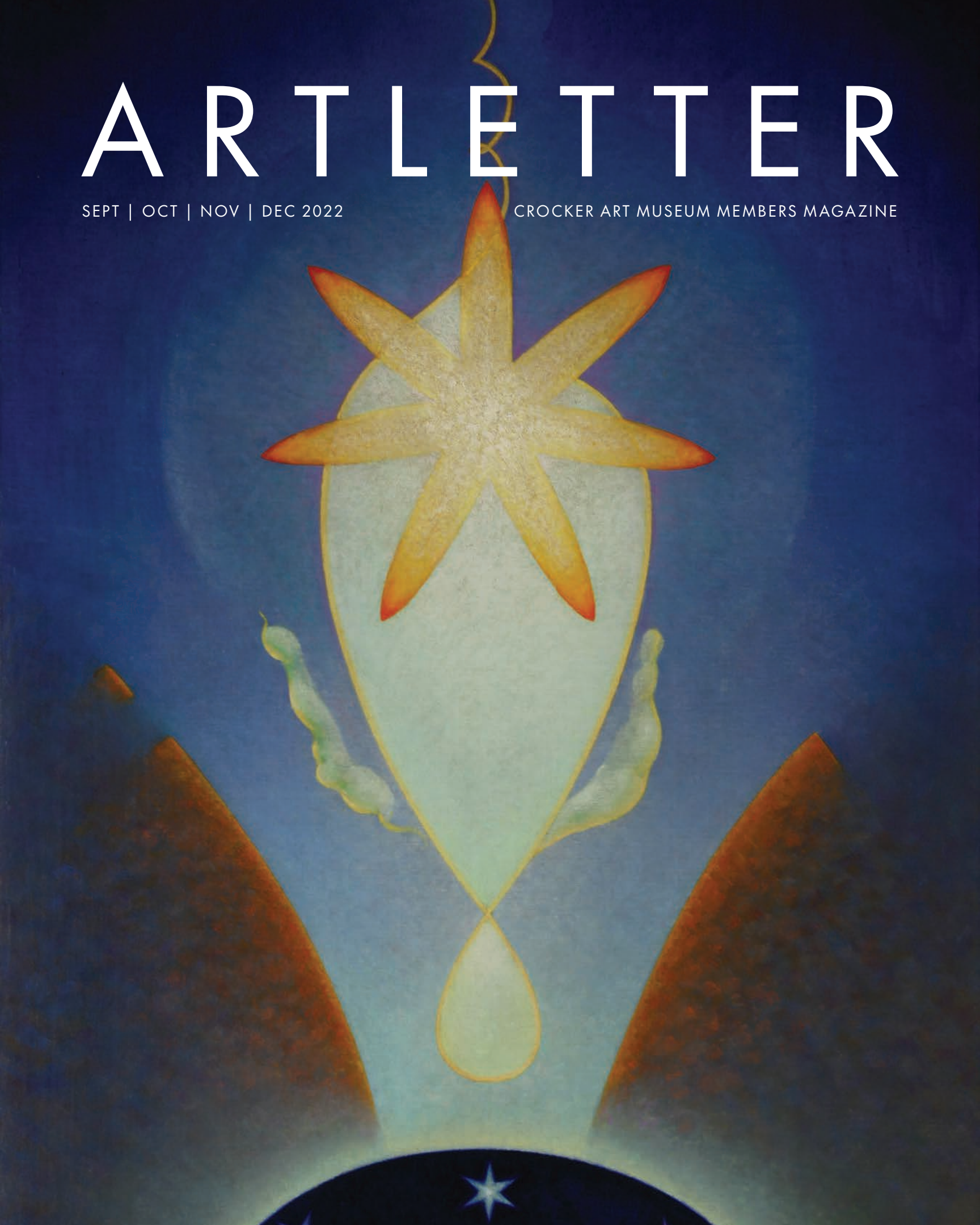


ARTLETTER

SEPT | OCT | NOV | DEC 2022

CROCKER ART MUSEUM MEMBERS MAGAZINE





Breaking the Rules

Paul Wonner and Theophilus Brown

APRIL 30 – AUGUST 27, 2023

William Theophilus Brown (American, 1919–2012), *Standing Bathers*, 1993. Acrylic on paper, 23 x 28 1/2 in. Crocker Art Museum, Estate of Paul Wonner and William Theophilus Brown, 2019.22.7.



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ARTLETTER

Vol. 32, Issue 3

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— ON THE COVER —

Agnes Pelton (American, born Germany, 1881–1961), *Birthday*, 1943. Oil on canvas, 38 x 22 in. Collection of Rick Silver and Robert Hayden III.

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crockerart.org

 @crockerart

HOURS

WED – SUN · 10 AM – 5 PM

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

The Crocker is located at:

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

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

Funded in part by the Cultural Arts Award Program of the Sacramento Office of Arts and Culture, with support from the City of Sacramento.

Printing partially underwritten by:
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ADMISSION

FREE · Members & children (5 or under)

\$15 · Adults

\$10 · Seniors, college students, & military

\$8 · Youth (6–17)

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

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IN MEMORIAM

Timothy Lien
(1957–2022)

DEAR MEMBERS,

You undoubtedly know the adage, “Never judge a book by its cover.” In today’s digitally-driven society, a more apt phrase might be, “Never judge an organization by its online presence.” As the virtual landscape continues to grow and evolve, your expectations of technology grow as well. Admittedly, like many organizations, we sometimes have difficulty keeping up.

Over the last few years, we nimbly shifted into virtual programming and communications when in-person interactions were no longer possible. This process prompted a reevaluation of our digital systems and tools, and we determined that some of them were holding us back from providing the same level of service that we offer in person. Our desire is always to provide you with optimal experiences, and your digital interactions with the Museum are no exception. We’ve spent the last many months working to improve in this area.

In late June, we officially launched our first round of online enhancements: my.crockerart.org. This new membership and ticketing portal has hopefully made it easier to view and search for upcoming programs and events, update and maintain

your membership information, manage communication preferences, and track ticket purchases and donations. If you have not already logged in, please take a few moments to explore the new system. Our membership team (see People of the Crocker on page 43) is standing by to help in this transition and welcomes your questions and feedback.

As we approach the new year, you can also expect a fully redesigned website. Crockerart.org serves over 350,000 visitors each year. It is often the first touchpoint a person has with the Museum, and for some, it is the only way they can readily access the art and programs we provide. While the current website offers a compelling sense of what an in-person visit might be like and a comprehensive view of what the Museum offers, it is not the most effective vehicle for providing captivating online art experiences. The new website will significantly enhance our ability to showcase exhibitions and programs, encourage virtual exploration of the Crocker’s collection, and provide improved access to information that will make the path to visitation and engagement easier.

While seemingly small in the grand scheme of the Museum’s mission and services, these enhancements are major initiatives representing considerable behind-the-scenes coordination by Crocker staff. We hope that these online changes ultimately allow us to better serve you, our members, and the wider community. Our commitment to excellence does not end when you exit the building, and we are delighted to share these improved digital experiences with you now and into the future.

“Our desire is always to provide you with optimal experiences, and your digital interactions with the Museum are no exception.”



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

LIAL A. JONES

MORT AND MARCY FRIEDMAN DIRECTOR & CEO

Lucille Hartfield Epstein and George N. Epstein Collection

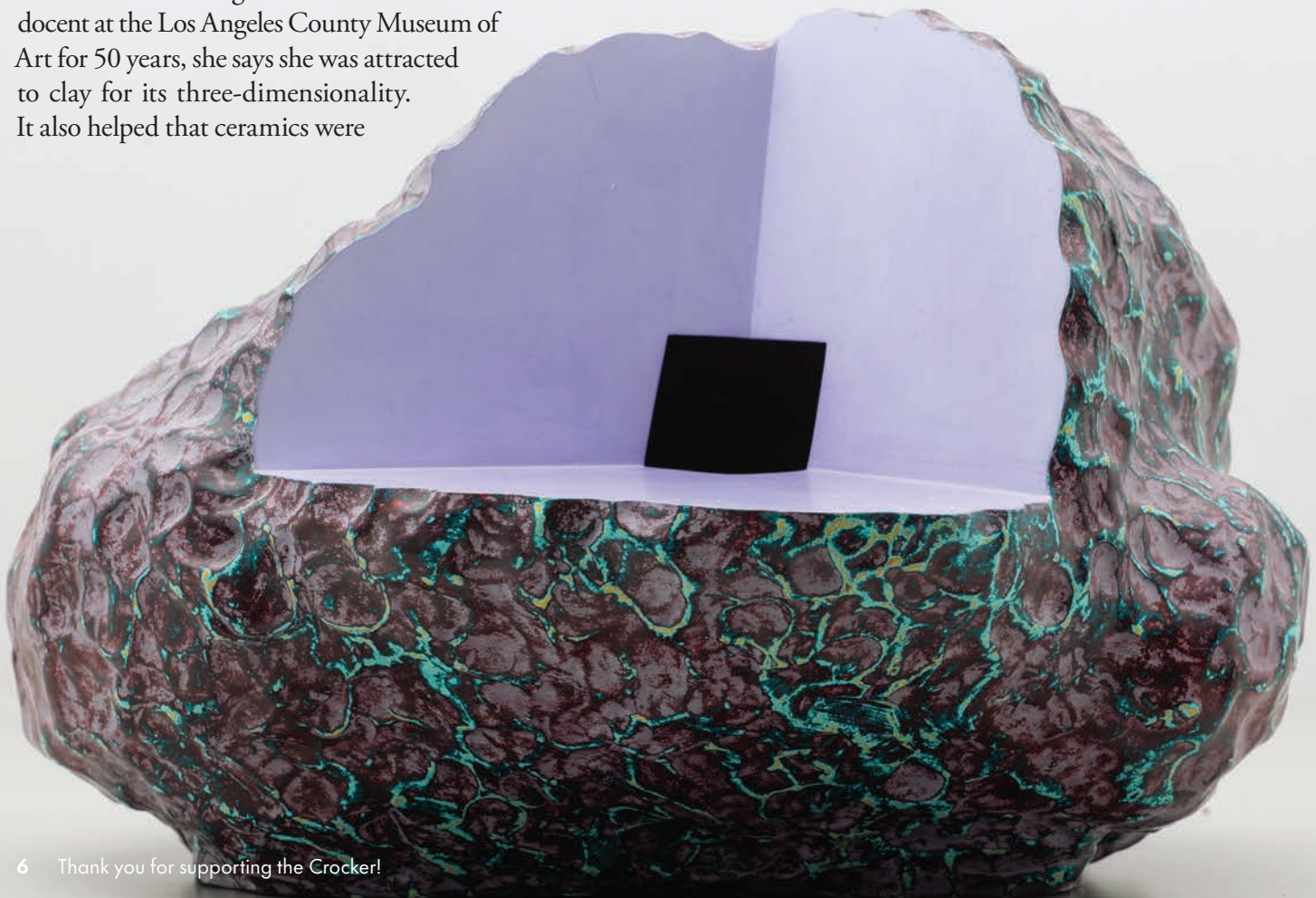
THE CROCKER ART MUSEUM IS HONORED to receive a major gift of modern and contemporary ceramic art from Lucille Hartfield Epstein and George N. Epstein. Based in Los Angeles, the couple first saw and began collecting pueblo pottery from the Southwest in the early 1980s at the renowned Santa Fe Indian Market. In 1991, the couple shifted their focus to modern and contemporary figurative and sculptural ceramics. The acquisitions of Rudy Autio's *Silver Lake*, Betty Woodman's *Pillow Pitcher*, and Viola Frey's monumental *Woman in Suit* propelled the Epsteins to become serious collectors. The Epstein collection is particularly strong in work by Los Angeles artists, many of whom the couple knew personally, including Ralph Bacerra and Adrian Saxe. After George's death in 1999, Lucille remained the driving force behind the collection. A docent at the Los Angeles County Museum of Art for 50 years, she says she was attracted to clay for its three-dimensionality. It also helped that ceramics were

often more affordable than paintings, allowing the couple to purchase the very best and yet stay within their budget.

The addition of more than 100 works from the Epstein collection is transformative for the Crocker. In addition to the ceramists mentioned above, the gift also includes pieces by Alison Britton, Richard DeVore, Ann Kraus, and Lawson Oyekan—all important new artists for the Museum. ♦

Ken Price's *Hump* evokes a colorful sliced geode, a form that Price returned to repeatedly to explore the tension between solid and void. It blurs the boundaries between ceramics and sculpture.

▼ Ken Price (American, 1935–2012), *Hump*, 1989. Ceramic and acrylic paint, 12 1/2 x 18 1/2 x 17 1/2 in. Crocker Art Museum, gift of Lucille Hartfield and George N. Epstein Collection, 2022.14.70.





Reminiscent of Yoruba baskets, Lawson Oyekan's *Passage Pot* is pierced and incised to express the organic connection between hand, earth, and vessel.

◀ Left: Lawson Oyekan (British-Nigerian, born 1961), *Passage Pot*, 1994. Terracotta, manganese, 12 1/2 x 14 x 14 in. Crocker Art Museum, gift of Lucille Hartfield and George N. Epstein Collection, 2022.14.51.



With *Small Open Cylinder*, Ron Nagle transformed the familiar cup into a vehicle for the exploration of form, mass, and volume. An adventurous glaze-maker, he added a textured surface and commercial colors that reference car paints and poster art.

▲ Above: Ron Nagle (American, born 1939), *Small Open Cylinder*, 1992. Ceramic, 2 3/4 x 3 1/2 x 3 in. Crocker Art Museum, gift of Lucille Hartfield and George N. Epstein Collection, 2022.14.64.

Adrian Saxe created *Virgule*, a double-gourd form with anthropomorphic elements by adding stretched earlobes and a finial douche cap.

◀ Left: Adrian Saxe (American, born 1943), *Virgule*, 1989. Porcelain and noble metal lustres, 20 x 10 x 10 in. Crocker Art Museum, gift of Lucille Hartfield and George N. Epstein Collection, 2022.14.95.

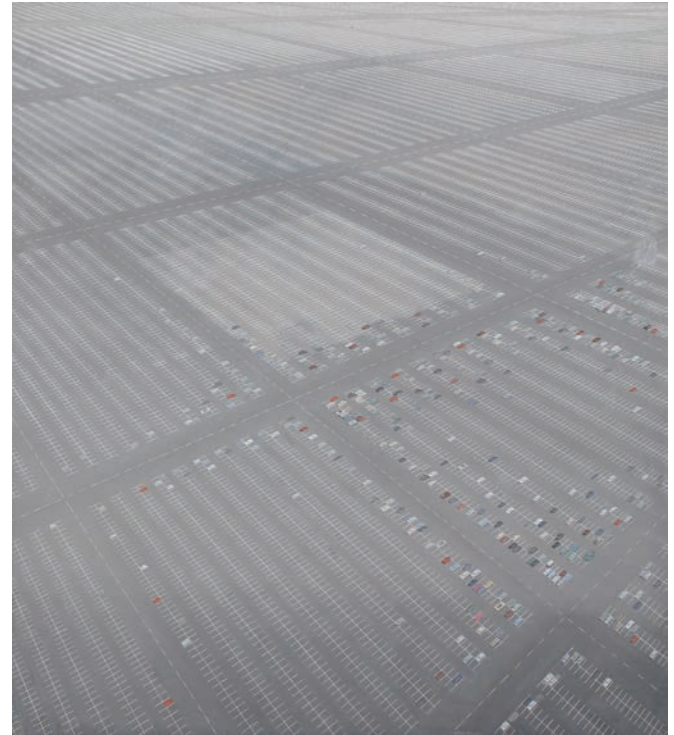
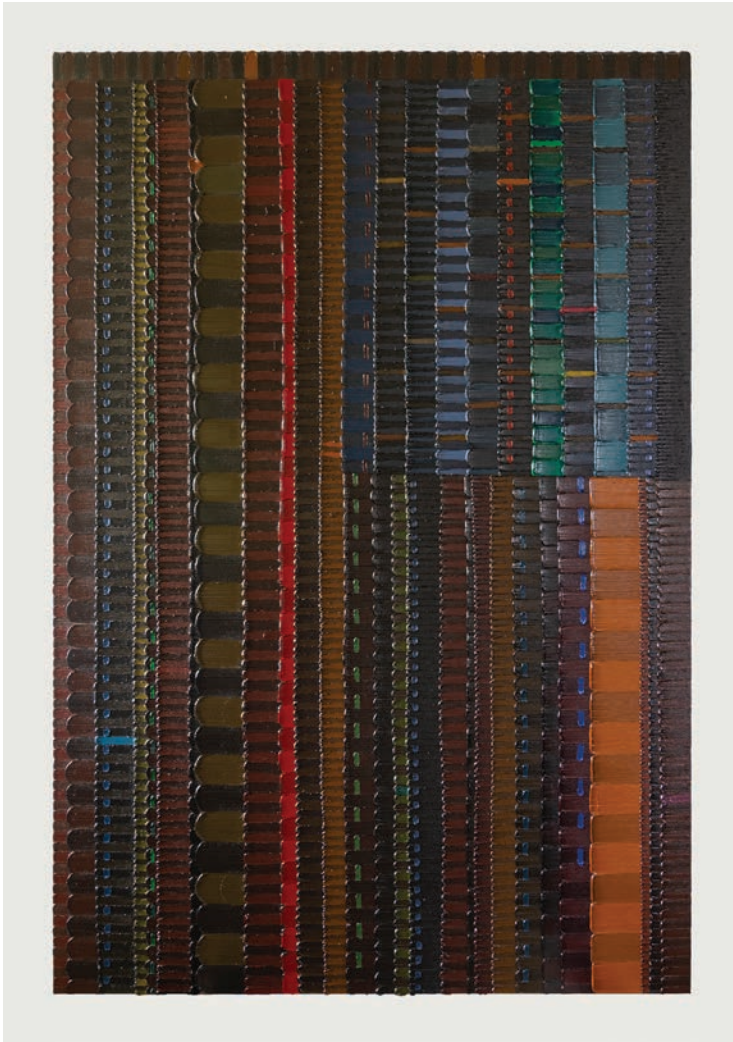
New Works by Southern California Artists Enter the Permanent Collection



FOUR NEW AMERICAN WORKS that investigate color, abstraction, identity, race, and stereotypes have recently entered the Crocker's permanent collection. Paintings by Ethel Greene and Constance Mallinson utilize geometry, color, and abstraction to investigate humanity's impact on the environment. Ethel Greene was inspired to paint a vast Southern California parking lot nearly devoid of cars on Christmas Day (fig. 3). Its grid of emptiness considers both the monotonous reality of commuting as well as the repetitious beauty of parking spaces intermittently punctuated by colorful vehicles.

Constance Mallinson is well known for painting plastic detritus she collects during walks around Los Angeles. Her work merges the natural and human worlds and speaks to the role humanity plays in the destruction of the planet (fig. 1). Formally, her work combines two different approaches to painting, a detailed representation of collected "trash" and the flatness often found in works by Abstract Expressionists such as Jackson Pollock or Willem de Kooning

Similar to Greene and Mallinson, June Edmonds works in Southern California and employs color, abstraction, and flatness, but uses these formal qualities to question the politics of race and gender. Inspired by West African textiles, Edmonds weaves together colors and shapes that resemble American flags. *Still Saying Her Name (Flag)* (fig. 2), though abstract, relates to Black experience, particularly the ways in which race, nationality, and gender are politicized. The work is dedicated to Breonna Taylor, who was killed in 2020 by police while sleeping in her own home. Referenced in the title, #SayHerName is a social-justice movement advocating for awareness of police brutality against Black women.



Mark Steven Greenfield is a Los Angeles-based artist using realism and animated characters to question racial stereotypes. *Duke the Crow* (fig. 4) depicts a character from *Fritz the Cat*, an animated adult film created in the 1970s. Duke is a characterization of an inner-city Black individual who is shot by police during a riot. Greenfield believes that by facing the toxic and violent imagery buried in American history, people of all races and ethnicities can heal and move forward. ◆

- ◀ FIG 1. Opposite, left: Constance Mallinson (American, born 1948), *Cliffhanger*, 2017. Oil on canvas, 108 x 60 in. Gift of the Artist, 2022.27.1.
- ▲ FIG 2. Above, left: June Edmonds (American, born 1959), *Still Saying Her Name (Flag)*, 2020. Acrylic on canvas, 74 x 50 in. Crocker Art Museum purchase with funds provided by Simon K. Chiu, 2021.116.1.
- ▶ FIG 3. Above, right: Ethel Greene (American, 1912–1999), *The World's Greatest Parking Lot*, 1969. Acrylic on canvas, 56 x 50 in. Crocker Art Museum, gift of Sandra and Bram Dijkstra, 2022.5.1.
- ▶ FIG 4. Below, right: Mark Steven Greenfield (American, born 1951), *Duke the Crow*, 2022. Pen and ink on Dura-Lar and acrylic, 36 x 40 in. Crocker Art Museum purchase with funds from Simon K. Chiu, 2022.18.1.

LEE ALEXANDER McQUEEN RENDEZ-VOUS ANN RAY

a fashion and
photography exhibition



LONDON-BORN TO A SCOTTISH FATHER and an English mother, Lee Alexander McQueen became one of the most dynamic, imaginative, and sometimes controversial runway designers of the 1990s and early 2000s. This exhibition explores McQueen's close and creatively fertile relationship with the French photographer Ann Ray. Beginning as a simple exchange of talents—her photography of his creations and his creations for her—their friendship blossomed into a thirteen-year collaboration, each serving as inspiration for the other's art.

In this 1997 photo, made the year she began collaborating with McQueen in earnest (fig. 1), Ray captures the try-on moment for the designer's Spring/Summer Givenchy collection called *The Search for the Golden Fleece*. Titled *Day One*, it shows the moment McQueen, at right, demonstrates a potential runway pose as the model elaborates it. This kind of action shot offers insight into the designer's world and process. Here, the contrast between grandeur and practicality is navigated with ease; the fireplace and pier mirror are almost obscured by office desks and chairs, his fetching creation with billowing sleeves echoed by his assistants' little black office dresses and McQueen's own track suit.

▲ FIG 1. Above: Ann Ray (French, born 1969), *Day One*, 1997. Gelatin silver print, 11 7/8 x 15 3/4 in. Courtesy of Barrett Barrera Projects and RKL Consulting.

▶ FIG 2. Right: Alexander McQueen (British, 1969–2010), *Dress from Eshu collection*, Autumn/Winter 2000. Glass bead and synthetic horsehair over fabric. Courtesy of Barrett Barrera Projects and RKL Consulting.

In addition to McQueen's skilled garment construction developed during apprenticeships at bespoke tailors on London's Savile Row, he was a master at using creative, often contrasting materials, as shown in his Autumn/Winter 2000 collection *Eshu* (fig. 2). The precisely tailored bodice and upper skirt are entirely crafted from glass beads sculpted to enhance and disguise the figure beneath. The skirt of the dress spreads at the bottom into an irregular, pierced hem threaded with tufts of synthetic horsehair that create flowing motion below the sculptural, still bodice. Lace, leather, taffetas, silks, and other exotic materials all run through the exhibition's creations, draped or tailored, printed or unadorned.

Rendez-Vous is the first high-fashion exhibition presented at the Crocker. Through 63 photographs by Ann Ray and a career-spanning survey of the designer's works, ten of which were made for his photographer and muse, the exhibition allows us to enter a world of brilliant design, intimate moments, and controversial beauty. ◆

DECEMBER 18, 2022 – APRIL 2, 2023

Organized and produced by Barrett Barrera Projects.





ANOTHER WORLD

THE TRANSCENDENTAL PAINTING GROUP

AUGUST 28 – NOVEMBER 20, 2022

FOR NEW MEXICO'S TRANSCENDENTAL PAINTING GROUP (TPG), making art was a commitment and responsibility that ran far deeper than aesthetics. Artists needed to access, render, and express an inner life of the spirit. This exhibition, featuring approximately 90 works that seek to do just that, is the first exhibition outside of New Mexico to fully survey the TPG and their remarkable accomplishments. It is a showcase of art that rose above superficial appearances, was born of direct experience, and based in human need.

This sense of purpose—of communicating meaning beyond the everyday world—sets TPG work apart from other nonobjective painting of the time and—along with the otherworldly beauty and quality of the artwork itself—makes members of the group individually and collectively significant. The TPG has often been considered part of a larger group of followers of the Russian-born artist and theoretician Wassily Kandinsky. They have also been connected to American modernists such as Arthur Dove, Marsden Hartley, and Georgia O'Keeffe. And yet, though their art very often shares formal resemblances with that of these trailblazers, the artists' motivations were different.

In the nineteenth century, the term Transcendentalism evoked the belief that nature was a manifestation of God. For the TPG, however, this gave way to the idea that art should be focused on the connection between the maker's inner self and the divine rather than nature and the divine. TPG co-founder Raymond Jonson stated, "God is in us and not some superior being outside of us. I believe that through the abstract and nonobjective we will be able to state at least a portion of what life means."

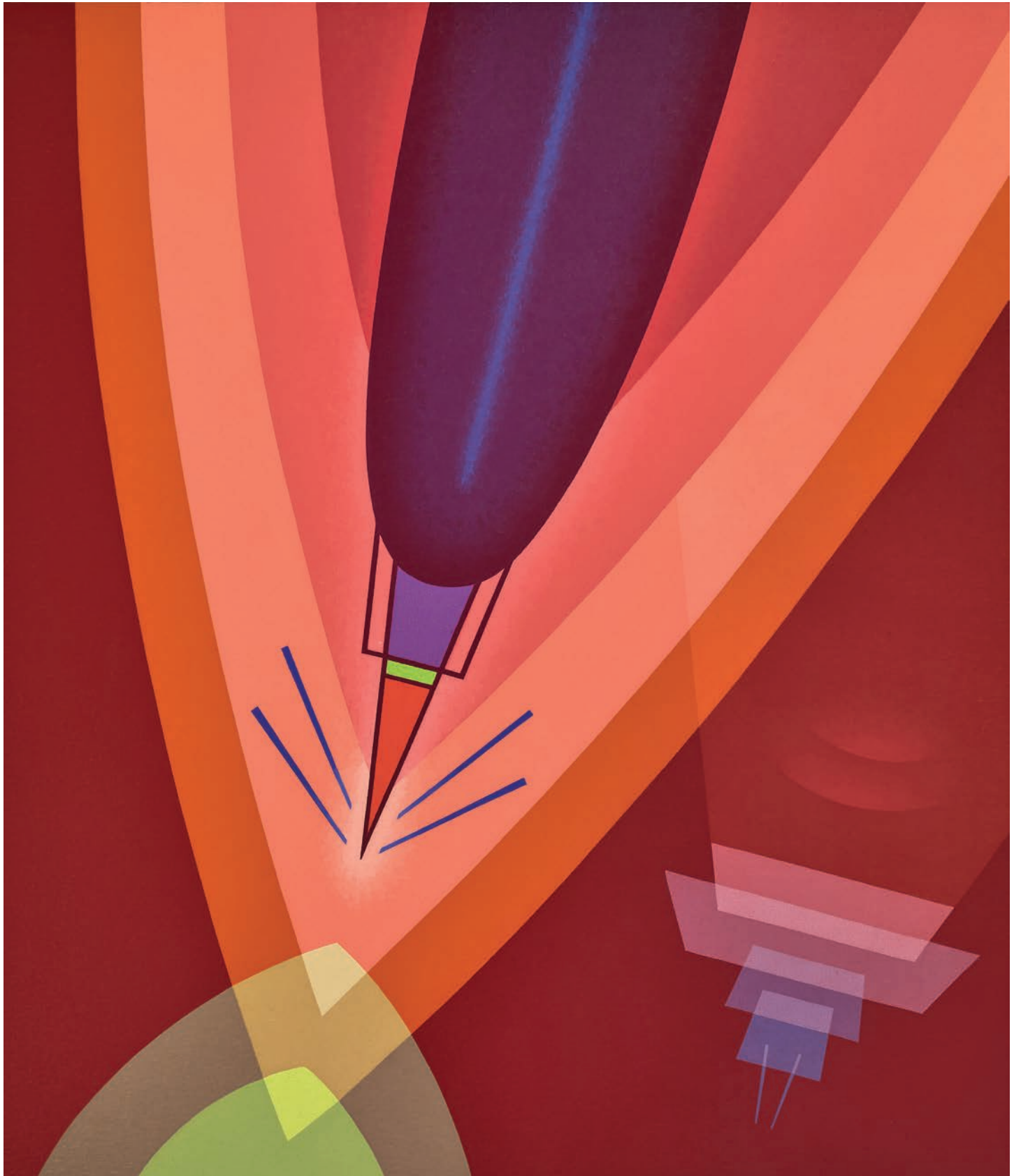
◀ FIG 1. Emil Bisttram (American, born Romania, 1895–1976), *Oversoul*, ca. 1941. Oil on Masonite, 35 1/2 x 26 1/2 in. Private collection; courtesy of Michael Rosenfeld Gallery LLC, New York.

To achieve their goals, TPG artists attempted to connect and communicate with viewers actively rather than passively, inducing a feeling of transcendence in those who viewed their art. They did so through carefully arranged combinations of highly charged—and primarily nonobjective—forms and colors that they believed had mystical resonance. Artists sought to communicate from beyond the conscious mind and on a level that viewers might intuitively understand. Florence Miller (later Pierce), the TPG’s youngest member, explained her aim as delving “beyond the bonds of matter into a state of spiritual awareness.” Lawren Harris, the TPG’s Canadian transplant and one of its senior members, came to pursue a similar purpose, calling art a creative interplay between one’s outer life in the world and one’s inner life of the spirit.

TPG artwork, philosophically at least, was not a destination but a passage—a path into realms that penetrated more deeply than the planar surface of paper or canvas. Some artists reached these goals through geometry, science, and the intellect; others through religion, metaphysics, or the occult; still others by intuitive emotional awareness and nature’s example. What mattered most was the inherent quality of the spirit that the work manifested and the technical means used to convey it.



Among the TPG, Raymond Jonson (fig. 4) and fellow co-founder Emil Bisttram, along with Robert Gribbroek, Ed Garman, and Horace Pierce, generally pursued a rigorous clarity of design. Bisttram’s art, for instance, evidenced a precision that demonstrated his interest in the theory of Dynamic Symmetry and geometry’s potential for occult symbolism (fig. 1). Agnes Pelton and Florence Miller tended to make paintings that were more intuitive, their subjects often referencing nature (fig. 5). Pelton, the group’s best-known member and the only one to spend most of her career in California, went so far as to sometimes incorporate representational elements that she felt could assist on the path to inner awareness (fig. 3). Stuart Walker, whose forms often related to Pelton’s, attached less mystical significance to his work, aligning it with French artistic sources and art-for-art’s sake (fig. 2). Harris’s paintings frequently hinted to his beginnings as a landscapist, whereas William Lumpkins’s paintings were the most expressionistic, manifesting the influence of Zen Buddhism. According to TPG spokesperson Dane Rudhyar, compared to their fellow abstract painters, the group’s accomplishments came down to several basic differences: “decorative versus psychological, ... geometrical abstractions versus living inner experience, [and] mathematical precision versus warmth and radiation of feeling.” Put more simply, it was a matter of “mind versus soul.” ♦



◀ FIG 2. Opposite, left: Stuart Walker (American, 1904–1940), *Composition 55 (Convergence)*, 1938. Oil on canvas, 44 x 35 in. Courtesy of the Jean Pigozzi Collection.

◀ FIG 3. Opposite, right: Agnes Pelton (American, born Germany, 1881–1961), *The Voice*, 1930. Oil on canvas, 26 x 21 in. Bequest of Raymond Jonson, Raymond Jonson Collection, University of New Mexico Art Museum, Albuquerque, 82.221.1947.

▲ FIG 4. Above: Raymond Jonson (American, 1891–1982), *Oil No. 2*, 1942. Oil on canvas, 42 x 36 in. Crocker Art Museum Purchase, George and Bea Gibson Fund with contributions from Barbara and William Hyland and Loren G. Lipson, M.D., 2015.25.



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

▲ FIG 5. Above: Florence Miller Pierce (American, 1918–2007), *Blue Forms*, 1942. Oil on canvas, 29 3/4 x 34 in. Collection of Georgia and Michael de Havenon, New York.

EXHIBITION RELATED PROGRAMS

Another World: The Transcendental Painting Group

MASS MEDITATION: INTERNATIONAL DAY OF PEACE

WEDNESDAY, SEPTEMBER 21

The Crocker affirms that arts organizations play a crucial role in supporting our communities on a local and global scale. From sparking important conversations to providing respite and tranquility, museums are an integral part of a healthy community and a place for people to come together.

This year, on September 21, the International Day of Peace, the Crocker activates Museum galleries and gathering areas with a mass meditation to raise consciousness and manifest peace. Established in 1981 by the United Nations General Assembly, the International Day of Peace is observed by organizations and individuals around the globe through 24 hours of non-violence and cease-fire.

Featuring art that pursued enlightenment and spiritual illumination, the exhibition *Another World: The Transcendental Painting Group* provides the perfect backdrop for this mindful moment. Local meditation practitioners, yoga teachers, and spiritual leaders and communities come together to cultivate mindfulness and foster peace in a time where conflict continues to erupt across the world. Whether you have never practiced meditation before, or you practice every day, this community event provides an opportunity to join in the global movement of promoting world peace.

Join us for the full suite
of public programs &
studio classes that bring
Another World to life.

- **ArtMix: Supernatural**
THURSDAY, SEPTEMBER 8
- **Classical Concert:
Audrey Shepherd
& Theresa Keene**
SUNDAY, SEPTEMBER 11
- **Mass Meditation:
International Day of Peace**
WEDNESDAY, SEPTEMBER 21
- **ArtTastes: Spirits**
THURSDAY, OCTOBER 27
- **The Official Rogue Book Club:
Mexican Gothic by Silvia
Moreno-Garcia**
THURSDAY, OCTOBER 6
- **Homeschool Day:
Abstract Collage**
THURSDAY, NOVEMBER 3
- **Art + Soul Sundays:
Yoga** · SEPTEMBER 25
Sound Healing · OCTOBER 23
Meditation · NOVEMBER 27

STUDIO CLASSES

- **Abstraction and Spirituality in
the American Southwest: The
Transcendental Painting Group**
· SUNDAYS, SEPTEMBER 18 & 25
- **Approaching the Spiritual
Realm Through the Artworks
of the Transcendental Painting
Group** · SUNDAY, OCTOBER 9

See your *ArtInteractive* for details!



Modern Women | Modern Vision

Photography from the Bank of America Collection

OCTOBER 2 – DECEMBER 31, 2022

DRAWN FROM BANK OF AMERICA'S extensive photography collection, *Modern Women / Modern Vision* presents more than 100 images made between 1905 and 2015. Diverse in style, tone, and subject, these images range from spontaneous to composed, detached to empathetic, intimately scaled to monumental. This exhibition reveals the bold and dynamic ways that women have contributed to the development and evolution of photography.

At the turn of the 20th century, photography began to alter the way we perceived, engaged with, and understood

the world, and though not always credited, women played a vital role in framing the modern experience through the camera lens. From 1900 on, women leveraged photography as a means of creativity, financial independence, and personal freedom, disrupting longstanding constraints placed on women's social behavior and roles. These pioneering figures also laid the groundwork and served as role models for subsequent generations of artists.

Divided into six chronological and thematic sections, this exhibition represents photography's technical evolution and shifts in artistic styles. "Modernist Innovators" marks



◀ FIG 1. Left: Imogen Cunningham (American, 1883–1976), *Magnolia Blossom*, 1925. Gelatin silver print, 11 x 13 in. Bank of America Collection.

▶ FIG 2. Right: Berenice Abbott (American, 1898–1991), *Night View, New York*, from the *Changing New York* portfolio, 1932. Gelatin silver print, 13 3/4 x 10 1/2 in. Bank of America Collection.

the show's beginning and includes photographers such as Imogen Cunningham, Gertrude Kasebier, Margaret Bourke-White, and Barbara Morgan. Cunningham, an innovator based in the West, studied chemistry at the University of Washington in the early 1900s before opening her own photo studio in Seattle. In 1920, she moved with her family to San Francisco where she became a founding member of Group f/64 alongside photographers Edward Weston and Ansel Adams. The group was known for the use of a large-format camera and small aperture to capture precise detail, like the close-up view in *Magnolia Blossom*, one of her best-known botanical works (fig. 1).

Moving into the 1920s and 1930s, the exhibition highlights the role of the American government in funding and promoting documentary photography. Dorothea Lange

and Marion Post Wolcott explored rural towns and farmland in their work for the Historical Division of the Farm Security Administration. Alternatively, New York City-based Berenice Abbott documented the changing urban landscape for the Federal Art Project, part of the New Deal's Works Progress Administration. Abbott photographed *Night View, New York* from the Empire State Building, then a new addition to the city's skyline (fig. 2).

The 1930s also brought an interest in camera clubs. The New York Photo League was active between 1936 and 1951, and one of the only clubs open to women. Its members focused on urban life, from tenements to children's activities in various neighborhoods. Lightweight 35mm cameras made capturing these impromptu street scenes possible.



▲ FIG 3. Above: Flor Garduño (Mexican, born 1957), *Taita Marcos, Cotacachi, Ecuador*, 1988. Gelatin silver print, 8 1/4 x 12 1/4 in. Bank of America Collection.

▲ FIG 4. Below: Sandy Skoglund (American, born 1946), *Revenge of the Goldfish*, 1981. Cibachrome print, AP 7/30, 27 3/4 x 25 1/2 in. Bank of America Collection.

The fourth thematic section of the exhibition, which looks to the decades following World War II, features the emergence of image staging and color photography. Photographs by Graciela Iturbide and Flor Garduño celebrate feminism and the diverse cultural traditions of Mexico (fig. 3), while the work of Diane Arbus, Cindy Sherman, and Barbara Kruger investigate gender stereotypes, media representations of ideal bodies, and the power of portraiture. As photographers moved into the 1970s and 1980s, staging installations and using color to evoke emotion became paramount. Sandy Skoglund's *Revenge of the Goldfish* is a monochromatic bedroom filled with handmade, bright orange goldfish sculptures (fig. 4). The contrasting colors and unclear narrative give the photograph an uneasy, dream-like quality.

“Exploring the Environment” highlights photographs made in recent decades. As environmental conservation and urban sprawl became topics of conversation, photographers began documenting the built environment and the destruction of the natural world. The team of Virginia Beahan and Laura McPhee look at how human actions have altered the landscape (fig. 5). Alternatively, Neeta Madahar’s images use her own backyard as inspiration to create images of flora and fauna (fig. 6).



► FIG 5. Above: Virginia Beahan (American, born 1946) and Laura McPhee (American, born 1958), *Tufa Exposed as Mono Lake is Drained to Provide Drinking Water for Los Angeles, Owens Valley, California, 1995*. Color coupler print, 30 x 40 in. Bank of America Collection.

▼ FIG 6. Below: Neeta Madahar (English, born 1966), *Sustenance 104, 2003*. Iris print, 15/15, 33 7/8 x 43 7/8 in. Bank of America Collection.





▲ FIG 7. Above: Carrie Mae Weems (American, born 1953), *Untitled (Homework, girl looking down)*, from the *Kitchen Table* series, 1990 negative; printed 1999. Gelatin silver print, 28 1/2 x 28 1/4 in. Bank of America Collection.

Portraiture, urban scenes, landscapes, architecture, street views, and dreamscapes continued to be avenues of expression for women photographers between the 1990s and the early 2000s. The final thematic section, “The Global Contemporary Lens,” features artists from across the globe and investigates contemporary ways of positioning and reflecting upon identity and culture. Nikki S. Lee, Tomoko Sawada, and Carrie Mae Weems question the ways in which gender roles and identities are enacted and connected to class, politics, and power. Weems’s *Kitchen Table* series constructs a narrative based on domestic space, the table a place for powerful women to play the role of mother, friend, and lover. One image in the series, *Untitled (Homework, girl looking down)*, depicts two generations of women positioned at the kitchen table as teacher and student (fig. 7). The photograph brings full circle the exhibition’s emphasis on women’s roles and enduring mentorships across decades, along with photography’s ability to bring complex issues and themes to the table. ◆

This exhibition has been loaned through the Bank of America Art in our Communities program.

BANK OF AMERICA 

EXHIBITION RELATED PROGRAMS

Modern Women / Modern Vision

comes to life through the following
public programs and studio classes:

- **The Official Rogue Book Club**
Photographic: The Life of Graciela Iturbide
by Isabel Quintero and Zeke Peña
THURSDAY, DECEMBER 1
- **Film Series**
Frame by Frame: Women + Photography
OCTOBER 20, NOVEMBER 17 & DECEMBER 15
- **Andrea Nelson on Visionary Women**
Behind the Camera
SATURDAY, OCTOBER 22

STUDIO CLASSES

- **Art History: Women Photographers**
from Dorothea Lange to Carrie Mae Weems
(via Zoom)
TWO SATURDAYS: OCTOBER 1 & 8
- **Photography: How to Shoot Dynamic**
Black and White Compositions
THREE SUNDAYS: OCTOBER 30, NOVEMBER 6 & 13

See your *ArtInteractive* for details.

BANK OF AMERICA has long believed that the arts help economies thrive, educate and enrich societies, and create greater cultural understanding. Since 2008, Bank of America has funded its signature free admission program, Museums on Us, at the Crocker Art Museum which provides Bank of America cardholders free entry to the Crocker during the first full weekend of every month.



Senior Vice President Lori Rianda has benefitted from exposure to the arts in her own life and is committed to ensuring this crucial cultural resource is available to her community.

Tell us about the first time you remember being really moved by the arts.

I recall being about 7-years old and visiting my grandmother at her home. It was always filled with wonderful books that she allowed me to look through freely. One day I pulled out a small volume with a picture of Michelangelo's *Pietà* on the cover and was immediately awestruck. Decades later, I had the opportunity to visit Vatican City; viewing the piece in person had just as strong an impact on me as when I first saw the picture of it as a child.

How have you seen the arts help Sacramento during the last year?

Arts organizations, like the Crocker Art Museum, did a wonderful job of creating virtual and distanced experiences during the pandemic that allowed people to stay engaged in the arts despite not being able to participate in person. Bank of America chose to support the Crocker's *Color Us Hopeful* coloring book to further this effort. In that moment, we needed to embrace new ways of engaging people of all ages in the appreciation and creation of art. I believe it helped our community communicate, process, and heal.

What are you most looking forward to seeing at the Crocker now that the Museum is open?

Last summer I had the opportunity to see the wonderful exhibition *Legends from Los Angeles*, featuring the works of Betye, Lezley, and Alison Saar. It was a thought-provoking and moving experience and I am really looking forward to this fall's *Modern Women | Modern Vision*. Representation is just as important as access, and I'm thrilled to help spotlight the work of women artists. ♦



Celebrating a Milestone Anniversary

ON APRIL 22, 2022, the Crocker acknowledged the contributions of Scott A. Shields, Ph.D. at the unveiling reception of Richard Diebenkorn's *#2 (Sausalito)*. The painting was acquired in his honor through the generous support of friends and donors, many of whom were in attendance that evening.

At the same ceremony, the Museum also announced an endowment gift from longtime Museum supporters Ted and Melza Barr, which names the Chief Curator position in perpetuity. "That Scott is the inaugural Ted and Melza Barr Chief Curator is a fitting tribute to both the Barrs and Scott. This longtime partnership has shaped the Museum and our collection in invaluable ways," notes Lial Jones, Mort and Marcy Friedman Director & CEO.

Under Scott's guidance, the Crocker collection has grown in all areas, and is now recognized as having the world's foremost display of California art. The Museum maintains strong holdings from all eras of California's art history and *#2 (Sausalito)* will be a centerpiece of the collection.

"It's thrilling to be able to unveil a master painting by one of America's finest artists—and one of the top painters in California's art history," Shields remarked at the unveiling. "Diebenkorn often named his paintings based on where he lived when he painted them, and it was in Sausalito that he produced his first mature paintings. *#2 (Sausalito)* is a first-generation Abstract Expressionist statement. The fact that it was painted here in California makes it perfect for us."

You can see *#2 (Sausalito)* on view now in gallery 309, where it has pride of place among other Abstract Expressionist works. ♦

This acquisition was made possible thanks to the generous donations of Crocker supporters through a dedicated fundraising campaign. Several donors will be featured on the painting's permanent label including the Richard Diebenkorn Foundation; the Wayne Thiebaud Foundation; Melza and Ted Barr; John S. Knudsen Trust; Loren G. Lipson, M.D.; Peter J. Musto; Marcy Friedman; David Gibson and William Ishmael; Denise and Donald Timmons; Carol and Roger Berry; Dan Brunner; Simon K. Chiu; Mr. and Mrs. Charles Crocker; The Delury Family and Vince Jacobs; Susan K. Edling; Hagey Family in memory of Mary Beth Hagey; David Kaplan and Glenn Ostergaard, Brautigam/Kaplan Foundation; Linda Lawrence; Nancy K. Lawrence; Patricia and David Schwartz; and Mary Lou Stone. Other significant contributions came from Yvonne Boseker; Claudia D. Coleman; Barbara and Tom Stiles; Kay Yonemoto and Harold Wright; Barbara J. Campbell; Susie and Jim Burton; Mark M. Glickman and Lanette M. McClure; Patricia Ingoglia; Steaven K. Jones and Judith G. Jones; Emily Leff and James Davis; Dorothy Lien; Susan McClatchy; Malcolm McHenry; Dr. Janet Mohle-Boetani and Mark Manasse; Elizabeth H. Shattuck; and William Zeile.

Above: Ted and Melza Barr with Scott A. Shields, Ph.D.

Gina M. Contreras Named Winner of the John S. Knudsen Prize

THE CROCKER IS PLEASED TO ANNOUNCE the 2022 John S. Knudsen Prize winner, artist Gina M. Contreras. Contreras' work examines the complexity of traditional and cultural standards through the lens of her conventional Chicana upbringing and highlights an admiration for modern lowbrow culture, self-awareness, and body acceptance.

The Crocker will acquire Contreras' work *Protection for Past Memories and Future Fantasies*, a deeply personal self-portrait. "Many of the elements of this painting are personal artifacts, things I've owned most of my life or items that have hung on my family members' walls. They are familiar, a safe space that I share with the viewer," Contreras explains. "Seeing a nude in a painting can have so many meanings, it can be brave and strong, convey vulnerability, or loss and grief. I want people to make that connection with my work."

In addition to the purchase of the painting, Contreras receives a \$25,000 cash award that can be used to work in the studio, travel, purchase materials for a specific body of work, and/or pursue other creative endeavors. "The award has given me room for personal growth and the time to develop in my craft. My work is getting bigger, and I have an amazing balance. I feel like I'm on the path I should be on."

Contreras, who currently lives and works in San Francisco, received her Bachelor of Fine Arts in Printmaking from the San Francisco Art Institute. Her work has been exhibited throughout the United States and internationally.

The John S. Knudsen Prize was established in late 2012 by a gift from the estate of art collector John Knudsen to 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. Awarded by a committee of review, the prize is open to all artists in California who have not yet had a solo exhibition at a major art museum. Previous recipients include the late Cyrus Tilton (2017), Mark Dean Veca (2018), Jamie Okuma (2019), and Alex Anderson (2021). ♦



▲ Gina M. Contreras (American), *Protection for Past Memories and Future Fantasies*, 2022. Acrylic, gouache, and graphite on canvas, 48 x 60 in. Crocker Art Museum, John S. Knudsen Endowment Fund, 2022.44.1.

Black Artists on Art

AUGUST 11 – OCTOBER 23, 2022



BROADEN YOUR PERSPECTIVE with the current exhibition *Black Artists on Art: Past, Present, and Future*, which showcases work by legends like Richmond Barthé, Romare Bearden, Elizabeth Catlett, and Samella Lewis alongside contemporary works from Claude Lewis, Joha Harrison, Emoni Jackson, and Lee McCormick. “That’s community,” Unity Lewis, the exhibition’s co-creator, explains. “When we bring an artist into the show, we bring them into the family. We’re all here to help each other grow, whether that’s an artist at the height of their career, or an artist just starting out. In presenting our work together, we’re having a dialogue. We learn from, enrich, and educate each other and offer the same to the community that experiences the exhibition.”

Championing the talent of Black artists is foundational to Lewis’ upbringing. Lewis is the grandson of Dr. Samella Lewis, who, along with Ruth G. Waddy, published the original *Black Artists on Art* book in 1969, which brought attention to the many notable artists who were neglected or overlooked by the mainstream art world. More than 50 years later, the *Black Artists on Art* series is foundational to the arts community, acting as a record of the collaborative effort of Black artists throughout the country uniting to discuss their work.

This presentation is the seventh unique iteration of the exhibition series that shares the historic book’s title and the first exhibition to take place after Samella Lewis’ recent passing on May 22, 2022 at the age of 99. Lewis hopes that these exhibitions honor his grandmother’s legacy and continue to raise the profile of Black artists, keeping the spirit of her work alive: “My grandmother gave me the history and the resources I need to accurately represent the work and curate these shows. I’m looking forward to presenting this to the Sacramento region. It’s important that the Crocker is helping us put this exhibition together and acknowledging the value these artists have in the art world.”

Black Artists on Art is on view in the Student and Community Gallery space on the first floor of the historic building. ◆

◀ Above: Shonna McDaniels. *Nubian Woman*, 2020. Oil, Acrylic, beads, and gold leaf.

◀ Below: Samella Lewis. *Mother and Child*, 2007. GiClee on paper.



Art for the People

WPA-Era Paintings from the Dijkstra Collection

JANUARY 29 – MAY 7, 2023

The Kingsley Initiative

THE CROCKER AND THE KINGSLEY ART CLUB PARTNER TO SUPPORT LOCAL BIPOC ARTISTS

THE KINGSLEY INITIATIVE, a new partnership between the Crocker and the Kingsley Art Club, recognizes, encourages, and provides financial resources to local artists in the Sacramento BIPOC (Black, Indigenous, People of Color) community. Created in 2021, the Kingsley Initiative is a five-year commitment to directly

engage artists through commissioned work, community curation opportunities, and more. Recipients are chosen, without nomination, from within the Sacramento-region visual arts community by a panel consisting of Crocker staff, the Kingsley, and the local arts community.

Three local artists will receive recognition in the

Initiative's inaugural year. Shonna McDaniels, Founder and Executive Director of the Sojourner Truth African Heritage Museum, will guest curate an exhibition at the Crocker of works by African American artists from the Museum's collection. Tavarus Blackmon's painting *O'Dad* was added to the Crocker's permanent collection. Craig Martinez will serve as an Art Educator-in-Residence where he will share personal practices and propose, design, and implement educational experiences within the community and at the Museum.

The initiative is funded by Kingsley Art Club members, the Kingsley's 501(c)(3) educational foundation, and other interested donors. For more information about this project or the Kingsley Art Club visit kingsleyartclub.org. ♦



◀ Tavarus Blackmon (American, born 1986), *O'Dad*, 2021. Synthetic polymer pigment, cel vinyl, aerosol paint on fabric, 77 1/2 x 61 in. Crocker Art Museum purchase, Kingsley Art Club Educational Fund, 2021.106.

Art After Dark at the Crocker

THE MUSEUM WILL BE OPEN LATE ON THURSDAYS STARTING IN SEPTEMBER



IN 2022, WE WERE THRILLED to bring back much of our pre-pandemic, in-person programming, including beloved favorites like ArtMix, Jazz Night at the Crocker, Movies Off the Wall, and Global Rhythms: A World Music Series. We were also able to launch exciting new programs such as ArtTastes, as well as continue to offer virtual experiences like The Official Rogue Book Club and intimate talks with renowned scholars.

This fall, we continue building on this momentum with the return of late hours every Thursday. Starting in September, the Museum will remain open until 9 PM every Thursday, offering more access to art for our visitors with docents available for guided tours.

We want to make sure that everyone in our community can be inspired, encouraged, and recharged by art, and offering expanded hours during the week is one way to accomplish this goal. ArtMix continues to put the art in party with fun and creative themes like Zombie Prom and the 90s-inspired Festivus! Connect with other art lovers at the NEW Museum Meet-ups, where like-minded strangers come together for puzzles and games in a casual, social environment. Thought-provoking films and conversations inspire us to reflect on art in new ways, while lively concerts get Museum-goers moving.

Whatever art experiences you seek, we are here for you! Just make a repeat appointment on your calendars to be at the Crocker Thursdays til' 9 PM. ♦



Join us Thursdays 'Til 9 PM

Check out all of the Thursday night programming coming this fall! See *ArtInteractive* for details.

	FIRST THURSDAYS	SECOND THURSDAYS	THIRD THURSDAYS	FOURTH THURSDAYS
SEPTEMBER	Museum Meet-Up SEP 1 · 5 – 8 PM	ArtMix: Supernatural SEP 8 · 6 – 9 PM	A Critic and a Chef SEPT 15 · 6 PM	Jazz Night SEP 22 · 7 PM
OCTOBER	Official Rogue Book Club (via Zoom) OCT 6 · 6 PM	ArtMix: Zombie Prom OCT 13 · 6 – 9 PM	Frame by Frame: Women & Photography OCT 20 · 6 PM	ArtTastes: Spirits OCT 27 · 7 PM
NOVEMBER	Writers' Block: Kate Washington NOV 3 · 7 PM	U-Nite NOV 10 · 6 PM	Frame by Frame: Women & Photography NOV 17 · 6 PM	MUSEUM CLOSED
DECEMBER	Official Rogue Book Club (via Zoom) DEC 1 · 6 PM	ArtMix: Festivus! DEC 8 · 6 – 9 PM	Frame by Frame: Women & Photography DEC 15 · 6 PM	Museum Meet-Up DEC 22 · 5 – 8 PM

Thank you to everyone who helped make the Crocker Art Museum's 2022 Art Auction Season a success!

MORE THAN 400 WORKS OF ART by both emerging and renowned artists were donated and auctioned off to the highest bidder, raising nearly for the Museum, after expenses. These funds will help the Crocker continue to serve thousands of children, families, and adults through exceptional exhibitions and engaging art education programs.

A special thank you to the participating artists, sponsors, and patrons who helped make the 2022 Art Auction Season possible. ♦



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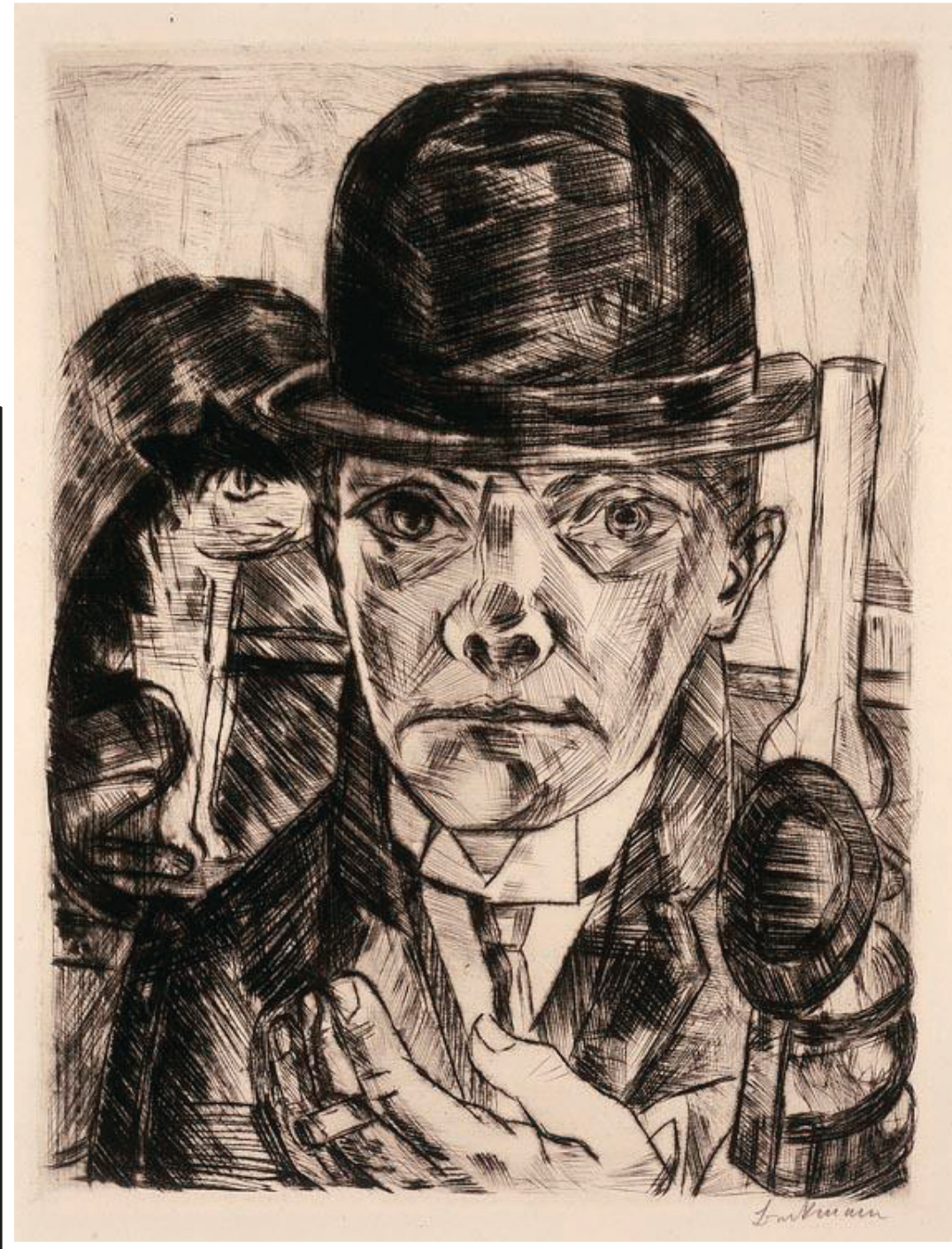
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OSKAR BLUES BREWERY



THANK YOU

to the following artists and donors who contributed artworks to the 2022 Live & Silent Art Auctions and donated 100% of the proceeds:

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Tamera Avery
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Paula Bellacera
Kim Cardoso
Sandy Delehanty
Richard Duning
Richard Gilles
Maru Hoeber
Jaya King
David Ligare
Brenda Louie
René Martucci
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Jann Nunn
Lollie Ortiz
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Sharon Paster
David Post
Mel Ramos
Lisa Reinertson
Nancy Selvin
Karen Shapiro
Preston Singletary
Fernando Socorro
Michael Solomon
Glenn Sorensen
Mary Swisher
Gary Szymanski
Fred Uhl Ball



A Graphic Art

German Expressionist Prints from the McNay Art Museum and the Bronston Collection

FEBRUARY 5 – MAY 7, 2023

Max Beckmann (German, 1884–1950), *Self-Portrait in Bowler Hat*, 1921. Drypoint, 12 1/2 x 9 1/2 in. McNay Art Museum, Gift of the Friends of the McNay, 1966.4. *A Graphic Art: German Expressionist Prints from the McNay Art Museum and the Bronston Collection* was organized by the Crocker Art Museum and the McNay Art Museum.

Crocker Ball 2022

Join the 59th Crocker Ball Title Sponsor Hughey Gentry, LLP, and Ball Chair Christine Dariotis on Saturday, December 3, as Crocker Ball makes its triumphant return after a two-year hiatus.

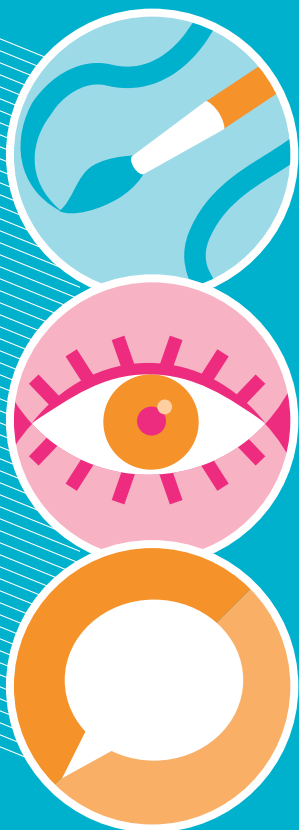
Ascend the steps of the Crocker's historic building to begin this black-tie affair with caviar and cocktails in the Museum's ballroom, before sitting down for an exquisite dining experience presented by Paula LeDuc Fine Catering, one of the nation's premier high-end caterers. The celebration continues with a spirited live auction of coveted items, exclusive experiences, and Fund-A-Need paddle raiser. Return to the ballroom for late-night bites and dance the night away to the music of Lucky Devils Band.

Space is limited, and the Ball is expected to sell out quickly. Sponsorships start at \$5,000 and tickets are \$1,500. Tables of 10, 8, 6, and 4 are also available for purchase.

To view all opportunities and to secure your ticket, table, or sponsorship of the Crocker Ball, visit crockerart.org/crockerball. For sponsorship questions and inquiries, contact (916) 808-7843 or crockerball@crockerart.org.



HUGHEY GENTRY



Explore creative learning with the Crocker!

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

FEATURED UPCOMING CLASSES:

Clay Fun

SUNDAY, SEPTEMBER 18 · 10:30 AM – 12:15 PM

Boot Camp: Landscapes

TUESDAYS & THURSDAYS
SEPTEMBER 27 – OCTOBER 13
12 – 4 PM

Encaustic Weekend for Beginners

SATURDAY & SUNDAY, OCTOBER 22 & 23
10:30 AM – 4 PM

Artful Winter Break

WEDNESDAY, THURSDAY & FRIDAY,
DECEMBER 28, 29 & 30 · 8:30 AM – 12 PM

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

The Perfect Gift

This holiday season, give the gift that lasts all year long with a membership to the Crocker Art Museum. Members enjoy free admission, exclusive exhibition previews, and free or discounted rates on programs that bring art to life.

Purchase a gift membership at the Museum,
online at crockerart.org/membership,
or by phone: (916) 808-6730.



Member Benefits

JOIN US FOR THESE UPCOMING PROGRAMS THAT ARE FREE FOR CROCKER MEMBERS.



THANK YOU FOR BEING A CROCKER MEMBER!

Visit crockerart.org for details, ticket reservations,
and schedule updates.

MEMBERSHIP HAS ITS PERKS!

Members enjoy early access to exhibitions and studio class registration, along with free and discounted tickets to select programs. There is always something exciting happening at the Crocker, visit crockerart.org for a full calendar of upcoming programs, classes, tours, and talks.

ArtMix

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

Supernatural: THURSDAY, SEPTEMBER 8

Zombie Prom: THURSDAY, OCTOBER 13

Festivus!: THURSDAY, DECEMBER 8

Writer's Block: Kate Washington

THURSDAY, NOVEMBER 3

Kate Washington, author of *Already Toast: Caregiving and Burnout in America*, shares how writing and art can help caregivers cope with challenging times. This in-person talk includes a slow-looking gallery tour.

MEMBER RECEPTIONS

Join your fellow Crocker members at the following exclusive exhibition opening receptions. RSVPs required. Mailed invitation forthcoming.

Another World: The Transcendental Painting Group

FRIDAY, AUGUST 26

Lee Alexander McQueen & Ann Ray: Rendez-Vous

FRIDAY, DECEMBER 16

MEMBER PREVIEW DAY

Modern Women / Modern Vision: Photography from the Bank of America Collection

SATURDAY, OCTOBER 1 • 10 AM – 5 PM

Enjoy member-only access to *Modern Women / Modern Vision*, an exhibition highlighting the contributions of women photographers over more than 100 years.



my.crockerart.org

This summer we launched a new online experience for membership and ticketing. In the coming months our website will continue to evolve, always with the hope of improving ease of use and accessibility.

If you have not already, please visit my.crockerart.org to explore the new tools and setup your account. Members will need to create a password in order to login.

MEMBER ACCOUNT SET UP:

1. Go to my.crockerart.org
2. Click the **LOGIN** button in the upper left corner.
3. At the login screen, enter the email address associated with your membership.
4. Click **FORGOT PASSWORD** below the **NAME** and **PASSWORD** fields.
5. An email will be sent to the address you entered with instructions to reset your password.

If you have questions or trouble logging in, please email membership@crockerart.org or call (916) 808-6730.

Director's Circle

JOIN THE DIRECTOR'S CIRCLE FOR EXCLUSIVE RECEPTIONS AND INSIDER LOOKS AT THE ART OF THE CROCKER.



UPCOMING RECEPTIONS

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

Another World: The Transcendental Painting Group
FRIDAY, AUGUST 26 · 5:30 – 7 PM, with member preview to follow.

Modern Women | Modern Vision: Photography from the Bank of America Collection
FRIDAY, SEPTEMBER 30 · 5:30 – 7:30 PM

Lee Alexander McQueen & Ann Ray: Rendez-Vous
FRIDAY, DECEMBER 16 · 5:30 – 7 PM, with member preview to follow.

Thank you to the following Director's Circle members who joined or upgraded between February 1, 2021 and May 31, 2022.

HEATHER ANDRADE-NEUMANN
DUSTIN ENSIGN AND ROBERT SIVULICH
MARY HARGRAVE*
KAT HARO AND REUBEN EDELSON
DENTON AND KRISTINE KELLEY
JENNIFER AND EDWARD LEE*
MAIJA PEEPLES-BRIGHT
POLLY AND FRED SCHACK
EMILY AND NED TAYLOR
LYNDA AND CHRIS TAYLOR*
BARBARA TONSO
SHERI WATSON

**Names with an asterisk have upgraded.*



Big Day of Giving

Thank you to our Big Day of Giving Donors!

We would like to thank all of those who chose to support the Crocker Art Museum for the Big Day of Giving! Through the generosity of our donors, the Crocker raised **\$107,155** this year, which makes a BIG impact in our ability to provide engaging art experiences for all through our exhibitions and programs. Thank you for supporting the arts in our community!

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 Lois D. Serre

**Thank you for supporting
 the Crocker Art Museum!**

Visitor Voices

FIRST TIME VISITORS

"Went to the @crockerart today and it was amazing. I'm 43, never been to an art museum. Already want to go back. Some powerful pieces and some amazing historic pieces."

— 📍 @therealtaaltos



"Annie feeling good about her first visit @crockerart museum. Introducing her to my friend and hero Wayne Thiebaud." — 📍 Tim Collom

THE POETRY OF REVIEWS

Ancient: Belonging to an earlier period of time. e.g historical articles and artifacts with vivid information with subsequent and substantial proof are located at this nice, serene environment.

Contemporary: Existing in the present time. These articles and items prove to be a reality due to the fact that they are visible.

Magical: Captivating; enchanting. These articles and items are so mesmerizing to see. In fact, they are delighted to witness.

Majestic: Grand; impressive; stately. Nice edifice with modern facilities with all the items.

Modern: Of or relating to the current time.

Mystical: Magical; enigmatic

Quiet: Not noisy. Silent place to interact and learn History.

Traditional: In keeping with conventional customs

That's the keywords I will use to describe this place."

— 📍 @lemuel leumas



SEE IT FOR YOURSELF

"My daughters and I enjoyed exploring Twinka Thiebaud's art. From her "funny faces" to her self-portraits, it was all captivating."

— 📍 @diamondmommy

► Kim Campbell (American, born 1970), *Perceiving, from the Deep in Between series*, 2017. Archival pigment print on fiber paper, 10 x 15 in. Collection of Kim Campbell.

People of the Crocker

MEET THE TEAM THAT HELPS YOU MAKE THE MOST OF YOUR CROCKER MEMBERSHIP!



BRIYANA
Development Assistant



SAMANTHA
Membership Associate



JEN
Membership & Database Manager

WHAT LED YOU TO WORKING IN MEMBERSHIP AT THE CROCKER?

BRIYANA: While in college, I was fortunate enough to work at a campus museum that specialized in local Indigenous art. I learned a great deal from the Director, who was very hands-on and fostered an admiration for the role museums play in the communities they serve. I started at the Crocker as a Visitor Services Representative and was thrilled to later join the dynamic Development team.

SAMANTHA: I have an odd mix of experience that lends itself perfectly to working in membership. My degree is in Communication Studies (Stingers Up!) but my work experience is with accounting and finance offices. Being an avid museum-goer makes it even more exciting to be working here!

JEN: I've had wonderful opportunities to work in the non-profit membership realm over the past 15 years. I truly enjoy being a part of the Crocker membership team of staff and volunteers because we get to help support our generous members and donors whose passion for the arts make a big impact in our community.

DO YOU HAVE ANY SPECIAL MEMBER STORIES OR MOMENTS YOU'D LIKE TO SHARE?

BRIYANA: We have a member whose child was able to see their chosen name for the very first time in print on their Crocker Membership card. It was a moment they cherished as an extremely validating experience, and one the Membership team was grateful to be a part of.

SAMANTHA: Last month, we received a call from a member. She and her sister wanted to renew their membership for *10 years*, as they had done in 2010 at the opening of the Teel Family Pavilion. We special printed the membership cards with a 2033 expiration!

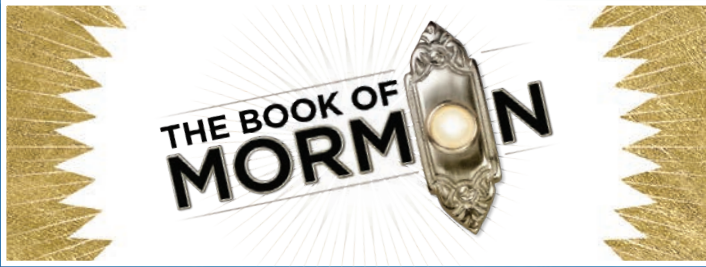
JEN: While renewing his membership, one of our members told me a Crocker membership is great when you're dating. He brings all of his first dates to the Museum to make sure that they have a compatible appreciation of art (which is one of the most important things in a relationship of course!)



2022-23 SEASON

SEASON SPONSOR UC DAVIS HEALTH

NOV 2 -13, 2022 | ON SALE SEPT 2



JAN 4 -15, 2023 | ON SALE SEPT 30



FEB 7 -12, 2023 | ON SALE DEC 9



MAR 15 - 19, 2023 | ON SALE DEC 9



MAY 2 -7, 2023 | ON SALE DEC 9



SEASON TICKETS ON SALE NOW!



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Tickets: (916) 557-1999 | Broadway Sacramento Box Office: 1419 H Street

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Ways to Support the Crocker

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

I'm a Member

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



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



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



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



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



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

Board Updates

CROCKER BOARD TRANSITIONS

The Crocker wishes to express our heartfelt appreciation to Steven Felderstein and Julie Teel for their exemplary service and leadership during their terms on the Board of Directors of the Crocker Art Museum Association (CAMA), which ended June 30, 2022.



STEVEN FELDERSTEIN recently retired from Felderstein Fitzgerald Willoughby Pascuzzi & Rios LLP, the firm he co-founded in 1999. Steven joined the CAMA board in 2016 and served on the finance committee and the Crocker Art Museum Foundation Board of Directors during his tenure.



JULIE TEEL, owner of Raley's Family of Fine Stores, served on the CAMA board from 2012 to 2018 and returned most recently in 2019. In addition to her board service, Julie has been an integral member of every Crocker Ball committee since 2011.

We wish these dedicated individuals every success in their new ventures and honor their stewardship.

We are delighted to welcome the following new and returning members to the CAMA Board of Directors for a term beginning July 1, 2022:

- Lynne Cunningham
- Terilynn Perez Diepenbrock
- David Gibson
- Lori Gualco
- Kristine Kelley



COUNCILMEMBER JAY SCHENIRER

*Crocker Art Museum
Co-Trustee*

The Crocker Art Museum is held in a public-private partnership established in May 1885 by a Deed of Gift from Margaret Crocker to the City of Sacramento. The deed established joint and equal control and management of the property to the Mayor of the City of Sacramento and the California Museum Association (today the Crocker Art Museum Association or CAMA). In 2011, the Mayor appointed Councilmember Jay Schenirer as the City's co-trustee delegate. In the 11 years since, he has contributed to the growth of the Museum and been a true advocate for the Crocker. Councilmember Schenirer will retire from City Council this fall, and CAMA will greatly miss his partnership and stalwart support.

2022
Crocker
Holiday
Artisan Market

Glass Artist
Phyllis Williams

November 25, 26 & 27, 2022

Friday 12pm-5pm

Saturday 10am-5pm

Sunday 10am-4pm

Scottish Rite Center
6151 H Street Sacramento

Free Parking

Crocker & CALS Members \$7

Students & Seniors \$8

Adults \$9

FREE for children 12 and younger

Bring this ad for \$1 off admission price

Support the Crocker on Museum Store Sunday!

Kick off your holiday shopping with a visit to the Museum Store on **November 27**. Discover unique gifts and support the Crocker's service to our community with your purchase.

Members receive an additional 10% off all in-store purchases.



Thoughtfully Curated

FIND THE PERFECT GIFT AT THE MUSEUM STORE.



Support local artists, makers, and your Museum when you shop this holiday season.

Enjoy handcrafted, California-made treasures, from cozy Crocker socks to art-inspired jewelry, all available for purchase at the Museum Store.



1. Amy Rose Greeting Card \$5
2. Sacramento Cityscape Mug \$14.50
3. Articulator \$17.95
4. Sandy Fong Whetstone Ceramic Wall Hanging \$135
5. Crocker Logo Socks \$16
6. Tickled Pink Clay Necklace \$14.50
7. Crocker Logo Fleece-Lined Beanie \$20
8. Adajio / Sienna Sky Earrings \$19.95

NOW ON VIEW

Twinka Thiebaud and the Art of the Pose

THROUGH SEPTEMBER 11

Another World: The Transcendental Painting Group

THROUGH NOVEMBER 20



This exhibition was made possible
with support from the Henry Luce Foundation.

Modern Women / Modern Vision: Photography from the Bank of America Collection

OCTOBER 2 – DECEMBER 31, 2022



This exhibition has been loaned through the
Bank of America Art in our Communities program.

Lee Alexander McQueen & Ann Ray: Rendez-Vous

DECEMBER 18, 2022 – APRIL 2, 2023

OPENING SOON

Art for the People: WPA-Era Paintings from the Dijkstra Collection

JANUARY 29 – MAY 7, 2023

During the Works Progress Administration (WPA) Era, artists sought to make their art accessible to everyday Americans, often by focusing on the people themselves, especially laborers, the poor, and the disenfranchised. They also featured the built environment in urban and rural settings, transportation, and other subjects that artists found close at hand. Overall, WPA-era artists aimed to undermine elitism and avoid confusing abstraction in order to communicate a clear narrative and create what they saw as a shared American experience through art. Drawn from the collection of Sandra and Bram Dijkstra, this exhibition includes work showcasing artists' divergent political views but collective interest in humanity.

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

FEBRUARY 5 – MAY 7, 2023

Amidst the political and social upheaval at the beginning of the 20th century, German and Austrian artists turned to stark, almost brutal imagery to create a new kind of art. Figural distortion, flattened perspective, and straightforward technique served to express their feelings and thoughts in visual form. Ranging from perceptive self-portraits to biting social critiques, this exhibition explores the subjects and styles of Expressionist artists, including Max Beckmann, Georg Grosz, and Käthe Kollwitz.

Breaking the Rules: Paul Wonner and Theophilus Brown

APRIL 30 – AUGUST 27, 2023

In reaction to Abstract Expressionism in the late 1940s and early 1950s, Paul Wonner and William "Theophilus" Brown were among the artists in the San Francisco Bay Area who began to reengage with the visible world, applying the gestural style of action painting to depictions of people, landscapes, and still lifes. Together, the couple aligned themselves with this new direction and became leading practitioners of the style known today as Bay Area Figuration. Over time, both artists' works became less gestural and more overtly representational. Brown became known for his psychologically evocative landscapes with classic bathers and for his lonely urban scenes. Wonner received acclaim for his "baroque" still lifes laden with everyday objects, animals, and flowers.