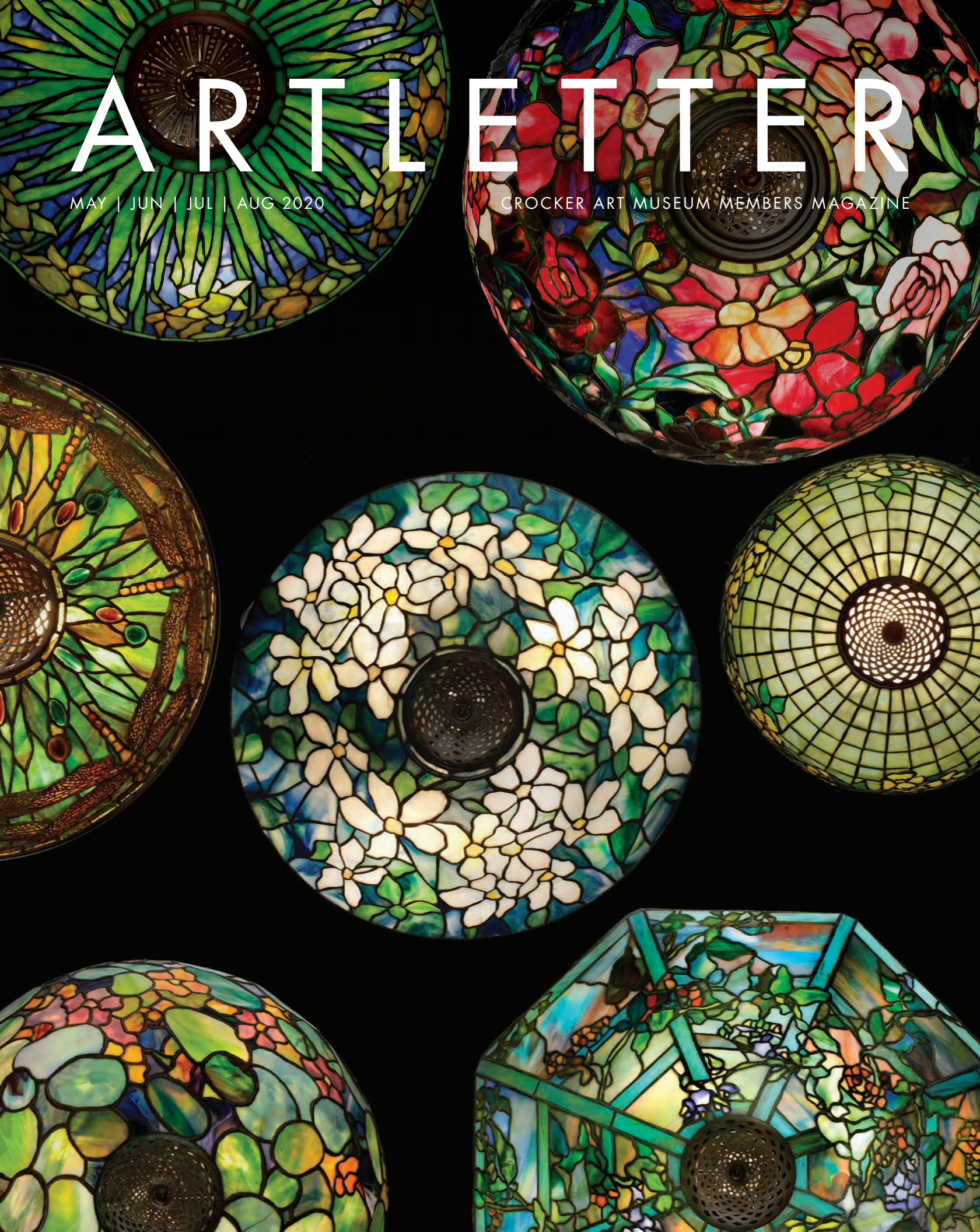


ARTLETTER

MAY | JUN | JUL | AUG 2020

CROCKER ART MUSEUM MEMBERS MAGAZINE





Art Auction Season is Coming!

Art Auction season features two lively events and an exhibition that showcase many of the region's emerging and most distinguished artists. Your participation provides support to the Crocker's many programs.

Save the tentative dates!

Big Names, Small Art: Thursday, July 30
Art Auction: Saturday, August 15



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.



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Big Day of Giving

MAY 7

The Crocker needs your help now more than ever.

Our Museum was battered by the economic impacts of the COVID-19 shutdown, and our recovery is going to take the full dedication of our generous and committed members and visitors.

For 24 hours on May 7, the Crocker will join hundreds of local nonprofits to raise much-needed funds for the Sacramento region. Please schedule your Big Day of Giving donation today.

Help us continue our mission and our commitment to bringing art and connection to the lives of everyone in our community.

VISIT crockerart.org/donate or bigdayofgiving.org/crockerartmuseum

DONATE to the Crocker

SHARE the word, and encourage others to donate, too!

ARTLETTER

Vol. 30, Issue 2

ArtLetter is published by the Crocker Art Museum Association for its members.
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ON THE COVER

Tiffany Studios, *Group of lamps* (birds-eye detail).
Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

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Tuesday – Sunday 10 AM – 5 PM

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Admission

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and children (5 and younger)

Adults \$12

Seniors, college students, and military \$8

Youth (6 – 17) \$6

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



Printing partially under-
written by Fong & Fong
Printers and Lithographers.

DEAR MEMBERS,

As we were sending this issue of *ArtLetter* to press, the world changed. I am penning this letter under Gov. Gavin Newsom's stay-at-home orders, doing my part to slow the spread of COVID-19. I know this is a difficult time for all of us. You, too, are on lockdown and finding your life disrupted.

On March 15, we made the decision to close the Crocker's doors at least until April 7 and have canceled or postponed all programs, classes, and events through May 31. And there are likely more changes to come. Knowing this, we have decided to delay the publication of *Art Interactive* in order to address our shifting schedule. We ask that you check the Museum's website regularly for updates to programs and events.

As you know from your own experience with this inconceivable moment in history, things feel incredibly unsettled. And in a nation where museums and arts institutions were already fragile, the ramifications of this episode could be catastrophic to the field.



For our part, we are doing our best to right the ship. Our staff were sent home to work, and whether their position is full-time and salaried or part-time and hourly, we are paying everyone for all hours normally worked through the April 7th end of California's mandated quarantine. That said, if the governor's stay-at-home orders continue past that date, we will be forced to make deep cuts to our staff and programs

The Crocker has been serving this community for 135 years and has weathered many storms: the 1918 Spanish Influenza epidemic, World War I, the Great Depression, World War II, the Cold War, floods, fires, and earthquakes, 9/11, and more. I trust we will weather this one as well, but the truth is that I know there will be long-term impacts. And while I may not be as optimistic as I would like, I am committed to doing everything in my power to provide for our staff and to keep the Crocker strong and sustainable.

I know from experience that you are generous, and I know that you are undoubtedly being asked to give more during this unprecedented time. I hope that as you think about the things you value, the Crocker rises to the top. During times like these, the arts tend to be discounted, and yet art is one thing that provides peace, solace, and hope. Please consider giving generously to the Crocker and other regional arts organizations.

Stay safe and know that we are looking forward to seeing you back at the Museum as soon as possible.

With great appreciation,
Lial

A handwritten signature in black ink, appearing to read 'Lial', written in a cursive, flowing style.

*Note: All dates in this *ArtLetter* are subject to change. Please use the Museum's website for the most up to date information.

Breath In, Breath Out

For those of you missing your visits to the Crocker, we wanted to bring you back to the Museum by spotlighting Jennifer Bartlett's *Pacific Ocean*. Since this artwork is located in our Friedman Court, it is among the first pieces visitors experience upon entering the Museum.

Given the impacts of social distancing and sheltering in place, we hope spending a moment with this work at home will inspire you and bring a sense of hope and, most of all, a promise for better days to come.

■ Jennifer Bartlett, *Pacific Ocean*, 1984. Oil on canvas, 105 in. x 360 in. (266.7 cm x 914.4 cm), Crocker Art Museum, gift of AT&T, Inc., 2008.33.1.



Take a deep
and long look at
Pacific Ocean,
with your eyes moving
up and down,
right and left.

Breath in,
breath out,
take in all
the details.

Breath
breath
imagine w
into the po



in,
out,
walking
painting.

Breath in,
breath out,
what might you
hear, smell,
see, feel?



Stay there
for a moment —
breath in, breath out.



COMING OCTOBER 11, 2020 – JANUARY 3, 2021

Wayne Thiebaud 100

Paintings, Prints, and Drawings

Wayne Thiebaud, *Boston Creams* (detail), 1962. Oil on canvas, 14 x 18 in.
Crocker Art Museum Purchase, 1964.22. © 2020 Wayne Thiebaud /
Licensed by VAGA at Artists Rights Society (ARS), NY.

Dates subject to change.



Become a docent at the Crocker!

Does a collaborative learning experience in the visually stimulating environment of an art museum seem like a thrill? The Crocker Docent Council might be for you!

Crocker Docents are volunteers who support educational programs by providing tours, outreach, and spotlight talks to Museum visitors. Begun in 1963, the Crocker Docent Council now has more than 150 active members. In addition to working with visitors, docents participate in exclusive lectures, tours and trips, and serve as ambassadors for the Crocker.

Prior to touring, prospective docents participate in an immersive, nine-month training program (September through May). Class content includes artwork in the Crocker collections, art history, art education, and touring techniques.

The Crocker strives to form a docent corps that reflects the rich diversity of the Museum's visitors and of the Sacramento region, and docent trainees come from all stages of life. Many trainees are retirees who have always had a passion for art but have made their careers in other fields. Some are still working and wish to contribute to the community and to the vitality of the Crocker. A few are involved in graduate studies and wish to include their training as part of their academic work. All are enthusiastic about their interest in art and desire to share the Crocker with others. To join our applicant pool, or for more information, please email education@crockerart.org or visit crockerart.org/docents. ♦

**The next opportunity
kicks off on Saturday,
June 27, with an
Open House.**

Join us at the Crocker at 10:30 AM to meet other prospective docents, learn about the application process and service commitment, hear current docents share their experience, and ask questions. Attendance is not mandatory but is extremely helpful for anyone interested in applying for the 2020-21 class.



COMING NOVEMBER 1, 2020 – JANUARY 31, 2021

New Beginnings

An American Story of Romantics
and Modernists in the West

Richard Crisler, *Taos, New Mexico*, 1927. Oil on canvas, 28 x 50 in. Tia Collection.

Dates subject to change.

Jan van Goyen's *Estuary with a Round Tower*

Now on view in the European gallery

Working in the 17th-century Netherlands, Jan van Goyen reinvented his landscape style repeatedly, influencing generations of artists. Recently, through the generosity of Malcolm and the late Anne McHenry, the Crocker acquired a handsome shoreside landscape from the artist's most productive period, the 1640s.

Born in Leiden in 1596, van Goyen was apprenticed to several local artists as a youth. After a year of study in France beginning in 1615, the artist Esaias van de Velde trained him in Haarlem before departing the city in 1618. From van de Velde, van Goyen learned the naturalistic style of the Haarlem landscape school, which can be seen in his works of the early 1620s. Later that decade, the artist adopted a tonal palette, as did some of his colleagues such as Salomon van Ruysdael. Painted in muted browns and greens and suggestive of the temperate climate of the Netherlands, the style met with favor.

Though van Goyen prospered, he went bankrupt in the late 1630s, perhaps because of losses he suffered during the "tulip mania" market collapse of 1637, generally considered the first recorded speculative bubble. Thereafter, he reinvented his style and his color sense changed, using more brownish-silver tones in the sky above buildings of golden-brown, reinforced by ruddy underpainting — as in the Crocker panel.

Depicting the juncture between land and water, van Goyen's *Estuary with a Round Tower* has a low vantagepoint, as if the viewer is on a boat watching the workers unload



■ Jan van Goyen, *Estuary with a Round Tower*, 1640s. Oil on panel, 14 1/2 x 24 1/2 in. Crocker Art Museum, gift of Anne and Malcolm McHenry, 2019.46.2.

their scows. With its reflection, the brick shore wall with towers dominates the right half of the painting. The brownish gray of the clouds above is also used at left, where distant sailboats ply the waterway. The harmonious composition epitomizes the qualities that brought van Goyen acclaim in the 17th century and beyond.

Van Goyen turned away from this style only late in life, just before his death in 1656. His pupils included Jan Steen and Nicolaes Berchem, the latter represented in the Museum's collection. Van Goyen's *Estuary with a Round Tower* joins an earlier shoreside scene at the Crocker by Jan Breughel the Younger. ♦

Depicting the juncture between land and water, van Goyen's *Estuary with a Round Tower* has a low vantagepoint, as if the viewer is on a boat watching the workers unload their scows.

/ NEW ON **VIEW** /

A SPIRITUAL ENCOUNTER

African ceremonial objects highlight diversity in tribal cultures.



In many cultures the creation of art is or was considered an act of transformation, and insights into these practices are abundant in the Crocker's new display of African drums, masks, figures, and ceremonial objects. The geographic areas represented are vast, and the artworks, drawn from the Museum's permanent collection, encompass the rich diversity of beliefs and values in sub-Saharan Africa.

Greeting visitors is a group of large, figurative sculptures from communities in Mali, Nigeria, Guinea, Ghana, and the Ivory Coast. Nearby are statues by the Mumuye and Chamba people — two cultures in remote Nigeria that remained relatively isolated until 1950. While the small figures were kept in dwellings to serve as a point of contact between natural and supernatural worlds, larger statues were created for village shrines, where healers and rainmakers accessed the spirits they house through prayer and song. The installation also highlights a variety of masks and altar objects from the Democratic Republic of Congo — a nation with approximately 200 language groups — where works were

created for use in events ranging from births and initiations to rites of protection against calamities such as famine and war.

In tribal contexts, masks are typically created as vehicles that transform a dancer into a spirit that participates in rituals, emphasizing communal values and fostering interconnectedness. Examples include rare Lega masks from Central Africa and a group of helmet masks from the Sande, a secret society of women within the Mende culture. Although women throughout Africa often act as intermediaries between the spirit world and the earthly world, this is the only known African masking tradition that is exclusive to women.

Also on view are tribal drums, instruments used by the drummer to evoke fertility, protect royalty, call arms for battle, and summon ancestral spirits. ♦



American Carousel Sculptures

A hand-carved menagerie has arrived.

The golden age of carousels spanned the 1880s through the 1920s, when many cities and resorts in the United States and England featured them in amusement parks. Most carousel animals were horses, based on the French 17th-century origins of the ride, though additional menagerie animals were later added, including lions, tigers, giraffes, deer, rabbits, goats, pigs, ostriches, bears, dogs, and other creatures. Recently, the Crocker received its own menagerie of six carousel animals by top makers, a donation from the renowned collection of the Freels Foundation. The sculptures will be displayed in and just outside the Museum's Setzer Foundation Auditorium.

The best carousel carvers were highly trained, their work literally sculpture in motion.

The best carousel carvers were highly trained, their work literally sculpture in motion. Carousel sculpture is today grouped into three basic carving styles. The Philadelphia Style, which includes figures by The Dentzel Company, was generally the most realistic and graceful. The Dentzel Company created the giraffe, horse, goat, and bear now in the Crocker's collection. Daniel Müller apprenticed at the Dentzel company

prior to founding his own company, D. C. Müller & Bro., in 1902. Müller's training at the Pennsylvania Academy of Fine Arts is evidenced by the skillful carving of the Crocker's deer. The Coney Island Style, exemplified at the Crocker by Charles Looff's handsome greyhound, boasted flashier decoration, including silver or gold leaf and sometimes glass jewels. A third County Fair Style describes smaller, more simply carved animals meant for traveling fairs. ♦





■ Gustav Dentzel, *Horse*, ca. 1907. Basswood with pigments and hair, 60 x 62 x 12 in. Crocker Art Museum, gift of Larry and Gail Freels, 2019.94.6.

■ D. C. Müller & Bro. Company, *Standing Deer*, ca. 1908. Basswood with pigments, 54 x 69 x 11 in. Crocker Art Museum, gift of Larry and Gail Freels, 2019.94.3.

LOUIS COMFORT TIFFANY



The late 1800s in America was a time of industrial advancement, ushering in new inventions such as the telephone and the phonograph. The rise of electric trolleys, printed advertisements, and disposable wealth were also hallmarks of the time, leading Mark Twain to dub the period the “Gilded Age.” Louis Comfort Tiffany (1848–1933) capitalized on the rise of the middle- and upper-classes by creating businesses to design and sell beautiful, functional objects for the home, positioning himself as both a businessman and experimental artist.

This June, the Crocker welcomes *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, featuring more than 60 objects and spanning more than 30 years of Tiffany’s prolific career.

This exhibition revels in the idea that nature is beautiful, and it showcases Tiffany’s artistry and craftsmanship through masterworks from Chicago’s distinguished Richard H. Driehaus Collection. Selected objects range in size and scope and include large stained-glass windows, humidors (fig. 1), vases, candlesticks, miniature vases, and table lamps (fig. 2).

Tiffany’s life and career are marked by artistic success and failure. Born in 1848, he was the son of Harriet Olivia Avery Young and Charles Lewis Tiffany, the founder of

the luxury goods store Tiffany & Co., which still exists today. Although originally uninterested in the New York-based family business, Tiffany was curious about the ways in which art could transport its owners and viewers to other times and places. After studying painting at the National Academy of Design in 1866–1867, he traveled throughout Northern Africa and Europe on a Grand Tour. The mixing of colors, prints, designs, and influences

seen throughout his work, dating from the 1870s to the early decades of the 1900s, is reflective of his travels.

Tiffany created his first interior design business prior to 1878 and quickly became a sought-after designer. His efforts to manipulate the effects of light streaming through

windows was a likely reason for his development of new glass techniques. Tiffany’s biggest contribution to the world of glass related to the medium itself. Historically, much of the detail used in stained glass windows was painted on, either in black or brown. When fired, the image was literally burned onto the glass. Eliminating much of the paint was Tiffany’s revelation. Instead, he layered pieces of colored glass and incorporated rocks, stones, and gems to create a landscape, a figure, or a geometric design, with leading incorporated as outline

Although originally uninterested in the New York-based family business, Tiffany was curious about the ways in which art could transport its owners and viewers to other times and places.



■ (fig. 1) Tiffany Studios, *Humidor*, ca. 1902–1910. Bronze, blown glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



■ (fig. 2) Tiffany Glass & Decorating Company, *Eighteen-light Lily Table Lamp*, prior to 1902. Bronze, blown glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

(fig. 3). Surpassing fellow artist John La Farge's early efforts to fuse thin layers of different colored glass together, Tiffany created opalescent glass with nuanced shading (fig. 4).

Tiffany's glass suppliers often produced 10,000 pounds of glass or more in a single year for his artistic studio. Glass sheets were organized by color and stored in his studio with upward of two tons of glass in 5,000 colors and hues available to his creative team, which included dozens of artisans working under Tiffany and principal designers like Clara Wolcott Driscoll and Agnes Fairchild Northrop.

Many of Tiffany's nature-inspired table lamps and vases were created using blown Favrile glass, which is recognizable by its iridescent sheen (fig. 5). After establishing numerous iterations of his design company, including Louis C. Tiffany & Company, Tiffany Glass Company, Tiffany Glass and Decorating Company, Allied Arts, and Tiffany Studios, to cater to large-scale commissions and the commercial market, Tiffany took over as art director for his father's business, Tiffany & Co. in 1902.

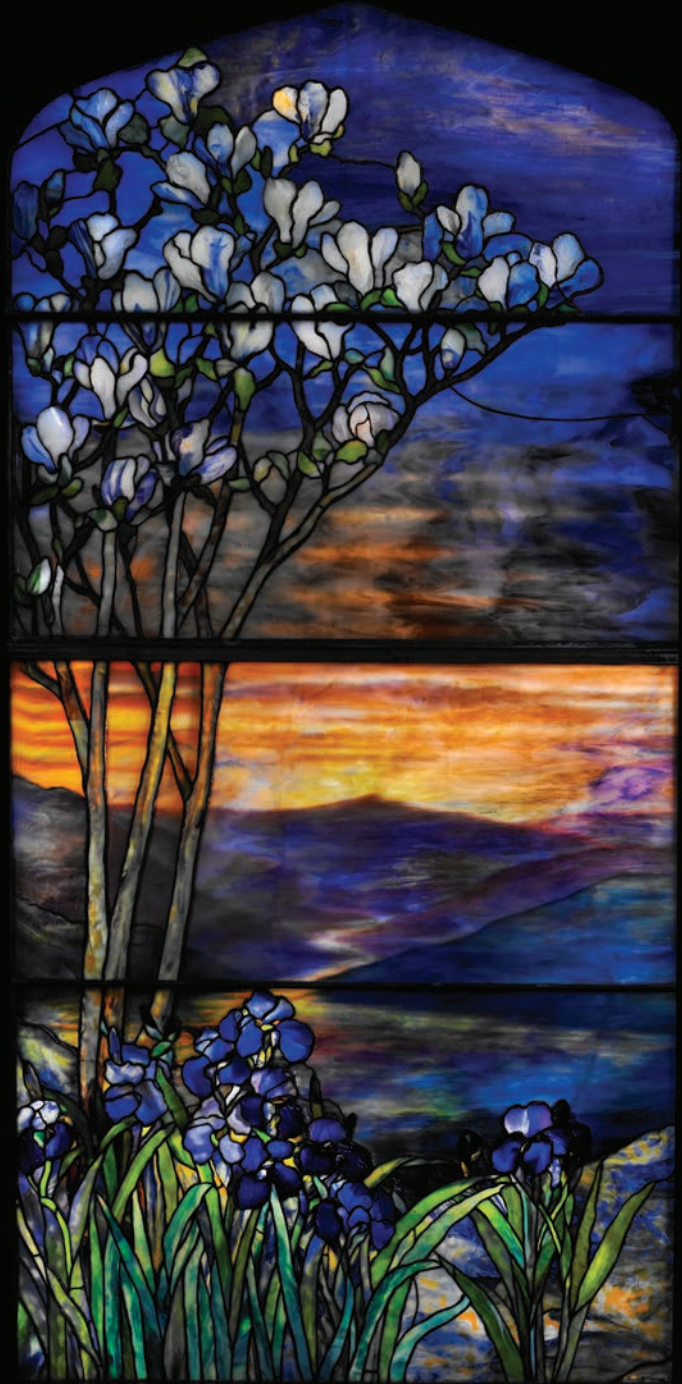
Tiffany's business ventures were successful, but also experienced setbacks. In 1878, the glasshouse he established in Venice, Italy, burned in a fire, which was followed by an 1893 fire that damaged the Stourbridge Glass Company furnace in Queens, New York, one of the artist's major suppliers. A loan from Tiffany's father was required to rebuild. After a period of "Tiffany fever" in the early 1900s, Tiffany retired in 1919 and spent most of his time at his Long Island estate, Laurelton Hall. Just five years later came the closure of Tiffany



■ (fig. 3) Tiffany Studios, *Garden Landscape Window*, 1900–1910. Leaded glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



■ (fig. 5) Tiffany Studios, *Jack-in-the-Pulpit Vase*, 1907–1910. Blown glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



■ (fig. 4) Tiffany Studios, *River of Life Window*, 1900–1910. Leaded glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

Furnaces. Changing aesthetic trends further weakened the market for Tiffany creations, and in 1932, at the height of the Great Depression, Tiffany Studios filed for bankruptcy. Louis Comfort Tiffany died a year later at the age of 84.

Although the end of Tiffany's life coincided with a downturn in commercial success, the disinterest was short-lived. By the second half of the 20th century Tiffany designs were back in favor, and by 1980, when Richard Driehaus acquired his first work by Tiffany, the artist's creations were sought-after by art collectors. *Louis Comfort Tiffany: Treasures from the Driehaus Collection* visually tells the story of the businessman and experimental artist through the eyes of a discerning collector. ♦

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

This exhibition is sponsored in part by Kingsley Art Club.

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MUSEUM**

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ARTS AND ARTISTS

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Flowers from Fire



Ceramics and the International Art Nouveau

JUNE 7 – SEPTEMBER 20, 2020

Dates subject to change.

In the mid-19th century, industrialization made many things possible, including rapid travel, rising standards of living, and an unprecedented wealth of consumer goods. With these advantages came attendant consequences such as overurbanization, standardization, and, often, poor design and aesthetics. Eventually, these disadvantages provoked strong reactions, leading to design reform movements such as Art Nouveau, or new art. In the years between 1890 and 1914, Art Nouveau was one of the major currents in art internationally.

Artists, whether concerned with fine or applied art, took aesthetic cues from nature, experimented with new materials and techniques, and drew inspiration from non-Western cultures. This was especially true in the field of ceramics, where floral forms, new clays and glazes, and the adoption of Asian motifs became part of a revolution in design. Art Nouveau ceramists epitomized one of the goals of this many-faceted movement, the merging of practical design and fine art. In the process, many of them exploited the possibilities of the flower and its tendrils, often pairing them with other natural motifs and the human figure.

A vase made by the Hungarian manufacturer Zsolnay (fig. 1) shows technical advances in form and glaze developed by the 1890s. Flowers inform the entire object. Delicately supported on elaborately winding clay stems,

the two mouths of the vase are shaped like tulips. The lustrous glaze changes color to define the transition from stem to blossom.

A decade later, the Royal Porcelain Manufactory (Königliche Porzellan-Manufaktur) in Berlin produced a rather different floral vase (fig. 2). The flaring, columnar form in brilliant white porcelain serves as background for a softer green plant depicted in low relief — a common dandelion. Beneath the wide opening, yellow dandelion blooms spread around the rim. The simpler form reflects the spirit of the German Art Nouveau, known as *Jugendstil*, or youth style.

Whether in German-speaking lands, France, or further afield, Art Nouveau influenced art, architecture, decoration, and graphic design broadly. With various names in different cultures — *Jugendstil*, *Nieuwe Kunst*, or *Stile Liberty* — the movement beautified life for the producers and owners of the ceramics seen in this exhibition and resulted in a literal flowering of art and design the likes of which the world had never seen. ♦

Art Nouveau ceramists epitomized one of the goals of this many-faceted, movement, the merging of practical design and fine art.

■ LEFT: fig. 1: Zsolnay (Hungary, 1853–present), *Double Tulip Vase*, circa 1895. Ceramic, 13 1/2 (height) in. Private collection.

■ RIGHT: fig. 2: Königliche Porzellan-Manufaktur (Germany, 1763–present), designed by Theodor Schmuz Baudiss, *Dandelion vase*, 1906. Porcelain, 11 1/2 (height) in. Collection of Jeffrey Ruda.



TODD SCHORR ATOMIC COCKTAIL

JUNE 28 – OCTOBER 11, 2020

Dates subject to change.

In 2017, Todd Schorr's colossal painting featuring the abominable snowman delighted Crocker visitors as they entered the summer blockbuster exhibition *Turn the Page: The First Ten Years of Hi-Fructose*. Now, the Crocker welcomes the Los Angeles-based artist back to Sacramento for an in-depth, one-person show.

Todd Schorr: Atomic Cocktail highlights approximately 30 examples of Schorr's iconic paintings, sculptures, and preparatory studies, including rarely seen works. Named for the plethora of logos, cartoons, monsters, mascots, and other Atomic Era imagery, the exhibition explores Schorr's appropriation of mid-20th century American popular culture, which he crafts into a pictorial language all his own.

Born in 1954, Schorr grew up in the small suburban town of Oakland, New Jersey. Expressing a "compulsion for drawing" at an early age, his parents enrolled him in art classes when he was five, which he continued through high school.

He was deeply affected by fantasy movies — in particular, the 1933 classic *King Kong*. "Seeing that movie when I was 4 or 5 was the first time

I was able to really believe in a fantasy world," he says. He was also heavily influenced by early animated cartoons, especially those of Walt Disney's studio and Max Fleischer (creator of Popeye and Betty Boop).

In 1966, when Schorr's mother took him to see a Salvador Dalí retrospective at Manhattan's Gallery of Modern Art, he connected the surreal, pliable-looking figures in Dalí's work to those in the cartoons on television. The experience made a lasting impression. In the artist's most recent publication, *Neverlasting Miracles* (2017), he recalls: "I began to realize what unbridled imagination and remarkable technical skills could achieve."

In 1970, Schorr visited the Uffizi Gallery in Florence, Italy, and started to formulate the idea of combining his love of cartoons with the painting techniques of the Old Masters. He enrolled at Philadelphia College of Art (now The University of the Arts), where his painting instructors steered him toward illustration. "When I got to college, there was nothing in the gallery scene [combining] cartooning and surrealism," he explains. After graduating in





■ Todd Schorr, *The Spectre of Monster Appeal*, 2000. Acrylic on canvas, 60 x 84 in. Private Collection. © Todd Schorr.



■ Todd Schorr, *Verne to Vader: Noteworthy Highlights Concerning the History of Space Fiction as Represented in Popular Culture*, 1997. Acrylic on canvas, 48 x 96 in. Collection of Mark Parker. © Todd Schorr.

1976, he moved to New York City to begin his professional career in illustration, creating album art, movie posters, and magazine covers for clients like AC/DC, George Lucas, Francis Ford Coppola, and *Time*.

Despite his success over the next decade, Schorr began to feel stifled by the creative limitations of commercial work. In the mid-'80s, he took a break from illustration to focus on fine art, developing his signature, intensely hued wonderlands.

The style and influences of Schorr's complex narrative paintings are drawn from a multitude of sources, spanning from Northern Renaissance art to 18th- and 19th-century Romantic painters and contemporary illustration. In *The Hydra of Madison Avenue*, for instance, he depicts more than 50 familiar brand mascots parading through the landscape. "I consider myself a cultural anthropologist and use pop culture reference points in my work because they strike an emotional resonance with people while also forming a common pictorial language that's accessible to just about everyone," he said in an interview with Paul di Filippo, whose essay is featured in *Neverlasting Miracles*.

The scale and intensity of detail in works like *The Hydra of Madison Avenue* are reminiscent of large Renaissance altarpieces filled with intricate detail. Combined with an influx of 20th-century commercial characters, the artist underscores the pervasive presence of media in our lives in connection with his experience of growing up during the rise of Madison Avenue's advertising men.

In 1992, Schorr had his first solo exhibition at the Tamara Bane Gallery in Los Angeles. Encouraged by an overwhelmingly positive response, he was determined to pursue a fine-art career. "From that point on," he says, "I just painted for myself." He relocated to Los Angeles in 1998, garnering attention as an early member of the Lowbrow or Pop Surrealist movement emerging there at the time, which has since become a

global phenomenon. Today, he works on both coasts, dividing his time between California and Connecticut. ♦

Todd Schorr: Atomic Cocktail was organized by the Virginia Museum of Contemporary Art, Virginia Beach.

"I consider myself a cultural anthropologist and use pop culture reference points in my work because they strike an emotional resonance with people while also forming a common pictorial language that's accessible to just about everyone."



■ Todd Schorr, *The Hydra of Madison Avenue*, 2001. Acrylic on canvas, 60 x 84 in. Collection of Mark Parker. © Todd Schorr.



■ Todd Schorr, *Ape Worship*, 2008. Acrylic on canvas, 96 x 120 in. Collection of Mark Parker. © Todd Schorr.

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AL

FARROW

JULY 19 – NOVEMBER 15, 2020

Dates subject to change.

Using guns and ammunition, Al Farrow (born 1943) transforms tools of destruction into creation through his sculptures of cathedrals, synagogues, mosques, mausoleums, and architectural monuments. In doing so, he aims to denigrate no one belief or ideal but remains mindful and respectful of all.

Farrow's inspiration for sculptures such as *The White House*, the focus of this one-work exhibition, as well as his *Bombed Mosque* in the Crocker's permanent collection, began with his 1995 visit to the Basilica of San Lorenzo in Florence, Italy. The ornate reliquaries on display in the church's crypt, some containing human bones, were at the time unfamiliar to him. He contemplated their ritual purpose and found through his investigation a means of expressing contemporary concerns.

THE

WHITE

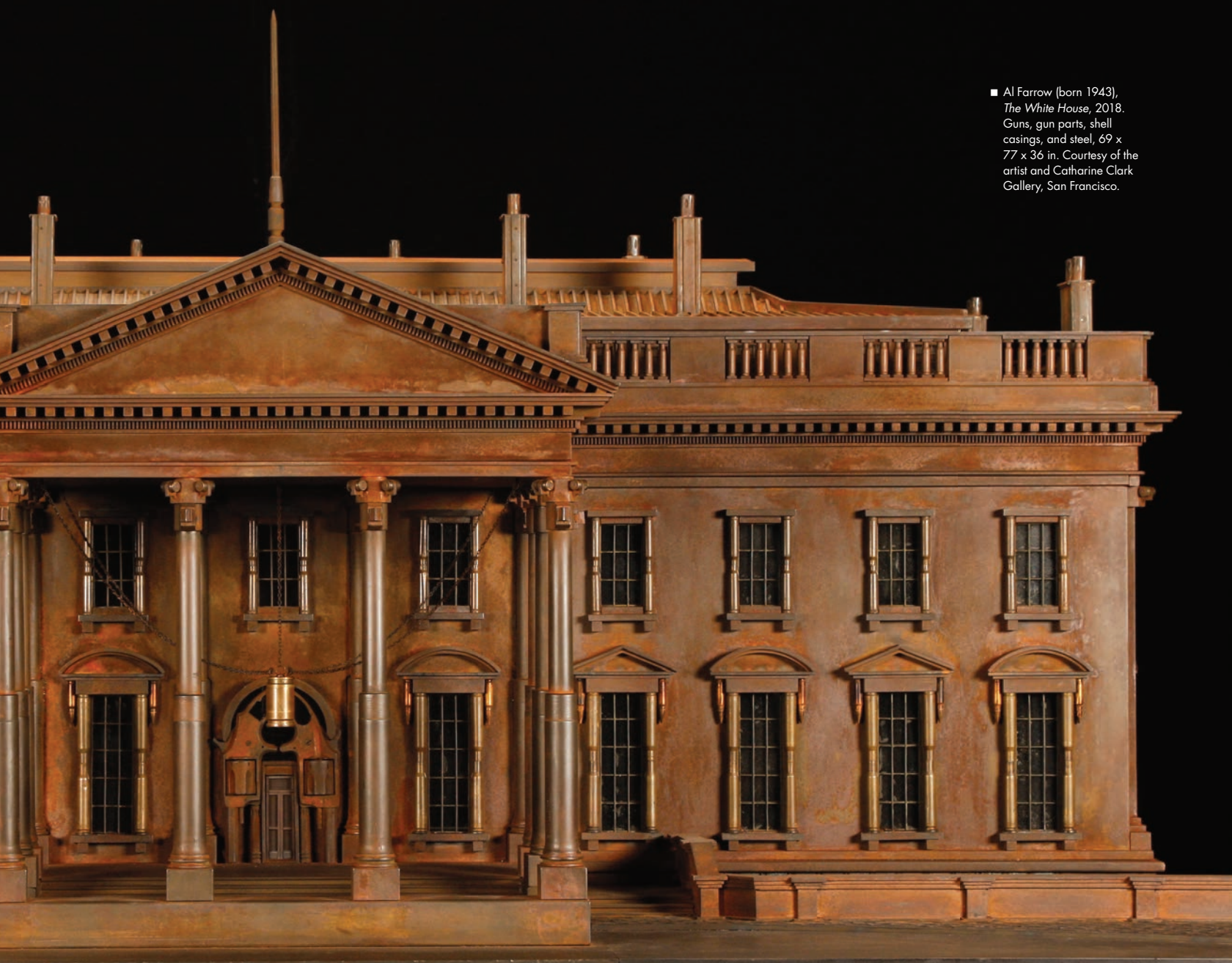
HOUSE



Farrow has always invested his art with social critique, but, as he explains, “Something clicked when I started using real guns and bullets.” Carefully chosen rifle parts form architectural features like flying buttresses, minarets, arches, and classical columns, while the copper, brass, and steel of bullets and shot complete the detailed structures. Seeing guns and ammunition so ingeniously employed may cause uneasiness, which, in Farrow’s estimation, reveals “more about the viewer than it does the artist.” The unconventional materials are also meant to compel viewers to consider the lengthy histories behind present-day clashes and, in his 2018 sculpture *The White House*, our government.

Made of guns, gun parts, shell casings, and steel, Farrow’s “White” House is replete with irony. Its title is contradicted by its somber, rusted exterior, which insinuates the erosion of democracy and the corrosion of long-held ideals. It is meant to remind all of us of the importance of this building and what it stands for. It is also meant to jolt us out of complacency, no matter on which side of the political divide we stand. ♦

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



SCHEHERAZADE and HER SISTERS

REAL AND IMAGINED GILDED AGE WOMEN
FROM THE DIJKSTRA COLLECTION

JUNE 20 – OCTOBER 11, 2020

Dates subject to change.

One *Thousand and One Nights* is the story of Scheherazade who, threatened with death by King Shahryar, keeps herself alive by telling one fascinating tale after another, stopping at a cliffhanger each night so the king would want to hear the rest. Her resolve and wit, as well as her beauty, were celebrated in literature and the visual arts, especially in the late 19th century. This exhibition, focusing on the Gilded Age (1870s–early 1900s), brings together imagined women such as Scheherazade — often represented as an Orientalist fantasy — and real women of the time who, imbued with quiet dignity, contrast greatly with such inventions. Powerful Scheherazade in particular, who makes her appearance in a painting by Wilhelm Vita (fig. 1), is an appropriate icon for the “new” women who began to make their presence felt at the turn of the 20th century.

Influential like Scheherazade, though typically portrayed as immoral, is the Biblical figure Salome, often represented as a seductress. Her dance before King Herod led him to grant her any request. Prompted by her vindictive mother, Salome asked for the head of John the Baptist on a silver platter. An 1890 painting by Ella Ferris Pell (fig. 2) represents the beautiful Salome in the aftermath. Balancing the now-empty tray on her knee, she stands resolute. The artist exhibited the work in Paris, where it gained little notoriety, perhaps because this self-confident woman did not fit the predominant Academic depictions of Salome as

a depraved temptress. By subverting the narrative of *fin-de-siècle* decadence, Pell set her portrayal apart from those by men, imbuing her Salome with feminist strength.

A year later, Maximilien Colin, American like Pell but born in Prussia, created a peaceful domestic scene with a subtly subversive message (fig. 3). Titled *Souvenirs*, the painting shows a middle-aged woman of some wealth and comfort in her music room, surrounded by palms, a piano, and luxurious rugs. Having paused in her reading, she gazes blankly in reverie, her thoughts turned inward. But the scarves bunched on the furniture, the displaced



■ ABOVE: fig. 1: Wilhelm Vita, *Scheherazade*, ca. 1891. Oil on canvas, 74 x 114 in. Collection of Sandra and Bram Dijkstra.

■ RIGHT: fig. 2: Ella Ferris Pell, *Salome*, 1890. Oil on canvas, 52 x 34 in. Collection of Sandra and Bram Dijkstra.



Oriental carpet, the newspapers and sheet music tossed casually about create a sense of disorder and show the young matron caring little about her surroundings. The scene becomes a depiction of the *ennui* that accompanied her social position, in which women, while adorning a wealthy home, were often alienated and lonely.

Other women had little time for such thoughts. Robert McGregor's *Till Eve Again Recalls Them Loaded Home* (fig. 4) depicts the evening routine of bringing cattle back for milking. The mother who accompanies the cow to the barn, with two children in tow, directs not only her household but also many duties on the farm. Though it seems her life is one of constant labor, the artist creates an atmosphere of serenity and modest humanity. The gentle twilight glow contributes to the beauty of the scene.

The varied roles desired for — and by — women in the Gilded Age, from enchantress to independent worker, to wife and mother, reflect an often-felt conflict between their desires and the limits placed on them by society. Whether ideal or real, the women depicted in the paintings in the Dijkstra collection provide beautiful and fascinating insights into an era and the cultures that produced them. ♦

■ fig. 3: Maximilien Colin, *Souvenirs*, 1891.
Oil on canvas, 29 x 36 1/3 in. Collection
of Sandra and Bram Dijkstra.



■ fig. 4: Robert
McGregor, *Till Eve
Again Recalls Them
Loaded Home*, circa
1891. Oil on canvas,
24 x 36 in. Collection
of Sandra and Bram
Dijkstra.



COMING DECEMBER 6, 2020 – MARCH 28, 2021

The Edge of Elegance

Porcelains by Elsa Rady

LEFT: Elsa Rady, *Bowl*, 1979. Glazed porcelain, 3 x 9 1/4 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.

CENTER: Elsa Rady, *Bowl*, 1979. Glazed porcelain, 2 1/4 x 8 1/2 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.

RIGHT: Elsa Rady, *YKIBVPID*, 1985. Glazed porcelain, 7 x 11 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.

Dates subject to change.

/ CONNECTIONS /

UNDER THE SPOTLIGHT

Global Rhythms World Music Series

Coming off 2018 Oscar and Grammy recognition for his signature sound in the blockbuster film *Black Panther*, Massamba Diop took the Setzer Foundation Auditorium stage with Father Time Trio in a celebration of powerful percussion and cultural creativity. The Senegalese drummer was one of four performers in this year's Global Rhythms World Music Series, which will return next year in January. Looking for more great concerts? Stay tuned for announcements about our summer jazz series!





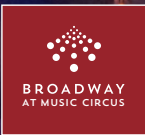
Granville Redmond Director's Circle Reception

More than 300 Director's Circle members, art lenders, and generous donors from Northern and Southern California celebrated the opening of *Granville Redmond: The Eloquent Palette* with spotlight tours, talks, and a wine reception in Friedman Court.



Docent Appreciation Party

Did you know that the Crocker is supported by more than 150 docents, who provide tours, outreach, and talks to groups of students and visitors? Docents are a vital service group, and we deeply value their time and efforts. Interested in joining the 2020 docent class? Learn more on page 9 or visit crockerart.org/docents.



BROADWAY AT MUSIC CIRCUS 2020 SEASON IN THE ROUND



JUNE 9-14



JUNE 23-28



JULY 7-12



JULY 21-26



AUG 4-9



AUG 18-23

Tickets: (916) 557-1999 · For Groups of 12+, call (916) 557-1198 · BroadwaySacramento.com

JAZZ NIGHT

HEAT THE BEAT!

Sacramento's longest running summer jazz series will get you grooving with stellar performances curated by Mindy Giles of Swell Productions and Liz Walker from the Sacramento Blues Society.

Tune into crockerart.org for dates and performers.

Meet Crocker Docent Janet Mohle-Boetani, M.D.

Growing up in Southern California, Janet Mohle-Boetani experienced art first through her grandmother, Hilda Mohle, a painter. Janet recalls the experiences of being in her grandmother's studio, a cottage where the sights, smells, and environment introduced her to creativity and expression from the artist's perspective. Her grandmother taught art and art history at San Bernardino Community College, so visual art was a continuous part of Janet's childhood, and she pursued her interests by taking art history classes while attending Stanford Medical School.

Although Janet and her family live in San Francisco, 12 years ago she started working for the State in Sacramento. She soon began attending programs at the Crocker like ArtMix and sought out new exhibitions.

The accessibility and variety of Museum experiences so impressed Janet that she joined the Director's Circle to support the Crocker's diversity and inclusion efforts. "Art is more meaningful for the broader community when it's inclusive and represents diverse artists and viewpoints," she says. "I wanted to donate to further that mission."

Through her experiences with the Director's Circle (like participating in its travel program and attending the Art Auction) Janet got to know the Museum's staff, and her interest in lifelong learning and art collecting grew. She began donating toward acquisitions, saying, "I want to support art that is meaningful to a diverse group of people."

Inside the Crocker, Janet likes to spend her time in the contemporary galleries and ceramics galleries, and especially with the Museum's collection of Native American pottery. Janet, who recently retired from her position as deputy medical executive for California Correctional Health Care



**Here, we find our
commonalities
and find unity
by nurturing our
human spirit.**

Services, worked as a medical student at Acoma Pueblo in New Mexico, and it was during that time that she became interested in the pottery and artists. Later, she donated to the Museum a piece of pottery she acquired from Acoma.

In fact, Janet's beliefs in equity and access led her to become a docent. "Being a docent requires active engagement. I wanted to support continuous learning and community

engagement and to connect with a museum that provides a regional focus on California art and facilitates a meaningful connection for children." Plus, she hopes that educating children on docent visits will inspire children to appreciate art like she did as a child.

When Janet tells people about the Crocker for the first time, she says it offers something inspiring for everyone: There is history, art, culture, and more. "But the Crocker is more than just a repository of items. It's a place that facilitates discussions, that tells a story," she says. "It's a respite from our current climate, a haven, an oasis for communication and shared experience. Here, we find our commonalities and find unity by nurturing our human spirit." ♦

Art Auction Season is Here!

Join us for two premier events in support of art education and exhibitions at the Crocker.

The Crocker's Art Auction season features two lively events and an exhibition that showcases many of the region's emerging and most distinguished artists. Participating in Art Auction season provides support to the Crocker's many programs, which bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.

BNSA (Big Names, Small Art)

THURSDAY, JULY 30, 5 – 9 PM

\$10 MEMBERS • \$20 NONMEMBERS

Snag a small work of art (12 x 12 inches or less) from an artist with a big name during a silent auction of nearly 400 artworks. The annual, open-air event has become a spirited art party with more than 1,000 guests vying to acquire works for their own collections. Bidding starts at just \$25, regardless of the work's fair market value.

The Art Auction

SATURDAY, AUGUST 15, 6 – 10 PM

Secure your tickets now for the 2020 Art Auction! Fine artists and Museum supporters unite on this energetic evening of fabulous artworks and gourmet dining. The night begins with cocktails and champagne before progressing to live and silent auctions of art, exclusive trips, and coveted experiences. This action-packed dinner party brings together nearly 400 art patrons, community leaders, and philanthropists from throughout California's Capital Region, all in support of exhibitions and education at the Crocker.

Tickets begin at \$300; sponsorships begin at \$4,000. Contact Mary Worthington at (916) 808-7843 or mworthington@crockerart.org for more information. ♦





2019 Director's Circle members at Queen Califia's Magic Circle, San Diego, California.

Travel with Us!

Experience the Director's Circle Travel Program for yourself

The Director's Circle Travel Program is an exclusive benefit of the Crocker's Director's Circle membership level. Each year, members gain access to premier, cross-country excursions with Museum Director Lial A. Jones and Associate Director and Chief Curator Scott A. Shields to see some of the most renowned museums, galleries, and private collections in America.

In November, travelers spent three days in sunny San Diego visiting museums, sculpture gardens like Queen Califia's Magic Circle, and private collections, including the contemporary collection of Matthew and Iris Strauss, listed among the top 200 collections in the world. Trip-goers also received an exclusive tour of the new ComicCon Museum, set to open in Balboa Park next spring.

To learn more about the Director's Circle, or to find out information about upcoming trips, please contact Development Officer Amalia Greigo at (916) 808-1177.

DIRECTOR'S CIRCLE

Members who have joined or upgraded in the Director's Circle membership program between September 1, 2019 and January 31, 2020.*

Maria Alcalá and Kaitlyn Garcia

Ted and Melza Barr

Margaret and Bill Campbell

Katherine Crow

Gwendolyn Doebbert and Richard Epstein

Hanh and Gerald Egan

Nanette Fowler and Christopher Terrazas

Rosanna Garcia and Jeff Slodowitz

Kimberly Garza and Daniel Stanush

Karen Griffin

Alfred Harrison, Jr.

Patricia Henderson

Bindu Jaduram

David Lowe

Deborah Mac Millan and Donna Fontaine

Pamela R. Mallory

Amelia Manderscheid

Judith McLaughlin and Greg Ohanesian

Val McMichael

Dr. Linda and Mr. Steven Merksamer

Kathryn Newell and Edward Dudensing

Chester Newland

Teri and Mitchell Ostwald

Simone Miller Rathe and Mark Rathe

Cecelia Royal

Monica and Scott Shapiro

Susan and Michael Stuart

Nancy and Tom Swanson

Ann and James Tracy

Denise Verbeck

*Names in **bold** have upgraded.

Come Dance With Us... All Summer Long!

Discover the joy of movement at Sacramento Ballet this summer. From our themed, week-long camps for little ones to our Dance Intensives for pre-professionals, our classes inspire confidence, build skills and encourage fun.



sacramento Ballet

AMY SEIWERT, ARTISTIC DIRECTOR
2420 N Street, Suite 100, Sacramento, CA 95816

PHOTO BY FRANCES CHAE

And don't forget our workshops and drop-in classes for adults, including Absolute Beginning Ballet and Fall Prevention through Movement for seniors.

Classes are filling quickly.

To learn more visit: sacballet.org

SACRAMENTO PHILHARMONIC & OPERA

The Music Continues

Come join us in our newly renovated theater!

The 2020-21 season promises a mix of classical, operatic, and popular music performances for all music lovers in the newly renovated SAFE Credit Union Performing Arts Center.

Subscriptions are on sale now!
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A Window to the World



1

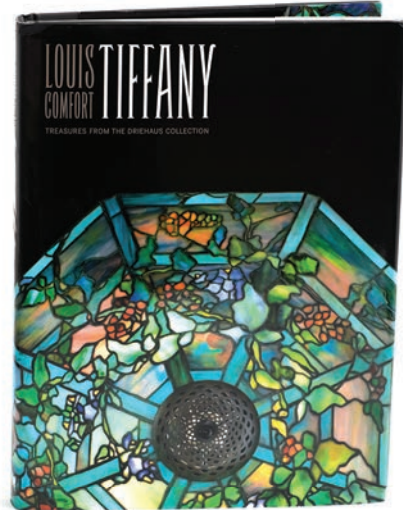
This summer, bring home your own Tiffany-inspired delights from the Museum Store.

Interior design icon Louis Comfort Tiffany was entranced by the ways art could transport people to other times and places, and his creativity filled homes and public buildings throughout the world with stained-glass windows, vases, candlesticks, lamps, jewelry, and more. There are plenty of thoughtfully selected treasures to choose from, including these staff favorites:

1. Expandable vase. Member price: \$9
2. Exhibition catalogue, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*. Member price: \$40.50
3. Scarf. Member price: \$25.20
4. Tiffany stained glass coloring book. Member price: \$8.05
5. Biography of Louis Comfort Tiffany. Member price: \$8.95



4



2



3



5

All prices reflect the Individual, Family, and Associate member-level discount of 10 percent. Discounts increase for members at the Contributor level and above.

Current exhibitions

Louis Comfort Tiffany:
Treasures from the Driehaus Collection
JUNE 7 — SEPTEMBER 20, 2020

Flowers from Fire:
Ceramics and the International Art Nouveau
JUNE 7 — SEPTEMBER 20, 2020

Scheherazade and Her Sisters:
Real and Imagined Gilded Age Women
from the Dijkstra Collection
JUNE 20 — October 11, 2020

Todd Schorr: Atomic Cocktail
JUNE 28 — OCTOBER 11, 2020

Al Farrow: The White House
JULY 19 — NOVEMBER 15, 2020

Opening soon

Wayne Thiebaud 100:
Paintings, Prints, and Drawings
OCTOBER 11, 2020 – JANUARY 3, 2021

To celebrate the 100th birthday of Sacramento's most renowned artist, the Crocker presents *Wayne Thiebaud 100: Paintings, Prints, and Drawings*. This exhibition represents the artist's achievements in all media, with pieces drawn from the Museum's holdings and from the collection of the Thiebaud Foundation and family.

New Beginnings: An American Story of
Romantics and Modernists in the West
NOVEMBER 1, 2020 – JANUARY 31, 2021

Drawn from the Tia Collection, *New Beginnings: An American Story of Romantics and Modernists in the West* investigates the ways in which Santa Fe and Taos, New Mexico, have provided inspiration to artists. The exhibition features more than 100 works created between 1888 and 1983. Divided into the themes of land and sky, Indigenous cultures, and daily life, *New Beginnings* includes Native American and Hispano subjects, landscapes, still lifes, and portraiture, all of which illuminate northern New Mexico's artistic diversity.

The Edge of Elegance: Porcelains by Elsa Rady
DECEMBER 6, 2020 – MARCH 28, 2021

Elsa Rady (American, 1943–2011) reimagines familiar and utilitarian porcelain vessels into objects of geometric simplicity and beauty. Early in her career, she created ceramics inspired by those from the Song Dynasty of China but became dissatisfied and started carving diagonal notches into the rims of her work. Inspired by the streamlined forms of Art Deco buildings, she began to cut even deeper, the dynamic edges also taking inspiration from swirling hems of dancers' dresses. These notches, or "wings" as Rady called them, impart a dynamic energy to an otherwise static form.