membership?

We hope you're taking full advantage of all the benefits afforded to you by your Crocker membership. Of course free admission is great, but don't forget that there are also many programs you can attend at no charge!

Here's just a taste of what's FREE and upcoming! For information about all of our programs and classes, check out our *Art Interactive* program guide or crockerart.org.

Sunday Playday

2ND SUNDAYS, 10:30 AM – 12:30 PM (DROP IN)
A monthly program for children ages 4 to 6 and their caregivers, Sunday Playday is a gallery-based art-making experience designed to support school readiness. Led by a Museum educator, children will participate in a fun make-and-take project using a variety of art materials, inspired by a different artwork each month.

Family Fridays

FRIDAYS, JUNE 23 – JULY 28, 11 AM – 12:30 PM
This summer, Family Fridays are hands on! Explore a different artistic material every week, with interactive artist demonstrations, exciting performances, and creations you can take home. Designed for a range of abilities and learning styles, Family Fridays include multisensory activities, picnic areas, and a space for quiet time. Check crockerart.org for weekly themes and activities.

Sketch Night

THURSDAY, MAY 25, 6 – 9 PM
Enjoy an evening of relaxing sketching with informal instruction by staff educators. Grab a drink from the Crocker Cafe by Supper Club, and let your creativity flow at three sketching stations throughout the Museum, or at a comfortable spot of your own. Feel free to bring your own sketching pad; there will be limited sketching supplies provided.



■ Members Erika and Irma never miss an ArtMix, our monthly art party that's always free for members. Photo by Bob McCaw.

Member Preview

FRIDAY, JUNE 23, 6:30 – 9 PM
Enjoy complimentary wine, refreshments, snacks, and docent-led spotlight talks to celebrate the opening of *Turn the Page: The First Ten Years of Hi-Fructose* and *Full Spectrum: Paintings by Raimonds Staprans*.

Open Poetry Night in the Gallery

THURSDAY, JUNE 29, 7 PM
Unique artistic visions are manifested in *Turn the Page: The First Ten Years of Hi-Fructose*. Share your own vision and voice during this open poetry night in the exhibition gallery. The evening will start with a brief overview of the show followed by public poetry offerings. Limited seating will be provided. Bring original poems or your favorite works by other poets to share aloud.

Twisted Sacratomato Game Night

THURSDAY, JULY 27, 6 – 9 PM
In honor of Sacratomato Week, Twisted Sacratomato Game Night returns to celebrate the art of play. Pub trivia, strategy games, coloring books, and scavenger hunts ensure something fun for everyone at this adult playdate.

Member Orientation

THURSDAY, JULY 6, 6 – 7:30 PM
Whether you are new to the Crocker or a longtime member looking to reorient yourself to the Museum, join us at our next Member Orientation. Mingle with fellow members while enjoying complimentary refreshments, a presentation about maximizing your benefits, and a docent-led tour. Sit back, relax, and discover all the Crocker has to offer. RSVP online at crockerart.org, or call the Membership Office, Monday – Friday, 9 AM – 5 PM, at (916) 808-6730.

Conversations That Matter: Community Discussion with the Fem Dems of Sacramento

THURSDAY, AUGUST 31, 6:30 PM
A bit experimental and definitely unpredictable, the Crocker Art Museum is starting a new series of conversations that invite the region's best thinkers, creatives, believers, and discussants to offer diverse perspectives on the state of humanity, current events, and contemporary issues in art and culture. Various individuals and groups will join the Crocker in producing these conversations, and first up will be the Fem Dems of Sacramento and Barkada, who will discuss micro-aggression. There will be a no-host soup bar for those starved for discourse and dinner.

Support YOUR Museum

Your contribution above and beyond your membership directly supports our numerous exhibitions and education programs that serve thousands of children and students in our community.

Did you know that students with access to the arts achieve higher GPAs and test scores, higher graduation rates, and increased college attendance?

With your support, the Crocker is able to bring art into our region's schools and reach nearly 40,000 students each year. These are kids who, because of drastic cuts in funding for the arts in public schools, would otherwise not receive an arts education.

Give to the Crocker Art Museum today, and join us in making a stronger future for the children in our community.

4 Easy Ways To Give

MAIL your donation to the Crocker Art Museum

CALL the Development Department at (916) 808-7843

VISIT the Museum admission desk

CLICK the donate button at crockerart.org and give online



Green Your Membership!

Help the Crocker save valuable resources by reducing printing and postage. By going green, you ensure that more of your membership support goes to providing outstanding programs, bringing new traveling exhibitions, and conserving Sacramento's most treasured art. Opt in to all three ways below when you renew or join. We'll say thanks with a **FREE** Crocker tote.

- 1. Enroll in auto renewal.** As a Crocker Sustainer, we will automatically renew your membership each year so your benefits can continue uninterrupted. No more renewal letters, and no hassle.

To enroll, please call the Membership Office at (916) 808-6730, visit the Museum admission desk, or email membership@crockerart.org.

- 2. Opt out of mailed publications.** Access exhibition and program information at crockerart.org.
- 3. Update your email address.** Receive exclusive invites to members-only events.



Portrait of Christopher Isherwood

Don Bachardy makes an important loan and promised gift to the Crocker

Artist Don Bachardy (b. 1934) has agreed to a long-term loan and eventual bequest of his important 1983 *Portrait of Christopher Isherwood*. Bachardy is the one of most significant portrait artists of our time, having drawn or painted more than 10,000 sitters, among them famous artists, writers, and public figures.

Born in Los Angeles in 1934, he studied at the Chouinard Art Institute in Los Angeles and the Slade School of Fine Art in London. His first solo exhibition was held in October 1961 at the Redfern Gallery in London. His works are in the permanent collections of the Metropolitan Museum of Art in New York, the de Young in San Francisco, the Huntington in San Marino, the Fogg Museum at Harvard University, and numerous other museums. Eight books of Bachardy portraits have been published since 1980.

The Crocker portrait features Bachardy's long-time partner: novelist, playwright, screenwriter, and diarist Christopher Isherwood.

Isherwood and Bachardy began their relationship on Valentine's Day in 1953 in Santa Monica and remained together until Isherwood's death in 1986. Writer Armistead Maupin called them the "First Couple of Gay America." Their enduring partnership is chronicled in the 2014 book *The Animals: Love Letters Between Christopher Isherwood and Don Bachardy*, edited by Katherine Bucknell; and the 2007 documentary *Chris and Don: A Love Story*, directed by Guido Santi and Tina Mascara. The Crocker screened the film as part of its Pride celebrations in June 2013.

Many Sacramento residents were introduced to Bachardy's work in 1984, when his portrait of Jerry

Brown was unveiled at the State Capitol. The painting sparked controversy as its modern, expressive style broke unexpectedly with traditional portraiture.

Isherwood was Bachardy's favorite subject and posed for hundreds of portraits "standing up, sitting down, lying down, sleeping, clothed, naked — the works," Bachardy recalled. "He knew he was my prime subject, [but] I would always try to avoid disturbing him in the morning because those were his precious work hours." An exception was made on the day that young Governor Brown was scheduled for his sitting. Bachardy painted Isherwood that morning, in acrylic on canvas, as a warm up.

When Isherwood was dying of cancer in 1986, he cancelled all public engagements and posed for Bachardy every day for the last six months of his life. This compelling body of work, comprising more than 600 portraits, includes several painted in the hours after Isherwood died.

The Crocker portrait of Isherwood is one of very few painted on canvas and thus extremely rare. It has never been exhibited publicly. "The portrait connects our community to the life and legacy of two great artists — and two remarkable Californians," says former Crocker trustee Joseph Rodota, a member of the Christopher Isherwood Foundation board of directors.

Bachardy currently resides in Santa Monica. There, in the house that he and Isherwood moved into over 50 years ago, the nearly 83-year-old artist continues to spend most days drawing and painting in his studio.

The Crocker portrait of Isherwood is one of very few painted on canvas and thus extremely rare. It has never been exhibited publicly.

■ Don Bachardy, *Christopher Isherwood 1983 V* (detail), 1983. Acrylic on canvas, 54 x 48 in. Long-term loan and promised gift of Don Bachardy.



John S. Knudsen Prize Awarded to Cyrus Tilton

The artist's first solo museum exhibition opens next year at the Crocker.

The Crocker Art Museum has awarded its inaugural John S. Knudsen Prize of \$25,000 to Cyrus Tilton, an Oakland-based artist whose first solo museum exhibition will take place at the Crocker in 2018.

The John S. Knudsen Endowment Fund at the Crocker Art Museum was established in late 2012 by a gift from the estate of art collector John Knudsen to annually support an emerging or mid-career California artist while also funding programs, exhibitions, acquisitions, and other endeavors related to the artist's work at the Museum.

Artists may use the \$25,000 award to work in the studio, to travel, to purchase materials for a specific body of work, and to pursue other creative projects. Awarded by a committee of review, the prize is open to all artists in California, with priority given to painters, and may be awarded only to artists who have not yet had a solo exhibition at a major art museum. Tilton received the award for his overall body of work, though it is his group of sculptures depicting the life cycle of locusts, called *The Cycle*, that will be shown at the Crocker.

Tilton grew up in a remote river valley northeast of Anchorage, Alaska, where his father worked as a commercial fisherman and his mother became a master gardener. Vast expanses of open Alaskan wilderness were always close at hand. After moving to Oakland at age 21, however, Tilton grew concerned with the world's burgeoning human population, the earth's inability to sustain such continued growth, and the current trend of mass consumerism.

"I believe we are walking a line of human evolution," Tilton says. "We are adapting to population growth and

consciously or subconsciously trying to find a balance within our nature to allow for successful cohabitation."

In *The Cycle*, the locust serves a cautionary metaphor, and Tilton likens the insect to self-sabotaging consumers whose ultimate end will come once their resources are depleted or a massive natural disaster resets the cycle.

"I see many sociobiological similarities between humans and certain species of insects," he says. "For

example, we have figured out ways to cheaply and efficiently produce sugars (in the literal and metaphorical sense) for the public's mass consumption. We have eagerly refined ways of communicating to others in our community with minimal effort and maximum output. As our population grows,

our living situations take on similarities to that of a hive or colony. Our consumption habits are exponentially ceaseless and unrelenting."

In the end, however, Tilton created *The Cycle* with a sense of hope — the hope of changing course. In this too, he finds answers in the insect world, notably those that have evolved to work together for the common good, using only the resources necessary for the survival of the species.

ON VIEW

The Cycle by Cyrus Tilton will be on view at the Crocker August 5, 2018 – November 18, 2018.

- Top: Cyrus Tilton, *Individuals*, 2011. Motorized steel and bamboo mechanism, muslin, steel wire, glue, tulle.
- Bottom left: Cyrus Tilton, *Lovers*, 2011. Steel, muslin, beeswax, damar varnish.
- Bottom right: Cyrus Tilton, 2016.

Tilton created *The Cycle* with a sense of hope — the hope of changing course.



TURN THE PAGE:
THE FIRST TEN YEARS OF

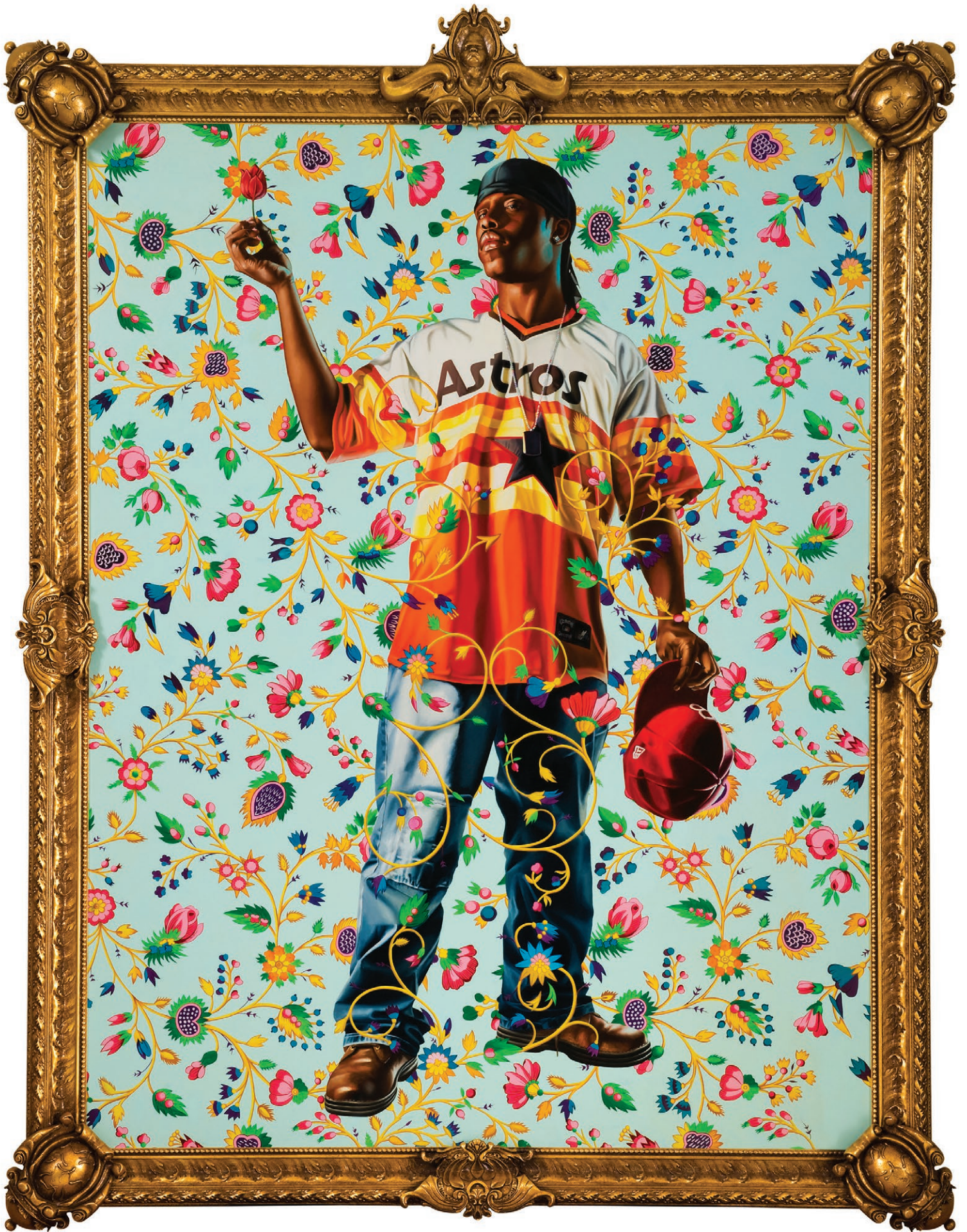
Hi- fructose

ON VIEW JUNE 11 – SEPTEMBER 17, 2017

In 2005, artists Annie Owens and Daniel “Attaboy” Seifert answered a calling. They wanted to share the type of art they loved and make it accessible to anyone, anywhere. With their own well-developed aesthetic and penchant for visually stunning work, the now-husband-and-wife duo recognized that many of the artists they most enjoyed — often emerging, underground, and “lowbrow” — remained underrepresented in fine arts institutions and media outlets. A few alternative art magazines existed at the time, but they didn’t address the complete breadth of Owens and Attaboy’s interests. So, the couple founded contemporary art magazine *Hi-Fructose*.

■ Jean-Pierre Roy, *The Incunabulist*, 2015. Oil on linen, 50 x 38 in.
Courtesy of The Grauslund Collection.







This summer, the Crocker will feature 51 of the foremost “new contemporary” artists in *Turn the Page: The First Ten Years of Hi-Fructose*. Organized by the Virginia Museum of Contemporary Art (MOCA), this one-of-a-kind exhibition brings a broad spectrum of artwork from the pages of magazines and computer screens to the walls of art museums. In its first decade, more than 340 artists were represented in *Hi-Fructose* magazine — and many more were presented online. With works in a variety of media, ranging from oil paintings and drawings, to porcelain, bronze sculptures, video works and installations, *Turn the Page* is a remarkable amalgamation of artists who may not otherwise exhibit together.

Hi-Fructose investigates the ever-expanding avenues of a diverse art world while acknowledging that the lines between high art, “lowbrow” art, and popular culture are increasingly blurred. In the past decade, the print magazine has grown to include

a wide audience and a far-reaching digital media brand, relying upon a recognizable, though not easily defined, aesthetic. With an inclusive approach to the artists and artwork featured, the selection process is deceptively simple: The work must demonstrate a mastery of technical skill and must be unique and meaningful. This democratic outlook allows pop surrealist, street, figurative, narrative, and many other styles to seamlessly converge. Most consistently found in *Hi-Fructose* are well-made art objects from artists who use their media to convey ideas rather than as an end in and of itself. Uninterested in pursuing any particular genre or trend, the ultimate goal of *Hi-Fructose* is to inform with content that is relevant and original.

The exhibition is loosely organized around each of the selected artists’ first appearance in the magazine. Among them are names like Beth Cavener, Mark Ryden, Olek, and Tara McPherson. Some, including Kris Kuksi and Tracey Snelling, are already

This democratic outlook allows pop surrealist, street, figurative, narrative, and many other styles to seamlessly converge.

■ ABOVE: Beth Cavener, *Unrequited (Variation in Pink)*, 2015. Resin infused refractory material, paint, 14 1/2 x 15 x. 43 in. Courtesy of the artist and Corey Helford Gallery, Los Angeles, CA.

■ OPPOSITE: Kehinde Wiley, *Philip the Fair*, 2006. Oil and enamel on canvas, 112 x 86 in. Private Collection, © Philip the Fair, 2006. Courtesy of Kehinde Wiley. Image courtesy of The Mint Museum, Charlotte, North Carolina.





represented in the Crocker's permanent collection. Visitors may also recognize the graphic, stenciled aesthetic of street artist Shepard Fairey, who is best known for his "Obey Giant" propaganda and iconic Barack Obama "Hope" poster. The heroic old-master-style portrait of a young African American in contemporary attire is the work of Kehinde Wiley, who is becoming broadly known through a retrospective currently touring the country.

Despite varying levels of recognition, the artists in the exhibition have engendered widespread and devoted followings of fans and collectors, both mainstream and underground. Although they have successfully built careers around their art practices, they have not always done so with the aid of traditional institutions

like museums and galleries. As such, their contributions to contemporary art dialogue have often gone unrecognized. At its 10-year anniversary, *Hi-Fructose* has become an important and divergent voice for contemporary art. This exhibition allows viewers to connect one-on-one with some of the most intriguing and well-crafted art of our time and the cultural landscape in which it was created. ♦

Turn the Page: The First Ten Years of Hi-Fructose is organized by the Virginia Museum of Contemporary Art. Generous funding is provided by the city of Virginia Beach, the National Endowment for the Arts, and the Virginia Tourism Corporation, as well as other MOCA supporters.

■ ABOVE: Mark Ryden, *The Meat Train (No. 23)* (detail), 2000. Oil on canvas, 17 x 23 in. Private Collection, © Mark Ryden.

■ OPPOSITE: Kris Kuksi, *Eros at Play*, 2012. Mixed media assemblage, 21 x 16 x 8 in. Courtesy of Joshua Liner Gallery.

SPONSORED BY



A limited-edition hardcover catalogue accompanies the exhibition and will be available at the Crocker Store.



Full Spectrum

Paintings by Raimonds Staprans

JUNE 25 – OCTOBER 8, 2017

Raimonds Staprans (b. 1926) has often claimed that in terms of his education, experience, and personality, he is “thoroughly Latvian.” He describes his paintings, however, as “purely Californian.” This should come as no surprise; though Staprans was born and raised in Riga, Latvia, he has lived in Northern California for more than six decades — nearly his entire artistic career.

Many of Staprans’s paintings showcase the landscape and architecture of California, having an equal basis in reality and the artist’s imagination. Taut contours and bold hues define fields, marinas, isolated trees, and architecture, all devoid of people, while scorching sunlight descends from skies of the deepest blue. His still lifes of fruit, paint cans, and chairs share this pervasive loneliness, quality of light, and rich color — often including a full prismatic spectrum. In all of Staprans’s work, pastose brushwork

and traces of revision are ever present, reminding viewers that Staprans’s realities are wholly paint on canvas, his subjects formal elements in his process.

Staprans immigrated to the United States in 1947. When he arrived in California in 1952, he came armed with skills acquired domestically and abroad. He had, in fact, made art since childhood, as his parents believed that drawing skills would help him continue in his father’s footsteps of studying medicine and becoming a doctor. His creative interests were also fostered by his art-loving mother, who was both a writer and collector of Latvian paintings.

World War II forever changed Staprans’s trajectory. In 1944, his family fled Latvia when the Russians advanced, settling in the Austrian village of Bad Aussee and then entering a displaced persons camp in the German town of Ebenweiler (then occupied

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by the French) during Staprans’s last year of high school. In 1946, the family moved to Esslingen, Germany, where with his parents’ blessing Staprans entered the Esslingen Art School.

Once in the United States, the Staprans family initially settled in Salem, Oregon. Staprans began attending the University of Washington in Seattle in 1948, studying with



Georges Le Brun and the visiting sculptor Alexander Archipenko. After earning a bachelor's degree in art and drama, he moved to Berkeley to pursue graduate studies. There, professors Worth Ryder, Glenn Wessels, Felix Ruvolo, Karl Kasten, and Erle Loran were all painting abstractions, though often with lingering references to the natural world.

Though for a time Staprans deemed viscous pigment an expression of true force in painting, his interest in impasto diminished as his aesthetic concerns evolved. Over time, he, like many of his Northern California peers, began to eliminate, reduce, and define, and Staprans honed his compositions to their essentials as much, if not more, than the rest of his colleagues. For him, painting became a subtractive process as well as an additive one, and he generalized his subject matter for maximum compositional effect. In the 1960s and 70s, especially, his formal concerns outweighed the need to adhere to reality, and he pushed his paintings — many of which were landscapes — into realms only hinting at an external referent.

As Staprans matured, he became ever more interested in color relationships and the movement of planes, his technical approach becoming cleaner, smoother, and more refined. He also began to imbue forms with greater three-dimensionality through light and shadow, an attention that had been sidelined by the previous generation's almost total concern with surface. Now, too, he began to feel that very thick paint inhibited his ability to make color discoveries, and so he began to apply pigment in a way that was still painterly, though not as heavy as before.

Today, Staprans begins by covering his canvas with a base of bright vermillion, onto which he layers colors that both captivate and surprise. His combinations can be both harmonic and dissonant, often pushing color to its limits. Even when a work is seemingly composed of neutrals, extended looking reveals color throughout. This is especially true in areas where planes overlap and create new colors, contributing notes of lyricism to the artist's structural concerns. ◆



- TOP: Raimonds Staprans, *Conversation between Two Boats*, 1995. Oil on canvas, 42 x 45 3/4 inches. Collection of Mort and Marcy Friedman.
- BOTTOM: Raimonds Staprans, *Still Life with the Uncomfortable Folding Chair*, 1999. Oil on canvas, 46 x 48 in. Crocker Art Museum, gift of Ilona and Raimonds Staprans, 2016.5.
- OPPOSITE: Raimonds Staprans, *Four Windswept Oversize Oranges* (detail), 2000. Oil on canvas, 44 x 48 in. The Glass Family Collection.

A full-color catalogue will accompany this exhibition and includes essays by Paul J. Karlstrom, art historian and former West Coast regional director of the Smithsonian Archives of American Art; David Pagel, art critic for the *Los Angeles Times* and chair of the art department at Claremont Graduate University; Nancy Princenthal, author and former senior editor at *Art in America*; Ed Schad, associate curator at The Broad; Scott A. Shields, associate director and chief curator at the Crocker Art Museum; and art critic and poet John Yau.



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Bay Area artist Martin Webb makes artworks that include painting, sculpture, printmaking, and public art. His installation, based on the Crocker's ancestor canoe from Papua, will open in Tot Land in September.

Introducing Art Spots

Experimental art installations for kids will debut in May

The Crocker Art Museum has been awarded funding from the Institute of Museum and Library Services and First 5 Sacramento to enhance the Museum's Early Childhood Initiative through *Art Spots*, a series of experimental, experiential art installations. Alongside four artists/artistic teams, the Crocker will develop temporary installations around the Museum for children age 5 and younger and their caregivers. The artists are working collaboratively with Museum staff, early childhood advisors, and one another to develop unique installations. Artists attend and participate in the Museum's on-going early childhood programming to gain a full understanding of the developmental needs and interests of children and how they interact.

Art Spots will roll out in May with *Gato* by Davis-area artists Michelle Lee and Darin Reyes. Children will get to step into the dreams of a giant, stuffed, toy cat in this multisensory experience that offers surprises for all ages.

The second *Art Spot*, *PLINK*, will be unveiled in July. Artists Glenda Drew and Jiayi Young will create a space inspired by kaleidoscopic configurations that engage visitors in an immersive visual adventure that dazzles with color, light, and reflection. Additionally, *PLINK* invites people to participate from remote locations through a website that integrates activities in real-time between the physical and virtual worlds.

In the fall, the Museum will unveil a new Tot Land experience created by Oakland artist Martin Webb. Inspired by the Museum's *Spirit Canoe*, children will be swept up in their own creative, playful ideas as they explore and use their imagination to envision a world of possibilities.

Finally, local artist Sonja White will develop *Wingding*, an immersive, festive, three-dimensional art experience that will offer countless opportunities to interact with and learn about the basic elements of art through play. *Wingding* will debut in the fall.





EXUBERANT EARTH
CERAMICS BY RUTH RIPPON

OCTOBER 29, 2017 – FEBRUARY 4, 2018

CROCKER
art museum

Ruth Rippon, *Pomegranates*, n.d. Porcelain, 4 x 6 x 5 in. Collection of Lee Kavaljian.

ARTISTIC WONDERS

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The Crocker Art Museum Association board of directors would like to thank our outgoing board members for their commitment to helping the Crocker advance its mission in our community.



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THANK YOU FOR MAKING CROCKER PROM A SUCCESS!

This rockin' evening of 90s-inspired fashion and fun was supported by event chairs John Jackson and Tre Borden and committee members Amii Barnard-Bahn, Nate Cyphers, Patrick Guild, Whitney Johnson, Garrett Van Vleck, and Adrian Webber.

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Your membership matters

Memberships at all levels make it possible for the Crocker to provide art access for all.

The Director's Circle is the Crocker's foremost philanthropic membership group. Memberships group levels begin at \$1,500 and bolster the Museum's education programs and exhibitions. In addition to supporting a community treasure, Director's Circle members enjoy exclusive programs that offer unparalleled access to the Museum, regional art, and a network of likeminded people.

Memberships at every level, large and small, are deeply valued and essential to your Museum's success. Your support has the power to bring families together, stir a child's creativity, and build a stronger community. By giving through the Director's Circle, you ensure that the Crocker is able to provide free arts education and outreach to more than 40,000 people each year.



Photo by George Young



Photo by George Young



Photo by Lisa Kivett

NEW UPGRADES

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between September 1, 2016 and December 31, 2016. Names in bold type indicate Director's Circle members who upgraded their membership.

- Connie and Paul Batterson
James and Tracy Beckwith
Susan and Robert Benedetti
Yvonne J. Boseker
Christine Calvin
Lynne Cannady and David T. Ford
Patricia H. Wong and Thomas A. Craven
John and Lois Crowe
Lenore Devereux and Melinda Collins
Marge and Joe Dobrowolski
Kathryn Doi and James Gold
Sandra and Steven Felderstein
Kathleen and Don Fitzgerald
Meredith and Mark Henderson
Lydia and Stephen Howell
Jeff Joaquin, Marquee Media
Mary Jane Large and Marc Levinson
Sheila Martin-Stone
Elizabeth and Frank Meyer
Mark and Hilarie Moore
Gloria Naify
Jennifer and Josh Pulliam
Patrice and Eric Ratnoff
Juliana Morotti and George L. Siller
Lynda and Chris Taylor
Michael Wagener, Marquee Media
Patricia and James Wells
Christy Wilson
Ali Youssefi

For more information about Director's Circle membership, events, and excursions, contact Reese Olander at rolander@crockerart.org or (916) 808-1175.

We sincerely appreciate support from all of our generous donors. For a full list of names, visit crockerart.org.

JAZZ NIGHT

HEAT THE BEAT!

THIRD THURSDAYS
6:30 PM

THURSDAY, JUNE 15
NICOLAS BEARDE

THURSDAY, JULY 20
SANDY CRESSMAN

THURSDAY, AUGUST 17
RAY OBIEDO

THURSDAY, SEPTEMBER 21
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Meet Crocker Member Adele Ohs

When Adele Ohs was growing up in Sacramento in the 1950s, Japantown (Nihonmachi) encompassed several blocks surrounding the Crocker Art Museum, from Capital Avenue to P Street, and from 3rd to 5th streets. Many of her childhood memories are associated with these long-gone blocks of town. Her church, Pioneer Methodist, was located on the corner of 4th and O streets. Sometimes, when her parents were in church and Adele was left to herself, she and a friend would run down to the Museum.

“Lunch at the café and strolls through the special exhibitions and permanent collections give us great pride in our city.”

The doors were always open, she recalls, and at that hour on a Sunday, there were few patrons. “So, we would run up and down the staircase and play in the galleries. My earliest memories of seeing ‘real’ paintings were coming to the top of the staircase and being presented with the massive paintings of the gold rush camp depicted in *Sunday Morning in the Mines*, by Charles Christian Nahl. I still love to stand at the edge of the bannisters, enjoy those paintings, and look down upon the tiled floors of the entrance below.”



Adele and her husband, Skip, returned to Sacramento several years ago, after living in Europe and Southern California for more than three decades. The couple became members of the Crocker when the Teel Family Pavilion opened, and they have enjoyed their association with the Museum ever since.

“The Crocker has become a destination for us to share with guests who visit from other places,” she says. “Lunch at the café and strolls through the special exhibitions and permanent collections give us great

pride in our city. And membership has made accessibility to all the programs a breeze. We have enjoyed Thursday night films, member previews, Big Names Small Art, and art classes — all made affordable through our membership. It has given us a window into the scope of many art forms, and it has proven that we don’t have to be ‘privileged’ to make connections to many forms of art.”

COLORFUL CELEBRATIONS

Pick up these vibrant gifts and others at the Museum Store!

1

Color wheel watch, \$48.50



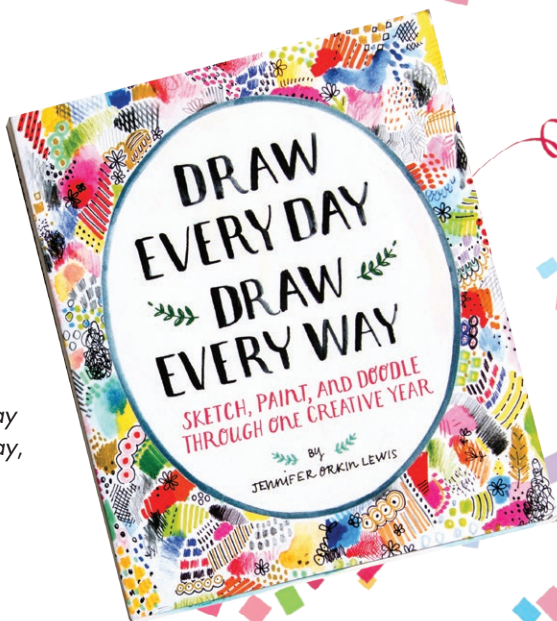
2

Color wheel, \$8.95



3

Draw Every Day Draw Every Way, \$16.95



4

South African telephone-wire dish, \$28



5

Crocker logo pencils, \$12.50





MASTERS OF VENICE

DRAWINGS BY GIAMBATTISTA AND DOMENICO TIEPOLO FROM
THE ANTHONY J. MORAVEC COLLECTION, INDIANA UNIVERSITY

OCTOBER 29, 2017 – FEBRUARY 4, 2018

CROCKER
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Domenico Tiepolo, *Anna meets Joachim at the Golden Gate*, n.d. Pen and brown ink, brush and brown washes over black chalk, 19 1/15 x 14 7/8 in., Eskenazi Museum of Art, Indiana University, The Anthony Moravec Collection of Old Master Drawings, 2010.111

Current exhibitions

Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection

THROUGH MAY 7

Showcasing the creativity, diversity, and technical virtuosity of more than 40 ceramic artists working in 20th- and 21st-century Japan.

Two Views: Photographs by Ansel Adams and Leonard Frank

THROUGH MAY 14

This compelling collection of photographs presents two views of Japanese internment and incarceration in the 1940s.

JapanAmerica: Points of Contact, 1876-1970

THROUGH MAY 21

Surveying the role that international world's fairs have played in artistic exchanges between these two cultures.

Forbidden Fruit: Chris Antemann at MEISSEN®

THROUGH JUNE 25, 2017

A grand installation that reinvents and invigorates the porcelain figurative tradition.

Turn the Page: The First Ten Years of Hi-Fructose

JUNE 11 – SEPTEMBER 17

A convergence of pop surrealist, street, figurative, narrative, and more.

Full Spectrum: Paintings by Raimonds Staprans

JUNE 25 – OCTOBER 18

Taut contours, bold hues, and scorching sunlight push the limits of color.

Art Spots

MAY 2017 – MARCH 2018

Four diverse and engaging art installations for children and their adults.

Opening Soon

Richard Diebenkorn: Beginnings, 1942–1955

OCTOBER 8, 2017 – JANUARY 7, 2018

A look at Richard Diebenkorn's early work and evolution to maturity through 100 paintings and drawings that precede his shift to figuration.

Exuberant Earth: Ceramics by Ruth Rippon

OCTOBER 29, 2017 – FEBRUARY 4, 2018

As a practicing artist who spent several decades teaching in her native Sacramento and the Bay Area, Ruth Rippon helped elevate the craft of ceramics into the realm of fine art. This exhibition features 90 of her most beautiful and iconic pieces from the 1950s through the 1990s.

Masters of Venice: Drawings by Giambattista and Giandomenico Tiepolo from the Anthony J. Moravec Collection, Indiana University

OCTOBER 29, 2017 – FEBRUARY 4, 2018

The most famous draughtsmen in 18th-century Venice, the father and son Giambattista and Giandomenico Tiepolo created a variety of engaging and luminous compositions, from mythological creatures to devotional works and caricatures. In this exhibition, 21 of their splendid drawings accompany those of other Venetian artists to provide a view into the distinctive art of Italy's lagoon city.