

# ART LETTER

JAN | FEB | MAR | APR 2017

CROCKER ART MUSEUM MEMBERS MAGAZINE





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# INSIDE ARTLETTER

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INSIDE ARTLETTER

## ON THE COVER

Charles Sprague Pearce, *A Cup of Tea* (detail), 1883. Oil on canvas, 27 x 22 in. Smith College Museum of Art, Northampton, Massachusetts. Bequest of Annie Swan Coburn (Mrs. Lewis Larned Coburn); SC 1934:3-6. Photography by Petegorsky/Gipe.

## BUKWILD



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# FULL SPECTRUM

PAINTINGS BY RAIMONDS STAPRANS

JUNE 25 – OCTOBER 8, 2017

**CROCKER**  
art museum

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

# DEAR MEMBERS,

IN A TIME of divisiveness in our own nation and across the world, the Crocker is opening a series of exhibitions that call to light the ways in which nations have both harmed and inspired one another. These three exhibitions, highlighting the influence of Japanese art and culture on America, offer us an opportunity to reflect on the atrocities of war and racism, the benefits of knowledge exchange, and the impact of the East on the arts of the West.

These shows also highlight museums' role in the preservation and transmission of cultural heritage, including the role the Crocker itself played in safekeeping the personal effects of our neighbors and friends torn from their homes and property during WWII.

On Feb. 19, 1942, President Franklin Delano Roosevelt signed executive order 9066, clearing the way for Japanese Americans to be imprisoned in detention camps throughout the West. That same year, the E. B. Crocker Art Gallery offered to store without

charge the art and precious objects of Japanese Americans. The Crocker held 400 family treasures for safekeeping, including shrines, paintings, embroideries, and hand-painted dolls. Most objects were returned to families after the war, but others remained in the Crocker's care until the 1970s.

The Crocker continues to maintain its commitment to community service and to building a gathering space that is welcoming and safe for people of all races, creeds, colors, and backgrounds. This has only been possible through the support of our members.

We couldn't be more grateful for the generosity of new and longstanding patrons like you. We are continuously humbled by our members' commitment to this institution and its sustainability. I hope that you will continue to give to the Crocker through your membership and other donations and will consider giving during our winter campaign or attending an upcoming estate planning seminar.

Enjoy this spring's series of exhibitions. Be sure to tell us about your experience, or better yet, share your thoughts and images on Facebook, Twitter, and Instagram. We love hearing from you, and we'll be listening.



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

Lial A. Jones  
Mort and Marcy Friedman Director and CEO

# NEW ACQUISITION

## Simon Vouet's *Salome with the Head of John the Baptist*

A PIVOTAL FIGURE in the history of French 17th-century painting, Simon Vouet spent nearly 13 years as a young artist in Rome, beginning in 1614. Painted in the year before Vouet left the Eternal City, *Salome with the Head of John the Baptist* reflects the most important lessons of the artist's Italian period. It was acquired recently through the generosity of Alan Templeton.

Born in 1590 in Paris, Vouet received his first artistic training from his father Laurent and was known as a fine portraitist even as a youth. When the young painter was just 14, an English "Lady of Quality" sat for him. In 1611 he traveled in the company of the French ambassador to Constantinople, where he depicted the Sultan. From there he sailed to Venice before settling in Rome, where he became a favorite of the aristocracy, including the Orsini and Doria families. Though maintained by a stipend from the French king, Vouet was also a protégé of the powerful Barberini family. Soon his reputation as a narrative and religious painter grew. As with many foreign painters in the city, such as his Dutch contemporary Gerrit van Honthorst, Vouet began by working in a fashionable style derived from Caravaggio, who died in 1609. Later, his continuing travels within Italy brought him many ideas he incorporated into his own mature style. In

1624, he was elected president of the prestigious Accademia di San Luca, the Roman painter's academy. Three years later, he was recalled to Paris by Louis XIII to serve the royal court. He brought with him his new bride, Virginia da Vezzo, one of the few female painters active in the period.

Based on the similarity to known works in which she posed, Virginia da Vezzo is almost certainly the model for *Salome*. Though the subject is tragic and gruesome, the fact that she posed for it likely has no deeper meaning — Virginia's likeness appears in a range of both religious and allegorical paintings. Here, the Biblical figure of Salome, often presented as a temptress, is treated in a more sober, subtle way. The story is from the New Testament: John the Baptist tells Salome's mother, Herodias, that her marriage to Prince

Herod Antipas, which had taken place while her first husband was still alive, was illegitimate. Some time later, at a meal celebrating Herod's birthday, Salome dances for him, pleasing him so much that he swears to grant her any desire, up to half his kingdom. At the direction of her vengeful mother, Salome calls for the head of John the Baptist on a platter. Herod, displeased but unable to break his word once given, has John beheaded. The head is then brought to Salome, who takes it to Herodias.

Vouet chooses to depict the moment John's head is brought to Salome. As it dawns on her that she has acted as the instrument of her mother's will, she looks away with a distant expression that connotes pity and regret. Far from the *femme fatale* represented by others, this Salome is a pensive young woman realizing the consequence of her action. Vouet's palette is relatively somber as well, with brownish

reds and grayish blues against a neutral background. Salome's flesh and her white underdress bring attention to her emotive, downcast gaze. Vouet has combined elements of his earlier, purer Caravaggist style with elements he had absorbed from all regions of Italy, especially the attention to nature of Bolognese artists and the atmospheric color of the Venetians.

After his return to Paris, Vouet's career was based on this stylistic experience. By introducing Italian ideas to France, he breathed new life into the artistic world there. With the support of Louis XIII, who made him first painter to the king, he propagated a new style across France. Royal residences, churches, and private houses were soon adorned with works by Vouet and his many pupils. Later in their careers, a group of his pupils founded the Royal Academy of Painting and Sculpture, which became the training ground for generations of French artists. The Crocker's *Salome*, reflecting Vouet's most mature Italian style, is one of the paintings that made these developments possible.

Far from the *femme fatale* represented by others, this Salome is a pensive young woman realizing the consequence of her action.

► Simon Vouet, *Salome with the Head of John the Baptist* (detail), n.d. Oil on canvas, 26 1/2 x 21 1/2 in. (framed). Crocker Art Museum, gift of Alan Templeton, 2016.53.



## NEW ON VIEW

### James D. Smillie's *Rough Sport in the Yosemite* Acquired by the Crocker

**B**ORN IN NEW York City in 1833, James David Smillie learned as a child to make art and prints from his father, with whom he collaborated until 1864. The men specialized in the engraving of banknotes, and through that work, Smillie learned the skills he would later put to use in producing illustrations for popular periodicals, including *Harper's Weekly* and *The Aldine*. One of the high points of his career came when he was sent to California in 1871–72 as part of a commission to both write and illustrate a section of text on the Yosemite Valley for William Cullen Bryant's popular *Picturesque America*, a two-volume set of books detailing American scenery, which grew out of an earlier series in *Appleton's Journal*.

In Leidig Meadow on the Yosemite Valley floor, looking toward Sentinel Rock, Smillie witnessed a dramatic horse race. After illustrating the race for *Picturesque America*, he rendered variations of the subject in prints, a watercolor, and this unique oil painting. The painting, acquired recently for the Crocker through the generosity of Louise and Victor Graf, documents both a historical moment and the rich ethnic and cultural heritage of early California. By depicting a horse race instead of Yosemite itself, Smillie departed from his peers, who tended to focus on nature's grandeur rather than human-centered events. Smillie described his subject in detail:

*One Sunday morning I strolled to the upper end of the valley; ... the roar of the Yosemite Fall had died out, and now but a slender stream down the face of the cliff marked its place. ... At the other extremity of the open space, four or five hundred yards away, was a group of men. Drawing nearer, it was plainly to be seen that they were intent upon the preliminaries of a horse-race. ... There was a confusion of tongues, through which came the clear ring of clinking gold and silver coin, for all were betting — many of them their last dollar. Several horses were getting ready for the race; the favorites were a sorrel and a roan, or*

*'blue horse;' all were very ordinary animals, and without the slightest training. There were no saddles; the riders, stripped of all superfluous clothing, bareheaded and barefooted, rode with only a sheepskin or a bit of blanket under them; over the drawn-up knees around the horse's body a surcingle was tightly drawn, binding horse and rider into one. Judges, starters, and umpires were selected and positions taken. The word was given; the horses plunged, started, bucked; again they started; again the sorrel bucked. An unlimited amount of profanity expressed the impatience of the crowd. The 'blue horse' was now largely the favorite.*

The painting documents both a historical moment and the rich ethnic and cultural heritage of early California.

*At last they came — a cloud of dust, rattling hoofs, and frantic riders playing their whips right and left over the struggling brutes under them; on they came; the squatting crowd sprang to their feet, and up went one simultaneous yell; on they came, the crowd capering, screaming, and 'hollerin,' like so many madmen. ... The 'blue horse' led, and, in a cloud of dust, all dashed by. It was a whirlpool of excitement, the stake being the vortex. Round and round they went; shouts, laughter, and profanity — one wild, incoherent Babel — losers and winner alike indistinguishable. Their hot temperaments found the excitement they craved, and the losers were rewarded in its drunkenness.*

Proud of his painting, Smillie exhibited it multiple times, first and most importantly in 1876 at the National Academy of Design in New York, where he was both a member and taught classes. In the years immediately following, the painting traveled to shows in Chicago, Illinois; Utica, New York; and Cincinnati, Ohio. Today, it hangs at the Crocker, sharing the Early California Gallery with other works that depict the history and beauty of the Yosemite Valley.

Thank you to Joel B. Garzoli for contributing to this essay.

► James D. Smillie (1833–1909), *Rough Sport in the Yosemite* (detail), ca. 1875. Oil on canvas, 24 1/4 x 20 1/8 in. Crocker Art Museum purchase with funds from Louise and Victor Graf.





Remond



# AL FARROW'S *BOMBED MOSQUE*

Member support is needed to acquire this profound and compelling sculpture

THE CROCKER IS trying to acquire Al Farrow's powerful and compelling *Bombed Mosque*. The sculpture is one of the artist's two most important works, the other being his *Cathedral*, which is owned by the Fine Arts Museums of San Francisco. Included in the artist's 2015 solo exhibition at the Crocker, *Bombed Mosque* is constructed of more than 50,000 bullets and shell cartridges and weighs 780 pounds.

An anti-war statement particularly cogent in the context of recent violence and cultural tensions, this piece deals specifically with acts of terrorism in Pakistan targeting Shi'ite mosques. While the front appears complete and balanced, the rear reveals a gaping hole. Other sculptures by Farrow depict cathedrals and synagogues, as it is not the artist's intention to denigrate any single belief, but to be mindful and probing of all.

Farrow's sculptures are exactly

realized and perfectly scaled, each work giving new context to guns and ammunition. The inspiration for such pieces came to the artist in Italy, where in 1995 he toured the crypt of the church of San Lorenzo in Florence. A display of reliquaries — all gleaming surfaces and ornate metalwork — captured his imagination. In particular, he was jarred by one vessel in which the bones

Farrow's sculptures are exactly realized and perfectly scaled, each work giving new context to guns and ammunition.

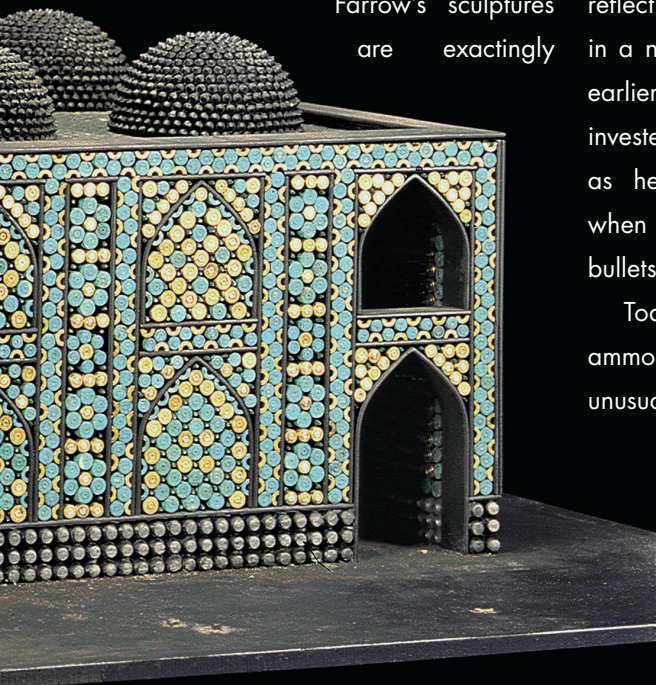
of a single finger stood suspended. The odd feeling this evoked lingered, and, at home in San Rafael, California, his reflection upon the experience resulted in a new work quite different from his earlier cast bronzes. Farrow has always invested his art with social critique, but, as he explains, "Something clicked when I started using real guns and bullets."

Today, in a studio filled with gun and ammo parts, Farrow cuts and welds his unusual inventory. In the vast variety of

arms manufactured in the 20th century, he derives distinctive architectural features such as flying buttresses, arched windows, and minarets. Combining Uzis, copper bullets, brass casings, and steel shot, he showcases both conceptual and spatial play along with a host of fine detail. The realization that bullets and guns have been so ingeniously employed jolts the viewer, provokes awe, and sometimes even inspires meditation.

To date, the Crocker has assembled just over \$100,000 from donors and acquisition funds. The Museum still needs to raise the additional \$50,000 necessary to acquire the work for its permanent collection. We hope that Crocker members will help by making donations of \$100 or more. All donations are 100-percent tax deductible, and all those making donations of \$5,000 or above will be permanently recognized on the sculpture's label. Checks may be made to the Crocker with "Al Farrow" in the memo line. Or, call Christie Hajela at (916) 808-5787 to contribute by credit card.

Al Farrow (American, born 1943), *Bombed Mosque*, 2010. Guns, gun parts, bullets and steel, 40 x 56 x 34 1/4 inches. Courtesy of Catharine Clark Gallery, San Francisco; and Forum Gallery, New York City.



# INTO THE FOLD

Contemporary Japanese Ceramics  
from the Horvitz Collection

JANUARY 22 – MAY 7, 2017



**I**NTO THE FOLD: *Contemporary Japanese Ceramics from the Horvitz Collection* showcases the creativity, diversity, and technical virtuosity of more than 40 ceramic artists working in 20th- and 21st-century Japan. These artists' works are either inspired by traditional themes and methods, or they break new ground in ceramic creation as part of the avant-garde. Tensions between form and function, tradition and modernity, and between national and international identity are often evident within individual pieces, as well as across the works in this exhibition.

*Into the Fold* surveys some of the important developments of Japanese ceramics from the early 20th century to the present. Included are vessels associated with the tea ceremony, biomorphic shapes, geometric designs, and sculptural forms. Some of Japan's greatest ceramic artists, past and living, are represented, including such pioneers as Hamada Shoji (1894–1978), one of the founders of the Japanese Folk Art (*Mingei*) Movement, and Kitaoji Rosanjin (1883–1959), the enormously influential ceramist and restaurateur who created vessels and tableware for use in his exclusive Tokyo restaurant. Other ceramists in the exhibition have been designated by the Japanese government as "Living National Treasures" for their contribution to reinventing and perpetuating Japanese ceramic traditions. They include Tamura Koichi (1918–1987) and Kondo Yuzo

(1902–1985), their works illustrating their command of particular glazing techniques and aesthetics. Leaders of the transformative, avant-garde movement known as *Sodeisha* (the "Crawling Through Mud Association") are also represented, including Yamada Hikaru (1923–2001), whose sculptural ceramics investigate the aesthetic possibilities of lines and the perception of flat visual planes.

### Tensions between form and function, tradition and modernity, and between national and international identity are often evident across works in this exhibition.

Of particular note in this exhibition are works by female ceramists, many of whom have achieved international acclaim. The traditional manner of becoming a ceramic artist in Japan was through an apprenticeship with a master, a process not usually open to women. After World War II, many women instead attended universities in Japan and abroad to learn ceramic arts, resulting in the field opening up to diverse and important contributions by women. Ono Hakuko (1915–1996), only the second female ceramist to be

awarded the Japan Ceramic Society Prize, mastered the difficult decorative technique of gold-foil underglaze (*yuri-kinsai*). The contemporary ceramist Katsumata Chieko (born 1950) was inspired to pursue a career in ceramics while studying in the West. She covers her biomorphic vessels with a thin piece of cloth, through which she applies layers of color between repeated firings. The resulting vessels are vividly colored, yet appear to have a soft surface texture. Tokuda Yasokichi IV (born 1961) is the fourth-generation female head of a traditional potter's family. Kutani porcelain, an art form beloved since the 17th century, has flourished in her hands. Tokuda's contemporary vessels are richly decorated with arrangements and gradations of glaze colors, a technique and aesthetic unique to the Tokuda family and passed down to her by her father, its inventor.

*Into the Fold* was organized by the Samuel P. Harn Museum of Art at the University of Florida, with guest Japanese Art Curator Tomoko Nagakura. Drawn exclusively from the Carol and Jeffrey Horvitz Collection, the exhibition at the Crocker features a number of works not previously shown at the Harn. *Into the Fold* promises to open new vistas into the exciting and ever-evolving field of contemporary Japanese ceramics.

◀ Tokuda Yasokichi IV, *Saiyu Jar*, 2012. Porcelain with *saiyu* glaze, Collection of Carol and Jeffrey Horvitz. Photo courtesy of Randy Batista

# JAPAN AMERICA

## Points of Contact 1876 – 1970

FEBRUARY 12 – MAY 21, 2017

ON VIEW

ORGANIZED BY THE Johnson Museum of Art at Cornell University, *JapanAmerica: Points of Contact, 1876–1970*, surveys the role that international exhibitions and world’s fairs have played in artistic exchanges between these two cultures. Focusing on Japan’s place in major international exhibitions held on the American continent from 1876 onward, and finishing with a look at the first Japanese World’s Fair, held in Osaka in 1970, this beautiful and diverse assembly of nearly 200 works examines the influence of Japanese aesthetics on painting and printmaking, ceramics and metalwork, and graphic design, advertising, bookbinding, and illustration. The exhibition also includes Japanese objects influenced by the West, as Japanese makers took pride in adopting Western forms and manufacturing techniques, while retaining the high level of craftsmanship and attention to detail for which they were famous.

Following the “opening” of Japan by the United States Navy in 1853, expositions alerted artists and collectors in the West to what they perceived as both the sophistication and charming naiveté of this seemingly exotic country. At international fairs, the exquisite craftsmanship of Japanese objects became the focus of admiration by Europeans and Americans alike, provoking a cult of emulation in the West and, in Japan, an important industry creating objects to appeal to Western tastes. The Paris Fair of 1867 was the first at which Japan was represented. But it was

the Centennial Exhibition, held in Philadelphia in 1876, that gave Japan its first serious opportunity to define itself artistically through the sophistication and quality of their exhibits. The Japanese displays were second in size only to Britain among foreign nations, and Americans were dazzled by the exquisite porcelains, bronzes, silks, embroideries, and lacquerware. After the 1876 Centennial, fairs continued to be central to Japan’s strategies of engagement with the West. By the 1904 Louisiana Purchase Exposition in St. Louis, the work of the Japanese was nearly idolized.

At international fairs, the  
exquisite craftsmanship  
of Japanese objects  
became the focus of  
admiration by Europeans  
and Americans alike.

The opportunity for contemporary artists from around the world to show their work at these venues was an important one. The art buildings at the expositions received thousands of visitors, and nowhere else could artists get the same kind of exposure in such a short period of time. After the success of the 1913 Armory Show in New York, however, specialist art exhibitions, often hosted by one of the many new museums founded during the

opening decades of the 20th century, siphoned fine art away from international expositions. These changes were obvious by Philadelphia’s 1926 Sesquicentennial and persisted into the 1930s, when Chicago’s Century of Progress (1933) and ▶

▶ Kato Tomotaro, *Vase with Dragon*, ca. 1915. Porcelain with underglaze blue and overglaze enamels, 13 9/16 inches (34.5 cm). Walters Art Museum, Baltimore. Acquired by Henry Walters at the Panama-Pacific International Exposition, San Francisco, 1915; 49.1636.





New York's World of Tomorrow (1939) took place. These exhibitions, no longer venues for art and beautiful craftwork, remained showcases for innovative industrial designs and fashion, and increasingly for the promotion of tourism.

In the years immediately following World War II, the rehabilitation of Japan in the community of Western nations led by the United States became one of the most dramatic stories in the history of cultural diplomacy. Art played a crucial role in this history, as an ambitious program of exhibitions and artist exchanges supported a new appreciation of modern Japanese culture. International expositions continued to be an important part of this process. Japanese printmakers were singled out for medals at the São Paulo Biennials that began in 1951 and for the 1967 Expo in Montreal, one of the themes in the latter's Japanese Pavilion being "Harmony with Tradition," which was epitomized by a futuristic room installation blending Western and traditional Japanese ideas.

By the 1970s, manga comics — a postwar innovation based on earlier Japanese art — began to exercise a huge effect, a trend that continues today. A fitting end to *JapanAmerica*, Expo '70, held in Suita, Osaka, Japan, culminated a long-held national

dream. Japan had come close to hosting an international fair twice: the first, scheduled for 1912, was canceled after the death of Emperor Meiji; the second, a planned 1940 world exposition in Tokyo, did not take place because of the war.

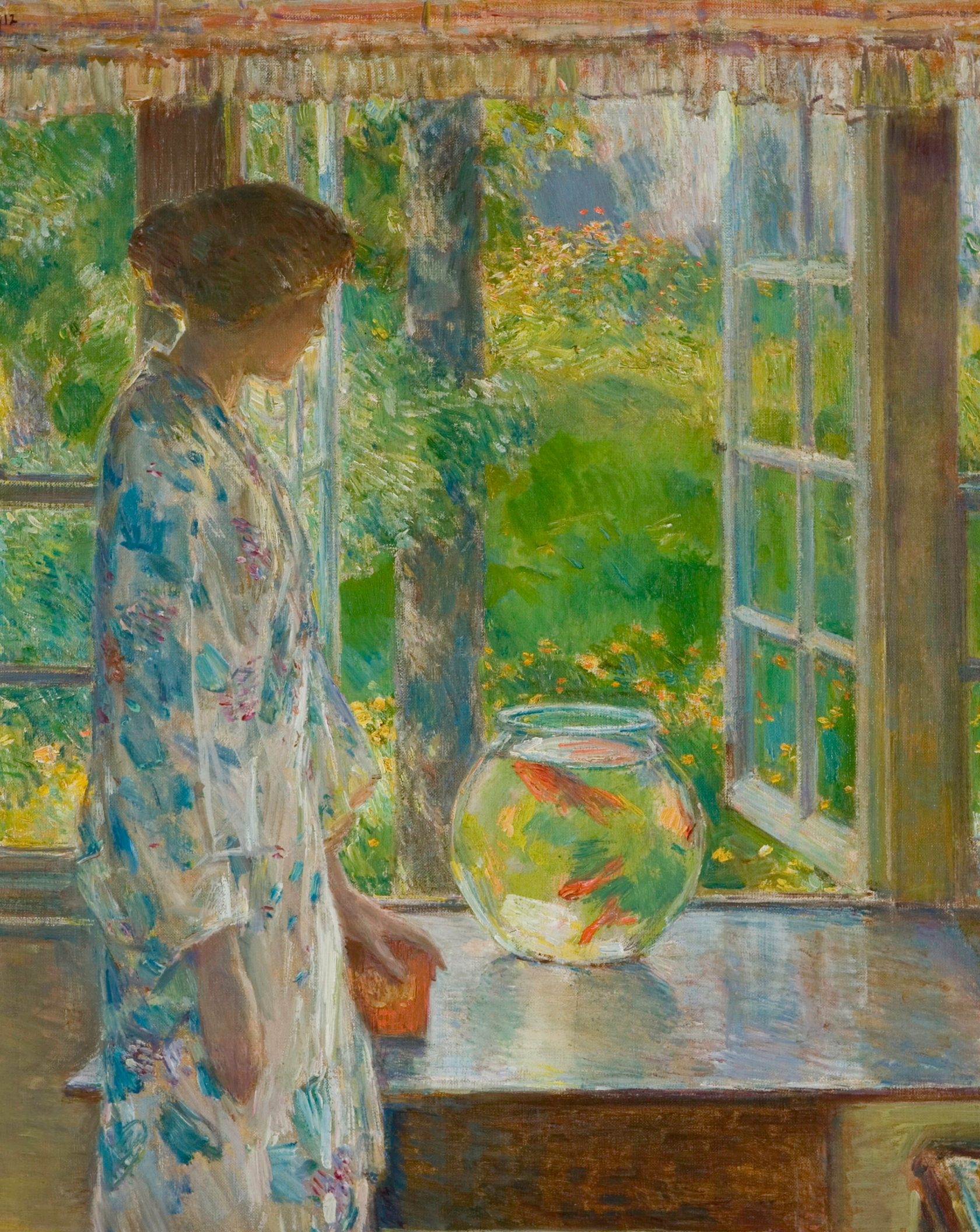
This exhibition and its catalogue will provide audiences with an opportunity to more deeply understand and explore art that expresses diverse cultural traditions and, in particular, the ways in which populations, material goods, and artistic and cultural elements transcend geographic boundaries. The importance of world fairs to this understanding was noted as early as 1876, when exposition architect Joseph M. Wilson claimed, "Of all events in recent history, only wars have had more dramatic influence than World Expositions upon the expression of civilization."

The exhibition was organized by the Herbert F. Johnson Museum of Art at Cornell University and is accompanied by a beautifully illustrated, 296-page scholarly catalogue.

▲ Miyata Nobukiyo, *Dragon Teapot*, ca. 1876. Silver with traces of gold accents. Diameter: 4 3/16 in. Walters Art Museum, Baltimore, Maryland. Acquired by William Walters, 1876; 57.1162. Photography by Jenny Campbell

► Childe Hassam, *Bowl of Goldfish* (detail), 1912. Oil on canvas, 25 1/8 x 30 1/4 in. David Owsley Museum of Art, Ball State University, Frank C. Ball Collection, Gift of the Ball Brothers Foundation; 1995.035.073. © Ball State University Museum of Art/Photography by Steve Talley





# TWO VIEWS

**PHOTOGRAPHS  
BY ANSEL ADAMS  
AND LEONARD  
FRANK**

**FEBRUARY 19 – MAY 14, 2017**

*T*WO VIEWS: PHOTOGRAPHS BY Ansel Adams and Leonard Frank opens February 19, exactly 75 years to the day after U.S. President Franklin D. Roosevelt signed Executive Order 9066 during World War II. The order authorized the Secretary of War to designate certain areas as military zones, clearing the way for some 120,000 Japanese Americans to be incarcerated in camps scattered throughout the American West. Canada also participated, establishing the British Columbia Security Commission to forcibly relocate approximately 22,000 Japanese Canadians to hastily planned camps in the British Columbia interior and other parts of the country. This compelling collection of photographs — 40 by Ansel Adams and 26 by Leonard Frank — presents two views of internment and incarceration in the early 1940s and provides an opportunity to reflect on the nature of reactionary politics, racism, forced separation, and the resulting effects on victims.



▲ Leonard Frank, *Japanese Evacuees Find Themselves in New Settlement - Slocan area; New Denver, BC (detail)*, Eastwood Collection NNM 1994.69.4.16



## Ansel Adams and the Manzanar camp

Ansel Adams (1902–1984) was born in San Francisco and originally trained as a concert pianist. However, his love of nature and hiking inspired him to take up photography. Angered by the government policy toward Japanese Americans, he made a number of trips at his own expense to photograph the Manzanar War Relocation Center. Adams exhibited the photographs at the Museum of Modern Art in New York and published them in his controversial 1945 book *Born Free and Equal*. He gave the complete collection to the Library of Congress in 1965.

In the United States, internment camps were scattered in seven Western states.

## This compelling collection of photographs presents two views of internment and incarceration in the early 1940s

Manzanar was located in California's Owens Valley, a harsh desert east of the Sierra Nevada Mountains where temperatures range from extreme heat in summer to windy, freezing cold in winter. Surrounded by barbed wire and armed guard towers, people at Manzanar were forced to live with little privacy in small barracks, sharing apartments, communal

kitchens, baths, and toilets. Adams's photographs emphasize the resilience and resourcefulness of the 10,000 people imprisoned there. They transformed the desert to farmland and set up schools, a newspaper, a co-op store, and other essential services. Adams wrote, "The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair by building for themselves a vital community in an arid (but magnificent) environment." ►

▲ Ansel Adams, *Calisthenics*, Manzanar Relocation Center, 1943. Courtesy of Library of Congress.



## Leonard Frank and the Canadian experience

Leonard Frank (1870–1944) was originally from Germany, but he settled on Vancouver Island to prospect for gold. He won a camera in a raffle and discovered his passion for photography. A Jewish immigrant, Frank personally endured a great deal of racism during World War I, which forced his move in 1916 to Vancouver, where he quickly became the leading commercial and industrial photographer in the city. Contracted by the British Columbia Security Commission to record the removal of Japanese Canadians from the coast, Frank had complete access to Hastings Park, the internment camps in British Columbia, and other resettlement sites in Alberta, Manitoba, and Ontario.

In 1942, the British Columbia Security Commission was established to oversee the removal of Japanese Canadians to camps outside the 100-mile “security zone” on the coast. Detainees’ property and goods were sold without their consent, and proceeds were used to pay for internment costs. Families were separated, with most men sent to work and road camps. With just 24 hours notice, many were told to pack a single suitcase each and were then taken to holding areas to wait for trains to take them inland. Hastings Park was used as a temporary holding area, its cavernous agricultural and commercial buildings converted into dining halls, offices, hospitals, and sleeping quarters. Horse stalls became makeshift bunk rooms for women and children, separated only by cloth barriers. Frank’s stark and disturbing photographs capture these scenes, exposing the institutional forces at work.



▲ Top: Leonard Frank, *Building K, Men's Dormitory (formerly Forum), Hastings Park, Vancouver, BC (detail), 1942*. Eastwood Collection NNM 1994.69.3.18

▲ Bottom: Leonard Frank, *Leaving Vancouver (detail), 1942*. Eastwood Collection NNM 1994.69.4.29

This exhibition was organized by the Nikkei National Museum & Cultural Centre, Burnaby, British Columbia.



## CROCKER ART MUSEUM CONNECTION

IN 2013, CROCKER Art Museum Registrar John Caswell discovered paperwork related to the internment of Japanese Americans during World War II. The documents show that the Crocker, then known as the E. B. Crocker Art Gallery, had held for safe keeping some 400 artworks and prized possessions of at least 28 Japanese American artists and families who were forced out of Sacramento and other California cities. Handwritten letters accompany several of the agreements.

Approximately 250 of the stored objects were paintings by Henry Sugimoto, whose artwork, coincidentally, was exhibited at the Crocker in 2002, over a decade before the documents were discovered. In a 1945 letter posted from McGehee, Arkansas, to the Crocker, Sugimoto writes: "Greetings from the

South! I have written this letter to reclaim the paintings that have been in storage in your Gallery. In the very near future I am expecting to exhibit in New York. This will be a turning point in my art life. The [War Relocation Authority] is taking over the packing and shipping of my two boxes of paintings. ..."

In addition to paintings, other objects held at the Crocker included kimonos, shrines, tea services, vases, figurines, carvings, dolls, and a koto (Japanese stringed musical instrument). Most of the items were returned within a few years, though some remained for decades.

▲ Ansel Adams, *Relocation: Packing Up* (detail), Manzanar Relocation Center, 1943. Courtesy of Library of Congress.

# Forbidden Fruit

CHRIS ANTEMANN  
AT MEISSEN®

MARCH 19 – JUNE 25, 2017



IN 2012, OREGON-BASED sculptor Chris Antemann was invited to participate in artCAMPUS®, the art studio program of Germany's renowned MEISSEN® Porcelain Manufactory. The program enabled Antemann to collaborate with Meissen's master artisans on unique pieces and a series of limited-edition sculptures, resulting in a grand installation that reinvents and invigorates the great porcelain figurative tradition.

Using the Garden of Eden as her metaphor, Antemann created a contemporary celebration of the 18th-century banqueting craze. Inspired by Meissen's great historical model of Johann Joachim Kändler's monumental *Love Temple* (1750), the artist sculpted her own 5-foot version. Stripping the original design back to its basic forms, she added her own figures, ornamentation, and flowers, as well as a special finial with three musicians to herald the guests to the banquet below. Employing her signature wit and formal references to classic Baroque-inspired Meissen figurines, Antemann has invented a new narrative on contemporary morality through her one-of-a-kind porcelain figures in a setting that evokes the decadence of Boucher and Watteau.

Antemann's *Love Temple* is the centerpiece and heart of the installation. It was designed to house a host of semi-clothed revelers around a banquet of "forbidden fruit." After sculpting the *Love Temple* and banquet table, Antemann expanded the vision of the installation to include a pleasure garden made up of

eight separate pieces that surrounds the temple, creating an elaborate tableau in the great tradition of royal 18th-century *surtouts-de-table*. Accompanying the lavish and overflowing banquet table is a collection of smaller sculptures whose intimate vignettes entertain with playful scenes of dalliance and seduction. A massive porcelain chandelier will complete the lush atmosphere, evoking the tradition of palatial porcelain rooms.

### Intimate vignettes entertain with playful scenes of dalliance and seduction.

Extravagant surface ornamentation is hand-painted onto each of Antemann's sculptures. The artist drew inspiration for her designs from the patterns gracing 18th-century Meissen tableware — a rich sampling of which can be found at the Crocker in *White Gold: The Kathy and Ronald Gillmeister Collection of Early Meissen Porcelain*. This permanent exhibition opened in April 2005 and features more than 100 of 300 pieces from the once-privately held collection. Showcased in plates, bowls, chargers, cups, saucers, teapots and caddies, coffee pots, and vase forms assiduously collected by the Gillmeisters are examples of nearly every pattern produced by the Meissen Royal Manufactory from 1710 to 1800.

A couple of additions have been

made to the Museum's Meissen porcelain holdings in recent years. The *Apple-Form Scent Bottle* (circa 1760), on display in the *White Gold* exhibit, was acquired as a gift of Alan Templeton in 2014. Reminiscent of Antemann's fruit pyramid sculptures and luxurious settings, this perfume bottle features a delicate gold stem-form as its stopper as well as carefully painted vignettes. In addition to hosting *Forbidden Fruit* in early 2017, the Crocker is pleased to have recently acquired a work by Antemann, *Flower Bed* (2014), a gift of Barbara and William Hyland for the Museum's permanent collection.

*Forbidden Fruit: Chris Antemann at MEISSEN®* is a traveling exhibition organized by Chris Antemann with support from MEISSEN®. The artworks were produced in collaboration with the MEISSEN® Porcelain Manufactory in their studio arts program located in Meissen, Germany.



◀ Chris Antemann, *Forbidden Fruit Dinner Party* (detail), 2013. Meissen Porcelain®, 15 x 28 x 15 in. Image courtesy of MEISSEN®.

▶ Chris Antemann, *A Taste of Paradise*, 2013. Meissen Porcelain®, 20 x 13 x 14 in. Image courtesy of MEISSEN®.

# TRADITION & INNOVATION

## Native American Pottery at the Crocker Art Museum

THE RICH AND abundant clay deposits of the Sacramento Valley have made Northern California uniquely influential to the vitality and direction of ceramic expression in the United States since 1945. The Crocker Art Museum began collecting ceramics early in its history, and today continues to recognize the medium with more than 4,000 examples, but until 2008, Native American pottery was represented only by two small bowls. That changed when separate donors gifted a Santo Domingo (Kewa) jar (circa 1925–35) and a large vessel by Winnebago potter Jacquie Stevens (b. 1949). Given the Museum's extensive focus on clay and its role as a leading interpreter of the American West, expanding the collection of Southwestern pottery has become essential.

The catalyst needed to grow the collection was provided by Dr. Loren G. Lipson, a board member whose generosity in recent years has allowed the Crocker to acquire signature works by many of the most important Native American potters. The collaboration began when the Crocker asked Lipson to help the Museum purchase a pot by Joseph Cerno (b. 1947), who, along with his wife Barbara (b. 1951) and son Joseph Jr. (b. 1972), pursues pottery traditions in Acoma Pueblo. The vessel's train motif was especially appropriate for the Crocker given that the Museum's founder, E. B. Crocker, was instrumental

in building the transcontinental railroad. In addition to train pots, the Cernos are recognized for their parrot ollas and seed pots, the latter bearing historical and natural motifs that Barbara paints with whimsical complexity, and all of which are now represented at the Crocker.

The collaboration with the Cernos was a fortuitous beginning, and today the Museum's goal, with Lipson's support, is to acquire pieces by the most important early Native American potters and the best of the contemporary makers. Much of the collection centers on families. This is certainly true of the Nampeyos, whose

Given the Museum's role as a leading interpreter of the American West, expanding the collection of Southwestern pottery has become essential.



line began with Nampeyo of Hano (1860–1942). Nampeyo revived centuries-old designs from the village of Sikyatki through her own work and that of her descendants. When she began to lose her sight in 1920, she continued to make pots but relied on her daughters, including the well-known Fannie Nampeyo (1900–1987), to decorate them. Her daughters, in turn, shared their skills with children and grandchildren. The Museum's collection includes signature works not only by the senior Nampeyo and Fannie, but Nampeyo's granddaughter Rachel Namingha Nampeyo (1903–1985), great-grandchildren Priscilla Namingha Nampeyo (1924–2008) and James Garcia Nampeyo (b. 1958), as well as great-great-grandchildren Jean Sahnme Nampeyo (b. 1948) and Les Namingha (b. 1967).

Among early works added to the collection is an elegant bowl by Maria Martinez (1887–1980) and her husband Julian (1884–1943) of San Ildefonso Pueblo. Famous for their black-on-black decoration, the piece at the Crocker boasts a classic feather pattern and dates to approximately 1930. To accompany it, the Museum acquired a 1965 black-ware piece by Martinez and her son Popovi Da (1922–1971), as well as one by her sister Desideria Montoya (1889–1982). Other important makers represented include sisters

◀ Marie Z. Chino, *Snowflake Seed Pot*, 1970. Ceramic, 10 1/2 x 13 1/2 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.76



Christina Naranjo (1891–1980) and Margaret Tafoya (1904–2001) of the Santa Clara Pueblo, who decorated their pots with deeply carved serpents; Marie Z. Chino (1907–1982) of the Acoma Chino family potters, one of the most recognized Native potters of the 1950s; and Hopi-Tewa potter Joy Navasie (1919–2012), better known as Frog Woman, along with her sister-in-law, Helen “Feather Woman” Naha (1922–1993), who are known for rendering elegant designs on distinctive white-slipped forms.

Pueblo artist Roxanne Swentzell (born 1962) works in a different vein, sculpting poignant, introspective figures that beg as many questions as they answer. The coarse clay used in *Looking for Root Rot* (fig. 1) indicates that it was made while Swentzell was living in Hawaii. There is a sadness about the woman’s face that suggests unknown longing, but the title helps to tell the story by conveying the artist’s concern with losing her identity in a place far removed from her native New Mexico.

Today, the Crocker’s collection of Native American ceramics continues to grow, and the Museum looks forward to highlighting this collection and new acquisitions in a future exhibition focused on master Indian potters. You can see many of these pieces on display in the Museum’s historic building.

A version of this article was originally published in the October 2012 issue of *Western Art Collector* and has been updated for accuracy.

▼ Fig. 1: Roxanne Swentzell, *Looking for Root Rot*, 2004. Ceramic, 12 x 16 1/4 x 12 3/4 in. Crocker Art Museum, gift of Loren G. Lipson, M.D.



See this piece on view in *Extending Traditions: Recently Acquired Works by Native American Artists of the West*, through January 22.

# MEMBER EVENTS

## Day of Remembrance

SUNDAY, FEBRUARY 19, 2017, 10 AM – 5 PM  
FREE FOR EVERYONE

In conjunction with the opening of three exhibitions celebrating the vast and rich culture of Japan, the Crocker will present 7.5 hours of continuous programming commemorating the 75th anniversary of the signing of the United States Executive Order 9066 during World War II, requiring the imprisonment of all Americans of Japanese ancestry. The day will begin with a meditation, followed by remarks by civic and community leaders, and throughout the day there will be a reading of the names of local men, women, and children interned in the camps. To represent the resilience of Japanese Americans who endured this injustice, there will be art demonstrations, exhibition tours, performances, and the sharing of stories. The day will close with a screening of *Grave*

*of the Fireflies* directed by Isao Takahata. Join us for all or part of this reflective day. Members can stop by the **Member Lounge** for complimentary refreshments and snacks during the Day of Remembrance, from 11 AM – 2 PM. A special thanks to Geikkan Sake, the Asian Art Museum, Murphy Austin Adams Schoenfeld, and Marquee Media for sponsoring the Member Lounge.

## Member Welcome and Orientation

THURSDAY, FEBRUARY 23, 2017, 5:30 – 7 PM  
SATURDAY, APRIL 15, 2017, 1:30 – 3 PM

Learn how to maximize your member benefits in this informative session open to all members and their family or friends. The session will conclude with a complimentary docent-led tour.

## 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](mailto:membership@crockerart.org).

**2. Opt out of printed member publications.** Receive digital copies instead!

**3. Update your email address.** Receive exclusive invites to members-only events.



# MEET MEMBER JIM HOEKSTRA

SINCE HIS YEARS as an undergraduate at UC Davis, Jim Hoekstra has been fascinated by the study of art. From art history courses to visiting art museums across the country, his pursuit of art knowledge has created a lasting impression on his life.

Choosing a career as a history teacher, he was not satisfied with curriculum that only highlighted wars and political change. He used art as a way to enrich his teaching, emphasizing the contributions that other cultures have upon our own. He developed presentations focusing on African American art, Mexican and Chicano art, and Native American and female artists, and he believes the inclusion of these presentations gave his minority students a sense of pride and engagement in the classroom.

Being a Crocker member gives Jim the chance to give back to the institution that was an important part of his teaching career. Even in retirement, he continues to help his former school by designing and curating trips to view exhibitions at the Crocker.

## Why are you a Crocker member?

Quite simply, I love the Crocker. I believe it is among the finest art museums in the country. As a member (since May 2004), I have the chance to broaden and deepen my artistic knowledge, and engage my family in the many benefits it offers. Its youth programs are certainly among those benefits.

## Why does your granddaughter take classes at the Crocker?

Originally, knowing she would be bored during the summer, I had to urge her to give them a try. But after the first year, she needed no further encouragement, and has always been eager to take them again. Her favorite T-shirt is a "Crocker Kid" shirt she received several years ago, and now she honestly considers herself a Crocker kid.

I believe that a big plus for art classes at the Crocker is the environment at the Museum itself. Being there every day and touring the galleries enhances her experience of making art and being a part of this wonderful tradition.



## BE OUR VALENTINE!

Looking for the perfect gift? Give your loved ones a year of experiences that will create memories for a lifetime! When you purchase a gift membership for Valentine's Day, we'll include complimentary gift wrapping, plus a FREE Crocker goodie!

**To purchase your gift membership, call the Membership Office at (916) 808-6730, or visit the Museum Store.**

# DIRECTOR'S CIRCLE EVENTS

## Director's Circle Day Trip: Stanford

JANUARY 2017

Join us for a day trip to the art collections of Stanford University, including the Cantor Arts Center and the Anderson Collection. In addition, we will visit one of the top contemporary craft collections in the country. Stay tuned for dates and details.

## Exhibition Opening Reception

FEBRUARY 17, 2017 6 – 8 PM

An exclusive evening for Director's Circle members and special guests featuring *Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection*; *JapanAmerica: Points of Contact, 1876–1970*, and *Two Views: Photographs by Ansel Adams and Leonard Frank*

## Founder's Dinner

MARCH 10, 2017

An exclusive, intimate dinner for Director's Circle Founder-level members and annual Crocker supporters of \$10,000 or more.

## Director's Circle Trip: Art in the Midwest

APRIL 19 – 23, 2017

Join Crocker CEO Lial A. Jones, and Associate Director and Chief Curator Scott A. Shields this spring on an exclusive excursion to private homes and museums in Oklahoma, Arkansas, and Missouri. The trip includes entry into some of the region's top collections of American art, stays at historic hotels, and visits to iconic institutions.

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

## SPECIAL THANKS

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between November 1, 2015 and August 31, 2016. Names in bold indicate Director's Circle members who upgraded their membership.

Kathleen and Michelle Anapolsky  
Marcia Augsburger  
Nicole and Benjamin Black  
**Linda Brandenburger**  
**Nancy Buening and Melanie Loo**  
Barbara J. Campbell  
Dr. Michelle A. Cunningham  
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Kristy Wiese and Kasey Schimke  
Melanie Wilson

# MEET DIRECTOR'S CIRCLE MEMBERS STEFANIE FRICANO AND GREG DARRAH

## How would you describe yourselves?

Greg and I enjoy learning new and interesting things and coming home to discuss these discoveries with each other. We met when we were working as IT consultants and have continued to live a work hard/play hard lifestyle. We have two intelligent, talented children who drive us crazy, make us laugh, and amaze us every day. We coach our daughters' soccer teams, we volunteer with Sacramento Court Appointed Special Advocates (CASA) mentoring foster youth, we love traveling, and most of all we love sharing those experiences with friends and family.

## What first brought you to the Crocker and what keeps you coming back?

We started attending the Crocker because of its excellent children's programming. Our daughters are four years apart and almost never enjoyed the same hobbies when they were younger, but the Museum's children's activities were always a hit with both girls. We also use our membership to bring the foster youth we mentor at CASA to the Crocker. We haven't found any other organization with a consistent success rate with such a wide variety of kids, and we want more kids to be able to participate in the programs we have found so valuable.

As Director's Circle members, we appreciate the special events because they give us a chance to meet people we might not otherwise encounter, who share the same desire to support the Museum. We attend the ArtMix events and enjoyed Off the Grid for our date nights. And, we really enjoy exhibition openings to learn about the behind-the-scenes efforts by the artist or the staff who put the exhibition together. Sometimes, we come to the Museum just for lunch!

## Why is it important to you to support the Museum?

When we moved to Sacramento, we had visions of it being boring. However, once we arrived, we found it to be an excellent place to raise a family. The city is continuing to develop and improve, and we see the Crocker as a place that contributes to what is best about Sacramento. Director and CEO Lial Jones believes it is important for the Museum to be a proactive, contributing partner for the city, and we value that approach and want to be part of it.

For us, art isn't something to know, but rather something to feel. We think the Crocker is part of what is right about Sacramento, and it helps us all feel inspired and moved by what we see and experience each time we walk through the Museum doors.



# CROCKER BALL 2016

FOR 55 YEARS, the Crocker Ball has upheld its long tradition as Sacramento's most elegant event, held annually to support education outreach programs of the Crocker Art Museum. More than \$600,000 was raised at the December gala, to provide opportunities for all visitors, and those unable to visit, to experience art and imagine the possibilities that art inspires.

More than 350 guests enjoyed dinner by Milagro Caterers, music by Hip Service, and a live auction conducted by Jake Parnell of Parnell Dickinson, Inc. The Crocker extends a very special thank you to Crocker Ball Chair Kathaleen Johnson and her committee for their many hours of hard work and attention to every detail. Sincere appreciation also goes to the following sponsors and the hundreds of supporters who made this extraordinary event possible:

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## The Art of Weddings

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

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

*Photo by Weddings by Scott & Dana*

**CROCKER**  
art museum



# BUSINESS MEMBER

## Marquee Media Solutions

**M**ARQUEE MEDIA SOLUTIONS, a locally owned business that specializes in delivering advertisers the highest-quality traditional and digital out-of-home media assets, became a Crocker business member last year. Owners and co-founders Michael Wagener and Jeff Joaquin named their company Marquee as an ode to classical signs from the turn of the century. Their mission is to showcase customers and the community in the best light, and to run their company with a balance of business and purpose.

As longtime supporters of the Crocker and media sponsors of the upcoming exhibitions *Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection*; *JapanAmerica: Points of Contact, 1876–1970*; and *Two Views: Photographs by Ansel Adams and Leonard Frank*, Marquee has been instrumental in helping the Crocker inform the public about these important shows. Michael and Jeff’s media expertise spans more than 40 years and includes the management of companies in San Francisco, Chicago, Los Angeles, and Sacramento. Now, they are honored to have been selected as media partner to the Sacramento Kings and will manage the team’s six new digital billboard structures throughout Sacramento. Michael and Jeff were both born and raised in Northern California and have fond memories of growing up with the arts. Michael’s parents (who are both educators) were keen on exposing him to the arts, from music to museums. His uncle Richard Wagener, a California artist



working in wood-block engraving and printing, also influenced Michael’s love of the arts and his passion for supporting a thriving arts scene in the Sacramento region.

Jeff’s appreciation for art hit a high point when he bought his first Michelle LeCompt, Ann Gregory, and Yoshio Taylor pieces. His purchasing criteria: Anything he buys must have been created by artists whose work is part of the Crocker Art Museum’s permanent collection.

We are thrilled to have Marquee Media as a business partner. Please join us in officially welcoming them to the Crocker family.

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BUSINESS  
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TODAY!

**C**ROCKER BUSINESS MEMBERS receive premier brand recognition, access to exclusive networking events, rental discounts, and numerous benefits for their employees! Packages are tailored to fit the needs of your company and provide unique opportunities to steward your clients while supporting the Crocker’s many programs for adults, children, teens, and families.

To make art a part of your business plan, contact Jody Dahms, manager of corporate and foundation relations, at (916) 808-8771 or [jdahms@crockerart.org](mailto:jdahms@crockerart.org).



## MASTERPIECE SOCIETY

**F**RIENDS, MEMBERS, AND VOLUNTEERS who include the Crocker Art Museum in their estate plans play a key role in the Crocker's fiscal stability. Legacy gifts can build the Museum's endowment, a perpetual fund from which earned income provides essential financial support for all aspects of the Museum. We recognize the commitment of these visionary donors by granting them membership in the Masterpiece Society.

The Masterpiece Society was created to honor legacy donors for their commitment to the Crocker Art Museum and the visual arts. Masterpiece Society members understand the critical importance of securing the Crocker's future by providing gifts to support acquisitions, exhibitions, conservation, education, and other public programs in perpetuity. Their support of the Crocker

extends far into the future, even beyond a lifetime of membership, support, and volunteer hours.

Legacy gifts from Masterpiece Society members through their wills, trusts, or other estate plans ensure the continued vitality and growth of the Museum from one generation to the next. In becoming Masterpiece Society members, our supporters make an extraordinary, lasting gift to their loved ones and to our community.

We would be pleased to assist you at any time, and can provide free, no-obligation estate planning materials to supplement your personal professional advisers. For more information, contact Kerry Wood, director of advancement, at (916) 808-8844 or [kwood@crockerart.org](mailto:kwood@crockerart.org).



# IN RECOGNITION OF OUR DONORS

Thanks to the generosity of the following annual donors, the Crocker Art Museum is able to bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them. Names in red indicate Crocker members who upgraded their membership level between July 1, 2016 and September 30, 2016.

## MEMBERSHIP, GENERAL SUPPORT, AND ARTWORK ACQUISITION GIFTS

Gifts of \$1,500 or more were received between October 1, 2015 and September 30, 2016.

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Gifts of \$1,500 or more were received between July 1, 2016 and September 30, 2016.

**\$10,000 - \$24,999**

Melza and Tedd Barr  
 Five Star Bank

**\$500 - \$2,499**

Liberty and Kevin Sanchez

**GIFTS OF ART**

Gifts received between March 1, 2016 and June 30, 2016.

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**GIFTS TO THE ENDOWMENT**

Amounts below reflect the principal balance as of July 1, 2016. Dates denote the year the fund was established. Funds in bold type have had additional principal contributions made between July 1, 2016 – September 30, 2016.

**OPERATING ENDOWMENTS**

**\$3,000,000 and above**

Joyce Nadine Raley Teel Fund (2013)

**\$500,000 - \$999,999**

E. Kendell Davis Fund (1988)  
 Roger and Lenore Stokes Fund (1991)

**\$250,000 - \$499,999**

Barbara Jeanne and Gerald Hansen Fund (1989)  
 Dorothy and Norm Lien Fund (1999)

**\$100,000 - \$249,999**

Kathryn Uhl Ball and Fred Uhl Ball Fund (2002)  
 Willoughby Gibbens Small Lyons Fund (2000)

**\$50,000 - \$99,999**

Bill and Marty Campbell Fund (2006)  
 Evelyn Day Estate Fund (1988)  
 Setzer Fund (1994)

The Miles Treaster Memorial Fund (2013)  
 Ray and Mary Lou Stone Fund (2002)

**\$25,000 - \$49,999**

Sam and Nelda Hanson Fund (1989)  
 Gloria and Vern Jones Fund (2001)  
 McClatchy Newspaper Fund (2000)  
 William O. and Susan W. Morris Fund (2006)  
 Paul and Susan Prudler Fund (2001)  
 Robert and Marilyn Witter Fund (1999)

**\$24,999 and less**

Max B. Besler Memorial Fund (2006)  
 CAPS Fund (Crocker Art Promoters) (1988)  
 Ted and Helen Chamberlain Fund (1988)  
 Sandra and John Cook Fund (1988)  
 Beth Farmery Fund (2005)  
 Hank and Nancy Fisher Fund (2000)  
 Carl P. and Eleanor W. Inderkum Endowment Fund (1989)  
 Toy Farrar Inderkum Fund (1991)  
 Rosie Kondos Fund (1993)  
 Kay Lehr Fund (1998)  
 Jean Runyon Fund (2006)  
 John and Mary Alice Wallis Fund (1999)

**RESTRICTED ENDOWMENTS**

**\$1,000,000 and above**

John S. Knudsen Prize Endowment (2013)

**\$400,000 - \$999,999**

William and Edith Cleary Fund (1998)  
 Neil C. Hansen Fund (2014)  
 Marcy and Mort Friedman Acquisition Fund for Contemporary Art (2005)  
 Alan Templeton Endowment (2010)

**\$100,000 - \$399,999**

Evalyn Jean Tilford Claugas Estate (2006)  
 Robert Cremean Endowment Fund (2006)  
 Morton L. Friedman Exhibition Fund (2013)  
 George and Bea Gibson Fund (1985)  
 Irving and Hela Norman Artists Fellowship Endowment (2008)  
 Thomas P. Raley Education Fund (1988)

**\$50,000 - \$99,999**

Education Program Endowment (2009)  
 The William Randolph Hearst Foundations (2009)  
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 Anne and Malcolm McHenry Fund (2001)  
 Martha G. West and Robert G. West Endowment Fund (2007)

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Creative Arts League Fund (1994)  
 Creative Arts League Fund Honoring Lois and David Warren (2004)  
 Richard F. and Joan Gann Fund (1995)  
 KD Kurutz Education Endowment Fund (1997)  
 Anne and Malcolm McHenry Fund for Restoration & Conservation (2002)

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Art Service Group Library Fund (1989)  
 Stephen and Edith Brandenburger Fund (1999)  
 Nanceelee Diggs Fund (1999)  
 Michael Himovitz Fund (1994)  
 Kriplani Family Endowment Fund (2000)  
 Carolyn T. Marmaduke (2010)  
 Shirley and Forrest Plant Fund (1988)  
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 Wayne Thiebaud Education Fund (1996)  
 Watson Works on Paper Fund (2014)  
 Roy C. Rose Fund (2014)

### IN-KIND GIFTS

Gifts were received between July 1, 2016 and September 30, 2016.

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 Sacramento Convention and Visitors Bureau  
 Skinner Vineyards & Winery  
 The Sterling Hotel  
 Submerge Magazine

### TRIBUTE GIFTS

Gifts were received between July 1, 2016 and September 30, 2016.

#### In honor of Carol Feenstra's Birthday

James Feenstra

#### In honor of Richard Gann's 85th birthday

Angela Gann

#### In memory of John Grubic

Carol E. Gardener

#### In memory of Oleta Lambert

Irma Moore

#### In memory of Kathy Rodger's mother

Elizabeth McCutcheon

#### In memory of Cynthia Sharp

Ellen Broms

#### In memory of Connie Vinson

Brooke Allison and James Smith  
 Sally and Graham Sharpe  
 Suzanne and John Taylor

#### In memory of Janet Webb

Laurine Bohamera  
 Mary Duplat and Susan Buck

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The following individuals have made commitments through their estate plans to benefit the Crocker Art Museum.

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We strive to ensure an accurate listing of donors, however should there be an inadvertent error or omission, please let us know by calling (916) 808-7843. Thank you.

# ANNUAL REPORT

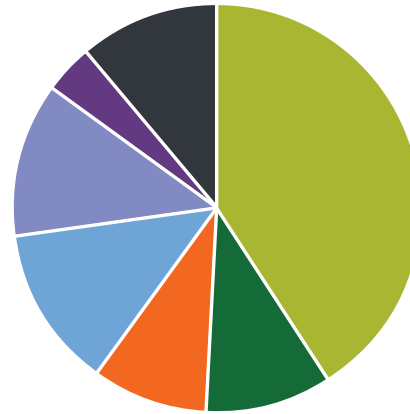
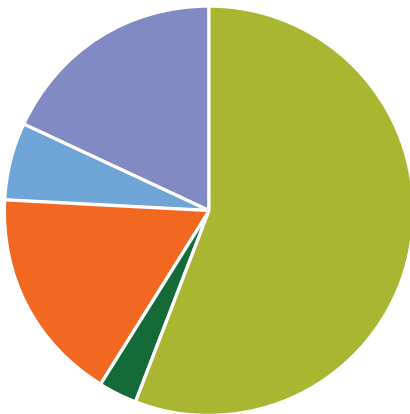
## 2015 – 16 Year in Review

The following information is a financial and statistical snapshot of the Crocker Art Museum from July 1, 2015 to June 30, 2016. It is through support from members, donors, and the community that the Crocker is able to bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.



**REVENUE** \$10,520,641

**EXPENSES** \$10,455,448



■ Public Support	\$5,854,344
■ Investment Income	\$353,292
■ Earned Income	\$1,809,460
■ Program Revenue	\$624,277
■ City of Sacramento	\$1,879,268

■ Exhibitions & Collections	\$4,340,655
■ Fundraising	\$1,011,680
■ Administration	\$918,098
■ Education	\$1,388,954
■ Marketing & Visitor Services	\$1,226,189
■ Museum Store	\$418,922
■ Operations	\$1,150,950



11,877  
members

565  
works  
added  
to the  
collection

277,178  
visitors

17  
exhibitions

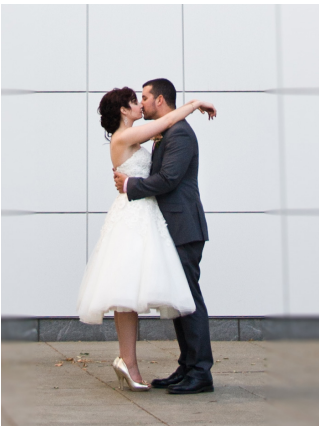


24,134  
hours contributed  
by volunteers



23,859  
served by in-school  
outreach programs

95  
studio art classes



88  
facility use rentals

3,803  
people attended  
Block by Block's  
block parties



[crockerart.org](http://crockerart.org)  
[cam@crockerart.org](mailto:cam@crockerart.org)

DONATIONS (916) 808-7843  
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CAFE (916) 808-1865  
STORE (916) 808-5531

## OPENING SOON

### *Art Auction*

MAY 18 – JUNE 3, 2017

Saturday, June 3, is a casual yet sophisticated evening featuring approximately 120 artworks in a silent and live auction, paired with a gourmet dinner, wines, and desserts. Tickets are \$300 per person and \$4,000 for a table of ten. All proceeds from the Art Auction support the Crocker's many education programs for adults, children, teens, and families.

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

JUNE 11 – SEPTEMBER 17, 2017

*Turn the Page* marks the 10th anniversary of the popular art magazine *Hi-Fructose*. Highlighted are 51 of the most remarkable contemporary artists featured between its pages. Connect one-on-one with some of the most significant 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.

### *Full Spectrum: Paintings by Raimonds Staprans*

JUNE 25 – OCTOBER 8, 2017

Born and raised in Riga, Latvia, Raimonds Staprans is thoroughly Latvian, whereas his paintings are purely Californian. Taut contours and bold hues define fields, marinas, isolated trees, and architecture. His still lifes of fruit, artist materials, and chairs share this pervasive loneliness, quality of light, and rich color — sometimes including a full prismatic spectrum.

### HOURS

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

### ADMISSION

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

Every third Sunday of the month is  
"Pay What You Wish Sunday."

Sponsored by

