

ART LETTER

MAY | JUN | JUL | AUG 2018

CROCKER ART MUSEUM MEMBERS MAGAZINE





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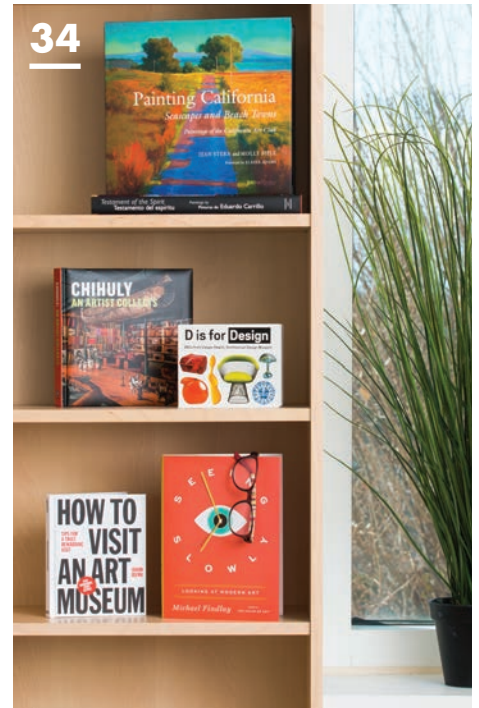
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Artful summer reading from the Museum Store.

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ON THE COVER

Antoine Vestier, *Allegory of the Arts*, 1788. Oil on canvas, 31 1/2 x 25 in.
The Horvitz Collection, inv. no. P-F-136.

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Christmas, and New Year's Day

Admission
Please note new admission prices as of July 1.
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Youth (6 – 17) \$6

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IN MEMORIAM



Ali Youssefi

January 23, 1983 – March 10, 2018



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



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/ FROM THE **DIRECTOR** /

DEAR MEMBERS,

2017 saw much growth and many changes at the Crocker, including the acquisition of nearly 450 works of art for the permanent collection, reaccreditation by the American Alliance of Museums, grant awards to fund the continuation of our Block by Block community engagement initiative, and the ongoing development of a bold vision for the future of our Museum – Crocker Next.

We could not realize these successes or serve our more than 250,000 visitors each year without the generosity of the many individuals and corporations who financially support our mission of promoting an awareness of and enthusiasm for human experience through art.

I would like to thank our top individual donors in 2017:

Elizabeth and Russell Austin
Melza and Ted Barr
Rhea and Dan Brunner
Susie and Jim Burton
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Claudia Cummings
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Please join me in celebrating their amazing generosity.

Lial A. Jones
Mort and Marcy Friedman Director and CEO

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

* Deceased

UNDER THE SPOTLIGHT



Black History Month Celebration

More than 3,500 visitors flocked to the Museum's annual Black History Month festival, a free event for families and the community. The day was packed with live performances, hands-on activities, Afrofuturism, vendors, and the opening of the exhibitions *Faith Ringgold: An American Artist* and *Hopes Springing High: Gifts of Art by African American Artists*.

Photos by Brian Suhr





ArtMix | Love Boat

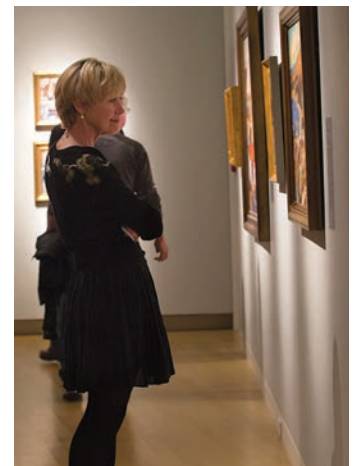
Drinks, yacht rock, and lots of laughs came together for ArtMix Love Boat! Our monthly alternative arts party included performances by The Midtown Moxies Burlesque, Sharon Knight Music with Winter, The Sacramento Mermaids, comedian Keith Lowell Jensen, hula dancers, DJ Shaun Slaughter, and more!

Photos by Bob McCaw

7 Works by 7 Women

At an exclusive donor reception in February and in celebration of Women’s History Month, the Crocker unveiled seven new acquisitions of artworks by female artists. Joining the permanent collection are works by Grace Carpenter Hudson, E. Charlton Fortune, Ruth Miller Kempster, Elizabeth Catlett, Corita Kent, Betye Saar, and Alison Saar. The evening also included the debut of the Museum’s new painting by Kehinde Wiley.

Photos by Mary Gray



We're back on the block!

Block by Block heads to the Promise Zone

The Crocker Art Museum is excited to announce the continuation of its Block by Block arts engagement project for the next two years, thanks to grants from the Institute of Museum Library Services (IMLS), the National Endowment for the Arts, and a Shine Award from the Sacramento Municipal Utility District.

The first phase of Block by Block offered the Museum an opportunity to immerse itself within Sacramento City Council districts 2, 5, and 8, and by working side by side with local leaders, businesses, activists, artists, and community members, we learned a lot about how the arts can serve as a vehicle to discuss, inspire, and activate social change.

For the next phase of the initiative, we will focus our efforts on Sacramento's Promise Zone, a federally designated area of need that encompasses 22 square miles of the city's most disadvantaged neighborhoods, from Del Paso Heights in the north to The Avenues in the south. Nearly 25 percent of residents in the Promise Zone live in poverty, and the unemployment and mortality rates are equally alarming. Nearly a quarter of the residents are foreign born with limited English proficiency, and more than 30 percent have yet to achieve a high school diploma or GED.

Through creative placemaking, the Crocker aims to have a positive impact on neighborhood vibrancy and increase civic connections and well-being. Essential to this project will be a Block by Block Street Team made up of youth from the Promise Zone. The youth will be trained to coordinate



Left to right: Block by Block Art Corps Fellow Celina Guadalupe Gonzalez-Cortez, City of Sacramento Councilmember Larry Carr, and Community Engagement Coordinator Daphne Burgess. Photo by Bob McCaw

The Crocker hopes to increase educational opportunities for Promise Zone students and have a positive impact on their quality of life.

pop-up events that feature neighborhood-based art and culture happenings while gaining valuable skills in leadership and career readiness.

To support the Street Team's work, we have partnered again with Sol Collective and the Sojourner Truth African Heritage Museum, and they will be joined by the Roberts Family Development Center, 916 Ink, and the Sacramento Housing and Redevelopment Agency.

Rounding out the Block by Block team are the Crocker's Director of Education Stacey Shelnut-Hendrick and Community Engagement Coordinator Daphne Burgess, and two Art Impact Fellows, Celina

Guadalupe Gonzalez-Cortez and Aizik Brown. A studio art major at Sacramento State University, Celina was born in Mexico but moved to the U.S. as a child. She realized art was her calling while attending school, and she has been creating artwork ever since. Aizik is a second-generation graffiti artist, and he comes to the Crocker after working as a counselor for College Track, a national college completion program that empowers students from underserved communities. Before becoming a fellow, Aizik participated in Block by Block's Po-é-TREE project in Sacramento City Council District 8.

We hope you will experience Block by Block this summer as well. If you have an event and would like Block by Block to participate, please fill out the form at crockerart.org/WeCOME2u. ♦



Optimum Coverage for Thiebaud Paintings

A Bank of America grant is helping to conserve five iconic works



■ Wayne Thiebaud, *Pies, Pies, Pies*, 1961. Oil on canvas, 20 x 30 in. Crocker Art Museum, gift of Philip L. Ehler in memory of Dorothy Evelyn Ehler, 1974.12. © Wayne Thiebaud / Licensed by VAGA, New York, NY.

Regular visitors to the Crocker's contemporary galleries might have noticed that five iconic works by Wayne Thiebaud have been removed from display. Thanks to a generous contribution of \$15,000 from Bank of America's Art Conservation Project, the canvases are now undergoing reframing that will ensure the paintings will be around for the enjoyment and education of viewers for generations to come.

"The Art Conservation Project is a major part of our commitment to provide pathways to greater cultural understanding and contribute to healthy economies around the globe, and reflects Bank of America's belief that, ultimately, these treasures belong to us all," says Rena DeSisto, the global arts and culture executive for Bank of America.

With the protection offered by glazing (which involves placing the work behind Optium Acrylic®; nothing will be added to the painting itself), the artworks are

better equipped to travel to other museums and provide even more people with an opportunity to experience the Sacramento-based painter's works.

The Thiebauds are among the most important paintings in the Crocker's collection, attracting visitors with their beautiful colors, composition, and frosting-like texture – which makes them oh-so tempting to touch due to their luscious impasto. Touching is just one of the many dangers that the paintings will be better protected from after glazing.

So, while parting is such sweet sorrow, saying goodbye for now to Thiebaud's landscapes, still lifes, and scrumptious pies ensures their presence for many years to come.

And that's sweet indeed. ♦



ASK A CURATOR

Q: What are the requirements to work as a curator?

– Palataisi Kaihua, Facebook

Requirements for a curatorial position vary among museums, but in general, curators are expected to be well-versed in art history, with a minimum of a Masters of Art in this or a comparable field. They must also have strong written and verbal communication skills. Crocker curators come from different backgrounds in both their studies and work experience, but all are responsible for the care and preservation of art, as well as tasks ranging from exhibition management and coordination, to article writing and donor relations.

For those interested in a curatorial career, we suggest taking relevant coursework (art history or arts and administration classes), pursuing internships and volunteer opportunities, and attending exhibition-related programs like curator-led tours, lectures, and classes. Reading curator essays in exhibition catalogues or interviews with curators in art magazines (there are several available in our Gerald Hansen Library, open Tuesdays and Wednesdays from 10 – 3 PM) can also be useful in determining paths to pursue. And, of course, we hope you will continue to submit your questions and read "Ask a Curator" here in *ArtLetter*.

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

VISITOR VOICES

“Perhaps my most favorite Crocker Art Museum visit since the Sam Francis show — women who’ve powered through a less than ideal environment AND art with words. I feel ‘powered up!’”

– Michelle Andres  

Referring to *Power Up: Corita Kent’s Heavenly Pop and Faith Ringgold: An American Artist*

I’m so proud of my nephew he just celebrated his 14th birthday and won 1st place in an art competition! His artwork is now hanging in the @crockerart museum. Building community through art, keep it up champ we’re all rooting for you. Love you so much James #familyovereverything

– iammontechristo 



These girls almost talked themselves into skipping the stenciling class, but then they had a fabulous time and the biggest naysayer didn’t want to leave.

Thank you, @crockerart! We are so appreciative of your #homeschooldays

– books.and.sunshine 

The Crocker ♥s Teachers!



Photo by George H. Young

Education is essential to the Crocker Art Museum’s mission, and we welcome all levels of teachers, school administrators, community educators, and teaching artists to collaborate with us and explore all the Museum has to offer.

From professional-development opportunities to art-education and Common Core resources, we are excited to engage and expose educators to the Crocker’s rich art collection and support them in translating the arts to students.

School programs at the Crocker serve more than 30,000 students and teachers each year, both at the Museum and on school campuses. A museum visit can be life changing, but we recognize that field trips are a challenge, so we offer an array of programs that take place in the classroom. From Artist-to-Go to our award-winning Art Ark mobile museum, the Crocker supports art education and the development of 21st-century skills.

The Crocker’s education department knows teachers are busy, so we try to make our resources robust, user-friendly, and easy to access. To book a tour or classroom

program, teachers can call (916) 808-1182. Free teacher preview passes are included, so you can check out the Museum prior to your program. If you see something of special interest, our docents and staff will help plan an experience that is tailored to your goals.

We also provide resources to help you grow professionally, and since we know that teachers have a life outside the classroom, we offer Educator Soirees every year, so you can network with fellow educators and enjoy the Crocker through your own lens.

To get even more benefits and support for your teaching practices, we recommend that you take advantage of our Teacher Membership. For \$50 a year, you can enjoy free admission plus discounts on professional development opportunities and special educator-only deals and promotions.

It is our hope that teachers find the Crocker to be a place where they can learn, grow, reflect, and get energized to ignite creativity in students and themselves in a way that will transform our community and possibly the world.



Kingsley Art Club Evaluation Day

TUESDAY, JUNE 19, 10 AM – 4 PM

The Kingsley Art Club sponsors art and antique evaluations focusing on a variety of collecting areas. Informal appraisals (verbal approximations of value) are \$12 per item, or \$55 for five items. Appointments are required. Please call (916) 808-7752 for an appointment.



2018-2019

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Kehinde Wiley Portrait Acquired

Last summer, the iconic work of Kehinde Wiley appeared at the Crocker as part of the traveling exhibition *Turn the Page: The First Ten Years of Hi-Fructose*. Now, another portrait by the artist hangs in one of the Museum's galleries — and this time it's here to stay, thanks to the generosity of donors who helped fund the acquisition. The painting, *Portrait of Simon George II*, is included in the exhibition *Hopes Springing High: Gifts of Art by African American Artists*, on view through July 15.

Though currently based in New York, Wiley grew up in South-Central Los Angeles. His mother enrolled him in weekend art classes as a child, hoping to keep him away from the danger and violence of the streets. Wiley recalls visiting museums throughout his childhood, including the Huntington Art Gallery, where he admired the collection of 18th- and 19th-century British portraiture. The Old Master representations of aristocratic power remained with him, and he would later reference them in his own work, adorning his paintings with ornate gold frames and replacing the figures with people of color in contemporary clothing.

The figure depicted in *Portrait of Simon George II*, for instance, wears a Los Angeles Dodgers jacket over a Denver Nuggets jersey bearing the number 15 — the jersey formerly worn by two-time Olympic gold-medal winner and 10-time NBA All-Star Carmelo Anthony. Like the artist, Anthony was a rising star at the time this painting was created, and the appropriation of his jersey seems to foretell Anthony's later reappearance in Wiley's 2014 *Modern Kings of Culture* series.

Many of Wiley's earliest works were self-portraits, and he maintains, "So much of what I do now is a type of self-portraiture." Here, some speculation can be made about

the words on the front of the jacket and jersey. They are partially obscured, but when combined with the "LA" lettering on the figure's left sleeve, they seem to loosely spell *Nigeria*, perhaps adding a layer of personal significance to the painting in reference to Wiley's Nigerian father, Isaiah D. Obot.

After graduating from Los Angeles County High School for the Arts, Wiley earned his BFA from the San Francisco Art Institute in 1999 and his MFA from Yale University's School of Art in New Haven, Connecticut, in 2001. He then worked as an artist-in-residence at the Studio Museum in Harlem, New York,

The Old Master representations of aristocratic power remained with him, and he would later reference them in his own work.

where he began "street casting," or asking the people he encountered to pose for his portraits. He would show potential subjects — specifically young African American men — images of Old Master works and ask them to select a composition in which to pose. Wiley's international rise to fame came with *The World Stage* series, which he started in 2006 as he traveled around the world "street casting" men and, sometimes, women from Brazil, Senegal, Nigeria, India, Israel, and China.

At first, the title of *Portrait of Simon George II* suggests a connection to the work of 16th-century German artist Hans

Holbein the Younger, whose own *Portrait of Simon George of Cornwall* (circa 1535–1540) served as inspiration for other Wiley paintings. The pose, however, matches that of the sitter in Dutch artist Rembrandt van Rijn's 17th-century *Woman with a Pink* in the collection of The Metropolitan Museum of Art. In *Portrait of Simon George II*, Wiley has exchanged the woman in Rembrandt's portrait for a man. Known for subverting traditional representations of masculinity and male beauty, this and other Wiley subjects compound the tension between "masculine" and "feminine." Here, swirling, linear motifs contrast with the strength of this male figure wearing a do-rag and contemporary urban attire. Wiley also exchanges the pink carnation in Rembrandt's portrait, a symbol of love and marriage, for a tulip, a symbol of luxury and wealth, with clear ties to the Dutch Golden Age.

Wiley continues to enjoy international recognition and immense success. In 2014, just 10 years after his first solo museum exhibition at the Brooklyn Museum, he returned for his mid-career retrospective, *Kehinde Wiley: A New Republic*. The Brooklyn Museum was the first of seven museums to host this show, which included 60 paintings and sculptures. In 2015, Wiley received the U.S. Department of State Medal of Arts from Secretary of State John Kerry for "substantive commitment to the U.S. State Department's cultural diplomacy outreach through the visual arts." Last October, he was selected to paint the official portrait of former President Barack Obama, which was unveiled earlier this year at the Smithsonian's National Portrait Gallery in Washington, D.C. ♦



■ Kehinde Wiley, *Portrait of Simon George II*, 2007. Oil on canvas, 62 1/2 x 51 in. Crocker Art Museum purchase with contributions from Denise and Donald Timmons; the Marcy and Mort Friedman Acquisition Fund for Contemporary Art; Marcy Friedman; Emily Leff and James Davis III; the Becky B. Krisik Fund; Linda M. Lawrence; Nancy Lawrence and Gordon Klein; Glenn Sorensen, Jr.; David Gibson and William Ishmael; and others, 2017.130. Courtesy of the artist and Roberts Projects, Los Angeles, California.



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THURSDAYS
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Mark Dean Veca Receives John S. Knudsen Prize

The Crocker is pleased to award the second \$25,000 John S. Knudsen Prize to Los Angeles-based artist Mark Dean Veca, whose work was included in last summer's hit exhibition *Turn the Page: The First Ten Years of Hi-Fructose*. Veca's *Maddest Hatter* installation greeted visitors as they stepped onto the third floor, enveloping them in a pink room filled with dizzying, hand-painted linework.

Now, Veca returns to the Crocker to transform a corridor gallery on the first floor, between Friedman Court and the education center. In addition to the installation, the prize will fund the Museum's purchase of Veca's painting *Oh Yeah*, which visitors may also recognize from the *Hi-Fructose* show.

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

Artists may use the award to work in the studio, to travel, to purchase materials for a specific body of work, and to pursue other creative projects. Awarded by a committee of review, the prize is open to all artists in California, with priority given to painters, and may be awarded only to artists who have not yet had a solo exhibition at a major art museum.

In 1985, Veca received his BFA from Otis Art Institute of Parsons School of Design (now, Otis College of Art and Design) in Los Angeles. After then spending 17 years in New York City, he returned to L.A., where he continues his work. Born in Shreveport, Louisiana, to musician parents, Veca attributes the improvisational element of his free-hand linework to the influence of jazz music. The thick, black lines and graphic quality of his compositions are inspired by a range of interests, including the work



of Dutch artist M.C. Escher, underground comics and graphic novels, and 18th-century wall treatments like French Toile (*Toile du Jour*). He combines these with pop culture iconography, such as the Kool-Aid mascot featured in *Oh Yeah*, to create large-scale, immersive, and psychedelic environments.

The artist's vision for the Museum's first-floor corridor is still in its design phase, but he aims to honor the existing architecture of the space while transforming it into an all-encompassing experience. "Maybe, in the past, [visitors] may have just walked through from here to there," he mused during a recent site visit. Now he hopes to create a "destination in between."

Veca's new installation will be open to the public beginning in August. ♦

■ Mark Dean Veca with his *Maddest Hatter* installation featured in *Turn the Page: The First Ten Years of Hi-Fructose* at the Crocker in 2017.

A Historic Opportunity

Member support is needed to acquire spectacular Pottier & Stymus furnishings

The Crocker Art Museum has the opportunity to acquire a grand cabinet and elaborate fireplace surround made between 1876 and 1878 for what was then James Claire Flood's newly built mansion in Menlo Park, south of San Francisco. Made by Pottier and Stymus, one of two top American furniture makers of the 19th century, the "Flood Room" is among the finest examples of its type in the United States — and one of the best preserved.

Called Linden Towers, Flood's Italianate mansion was made possible by the fortune he amassed through silver mining. He was one of four men in the "Bonanza Firm," a business partnership that dealt in silver-mining shares and controlled and ran Comstock mines, most notably the Consolidated Virginia Mining Company. To decorate Linden Towers, Flood commissioned the prestigious New York design and cabinetmaking firm of Auguste Pottier and William Stymus, which executed some of 19th-century America's top interiors, including decorations for the White House Cabinet Room under President Ulysses S. Grant.

According to Brian Witherell, COO of Witherell's Inc. and *Antiques Roadshow* appraiser, "Linden Towers was the last and arguably most important estate erected by California's powerful 19th-century mining, banking, and railroad tycoons. Surviving photographs document the opulence of this country palace, but it is not possible to truly appreciate the property's scale and splendor until you see furnishings like these firsthand. The cabinet and fireplace are two of the most important pieces from the house."

For this commission, Pottier and Stymus created a monumental exhibition cabinet of wood, chased bronze, and

rouge-griotte marble — a piece that is approximately 15 feet wide, 15 feet high, and ornamented at the top with life-sized carvings of children holding animals. Meant for a dining room, the cabinet features other hand-carved surfaces related to food and dining, such as pineapples, pomegranates, ears of corn, and hunting scenes. Silver mined from the Comstock Lode is applied to the glass cabinet doors.

Sitting across from this cabinet is a magnificent fireplace flanked by winged griffins, their outstretched wings supporting the mantel and their feet crushing the heads of devils — an appropriate metaphor for a fireplace. A large mirror graces the mantel, which itself is crowned by a carved, life-sized child holding a bird and olive branch. Tile, bronze, *rouge-griotte* marble, and various woods are used throughout. Aptly complementing this and the cabinet are exquisitely carved walnut door and window casings, along with wainscoting.

The Flood family entertained many dignitaries in this room until Mr. Flood's death in 1889. Linden Towers was dismantled in 1934, but fortunately the Pottier and Stymus furnishings were sold to prominent San Francisco attorney Walter Linforth for his nearby home. Linforth added a room to his home to showcase these pieces, and they have been there since.

Recently, the current owners of the Linforth home, Neil and Jan Rasmussen, decided to sell the property and have offered the Pottier and Stymus furniture to the Crocker as a gift, for which the Museum is very grateful. The furniture will be showcased in the early California gallery, which will be especially spectacular when combined with the Museum's paintings from the 1870s and 1880s.

Linden Tower was the last and arguably most important estate erected by California's powerful 19th-century mining, banking, and railroad tycoons.

■ Pottier and Stymus, *Mirrored Fireplace Surround*, 1876–1878. Walnut and secondary woods, mirror, bronze, and rouge-griotte marble, 184 x 120 in. Gift of Neil and Jan Rasmussen.





We need your support.

Make your contribution to this acquisition today!

Though this grand and historic furniture set is being gifted to the Museum, but the Crocker is responsible for bringing it to Sacramento and placing it in the Museum, which given its complexity and scale is estimated at \$150,000, including deinstallation, packing, shipping, and installation. The Museum is seeking donations to make this happen.

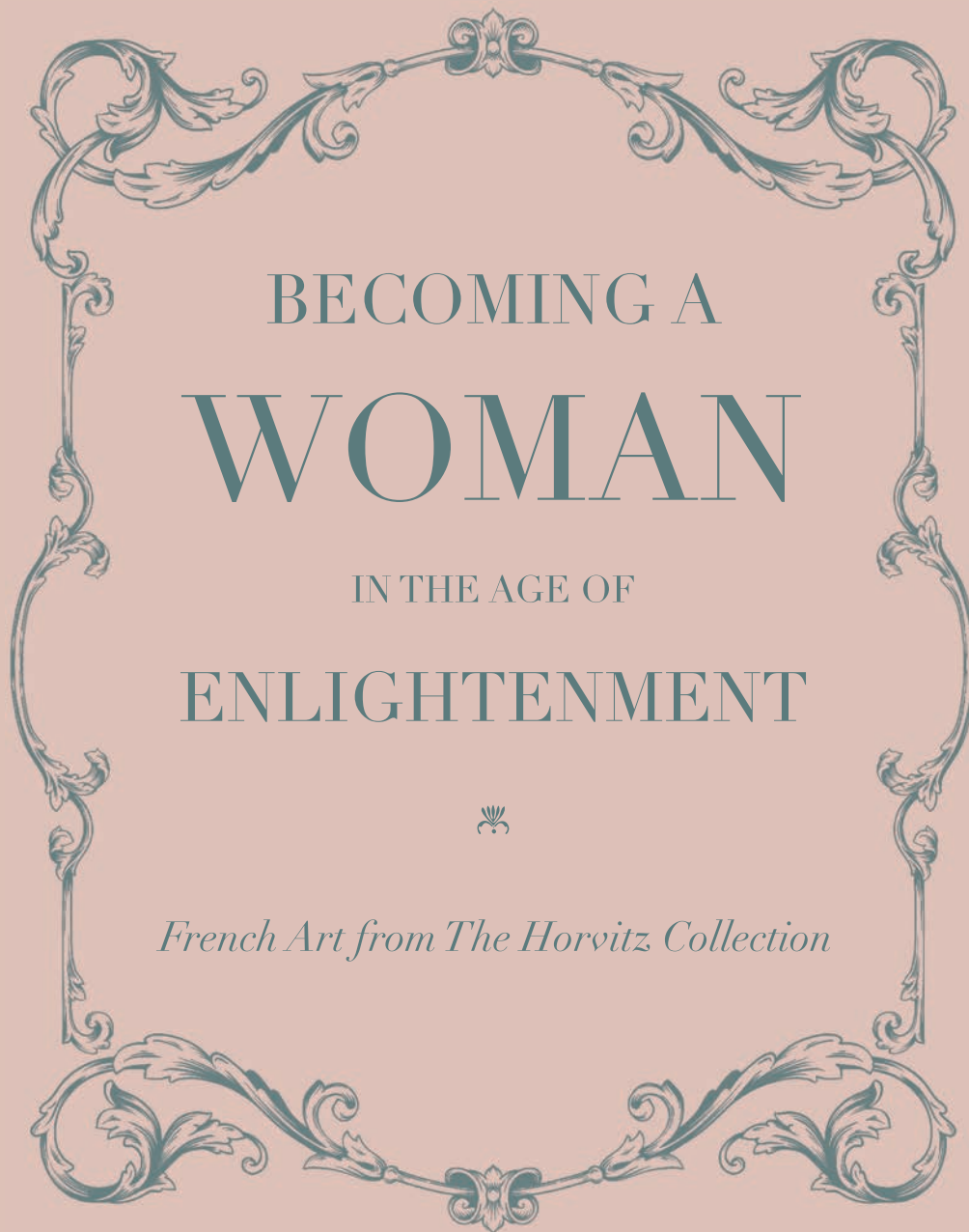
We are hoping our members will help with this project, ensuring that these pieces will be preserved for future generations. Donations at any amount are tax deductible and deeply appreciated. Donors who make gifts of \$500 or more by May 31 will be invited to a special unveiling of the furniture, and all donors of \$10,000 or more will be permanently recognized on gallery signage detailing the importance of this incredible piece of California history and American decorative art.

Checks may be made to the Crocker Art Museum with “Early California” in the memo line. Or, call Christie Hajela at (916) 808-5787 with a credit card number. We thank you for your generous support. ◆

■ TOP: Pottier and Stymus, *Mirrored Cabinet* (detail), 1876–1878. Walnut and secondary woods, mirror, bronze, and rouge-griotte marble, 184 x 180 in. Gift of Neil and Jan Rasmussen.

■ OPPOSITE: Pottier and Stymus, *Mirrored Cabinet*, 1876–1878. Walnut and secondary woods, mirror, bronze, and rouge-griotte marble, 184 x 180 in. Gift of Neil and Jan Rasmussen.





MAY 13 – AUGUST 19, 2018

In 18th-century France, debate raged among enlightened minds about the role of women in society. Were they to devote themselves to the domestic realm, join the marketplace and public life, or find another way to define themselves? This debate, known as the *Querelle des Femmes*, or “Woman Question,” was one of the most contentious and absorbing topics during the Enlightenment, an age when rational thought, expressed in language, science, and philosophy, began to challenge tradition and question faith as a way of understanding the world. The *Querelle* proposed many overlapping, intersecting roles for women, foreshadowing the 20th-century philosopher Simone de Beauvoir’s words: “One is not born, but becomes a woman.”



This exhibition, with more than 120 works from the greatest private collection of French art in the United States, is the first to focus on the *Querelle des Femmes* and that process of “becoming.” Paintings, drawings, and sculpture by renowned 18th-century artists such as Antoine Watteau, François Boucher, and Jean-Honoré Fragonard, as well as the lesser-known Le Prince, Cochin, Vestier, and others, trace the stages of women’s lives in a society very different from our own.

Social restrictions, historical and literary role models, conventions of courting and marriage, the responsibilities of motherhood, and the sacrifices inherent in work and public life, all shaped French 18th-century women as they navigated the sometimes turbulent society that surrounded them.

For many, an integral step toward “becoming a woman” was becoming a wife. In a world in which women’s own power was limited, it was difficult for them to own property, and political offices did not exist; the best way to gain control over one’s destiny was often to choose the right husband. Until they entered the security of marriage, young women’s lives were governed by the pressures of the marriage market.

But young ladies’ charms were appreciated by more than just prospective husbands. A watercolor by Pierre-Antoine Baudouin (fig. 1) depicts a moment of frivolous, if delightful, entertainment — musicians and dancers gathered in a richly-ornamented interior. An Aubusson carpet, a crystal chandelier, a Classicizing oval landscape, and a delicate gold-and-blue harpsichord compete for our attention before rose-colored walls. The elder gentleman at left, a dancing-master clad in a silk dressing gown, reacts to the scene presented for his approval. As the musician abandons his fiddle, he exchanges a knowing glance with the seated matron below. The time has come for action: She grasps the hand of her daughter, still in a graceful dancing pose, to propel her towards the gentleman, who they hope will look on her with favor. Such gallant scenes were often a commentary on the mercenary side of relations between the sexes.

A more mature woman portrayed by Jean-Baptiste Oudry (fig. 2) enjoys the good fortune of material wealth. Her low-cut, gold brocade bodice, rich blue taffeta robe, and lacy undergarment with bows, all point to the dress of a married noblewoman or court lady. Her pale, smooth skin and elaborately dressed, powdered hair are those of a young matron. Behind her stretches a deep landscape, implying that her new family owns land, while the low wall of her outdoor terrace is crowned with a parrot, which, like the woman, turns his gaze toward the viewer. The woman bathes her fingers in the jet from an elaborate swan-shaped fountain, while her other hand holds an orange, perhaps a marital symbol or a clue to her identity; it has been proposed that she is a member of the house of Orange,

FOR MANY, AN INTEGRAL STEP TOWARD “BECOMING A WOMAN” WAS BECOMING A WIFE.

which ruled the Netherlands. The artist was best known in his later career for his realistic depictions of animals, but his training took place under the pre-eminent portrait painter of the early 18th century, Nicolas de Largillière, from whom he learned the successful integration of grand settings, rich materials, and perceptive depiction of the sitter’s psychology.

The role of wife and mother, though much desired by many, was not the only path open to women. In the lower classes especially, circumstances often forced women to find employment outside the home. In a drawing by Jean-Baptiste Greuze (fig. 3), a woman does her best to deal with a crowd of rowdy neighborhood children,

while attending to her business of roasting chestnuts. One buys, one argues, one steals, while others look on or join in. Such scenes of daily life were one of Greuze’s specialties, as he was able to depict middle- and lower-class people in a sympathetic fashion and realistically portray their emotions.

Besides lower-class cottage trades such as chestnut-selling or laundering, the arts also offered women of the merchant class employment. Writing, music, and painting were generally acceptable occupations, though these professions were often restricted. Other pursuits in the arts, such as acting, were often seen as licentious. For most of these women, work outside the home was not compatible with the role of wife and mother.

There were, however, exceptions. Marie-Anne Fragonard, wife of the painter Jean-Honoré Fragonard, pursued her own career as a painter of portrait miniatures. Once her husband’s pupil, she married him in 1769. Their presence at the Louvre gave her access to a variety of sitters, whom she depicted in a free, expressive style that contrasted with the usual exacting precision of miniature painting. This young woman (fig. 4), dressed somewhat informally, is captured in a moment of unusual psychological depth. Long thought to be the work of her husband, Marie-Anne’s miniatures were only identified as hers in the 1990s. Works by other female artists, such as the still-life painter Anne Vallayer-Coster and the Neoclassicist Pauline Auzou, also appear in the exhibition.

Becoming a Woman in the Age of Enlightenment explores not only these but many other ways in which women shaped — and were shaped by — French society. Though the setting is very different, the *Querelle des Femmes* that kept 18th-century drawing rooms and lecture halls abuzz has echoes today. Such 21st-century issues as workplace relations, women in science and politics, and the debates over working inside or outside the home, all have their roots in the age when French society began to discuss seriously the challenges and opportunities of women’s lives. ♦



■ fig. 2: Jean-Baptiste Oudry, *Seated Lady in a Garden*, n.d.
Oil on canvas, 100 x 90 cm (39 3/8 x 35 7/16 in.).
The Horvitz Collection.



■ fig. 4: Marie-Anne Fragonard, *Bust-Length Portrait of a Young Girl*, n.d.
Gouache on off-white laid paper, 6.4 x 5.7 cm (2 1/2 x 2 1/4 in.), irregular.
The Horvitz Collection.



■ fig. 3: Jean-Baptiste Greuze, *The Chestnut Vendor*, n.d.
Brush and gray and brown wash on cream laid paper, 38.5 x 46 cm
(15 3/16 x 18 1/8 in.). The Horvitz Collection.

TESTAMENT OF THE SPIRIT

PAINTINGS BY
PINTURAS DE
EDUARDO CARRILLO

TESTAMENTO DEL ESPIRITU

JUNE 24 – OCTOBER 7, 2018

Eduardo Carrillo's art has been described as mystical, realistic, surreal, and visionary. Through teaching and scholarship, Carrillo significantly advanced the recognition and appreciation of Chicano art and culture in California. His imagery, whether grounded in the mundane or infused with magical realism, reflects his relationship to his native California and to his Mexican heritage, his early religious upbringing, and European traditions in art. An inspirational leader who actively challenged racism and injustice, he created programs and platforms that promoted greater awareness of Chicano and Latino culture, aesthetics, and social concerns.

Born in Santa Monica (1937–1997), Carrillo grew up in Los Angeles. In 1960, he studied for a year at the Circulo de Bellas Artes in Madrid where he also assisted with the restoration of the church altar at San Francisco Grande and spent time studying the paintings of Hieronymus

Bosch, Giorgio de Chirico, El Greco, Diego Velázquez and other European artists at the Museo del Prado. Carrillo earned a BFA (1962) and MFA (1964) from the University of California, Los Angeles.

Carrillo and his first wife, Sheila, moved to his paternal ancestral home in La Paz, Baja California, from 1966 to 1969. During these years, they founded El Centro Regional de Arte in La Paz to revive the area's local artistic traditions. The couple's time there strengthened Carrillo's connection to his heritage, informed his aesthetic vision, and clarified his relationship with the Chicano movement.

Upon returning to the United States in 1969, Carrillo joined the Chicano civil rights movement, *El Movimiento*. He advanced to the forefront of the Chicano art movement when he and three other artists completed the nine-paneled *Chicano History* (1970) for the Chicano Studies Center at UCLA. It was the first Chicano

history mural to be painted at a university in the United States. After the violent events of the Chicano Moratorium of August 1970 in Los Angeles, he moved to Northern California to accept a teaching position at California State University, Sacramento. While in Sacramento, Carrillo was briefly part of the artists' group Royal Chicano Air Force.

Carrillo was a visionary who had the ability to bring people together in collaborative and effective ways. He addressed racism and injustice throughout his career through his teaching, writing, public art projects, and advocacy. In the early 1980s, working with Philip Brookman and Tomás Ybarra Frausto, he organized and directed the multiyear, statewide initiative *Califas: Chicano Art and Culture in California*. This groundbreaking conference included lectures, exhibitions, oral histories, videos, workshops, and performances.



■ Eduardo Carrillo, *Las Tropicanas* (detail), 1972–73. Oil on panel, 84 x 132 in. Crocker Art Museum, promised gift of Juliette Carrillo and Ruben Carrillo.

The landmark event continues to inform and influence the way Chicano art and culture are considered and presented, just as Carrillo's art continues to inspire.

Testament of the Spirit: Paintings by Eduardo Carrillo highlights the creative efforts and social importance of Carrillo as artist, teacher, scholar, and social activist. It showcases work created for three distinct realms: public, private, and museum. The artist's murals are featured in the full-color, bilingual exhibition catalogue. Intimate watercolors and paintings describe the artist's everyday life in self-portraits, still lifes, and images of people and places he held dear. Large-scale visionary paintings reveal his complex and creative mind. The exhibition, organized by the Crocker with guest curator Susan Leask, also includes the bilingual video *Eduardo Carrillo: A Life of Engagement*, by Pedro Pablo Celedón. ◆



■ Eduardo Carrillo, *El Vuelo de Sor Juana*, 1982. Oil on canvas, 96 x 66 in. Collection of Juliette Carrillo.



■ Eduardo Carrillo, *Self-Portrait*, 1960. Oil on canvas, 29 1/2 x 27 3/4 in. Private collection.

The Elaine and Sidney Cohen Collection of Contemporary Ceramics

AUGUST 5 – NOVEMBER 18, 2018

In 2016, Elaine and Sidney Cohen of Phoenix, Arizona, donated an important group of contemporary American ceramics to the Crocker. The collection includes pieces by many of the country's best-known artists working in clay, approximately 60 of which will be on display in a new exhibition opening in August.

In terms of decoration, examples in the collection range from the bold minimalism of Jun Kaneko and Claude Conover to the figurative exuberance of Rudy Autio and husband-and-wife potters Edwin and Mary Scheier. Some works are expressively raw, like those by Don Reitz and Tim Rowan; others, such as the porcelain works by Tom Rippon and Nobuhito Nishigawara, are elegantly refined. There are pieces that hint at functionality but are not meant to be used, including a covered jar by Viola Frey and the teapot-based forms of Rick Dillingham and Peter Shire, whereas other works are purely sculptural. Despite these differences, all extend the traditional boundaries of clay, just as the Cohen Collection itself expands the Crocker's holdings and further reinforces its position as a leader in collecting and exhibiting ceramics.

Elaine and Sidney Cohen began collecting clay pieces early in their marriage, typically as they were hunting for American wood furniture in dusty barns and antiques shops. They were drawn to Red Wing crockery in various sizes, which they intended to use for storage or as table bases. They also liked and collected Bennington spatterware, which was both attractive and functional.

When they moved from the Chicago suburbs to Phoenix, and eventually to a 1987 Taliesin-designed home with built-in spaces perfect for pottery, they started to acquire the works included in this collection. They had no definite plan to form a collection,

but simply purchased work they liked until one day a collection was formed. Over time, they came to know Edwin and Mary Scheier, Rudy Autio, Jun Kaneko, and other ceramists personally, which deepened their appreciation. They decided to gift much of their collection to the Crocker because it filled notable gaps in the Museum's holdings and expanded upon its existing strengths.

Many of the artists whose work is included in the Cohen collection are represented by multiple pieces, making evident their evolution and breadth of achievement. The collection

Many of the artists whose work is included in the Cohen collection are represented by multiple pieces, making evident their evolution and breadth of achievement.

boasts particularly strong examples by the Scheiers, who are known for finely thrown functional vessels with sgraffito or applied surface decoration. Mary was an expert on the wheel and threw thin-walled pots often inspired by Chinese and Japanese forms; Edwin created colorful glazes, combining them with motifs drawn from folk traditions, the Bible, African and Oceanic art, archaeology, the natural world, and modern painting styles. The Scheiers lived for extended periods in New Hampshire; Oaxaca, Mexico; and, finally, Arizona. In Oaxaca, Mary developed

arthritis and stopped throwing. For a time, Edwin concentrated on weaving, producing works on paper, and making sculpture. He later returned to clay in earnest, throwing and decorating spectacular, expressive vessels such as those in the Cohen Collection.

Rudy Autio is also represented by multiple pieces, which collectively show his progression from abstraction to figuration. Born in Butte, Montana, he remained in his native state for much of his career, teaching at the University of Montana for 28 years. He was, with ceramist Peter Voulkos, a founding artist at the Archie Bray Ceramics Foundation in Helena. Though best known for his figurative ceramic vessels, he also made prints and paintings and worked in bronze, concrete, glass, metal, and textiles. In clay, he influenced countless artists and has been called the "Matisse of Ceramics" because of his colorful figures and animals, which enwrap his biomorphic forms.

Jun Kaneko studied with Peter Voulkos, Paul Soldner, and Jerry Rothman, and has since become one of the world's leading ceramic sculptors. He has been included in group and solo exhibitions internationally and is represented in the Cohen collection by "chunks," platters, and a slab piece, all of which showcase his unique, minimalist approach. Kaneko came to the United States from his native Japan in 1963 to study at Chouinard Art Institute. There, he met ceramics collector Fred Marer, who exposed him to the possibilities of sculptural ceramics. In the 1970s, Kaneko taught at the nation's leading art schools, including Scripps College, Rhode Island School of Design, and Cranbrook Academy of Art. Since 1986, he has been based in Omaha, Nebraska, creating large-scale, hand-built sculptures in clay that are enlivened by glaze abstractions. ♦



- TOP: Rudy Autio (1926–2007), *Animal Fair*, 1984. Glazed porcelain, 14 1/2 x 13 x 13 in. Crocker Art Museum, gift of Elaine and Sidney Cohen.
- LEFT: Jun Kaneko, (American, born Japan, 1942), *Untitled Platter*, 1987. Glazed stoneware, 3 x 25 3/4 x 20 3/4 in. Crocker Art Museum, gift of Elaine and Sidney Cohen.
- RIGHT: Edwin Scheier (1910–2008), *Vessel*, circa 1999. Glazed stoneware, 22 1/2 x 12 x 12 in. Crocker Art Museum, gift of Elaine and Sidney Cohen.

Make the most of your membership!

When you join the Crocker, you make an investment in the intellectual and cultural vibrancy of your community — and you get something, too! Here's just a taste and what's FREE and upcoming for Museum members. Register in advance at crockerart.org to reserve your spot.

Hatch: Dance Works in Progress

SUNDAY, MAY 6, 3 PM

Hatch returns for its seventh year, offering Crocker audiences insight into the creative process of established and up-and-coming choreographers through exuberant performances of newly developed dance works. Movement becomes the focus of this afternoon of art and dance, as inspiration will be drawn from the exhibition *The Cycle* by Cyrus Tilton, an innovative, kinetic, installation of locusts.

Member Preview and Reception

SATURDAY, MAY 12, 10 AM – 2 PM

Take in the beauty of *Nature's Gifts: Early California Paintings from the Wendy Willrich Collection*. Enjoy live music, an art activity, and spotlight talks. Reservations are required by May 4. Members may bring as many guests as their membership permits. To upgrade, visit crockerart.org/membership or call (916) 808-6730.

Fourth Fridays

FRIDAYS, MAY 25, JUNE 22, JULY 27, & AUGUST 24, 10:30 AM – 12 PM

On the fourth Friday of every month, during Sacramento's long, hot summer, families can chill out at the Crocker and explore art and art-making of all kinds. Enjoy musical entertainment, gallery fun and games, sensory play, and so much more. Each Friday will be different and full of surprises. For a list of activities, visit crockerart.org one week before the event.



Wee Wednesday: Summer Edition

EVERY WEDNESDAY, JUNE – AUGUST, 10 – 11:30 AM (DROP IN)

This summer, Wee Wednesday expands to include older children. Children ages 3 – 12 are invited to the Crocker to create unique art projects inspired by the Museum's permanent collection and special exhibitions. To round off your visit, explore the Museum in new ways through a self-guided tour. This is a perfect opportunity for Wee Wednesday regulars or newbies to bring older siblings to join in the fun.

Wee Wednesday will be on hiatus on July 4. Check out the Story Trail Kiosk for a fun adventure instead.

Sketch Night

THURSDAY, JUNE 28, 6 – 9 PM

Enjoy an evening of relaxing sketching with informal instruction provided by Museum educators. Let your creativity flow at three different Museum locales, or find your own favorite spot to sketch in the galleries. Games and gallery hunts are also part of this fun evening. All ages and drawing levels are welcome, and limited supplies are provided.

Art/Play/Say: Crocker Game and Poetry Night

THURSDAY, JULY 26, 6 – 9 PM

Play and *parlez!* In honor of the exhibition *Becoming a Woman in the Age of Enlightenment: French Art from The Horvitz Collection*, Art/Play/Say – the Crocker's game and poetry night – is going a wee French! Co-presented by Alliance Française of Sacramento, this will be an evening of cocktails, games, scavenger hunts, gallery activities, and open-mic poetry.

Sound Healing Yoga in the Ballroom

SUNDAY, AUGUST 19, 2 PM

Gather in the Crocker's ballroom and be guided through a gentle, 45-minute yoga flow with vocals and healing sounds created by an experienced sound meditation instructor. This program is open to all experience levels. Yogis should bring their own mats, and participants who only want to enjoy the sound meditation are welcome. Space is limited, and registration is recommended.



COMING DECEMBER 9, 2018 – MARCH 31, 2019

Modern Menagerie

Sculpture by Loet Vanderveen

Loet Vanderveen, *Antelope*, n.d. Bronze with gilding,
24 1/2 x 18 1/4 in. Crocker Art Museum, Loet
Vanderveen Collection, 2016.60.17

DIRECTOR'S CIRCLE

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

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between September 1 and December 31, 2017. Names in bold type indicate Director's Circle members who upgraded their membership.

Margot Shinnamon Bach and David P. Bach
Scott and Christine Calvin
Matt Donaldson and Steve Kyriakis
Norris M. Evans
Linda Fischer
Bryan Gouge
Jack and Janet Gouge
Alice Hammel

Dan and Gwenna Howard

Thomas and Theresa Kandris
Jennifer Kaye and Eric Seifert

Joanie M. Krizman

Dixie Laws and Thomas Kuhtz
Janet Lial
Mike Lien and Darcy Ketchum

Timothy and Kimberly Lien

Barbara Marcotte and John Woodling
Val McMichael
Elizabeth and John Moulds
Rosemary and Robert Mundhenk
Emine and Laurence O'Connell
Karen O'haire

Maryann and Daniel Rabovsky

Maureen and Marshall Rice

Sue and James Robison

Lois Ann and Martin Rosenberg

Barbara Shin Ruona and Barry Sakata

Patricia and David Schwartz

Patty and Joe Symkowitz

Exhibition Reception and Lecture

FRIDAY, MAY 11, 6 PM

Director's Circle members are invited to join us for an exclusive exhibition preview of *Becoming a Woman in The Age of Enlightenment: French Art from The Horvitz Collection*. Please RSVP to (916) 808-7843 by Friday, May 4.

/ MEMBER PERKS /



Director's Circle members standing in front of Ilan Averbuch (Israeli), *Horse Head for Runnymede*, 1990, stone, wood, and copper. Photo courtesy of Mark Bowles.

Director's Circle Travel Program

Journey throughout the region and around with world through the Crocker's DC Travel Program

In November, members of the Director's Circle visited Woodside, California, to see two beautiful collections of art and architecture. Guests had a wonderful time and enjoyed exclusive access to local treasures.

The tour's first stop was Runnymede Sculpture Farm, a private outdoor sculpture collection with more than 150 pieces of sculpture intermixed with 100-year-old oaks across a landscape of rolling hills and valleys. The sculptures vary in size from human-scaled to massive, and most are made from various metals or stone, though a few are created from clay and other organics designed to change in the elements.

John Rosekrans and his wife Georgette Naify established the farm in the mid-1980s, though it had been in the family for years. They were inspired to start collecting after a visit to Storm King Art Center in New York's Hudson Valley. Runnymede's sculptures were acquired from living artists, and many were commissioned for the property. Some of the more noteworthy artists

in the collection include Magdalena Abakanowicz, Robert Arneson, Mark di Suvero, Viola Frey, Andy Goldsworthy, and Jun Kaneko.

After a picnic lunch at the farm's historic stone barn, the tour continued to Filoli, the famous, European-style estate built in 1917 by Mr. and Mrs. William Bowers Bourn II, prominent San Franciscans at the turn of the 20th century. The estate features a 54,000-square-foot home and 16-acre English Renaissance garden. Director's Circle members enjoyed a guided tour of the home's elegant interior, which includes murals by Ernest Peixotto.

We hope that you will consider joining us on our next trip. The Crocker offers an exclusive travel program to members of the Director's Circle, and trips provide access to private collections and behind-the-scenes tours of museums and galleries. Day trips and multi-day trips are offered throughout the year. Please call (916) 808-1175 for information.

Always wanted to be a docent? Now is the time!

Docent Training Open House

SUNDAY, JUNE 24, 10:30 AM – NOON • FREE FOR EVERYONE

Join us for an informative and casual open house to learn more! Hear about the docent application process, touring, and service commitment.

RSVP to mmarsh@crockerart.org by Wednesday, May 30.



For 24 hours on May 3, the Crocker will join hundreds of local nonprofits to raise much-needed funds for the Sacramento region.

Support your Museum on the Big Day of Giving, and together we can make a BIG impact.

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

DONATE to the Crocker

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

Big Day of Giving

May 3, 2018



COMING OCTOBER 28, 2018 – JANUARY 27, 2019

American Beauty and Bounty

The Judith G. and Steaven K. Jones Collection
of 19th-Century Painting

Severin Roesen, *Still Life with Fruit and Wine* (detail), 1862.
Oil on canvas, 24 x 30 in. Crocker Art Museum,
Judith G. and Steaven K. Jones Collection.



Where's Barbara? Look closely to find her in this photo with students of the Bus-on-Us program.

Meet Crocker Docent Barbara Campbell

Crocker member Barbara Campbell has been a life-long museum lover and a Crocker docent for nearly 15 years. She was fortunate to be born and raised in San Francisco, with access to institutions like the de Young, the Steinhart (now part of the California Academy of Science), and the Legion of Honor. While attending the University of California, Los Angeles, School of Design, she continued her art explorations at wonderful museums across Southern California.

Barbara married her husband, Russ, and the couple settled in West L.A. and then Manhattan Beach, where they raised a family. Their next move was to Washington, D.C., and again Barbara was gifted access to a rich arts culture and fabulous museums. “We were there for the opening of the East Wing of the National Gallery of Art and for many other wonderful exhibition openings,”

she recalls. “It was a truly special time in our lives – one that all our family enjoyed and benefited from.”

When the Campbells retired and came to Sacramento, it seemed natural to visit the Crocker. Barbara read about the docent program and the wonderful opportunities it provided to share the Museum with students.

“Every person that walks into the Crocker walks out a different person.”

“I knew instantly that is what I wanted to do with my time,” she says. She has been a docent since 2004 and loves every minute. Her current passion is a docent program called Bus-on-Us, developed to give students at under-resourced schools an opportunity to

visit the Museum at no cost, complete with bus transportation, an art workshop, docent tour, and visit to their school. To date the program has served more than 6,000 local school students and hopes to obtain more funding to expand. “It is what I am most passionate about and why I continue to support the Crocker,” Barbara says.

Looking to the future, Barbara is enthusiastic about the prospect of developing Crocker Park. “It would give our students a safe and enjoyable place to be when they are waiting for their tour or having their lunch, and it would invite our visitors to linger a while longer, attend events, and enjoy the outdoors. It should and must be completed as soon as possible,” she says. And to her fellow members, she says, “I hope you share my passion for the Crocker and will support us so that we can continue our many worthy programs.” ♦

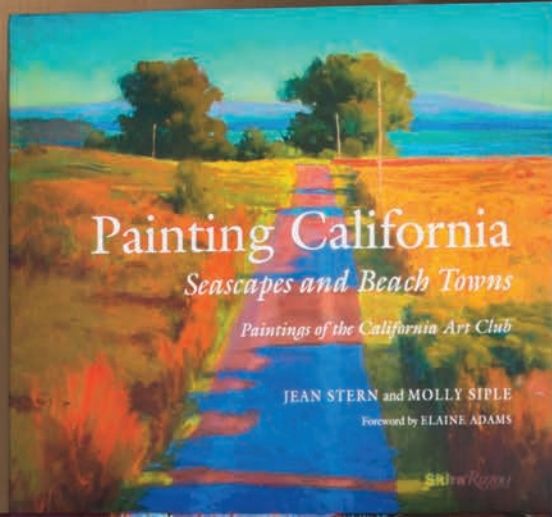
SUMMER READING

Hot on the shelves

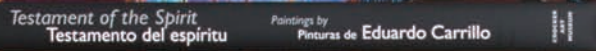
Sunny days and warm evenings are upon us. Brighten your summer reading list with new books from the Crocker Store, including exhibition catalogues and novelty reads. Then grab an iced tea, put up your feet, and enjoy a vibrant mental vacation with art, stories, and color.

1. *Painting California Seascapes and Beach Towns: Paintings of the California Art Club*
Member price: \$49.50
2. *Testament of the Spirit: Paintings by Eduardo Carrillo*
Member price: \$45
3. *Chihuly: An Artist Collects*
Member price: \$31.50
4. *D is for Design: ABCs from Cooper Hewitt, Smithsonian Design Museum*
Member price: \$11.69
5. *How to Visit an Art Museum: Tips for a Truly Rewarding Visit*
Member price: \$17.95
6. *Striped reading glasses*
Member price: \$20.25
7. *Seeing Slowly: Looking at Modern Art*
Member price: \$26.95

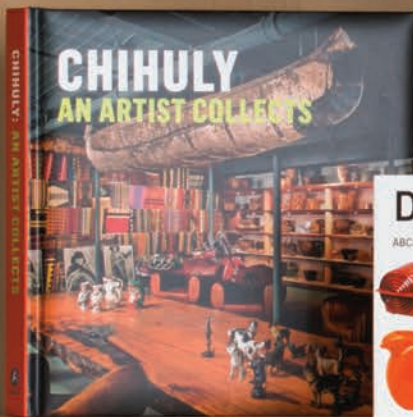
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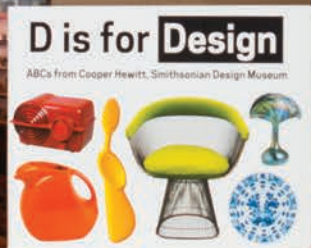
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COMING OCTOBER 28, 2018 – JANUARY 27, 2019

Raymond Dabb Yelland

California Landscape Painter



Raymond Dabb Yelland, *Sunset, Golden Gate* (detail), n.d.
Oil on canvas, 28 x 48 in. Collection of Fred E. Keeler III

Current exhibitions

The Cycle by Cyrus Tilton

THROUGH JULY 15, 2018

In *The Cycle*, the locust serves a cautionary metaphor for self-sabotaging consumers in a world of finite resources.

Becoming a Woman in the Age of Enlightenment: French Art from The Horvitz Collection

MAY 13 – AUGUST 19, 2018

This exhibition examines the many paths and stages of women's lives through the art of 18th-century France. Works by Fragonard, Boucher, Watteau, Greuze, and others, all drawn from the finest private collection of French art in the United States, show a variety of women, from court ladies to washerwomen, in their many societal roles. Organized thematically, the exhibition's 100-plus paintings, drawings, and sculptures explore cultural and literary archetypes that affected women's self-image, their development from childhood to old age, their romances, and their familial responsibilities.

Testament of the Spirit: Paintings by Eduardo Carrillo

JUNE 24 – OCTOBER 7, 2018

Eduardo Carrillo's artwork has been described as mystical, surreal, and visionary. An inspirational leader who actively challenged racism and injustice, Carrillo created programs and platforms that promoted greater awareness of Chicano and Latino culture, aesthetics, and social concerns, significantly advancing the recognition and appreciation of Chicano art and culture in California. *Testament of the Spirit* highlights the creative efforts and social importance of Carrillo as an artist, teacher, scholar, and social activist.

The Elaine and Sidney Cohen Collection of Contemporary Ceramics

AUGUST 5 – NOVEMBER 18, 2018

In 2016, Elaine and Sidney Cohen donated an important group of contemporary ceramics to the Crocker Art Museum. The collection includes pieces by many of the country's best-known artists working in clay, approximately 60 of which will be on display in this exhibition.

Opening soon

American Beauty and Bounty: The Judith G. and Steaven K. Jones Collection of 19th-Century Painting

OCTOBER 28, 2018 – JANUARY 27, 2019

Judith and Steaven Jones began to acquire 19th-century American paintings in the late 1970s. This collection has grown to include 29 works that the Joneses will ultimately gift to the Crocker. Key artists include landscape painters Asher B. Durand, Thomas Doughty, Albert Bierstadt, Sanford Gifford, John Kensett, and Worthington Whittredge. The collection also includes meticulously rendered still-life paintings as well as scenes of American daily life.

Raymond Dabb Yelland: California Landscape Painter

OCTOBER 28, 2018 – JANUARY 27, 2019

English-born artist Raymond Dabb Yelland (1848–1900) was an important contributor to the art world of Northern California. He was esteemed both for his career as a landscape painter and for his dedication to teaching. The 25 landscapes in this exhibition illustrate his transition from the Hudson River School style of painting to a more loosely painted, evocative aesthetic popularized by the French Barbizon painters.

Modern Menagerie: Sculpture by Loet Vanderveen

DECEMBER 9, 2018 – MARCH 31, 2019

Sculptor Loet Vanderveen (1921–2015) is known for his remarkable ability to capture the subtle expressions and gestures of animals with minimal detail using his own observations. Antelopes graze, elephants run in herds, and cheetahs stalk their prey. The artist died in 2015 at the age of 93, but his streamlined sculptures, primarily in bronze, are still admired and beloved by collectors around the world.