

ARTLETTER

MAY | JUN | JUL | AUG 2021

CROCKER ART MUSEUM MEMBERS MAGAZINE



art auction

Back and better than ever!

Three ways to support local artists and the Crocker!

1

Virtual Art Auction

BIDDING BEGINS MAY 10
ONLINE AT BIDSQUARE.COM

Starting May 10, two virtual art auctions — Big Names, Small Art (BNSA) and the Silent Art Auction — are open for online bidding. Bid on small (12 x 12" or less) works of art starting at \$25, or works of all sizes and price points by renowned artists.

Get ready: Visit BidSquare.com and click "Sign up" if you are new to the platform or click "Log in" to view and update your information from last year.

2

Live Art Auction

SATURDAY, JUNE 5 at 5:30 PM
CROCKER ART MUSEUM

Bring your mask for our socially distanced, in-person Live Auction featuring ten exclusive artworks and a Fund-A-Need paddle raiser in support of the Museum's education programs and exhibitions.

This festive and lively event in the Museum's courtyard includes a plated dinner by Hawks Restaurant, delicious libations, and the opportunity to acquire incredible works of art.

To ensure your safety and comfort, limited tables of two, four, six, and eight are available.

Get ready: Purchase your table at crockerart.org/artauction

3

Sponsorships

Promote your organization through an Art Auction Season Sponsorship, and support the Museum.

Visit crockerart.org/sponsor to see available opportunities.

Contact us:

Email Sheena Link at slink@crockerart.org to learn more or to discuss a customized sponsorship.

CROCKER
art museum



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Party at the Crocker in 2022!

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contact our events team at
eventrentals@crockerart.org

ARTLETTER

Vol. 31, Issue 2

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ON THE COVER

Hughie Lee-Smith (American, 1915–1999), *Self-Portrait*, 1964. Oil on canvas, 24 x 20 in. National Academy of Design, New York. Photo Credit: Neighboring States. © 2018 Estate of Hughie Lee-Smith / Licensed by VAGA at ARS, NY. Courtesy American Federation of Arts.

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General Information

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The Crocker is located in Sacramento at 216 O Street, between 2nd and 3rd streets.

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

Hours

Thursday – Sunday, 10 AM – 5 PM
Closed Mondays, Tuesdays,
Wednesdays, Thanksgiving, Christmas,
and New Year's Day

Admission

FREE for members
and children (5 and younger)
Adults \$12
Seniors, college students, and military \$8
Youth (6–17) \$6
Every third Sunday of the month is
"Pay What You Wish Sunday,"
sponsored by



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DEAR MEMBERS,

This time last year, we closed our doors, unsure of what the future would hold. For days, weeks, and months our galleries, studios, and courtyards lay empty and silent. We faced three intersecting crises: the COVID-19 pandemic, a widespread economic downturn, and deeply embedded national racial injustice issues.

Throughout this time, it has never been more apparent how essential our members and donors are to the vitality of the Crocker and the critical role art plays in building empathy and connection. To our new and continuing members and donors, thank you. You have been a lifeline; you supported us even though you didn't know when you could return to our galleries. Reopening the Crocker in April was the first step in reimagining how to bring our community together to connect in unexpected ways with art, ideas, one another, and the wider world.

Along with the Crocker's Co-Trustees and staff, I remain steadfast in our commitment to Diversity, Equity, Access, and Inclusion (DEAI) best practices within all Museum operations — including supporting the work of traditionally marginalized artists through acquisitions, exhibitions, and programs, and expanding staff training. Art has the power to transform us and the way we think. It stimulates and builds our empathy and connection by providing direct access to the lived experiences of others. By continuing our commitment to developing a broad and diverse

collection, the Crocker will aid visitors in their exploration of identity, provide a space to feel seen and heard, and encourage new ways of thinking and being.

I invite you to reconnect with the Crocker as we reopen and experience our new exhibitions, including *Legends from Los Angeles: Betye, Lezley, and Alison Saar in the Crocker Collection*; *Louis Comfort Tiffany: Treasures from the Driehaus Collection*; *For America: Paintings from the National Academy of Design*; and join us virtually or in-person for the annual Art Auction. I also hope you will find time to enjoy the latest additions to our permanent collection — which has grown significantly. I am especially pleased these objects include works by numerous prominent women and BIPOC artists, including Yayoi Kusama, Mickalene Thomas, Alma Thomas, Betye Saar, Lezley Saar, and Alison Saar — all currently on view and discussed on pages 12–13.

We are committed to keeping the Museum safe for all visitors as you return in-person for artful experiences. For members who might not be ready to return just yet, robust virtual programs will continue bringing the Crocker to you at home. Whenever and however you decide to visit, we'll be smiling (behind our facemasks) to welcome you back.



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

Lial A. Jones
Mort and Marcy Friedman Director & CEO

#MuseumFromHome

Looking back at 2020; looking forward to 2021 and beyond

When the Museum closed last March, we quickly mobilized in service of members, patrons, and the community at large. Within weeks of receiving the stay-at-home order, we reimagined how to gather and connect people with art and the world around them.

Virtual Programming

In April 2020, Manager of Studio Experiences Emma Moore and Lead Educator Crystal Ruiz took the first plunge at virtual programming with *The Invisible Camp*, a week-long, virtual digital art voyage for elementary students. We thank the parents/caregivers of Vienna, Jack, Zaiya, Collin, Elise, James, Maggie, Winston, Emi, Rosie, Jocelyn, Clara, Shalini, Anjali, Santiago, James, and Maxwell who took a chance on the program, giving us hope that we could adapt to the pandemic.

Now, a year later, we have produced more than 150 virtual programs for adults and children, complemented by several dozen blogs and videos. This spring we are thrilled to offer a robust schedule of virtual and socially distanced classes at the Museum. Check out our website for details.

Adult Public Programs

Public programs have always generated high levels of interest and adapted to the moment. Manager of Public Programs, Michelle Steen, offered a timely look at diversity, inclusion, and equity practices within museums through a three-part series (see *Equity in Museums* on page 8). Likewise, Adult Education Coordinator



Houghton Kinsman hosted several online talks, including a post-inauguration chat with sociopolitical artist Al Farrow about his 2018 sculpture, *The White House*, and a behind-the-scenes discussion of the exhibition *Todd Schorr: Atomic Cocktail* with Virginia MoCA. Both are available on our YouTube channel; members get priority access through our weekly eNews. Subscribe to both to get the latest releases.

Youth & Family Programs

Since the start of the pandemic, our youngest members have felt joy radiating through Youth and Family Programs Coordinator Sara Gorrell during Wee Wednesdays From Home — livestreamed each week for free. Sara's love for art and books makes this program just as exciting at home as it was in the galleries. Don't miss Children's Day/El Día Del Niño (May 1) and fun Family Days throughout the summer, inspired

by *Louis Comfort Tiffany: Treasures from Driehaus Collection* (June 25).

Essential Teachers

We were especially determined to care for teachers, who were heavily impacted by COVID-19. Associate Director of Education Mallorie Marsh offered a bi-monthly self-care program for teachers that began in October 2020 and ran through April 2021. In addition, she facilitated Teacher Workshops for temporary exhibitions: *Wayne Thiebaud 100: Paintings, Prints and Drawings* (May and November 2020), *Legends from Los Angeles: Betye, Lezley, and Alison Saar in the Crocker Collection* (February 2021), and *Spirit Lines: Helen Hardin Etchings* (April 2021). Speaking of teachers, we can't forget librarian Phyllis Graham, another education champion who singlehandedly kept the Gerald Hanson Library afloat during this time.

Looking forward

Like everyone else, we are still experiencing the impacts of COVID-19, managing our own anxieties, and finding outlets for creativity and joy, but we want you to know the Crocker stands in service to our members and our community. We are more determined than ever to use this moment to deepen, broaden and diversify our offerings and our audiences.

Thank you for your continued support of the Museum and its programs — virtual or otherwise. We look forward to seeing you in person (or on a screen) soon!

New Docent Class

An increasingly diverse visitor population requires a more diverse Docent Corp.

Imagine you're walking through the Crocker and you come upon a friendly person, alone or with a small group of people, with a green lanyard around their neck. They may answer a question you have about an artwork, give directions, or simply offer a warm smile as you continue on your art exploration. Before shelter-in-place, they may have been gracefully commanding the attention of a group of enthusiastic, wide-eyed 4th graders, while challenging their perceptions and conversing with them about art. These guides are a volunteer service group known as docents and they support the Crocker's educational programs.

Along with providing visitor tours, docents present outreach programs, give spotlight talks, and lead interactive activities. Formed in 1963 by a group of Junior League members, the Docent Council currently has more than 100 active, 50 sustaining, and 28 training members.

Diversity in Docentry

The 2021 docent training class is preparing to enter a new era of service. Since their training began in Fall 2020, they have gathered together virtually, meeting every two weeks over Zoom to learn and share together. In addition to learning about the collection, visual arts, and pedagogical strategies, docents are trained to ensure that all visitors feel a sense of belonging



at the Museum. The diverse demographic makeup of the current docent training class is the direct result of the goals set by the Docent Council's Diversity & Inclusion Committee.

Established in 2018, the Diversity and Inclusion Committee advances a diverse docent community whose training, tours, and programs are welcoming and inclusive. The initiative focuses on three key areas: continuing education, recruitment, and outreach. Continuing education provides docents with the opportunity to learn, discuss, and reflect on their work at the Crocker. Recruitment and outreach have changed the demographics of the docent

population, with 47% of the current class identifying as BIPOC, compared to 24% in 2019. This past year, too, 31% were retired, compared to 60% in 2019, and 43% were under age 50, compared to 12% in 2019. While progress is being made, we recognize that work remains, and we are committed to continuing this initiative.

Become a Docent

If you are interested in volunteering your voice and time, there are a few ways you can get involved. First, join the Crocker on a docent-led tour or virtual program. If you see a docent at the Museum — green lanyard displayed — ask them about their experience. If you are interested in learning more about docent training, which will begin again in 2022, visit crockerart.org/docents. We've also asked some of our current docents to share their experiences, which you can read by going to crockerart.org/blog/docent. ♦

Equity in Museums

An ongoing conversation with community leaders and artists.

This past year, the country has been faced with what some have called a reckoning on social justice and racial equity. Countless cultural institutions, higher education, small and large corporations, and public media have faced calls for increased diversity, inclusivity, equity, and access. Museums were no exception: As a field, we have suffered from a visible lack of representation, equity, and democracy, which has affected our communities, our staff, and the people represented in our collections.

Like many art museums nationwide, the Crocker has been examining its internal policies and procedures so that everyone in the community sees themselves represented in the Museum and feels welcome. Efforts include the creation of a cross-departmental DEAI (Diversity, Equity, Access, and Inclusion) committee to assess and inform the development of institution-wide initiatives; pursuing thoughtful dialogue with staff, board, members, and the communities we serve; and creating new systems that hold the Museum accountable as we work to shift our culture from within.

This work is always ongoing, as is our commitment to serve everyone in the community and to be clear with ourselves about what that means. As a way to continue this work, staff developed a three-part discussion series: Equity in Museums. The series brought together people from across the cultural sector to discuss ways to affect change and increase organizational visibility.

We hope that by continuing to participate and facilitate these conversations, we will move the needle forward, both internally and externally, especially as more voices become involved.

Equity in Museums explored the idea that in order to be relevant and sustainable moving forward, museums need to make profound changes from the inside out. Panelists featured in the programs discussed how many museums, beginning with their very foundations, have been places of exclusion and erasure. Though such conversations most often focus on racial, ethnic,



▲ Willie Little (American, born 1961), *Breathe (I Can't)*, 2015. Oil, wax medium on panel. 41 1/4 x 31 1/4 in. Crocker Art Museum purchase with funds from Emily Leff and James Davis III, 2020.32.1.

and cultural equity, they may also include additional intersecting issues, like learning modes, LGBTQ identity, gender bias, disability access, and socio-economic barriers.

We hope the series is a starting point, and that with everyone's contributions it can open new conversations and create change for both the Crocker and other cultural institutions. If you weren't able to attend these programs digitally, you can view them on our YouTube channel, youtube.com/crockerart. We hope you'll join the conversation by sharing your thoughts with us at education@crockerart.org, and by participating in future programs. ♦

Meet Block by Block's Street Team!

As the effects of COVID-19 continue to impact in-person events in Sacramento, the Museum's Block by Block team is reimagining the ways it connects with and within the community. This summer will be full of exciting virtual events, drive-in community fairs, and continued distribution of the Crocker's Color Us Hopeful: Creativity Kits.

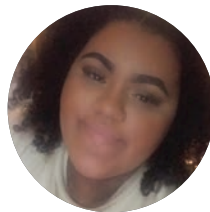
Hired at the close of 2020, the new Block by Block Street Team is an impressive group of teens hailing from Valley Hi, Meadowview, and South Sacramento. These passionate and civic-

minded students will receive college and career readiness training and have opportunities to co-create art experiences with their peers and the Museum for their communities.

Street Team members are already actively engaged in music, art, poetry, science, and more outside the Crocker; we can't wait to see what they dream up next. Recently, they collaborated on a print with artist Peter Foucault for the Art with a Heart initiative. Soon they'll create programs centering on the art, culture, and history of their communities. To learn more visit crockerbxb.org.



AJ Heard, 17, has been a longtime volunteer with the Saint Anthony Catholic Church. He looks forward to contributing his knowledge in photography and videography to spread positivity.



Nakiya Rosser, 16, is a Link Crew leader at Monterey Trails High School. She enjoys painting and drawing and is passionate about addressing climate change issues and pushing for positive social change.



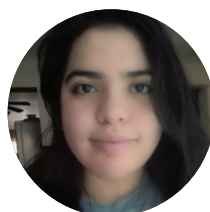
Setareh Mirzadeh, 17, tutors students for whom English is a second language. She enjoys collaging and journaling and is interested in engaging with her fellow peers through poetry and spoken word.



Summer Tran, 15, is uniquely talented in music; she plays the piano, clarinet, ukulele, acoustic guitar, and bass guitar. Summer hopes to use her leadership skills to rally her peers around all things art.



Anaya Wilson, 15, is involved in activities at her school like the Black Youth Leadership Program. She's been coming to the Museum since she was a little girl and hopes to impact her diverse community through her involvement in Block by Block.



Jesusisis "Chuey" Alvarado, 17, from Burbank High School is very active in her community. She plays several instruments and loves teaching music to kids in her neighborhood.



Block by Block is funded by the California Natural Resources Agency through the Pathways & Resources for Youth Development & Empowerment (PRYDE) program, administrated by the City of Sacramento.



COMING SEPTEMBER 12, 2021 – APRIL 24, 2022

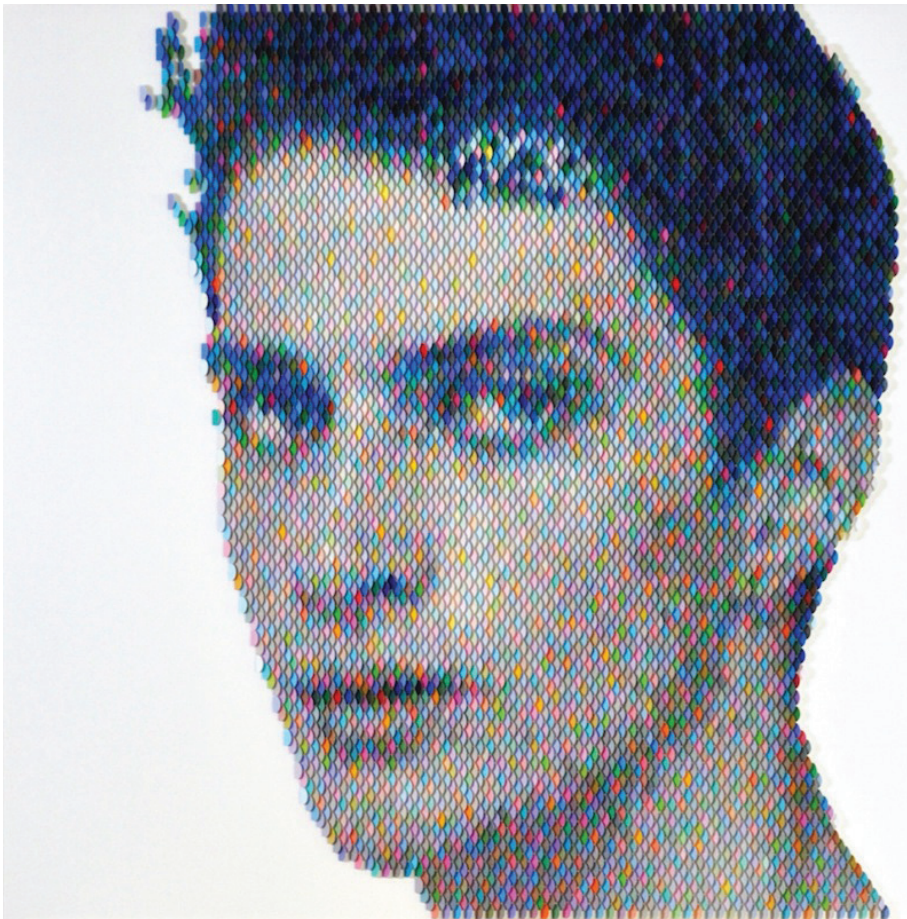
Hands and Earth

Contemporary Japanese Ceramics

Shingū Sayaka (Japanese, born 1979), *Erosion*, 2014. Colored stoneware, 7 3/4 x 16 1/2 x 14 1/4 in. Loan from the collection of Carol and Jeffery Horvitz, JC2017.022.

Selections from the Crocker-Kingsley

February 28 – May 9, 2021



▲ Peter Combe (Canadian-British, born 1962), *(Blue) Bell*, 2019. Mixed media (paint swatches), 48 × 48 in.

The biennial, juried Crocker-Kingsley exhibition continues a tradition that began in 1926 through a collaboration between the Crocker Art Museum and the Kingsley Art Club. Established in

1892, by fifteen Sacramento women, the Kingsley Art Club supports arts and culture in the community.

Early 2021 marks the 80th Crocker-Kingsley. It attracts emerging artists, as

well as those already established. Past Crocker-Kingsley exhibitors include many of the premier names in California art, including Robert Arneson, Kathryn Uhl Ball, Elmer Bischoff, Fred Dalkey, Robert Else, David Gilhooly, Ralph Goings, Gregory Kondos, Roland Petersen, Mel Ramos, Ruth Rippon, Fritz Scholder, Jerald Silva, and Wayne Thiebaud.

This year, more than 1,700 entries were submitted for consideration, from which juror Carrie Lederer selected 150 for display at Blue Line Arts in Roseville. From this group, jurors from the Crocker's curatorial team selected five pieces — which may or may not have been accorded prizes in Roseville — for display at the Museum between February 28 and May 9, 2021. These pieces are the work of David Avery, Sue Bradford, Peter Combe, Laura Konecne and Nate Ditzler, and Marisa White.

At Blue Line Arts, Lederer selected five works for cash awards and presented five honorable mentions. Lederer is an independent curator and practicing painter, sculptor, and installation artist who exhibits her nature-inspired work across the United States. She was also Curator of Exhibitions at the Bedford Gallery in Walnut Creek, California, for 25 years. During her tenure at the Bedford Gallery, she curated more than 75 exhibitions, many of which have traveled nationally. ♦

Crocker Adds Prominent Works by Women Artists to the Collection

Works by Yayoi Kusama, Mickalene Thomas, Cindy Sherman, Alma Thomas, Betye Saar, and Alison Saar

Over the last two years, the Crocker's contemporary collection grew to include numerous key works by women. Generous gifts from the collection of Emily Leff and James L. Davis III span artistic media and geographical boundaries while showcasing the critical eye that artists have turned toward issues of diversity and inclusion.

Yayoi Kusama, a Japanese artist often associated with “dot” and “infinity” installations, also creates paintings and mixed-media works depicting colorful flowers, pumpkins, and abstract forms. In *Pumpkin*, 1997 (fig. 1), a wide yellow pumpkin is intricately detailed with black dots of various sizes and a net-like pattern, both signature elements in Kusama's work. The artist, who is vocal about her mental health struggles, finds pumpkins to be comforting objects that relate to her childhood.

Mickalene Thomas is inspired by life experiences, family, and popular culture. Thomas looks to museums as places of opportunity. She wants all visitors to see themselves reflected in museums and Black beauty and power to be visible in her work. *Ain't I a Woman (Sandra)*, 2009, refers to Sojourner Truth's 1851 speech

at the Women's Rights Convention in Akron, Ohio, and depicts her mother, Sandra Bush. The mixed-media piece combines a painting of Bush, complete with rhinestones, alongside a DVD of her posing with Eartha Kitt's song “A Woman Wouldn't Be a Woman” playing in the background.

Alison Saar, in a similar vein to Mickalene Thomas, explores African American identity through clothing, hair, and bodies.

Much like Mickalene Thomas, Cindy Sherman uses portraiture as a vehicle to visually address stereotypes, celebrity, and women's roles in American society. Sherman embodies eccentric characters in her photographs, each of which is a self-portrait, and looks to movies, costumes,

and female archetypes as starting points for her posed images. *Fortune Teller*, 1993 (fig. 2), is a dramatic and somewhat humorous representation of a mysterious woman with a crystal ball. Numbers and stars float around her head as if to reveal cosmic insight.

Just as Kusama, Thomas, and Sherman utilize bold colors in their work, so too do Alma Thomas, Betye Saar, and Alison Saar, whose works have also recently been donated by Leff and Davis. Alma Thomas's watercolor, *Untitled (Abstraction)*, circa 1964, and Betye Saar's assemblage piece *Untitled*, circa 2010, use color to build pattern and give a sense of space.

Alison Saar, in a similar vein to Mickalene Thomas, explores African American identity through clothing, hair, and bodies. In *Man in Blue Suit*, 1981 (fig. 3), Saar uses the figure's face as a mask. When opened, the face reveals a skull underneath. Of African American, Irish, and Native American heritage on her mother's side and European heritage on her father's side, Saar's life experiences reinforce the idea that bodies and lineage are markers of identity politics. ♦



◀ Fig. 1: Yayoi Kusama (Japanese, born 1929), *Pumpkin*, 1997. Acrylic on canvas, 7 3/8 x 8 15/16 in. Crocker Art Museum, gift of Emily Leff and James L. Davis III, 2019.68. © YAYOI KUSAMA.



◀ Fig. 2: Cindy Sherman (American, born 1954), *Fortune Teller*, 1993. Chromogenic print, 6 1/2 x 5 in. Crocker Art Museum, gift of Emily Leff and James L. Davis III, 2019.40.5. Photo courtesy of the artist and Metro Pictures, New York.

▼ Fig. 3: Alison Saar (American, born 1956), *Man in Blue Suit*, 1981. Mixed media, 10 1/2 x 5 1/2 x 3 1/2 in. Crocker Art Museum, gift of Emily Leff and James L. Davis III, 2020.68.3. © Alison Saar.



Signature E. Charlton Fortune Painting Donated to the Crocker

E Charlton Fortune (1885–1969), who went by Effie, was born in Sausalito, California, across the Golden Gate from San Francisco. She studied at San Francisco’s Mark Hopkins Institute of Art and then continued her training at the Art Students League in New York. She spent many years painting in and around Monterey, California, where she maintained a home. In the 1920s, she lived and painted for extended periods in St. Ives, England, and Saint-Tropez, France. Upon her return to California in the late 1920s, she founded the Monterey Guild, which created art and furnishings for Catholic churches nationwide.

Fortune’s progressive spirit is certainly manifested in her paintings, which are frequently labeled Impressionist, though her style grew bolder over time. Because her paintings were vigorous and daring, many reviewers described them as masculine, attributing their success to a perceived virility — then one of the most highly regarded qualities in art, especially in California. Commentators were happiest when they could bestow adjectives like *powerful*, *vigorous*, *forceful*, and *direct* — especially on paintings by men, but also on those made by women. They attributed these qualities to rich color, strong compositions, and assertive brushwork, all of which characterized Fortune’s mature paintings.

From 1912 until leaving for Europe in 1921, Fortune divided her time between the Monterey Peninsula and San Francisco, generally spending summers in Monterey making art and often teaching and returning to San Francisco in the winter to complete unfinished paintings, exhibit them, and produce charcoal

Fortune’s progressive spirit is certainly manifested in her paintings, which are frequently labeled Impressionist, though her style grew bolder over time.

portraits. In Monterey, she became best known for views of the town and its wharf, featuring architecture, people, and other elements of modern life. She was drawn to similar scenes abroad. One of her most important contributions lay in her ability to combine multiple subjects — landscape, architecture, people, and

boats — while most other California artists prioritized land, coast, and sea. Fortune also saw herself as part of a new era and aimed to accord as much attention to the formal qualities of her art as to her subject matter.

Fortune left Monterey for England with her mother in the spring of 1921, the pair settling in St. Ives, Cornwall, in January 1922. There, for two years, she painted local activities with boats, people, and architecture. The pair next settled in Saint-Tropez, France, a center for fishing and shipping that sparkled with colorful craft, crystal-blue waters, and charming, red-tiled buildings. Fortune remembered being one of only three artists painting in Saint-Tropez at the time, her fellow painters as “enraptured” with the place as she. For her, Saint-Tropez was “alive with color and movement of flapping sails,” with the boats themselves being brightly painted and the sails not only in white, but yellow and russet.

Fortune’s large 1925 painting *Wine Cargoes*, a painting recently donated to the Crocker by Thomas B. Stiles II and Barbara Alexander Stiles, exemplifies such a scene. One of Fortune’s largest and most vibrant works, it features an emerald-green boat with a worker loading or unloading wine barrels. It was an appropriate subject for the locale, as Saint-Tropez, situated in the department of Var in Provence, was a



principal port for shipping wine produced in the region. Golden light permeates the upper two-thirds of the painting, creating a dappled effect on masts and ladders and causing billowing white sails to glow. Compositionally, the sails' arcs at left and right serve almost as theater curtains drawn back to reveal a colorful stage of activities below.

Fortune and her mother remained in Saint-Tropez until 1927 before returning to Monterey. For a time, the artist continued

to paint, but new opportunities, the onset of the Great Depression, and changing artworld tastes conspired to change her course. Though she continued to produce an occasional easel painting, she soon began to focus most of her attention on her Monterey Guild, which itself would make her an ecclesiastical designer of national importance. ♦

▲ E. Charlton Fortune (American, 1885–1969), *Wine Cargoes*, 1925. Oil on canvas, 30 x 40 in. Crocker Art Museum, gift of Thomas B. Stiles II and Barbara Alexander Stiles, 2020.87.1.

George Platt Lynes Photograph Enters Collection

The Crocker is pleased to announce a new addition to the Museum's photography collection. Previously a promised gift from Joseph Rodota, this photograph by George Platt Lynes has now been formally given to the Crocker's collection. Lynes was self-taught and began his career as a portrait photographer. Counter to many artists' interest in documentary subject matter during the 1930s and 1940s, Lynes focused early in his career on theatrical, staged tableaux and, later, on minimalist images of male nudes. Due to the era's criminalization of homosexuality, Lynes — a gay man — kept his groundbreaking body of work away from the public view during his lifetime.

Lynes's many friends, often fellow artists, posed for the photographer on numerous occasions. Particularly important to Lynes was the long-term friendship he established with painter Paul Cadmus. Also known for his drawings of male nudes and for combining social critique with elements of eroticism, Cadmus posed in Lynes's studio for theatrical compositions such as this one. The photograph's composition is based on commercial and fashion photography.

Lynes's career was cut short in 1955 when he was diagnosed with terminal cancer. Following this diagnosis, he destroyed many of his negatives and prints. This image, by one of the era's most significant photographers, is the first work by the artist to enter the Crocker's collection. ♦



▲ George Platt Lynes (American, 1907–1955), *Portrait of Paul Cadmus*, ca. 1942. Gelatin silver print, 12 3/8 x 9 1/4 in. Crocker Art Museum, gift of Joseph Rodota, 2020.123.1.

A Moment in Time

Staged outside the Saints and Sinners liquor store and bar in Española, New Mexico, photographer Cara Romero casts friends and relatives to play specific roles in her stories designed to bring visibility to modern Native American life.

In an episode of PBS's *Craft in America*, she says, "With a photograph, you get one frame to tell a story and so how can you create a story that communicates as much as you possibly can in one moment."

Think about this photograph as a moment in time. Then, draw or write what you think happened right before and right after. Here's a tip, Coyote — depicted in the middle — is a known trickster.



▲ Cara Romero (Chemehuevi, born 1977), *Coyote Tails, No. 1*, 2018. Archival inkjet print. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2020.97.6.

Before

After



LOUIS COMFORT TIFFANY



A celebration of beauty, *Louis Comfort Tiffany: Treasures from the Driehaus Collection* features more than 60 objects, spanning 30-plus years of Tiffany's prolific career. One of America's most renowned and inventive artists, Tiffany (1848–1933) worked in glass, ceramic, metalwork, jewelry, and painting. His technical brilliance in a wide variety of media enabled him to convey his awe of the natural world through a range of objects, from decorative household items like vases and lamps to large masterpieces such as stained-glass windows. He earned international acclaim for his artistic output, particularly in glass, receiving prestigious awards in exhibitions across Europe and the United States. His work was enthusiastically collected by art museums and private collectors throughout his lifetime and continues to be highly sought after today. This exhibition, delayed a year by the COVID-19 pandemic, revels in Tiffany's artistry and craftsmanship through masterworks from Chicago's distinguished Richard H. Driehaus Collection, the objects never having been presented in a comprehensive exhibition prior to this show.

◀ Tiffany Studios, *Landscape Window*, 1893–1920. Leaded glass, quartz stones.
Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

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

**DRIEHAUS
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► Tiffany Glass & Decorating Company, *Fish and Waves Lamp*, c. 1900. Blown glass, patinated bronze. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



LOUIS COMFORT TIFFANY: IN CONVERSATION

Associate Curator Jayme Yahr, Ph.D., and Adult Education Coordinator Houghton Kinsman, discuss behind-the-scenes details about the exhibition *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, on view at the Museum from June 6 to September 12, 2021.

HK: Hello, Jayme! Good to be talking about all things Tiffany. To start, are there any words that come to mind immediately that best capture Louis Comfort Tiffany, his work, and/or this exhibition?

JY: Hello, Houghton! Great to be chatting with you. Yes, I have been thinking about key words quite a bit. Branding, businesses, nature, glass, New York, networks, and collecting immediately come to mind.

HK: Could you tell us a little more about the Driehaus Museum and its Tiffany holdings? What makes this collection intriguing?

JY: Richard H. Driehaus started collecting decorative arts in the 1970s at about the same time that he started his own investment advisory firm in Chicago, his hometown. Over the years, he added numerous Louis Comfort Tiffany objects to his collection, including everything from lamps and vases to chairs and windows. It is hard to beat seeing Tiffany windows up close, and I appreciate the variety of window styles and range of objects in the Driehaus collection. What I find especially interesting about the collection is its home location. The collection is housed in the Nickerson mansion, a Victorian house completed in 1883, which Richard H. Driehaus restored between 2003 and 2008. Stepping into the museum in Chicago is like stepping into Tiffany's Gilded Age.

HK: Do you know how long this exhibition has been "on the road"?

JY: A couple of years and the Crocker is one of the exhibition's last venues. We had to delay the show by a year because of the pandemic, but now we have the chance to host the exhibition in the summer of 2021. The Crocker's display of the exhibition is a great West Coast opportunity to see parts of the Driehaus collection before the works return to Chicago.



◀ Tiffany Studios, *Peony Lamp*, c. 1903–1905. Bronze, leaded glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



▲ Tiffany Studios, *Miniature Vases* (detail), 1898–1900. Blown glass. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.



HK: How different will the Crocker's presentation be in comparison to previous venues?

JY: I am incorporating a broad view of Louis Comfort Tiffany's business endeavors, including his European rivals and connection to Tiffany & Co., into the exhibition. I find that Tiffany's role as a business owner, his successes and failures, should not be separated from his artistic output. The exhibition will also include information about his social network and the women designers who were essential to Tiffany's success, including Clara Driscoll, Alice Gouvy, and Agnes Northrop.

HK: Without giving too much away about Clara Driscoll, Alice Gouvy, and Agnes Northrop, can you give us a teaser about how the exhibition explores their contributions to Tiffany's work?

JY: Both the objects and thematic text will point to the contributions of Tiffany's designers, including Driscoll, Gouvy, and Northrop. I hope that visitors interested

in the history of Tiffany's companies and designers will find this aspect of the exhibition to be a good starting point for learning more. I also have plans for a large "map" of Tiffany's expanded social network, including his colleagues, patrons, and contemporaries. Tiffany did not work alone. I want to highlight his team and supporters, as well as investigate the staying power of his unique objects.

HK: I know you are working through curatorial details like wall color and text placement as you plan for the exhibition. Have you felt the spirit of Tiffany's work in interior design as this project has progressed?

JY: I consider Tiffany a "360-degree thinker." He thought about all the details of a space when designing, from the windows and furniture to textiles and lighting. In Tiffany's time, a lamp would never exist in isolation. It was a functional object that would be one part of a larger room. Today, we typically see Tiffany lamps and vases in museums, one or two at a time. It is a different way of viewing Tiffany objects. As I work through the exhibition details like wall color, text, and object placement, I think about historical context and museum visitor experience in 2021. How can I help provide an exhibition experience that is true to Tiffany's historical moment while also having it make sense to Crocker visitors today? That is the goal.

HK: Finally, what should visitors be on the lookout for in the exhibition?

JY: I do not want to give too much away, but look for quartz stones in the *Landscape Window*, detailed bronze bases on the lamps, a fire screen, a mosaic, and Crocker family brooches. I also want to encourage everyone to read "The Oculus", the Crocker's blog. During the run of the exhibition, we will be publishing a much longer version of this interview, and portions of my research related to a variety of topics, including Tiffany's businesses, the Tiffany name, women designers, and Tiffany in the 2020s. ♦



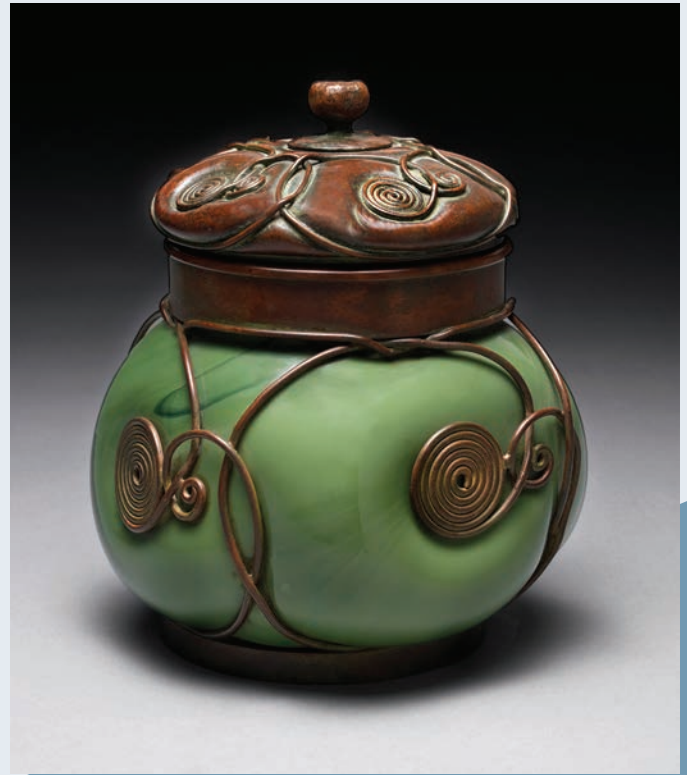
▲ Tiffany Studios, *Floriform Vase*, c. 1902. Blown glass, gilt-bronze. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

▲ Tiffany Studios, *Covered Box*, c. 1905. Silver, transparent enamel. Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

The Tiffany Effect

Louis Comfort Tiffany was a designer, artist, and businessman who also created notable interior designs. Associate Curator Jayme Yahr describes Tiffany as a “360-degree thinker” — a creative invested in every aspect of a work of art from its conception to its point of sale and, eventually, its display.

Drawing inspiration from Tiffany’s modus operandi, pick an object in your home that has meaning or resonance for you and spend a few minutes considering the questions below:



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

What is it and who do you think made it? (A designer, an architect, a friend, or a family member?)

Why was it made? (Does it have a function? Is it meant to be appreciated aesthetically? Both?)

Tell the story of how you acquired it (Was it a gift? Did you buy it? Did you make it? What emotions did you feel at the time or have developed over time?)

What did it cost to acquire? (Did it involve an exchange of money? Maybe travel? A bit of elbow grease?)

Why does it occupy its current location in your home? (What would happen if you moved it? How would you feel? Would it change the mood of your home?)

What word would you use to summarize your thoughts and emotions connected to this object?

FOR AMERICA

Paintings from the
National Academy of Design

JULY 3 – OCTOBER 3, 2021

For America: *Paintings from the National Academy of Design* explores the ways in which artists have represented themselves and their country. Since its founding in 1825, the National Academy of Design has required all Academicians to donate a representative work to the Academy's collection and, from 1839 to 1994, the Academy also required Associates to present a portrait of themselves, whether painted by their own hand or by that of a fellow artist. Well-known artists such as Thomas Eakins, Winslow Homer, John Singer Sargent, Richard Estes, Lois Dodd, Andrew Wyeth, Maxfield Parrish, Cecilia Beaux, Wayne Thiebaud, and many others are featured. Comprised of 100 paintings created between 1809 and the present, the exhibition visually documents the history of American painting through the collection of the Academy and is the first exhibition to highlight its uniqueness.

The exhibition is divided into five thematic and roughly chronological sections: Founding an American School, A New Internationalism, Painting America, Postwar Realisms, and For America. Moving through these sections provides an opportunity to compare styles and trends, while also offering diverse artistic lenses through which America and American culture have been documented.

Founding an American School spans from the Academy's beginning to the latter half of the 19th century. One of the earliest works in the exhibition, Samuel F. B. Morse's *Self-Portrait*, from about 1809 (fig. 1), is also one of the smallest at roughly three inches high.

The image shows Morse, one of the founders of the Academy and a two-time president of the organization, holding a painter's palette and brush. Apart from his artistic pursuits, Morse contributed to the invention of the single-wire telegraph system and Morse code. This section also prominently features landscapes, which range from paintings of the Hudson River Valley to the Sweetwater

**Comprised of 100
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River in Wyoming. John Frederick Kensett's *The Bash-Bish*, 1855 (fig. 2), depicts a well-known waterfall in the Berkshire Mountains of western Massachusetts. The rushing water and the green trees reference spring, a time of renewal. Kensett created numerous paintings of the waterfall from varying angles at different times of day.

The second section of the exhibition, A New Internationalism, investigates how American artists spent time studying abroad at art schools in London, Paris, and Düsseldorf, which influenced their styles and

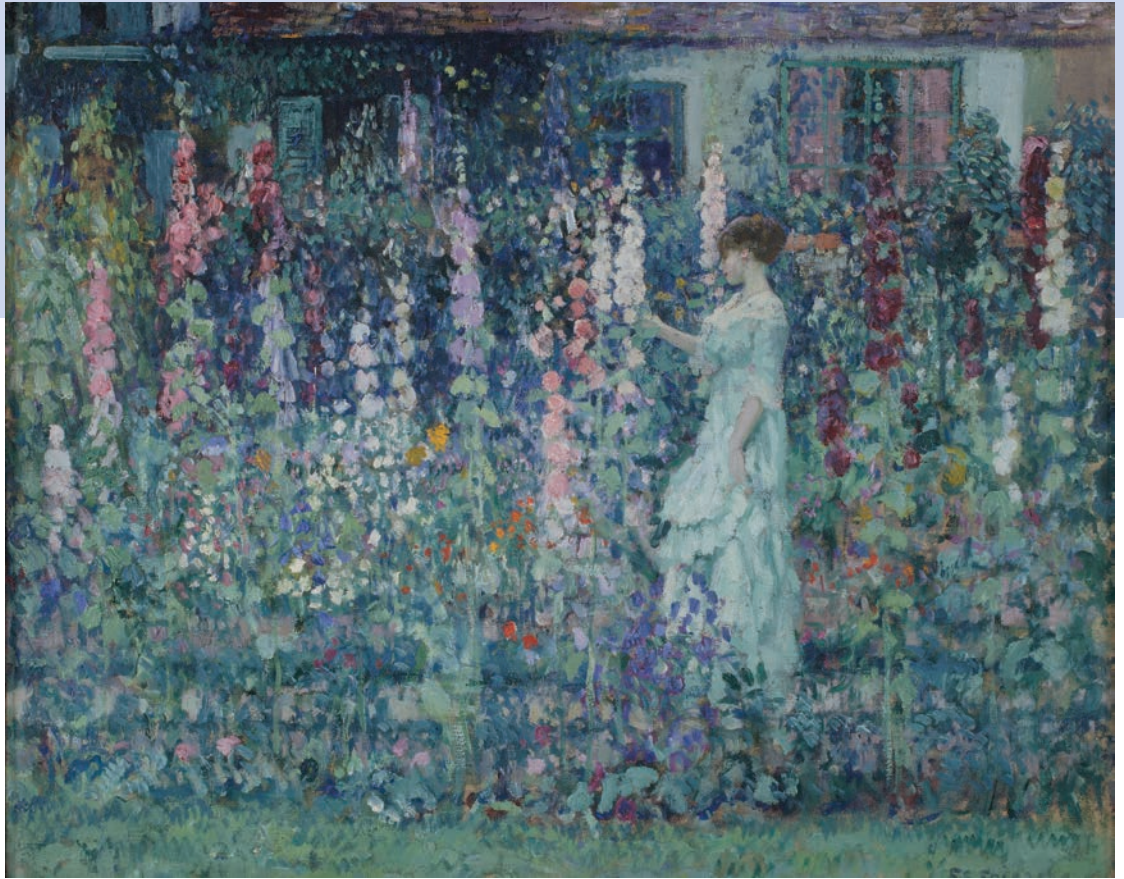


▲ Fig. 1. Samuel F. B. Morse (American, 1791–1872), *Self-Portrait*, ca. 1809. Watercolor on ivory, 3 1/4 x 2 5/8 in. National Academy of Design, New York. Gift of Samuel P. Avery, John G. Brown, Thomas B. Clarke, Lockwood de Forest, Daniel Huntington, James C. Nicoll, and Harry W. Watrous, 1900. Courtesy American Federation of Arts.

ways of thinking about the figure, natural environments, and American culture once back on home soil. The influence of French Impressionism is seen in *Hollyhocks* (fig. 3), painted by Frederick Carl Frieseke before 1911. Impressionism, an art movement developed in France and favored by such artists as Claude Monet and Pierre-Auguste Renoir, emphasizes visible brushstrokes, color, and the ways in which light can define a scene. Although born in Michigan, Frieseke studied at the Académie Julian in Paris while in his early twenties. Upon leaving the



▲ Fig. 2. John Frederick Kensett (American, 1816–1872), *The Bash-Bish*, 1855. Oil on canvas, 36 1/8 x 29 in.
National Academy of Design, New York. Bequest of James A. Suydam, 1865. Courtesy American Federation of Arts.



► Fig. 3. Frederick Carl Frieseke (American, 1874–1939), *Hollyhocks*, 1911. Oil on canvas, 25 1/2 x 32 in. National Academy of Design, New York. Courtesy American Federation of Arts.



▲ Fig. 4. William Merritt Chase (American, 1849–1916), *The Young Orphan [or] An Idle Moment [or] Portrait*, 1884. Oil on canvas, 44 x 42 in. National Academy of Design, New York. Courtesy American Federation of Arts.



▲ Fig. 5. John Stuart Curry (American, 1897–1946), *Belgian Stallions*, 1938. Oil on wood panel, 30 x 25 1/2 in. National Academy of Design, New York. Courtesy American Federation of Arts.



◀ Fig. 6. Hughie Lee-Smith (American, 1915–1999), *Self-Portrait*, 1964. Oil on canvas, 24 x 20 in. National Academy of Design, New York. Photo Credit: Neighboring States. © 2018 Estate of Hughie Lee-Smith / Licensed by VAGA at ARS, NY. Courtesy American Federation of Arts.

▲ Fig. 7. Charles White (American, 1918–1979) *Mother Courage II*, 1974. Oil on canvas, 49 3/4 x 39 7/8 in. National Academy of Design, New York. Photo Credit: Image by Google. © The Charles White Archives. Courtesy American Federation of Arts.

Académie, he split his time between Paris and Giverny, France, taking up residence during the summer in a house located next to Monet's residence.

Friendships that developed while artists lived and worked abroad are also explored in this section, a highlight of which is the close bond formed between William Merritt Chase and Robert Frederick Blum. The two artists traveled throughout Europe together, often worked side-by-side, were elected to the Academy at the same time, and are featured in the exhibition. Chase is represented by two works. The first is a portrait of Blum and the second is a portrait of a young woman largely devoid of references to time and place (fig. 4).

As the National Academy entered the 20th century, it geographically diversified its artist base and saw a renewed emphasis on artwork depicting American life. Painting America, the exhibition's third section, explores Regionalism, the Southwestern landscape, women artists, and a move toward abstraction. John Steuart Curry's *Belgian Stallions*, 1938 (fig. 5), depicts a group of draft horses at a 1937 Wisconsin stock show. A prominent figure in the Regionalist movement of the 1930s, Curry was raised on a Kansas farm and dedicated his career to painting scenes of rural American life.

Moving into the mid-20th century, the Academy looked to ways in which artists investigated the figure amid socio-political

unrest. Postwar Realism includes the work of Hughie Lee-Smith, the second African American artist after Henry Ossawa Tanner to become a National Academician (fig. 6). Charles White's painting *Mother Courage II*, 1974 (fig. 7), references his great-aunt Hasty Baines, who was born into slavery on the Yellowby Plantation in Ridgeland, Mississippi. It is a portrait of wisdom, strength, and White's ancestry. May Stevens, a social and political activist, created artwork that investigates and criticizes systems of power. In *Benny Andrews, the Artist, and Big Daddy Paper Doll*, 1976 (fig. 8), Stevens depicts her friend and fellow artist Benny Andrews. At the time, Stevens's husband was teaching art to prisoners at Riker's Island



▲ Fig. 8. May Stevens (American, 1924–2019), *Benny Andrews, the Artist, and Big Daddy Paper Doll*, 1976. Acrylic on canvas, 60 1/4 × 60 1/4 in. National Academy of Design, New York. © May Stevens. Courtesy RYAN LEE Gallery, New York and American Federation of Arts.



alongside Andrews. The police uniform references this and is part of a larger series based upon aspects of the Vietnam War.

The final section of the exhibition, *For America*, moves from the late 20th century into the 2000s. Many of the artists featured are living today and represent America's artistic traditions as well as 21st-century experimentation. Jaune Quick-to-See Smith's (Salish (Flathead)/Cree/Shoshone) mixed-media work *Snake Dance*, 2011 (fig. 9), is one of the most recent in the exhibition. The abstract piece includes fabrics of various colors, a Bronx subway map, an image of a rabbit, strips of text, and a depiction of Bugs Bunny's feet. It also references the Hopi Snake Dance and dust clouds that form around the dancers as they move. A member of the Confederated Salish and Kootenai Nation, Quick-to-See Smith was inducted into the National Academy in 2011. She is the first Native American artist to become an Academician. ◆

For America: Paintings from the National Academy of Design is organized by the American Federation of Arts and the National Academy of Design. Support for the national tour is provided by the JFM Foundation, Monique Schoen Warsaw, and Steph and Jody La Nasa.



◀ Fig. 9. Jaune Quick-to-See Smith (American, born 1940), *Snake Dance*, 2011. Oil, collage, and mixed media on canvas, 72 × 48 in. National Academy of Design, New York. Photo Credit: Image by Google. © Jaune Quick-to-See Smith. Courtesy Garth Greenan Gallery, New York and American Federation of Arts.

Without reading the caption, look at the piece on the top left of page 28 for one minute. Time yourself!

What did you notice first? Next?

Look for another thirty seconds.

What do you notice about the figures? Their poses?

What about the colors in the work?

This piece is titled *Benny Andrews, the Artist, and Big Daddy Paper Doll*, and was painted by artist May Stevens. Why do you think the figures of Stevens and her friend Benny Andrews are placed where they are?

Stevens painted this in 1976 as part of her *Big Daddy* series. The series used the image of her father as a template for a subversive paper doll that reflects criticisms of patriarchy and Western Imperialism. Knowing this, what story do you see in this picture?

Finally, what does the portrait say about American life when it was created? What about now?



COMING OCTOBER 31, 2021 – JANUARY 30, 2022

Towns, Trains, and Terrain

Early California Prints from the Pope Collection

Edward Jump, *Earth Quakey Times*, San Francisco, October 8, 1865, 1865. Lithograph, 14 1/2 x 20 1/2 in. Crocker Art Museum, gift of the Peter T. Pope Early California Collection, 2019.75.7.

Stay Connected With Your Crocker Membership!

Your membership helps the Crocker serve our community through dynamic programs and events that keep people connected in unexpected ways with art, ideas, each other, and the world around them. Plus, your membership also has its perks! We look forward to seeing you at one of our exciting member programs and events! Make sure to register for these upcoming free or discounted events:*

Member-only Exhibition Opening

SUNDAY, JUNE 6;
TUESDAY – WEDNESDAY, JUNE 8 – 9,
10 AM – 4 PM

Member-only admission preview days in celebration of the opening of *Louis Comfort Tiffany: Treasures from the Driehaus Collection*. Capacity is limited, and advance registration with timed ticketing is required. Reserve your tickets online at crockerart.org. Reservations open May 11.

Member-only Exhibition Opening

SATURDAY – SUNDAY, JULY 3 – 4;
TUESDAY – WEDNESDAY, JULY 6 – 7,
10 AM – 4 PM

Be among the first to view *For America: Paintings from the National Academy of Design* during these member-only admission preview days. Capacity is limited, and advance registration with timed ticketing is required. Reserve your tickets online at crockerart.org. Reservations open June 8.

The Business of Beauty: The Life and Work of Louis Comfort Tiffany

SUNDAY, JUNE 13, 2 PM
FREE FOR MEMBERS

Join us virtually for a deep dive into one of the world's most renowned and inventive artists: Louis Comfort Tiffany. Focusing on his life and work, Associate Curator Jayme Yahr,



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

and celebrated Tiffany expert and Antiques Roadshow guest appraiser Arlie Sulka will provide unique context into the business, art, and human side of the Tiffany story.

Icons in Conversation: Alison Saar joined by Samiya Bashir

SUNDAY, JUNE 27, 3 PM
FREE FOR MEMBERS

Icons in Conversation returns in a riveting way with the world-renowned artist Alison Saar. Known for her powerful sculptures and prints that illuminate narratives of the African Diaspora, Saar's work is featured in collections across the world including the Metropolitan Museum of Art, Whitney Museum of American Art, the Museum of Modern Art, and our very own Crocker Art Museum. Saar will take us on a journey through her past and current work, including her seminal 2016 piece, *Hades D.W.P. II*, featured in *Legends from Los Angeles*. Joining her for a special discussion

is the dynamic poet Samiya Bashir, who collaborated with Saar on *Hades D.W.P. II*. The event will be streamed via YouTube. Advance registration is required.

We hope you will join us for these events and more! Keep an eye out for emails from the Crocker with additional details and information and visit crockerart.org to view our entire calendar of upcoming programs and classes. Thank you for supporting the Crocker Art Museum!

*Dates and times are subject to change. Visit crockerart.org for schedule updates.

**Share the arts with
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Crocker memberships make great gifts, and current members receive 10% off gift membership purchases.



ON VIEW THROUGH NOVEMBER 1, 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, 2018.35.22.

CENTER: Elsa Rady, *Bowl*, 1979. Glazed porcelain, 2 1/4 x 8 1/2 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes, 2018.35.27.

RIGHT: Elsa Rady, *YK1BVPID*, 1985. Glazed porcelain, 7 x 11 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes, 2018.35.28.

How You Can Support the Crocker

Please consider making a donation today and help the Crocker Art Museum extend art access and educational resources to those in the community who need it most.

To learn more or to donate today, visit crockerart.org/donate or call (916) 808-7843.



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Donate to the Museum's Annual Fund



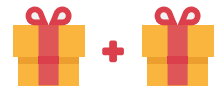
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Your gift makes a **BIG** impact!


Help celebrate the Big Day of Giving by supporting the Crocker Art Museum! On May 6 the Crocker will again join hundreds of local nonprofits in a 24-hour event to raise much-needed funds for the Sacramento region. Your donation to support the Crocker helps make art experiences available to everyone in our community. Gifts of all sizes are appreciated and make a difference!

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

CALL (916) 808-6730

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

Big 
Day of
Giving
MAY 6

DIRECTOR'S CIRCLE

Thank you to the members who have joined or upgraded in the Director's Circle membership program between October 16, 2020 – January 31, 2021.*

José Blanco

Monica and Kevin Flanagan

David Gibson and William Ishmael

Cinda and Daniel Hyman

Val J. McMichael

Darlene Mooreland

Barry and Lois Ramer

Diane Van Maren

Kristy Wiese and Kasey Schimke

*Names in **bold** have upgraded.

Join Director's Circle members for exclusive virtual talks and happy hours. These bi-weekly meetings via Zoom offer opportunities to see behind the scenes of the Museum's upcoming exhibitions, conversations with curators on works in the Crocker's collection, and art experiences with program educators. To learn more about the Director's Circle and how you can help support the Museum through your membership, please contact Amalia Griego at agriego@crockerart.org or (916) 808-1177.

Upcoming Exclusive Director's Circle Virtual Events

MAY 19: Art Auction 2021 Preview with Mort and Marcy Friedman Director and CEO, Lial Jones and Associate Director and Chief Curator Scott A. Shields

JUNE 9: *Louis Comfort Tiffany: Treasures from the Driehaus Collection* with Associate Curator Jayme Yahr

JUNE 23: *For America: Paintings from the National Academy of Design* with Associate Curator, Jayme Yahr

The Rewards of Creative Giving



As we confront the challenges of the future, we know that the generosity of those who support us will make all the difference in our success. If you have ever had the desire to contribute to the Crocker above and beyond your annual membership and have wondered about the various ways you could do this, we can help you. Thoughtfully planned, any of the following gifts may bring important personal benefits, while also providing a future gift to the Museum.

- A bequest is a flexible and easy way to establish a legacy.
- A gift of retirement assets, such as a pension plan or IRA, which may allow you to give more than you thought possible while reducing taxes that may consume these assets.
- Gifts of life insurance policies you may no longer need can aid the Museum.
- A life income gift, such as a charitable gift annuity, can give you and/or a loved one payments for life, provide tax benefits, and benefit the Crocker Art Museum.

For up-to-date information on estate and charitable gift planning, please visit the planned giving section of the Crocker's website at crockerart.org/plannedgiving or click on the "Donate" button in the top right corner of the Crocker's home page and select "Legacy Giving" from the drop-down menu.

Our staff is always available to assist donors with questions about gift planning and is available to meet with you at any time. Please contact Amalia Griego at (916) 808-1177 or agriego@crockerart.org if you have any questions or would like to schedule a meeting. ♦

*Always seek the counsel of professional advisors on the best estate plan for your individual situation.

Kingsley Art Club and Teacher2Teacher

When the Kingsley Art Club heard about Teacher2Teacher — a new program that supports under-resourced teachers through professional development opportunities, services, and products — they wanted to help.

For Kingsley, supporting the Crocker *and* supporting under-resourced schools — a priority for the Museum — was a win-win scenario. Kingsley’s mission is to promote the knowledge and appreciation of the arts among its members and community, as well as encourage the teaching of the arts. And to paraphrase the Kingsley Art Club, the Museum has always been a trailblazer in the cultural arts world when it comes to providing quality, innovative, and responsive programs and services.

Thanks to their generosity, the Crocker’s Education department is getting ready to launch Teacher2Teacher. First up on the list? *Striking Gold*, a widely used collection of curriculum supports and lesson plans from 2005, needs to be updated. The new version will align with the 2019 California Content Standards in Art. Likewise, the accompanying images will be updated to reflect new acquisitions to the Crocker’s collection, as well as the diversity of California’s many vibrant communities. Finally, these materials will be digitized and posted on the Crocker’s website, making them freely available to teachers across the State.

Digitization is a significant first step. When fully launched, Teacher2Teacher will include arts integration workshops co-led by teachers in Science, History, and English Language Arts; Gallery Bytes, which, like office hours, are chances for teachers, parents, and students to virtually “drop-in” and hear from a Crocker Educator; Creative Coaching, which will allow teachers to book a one-on-one session with a Crocker Educator to up-level their creativity quotient, and much more!



We sat down virtually with Kingsley to learn more about what attracted them to Teacher2Teacher.

What drew the Kingsley to Teacher2Teacher?

Over its 129 year history, the Kingsley Art Club’s mission has been “to promote and encourage the teaching of the arts.” Wishing to reach out and assist communities with the greatest need during the COVID-19 pandemic, the Club worked with the Crocker to help fund the distribution of the *Color Us Hopeful* art kits in the Meadowview community. The Teacher2Teacher program, created to support and assist teachers as they move back into

the classroom, with art education tools fits perfectly with our mission.

Why support services for teachers?

The Kingsley members see teachers as the best way to put art experiences and education into the classroom. And who better to support in these efforts than the Crocker Education department.

What is next on the horizon?

The Kingsley looks forward to resuming its artist lecture series at the Crocker as well as continuing to explore new avenues and tools developed and opened up in this recent virtual world. The Kingsley was able to offer video interviews with artists, continue with its Inspirations High School Student Art Show in conjunction with the Crocker in a virtual format, and sponsored the 80th Crocker-Kingsley Juried Art Show in conjunction with Blueline Gallery in Roseville (involving virtual and in-person elements).

If you are interested in supporting Teacher2Teacher, please contact Sheena Link, Institutional Funding Manager, at slink@crockerart.org. ♦

**Thanks to the
generosity of
Kingsley, Crocker’s
Education department
is taking the first
steps to launch
Teacher2Teacher.**

“This is one of the pieces at the Crocker that hits me differently every time I visit the Museum. It’s hard to look at, which is one of the reasons I spend so much time staring. It captures “that moment” that we all ponder for ourselves and for our loved ones. This is one of the many pieces at the Crocker that I find therapeutic. ”

– Rob Stewart on Stephen Kaltenbach’s *Portrait of My Father*



▲ Stephen J. Kaltenbach (American, born 1940) *Portrait of My Father*, 1972–1979. Acrylic on canvas, 114 x 170 3/4 in. Crocker Art Museum purchase with contributions from Gerald D. Gordon, Collectors’ Guild, Anne and Malcolm McHenry, Kim Mueller and Robert J. Slobe, James R. Lenarz and other donations, 2001.85.

Crocker has been KILLING IT for a while now and the Schorr exhibit is just one more example. There is ABSOLUTELY NO REASON not to see this exhibit. (other than Covid closure) I’m looking forward to the discussion!!!!

– @Dano-mantooth 📷 on “A Tale of Two Schorrs”



▲ Charles Christian Nahl (American, born Germany, 1818–1878), *The Fandango*, 1873. Oil on canvas, 72 x 108 in. Crocker Art Museum, E. B. Crocker Collection, 1872.386.

What a wonderful depiction of a fandango. These celebrations occurred at the drop of a hat; that is, quite frequently in early California (read Tirey’s “Dawn and the Dons” or any quality history of the times). This painting captures the (true) romance of it all: the splendid clothing, magnificent vaquero horsemanship, overindulgent alcohol consumption, superb dancing, and even a hint of the sad sporting abuse of animals. The superlatives are apt. My next stop today is to review the artist’s other work. Thank you!

– Chuck and Maureen Sheppard on Charles Christian Nahl’s *The Fandango*

So we’re having our first child in about a month, give or take a few days, and we’re putting together his nursery and have decided to fill the walls with some of our most colorful and intriguing art pieces. While going through my wife’s old boxes I came across this painting and to my surprise, on the back, I see this sticker.



So I ask her about it and she confirms that it hung in your museum for a month and I’m so pleased to know that my son will have a piece of art in his room that hung on your walls.

– @kingsnog and @lcatcola 📷



Peter Butterworth

Volunteer

How has art helped you during COVID-19 and the stay-at-home orders?

During these difficult times, art and the arts allow me to get out of the everyday noise in my head. When I want to find a little peace of mind, I look through my Crocker exhibition catalogs, take a walk at the Parkway, or turn on my favorite music.

What has been your favorite virtual program or digital Crocker offering?

I enjoyed everything that was distributed online pertaining to the Thiebaud exhibit.

What work of art do you most look forward to seeing on your next visit?

I am generally attracted to all the California art at the Crocker and look forward to revisiting that collection when the museum reopens.



Erika and Irma Richardson

Members

How has art helped you during COVID-19 and the stay-at-home orders?

We went to see many of the Wide Open Walls murals. We were able to go out safely and still experience that sense of awe that art can bring.

What has been your favorite virtual program or digital Crocker offering?

The walkthroughs! The closest we could get to being in the Museum. Also, we loved the Crocker's pitch for John Oliver's modern masterpieces!

What work of art do you most look forward to seeing on your next visit?

Sojourner Truth. You can feel her power and her pride. It's impossible to not want to stand in Rapunzel, which is kind of fitting considering its theme of addiction!



MJ Hamilton and Dave Reed

Director's Circle Members

How has art helped you during COVID-19 and the stay-at-home orders?

My years with the Crocker have so heightened my art sensibilities that I was able to enjoy a whole extra layer of life during COVID... and [I] had time to finally read art books sitting on my desk, like the one on the medieval collection at the NYC Met and Scott Shields's monumental work on Thiebaud.

What has been your favorite virtual program or digital Crocker offering?

My favorite Zoom offerings have been the Highlight tours of the Crocker's current exhibits. Thank you curators Scott Shields, William Breazeale, and Jayme Yahr.

What work of art do you most look forward to seeing on your next visit?

Every time I visit the Crocker I pass through the tranquillity of the Historic Building to visit my screen-saver "in person," i.e., Maria van Oosterwyck's 17th-century Dutch work *Roses and Butterfly*. Dave loves to visit the California Impressionists gallery.



COMING OCTOBER 3, 2021 – JANUARY 9, 2022

Monet to Matisse

French Masterworks from the
Dixon Gallery and Gardens

Claude Monet, *Village Street*, ca. 1869–1871. Oil on canvas, 17 x 25 5/8 in. Dixon Gallery and Gardens, Museum purchase from Cornelia Ritchie and Ritchie Trust No. 4 provided through a gift from the Moss Family Fund, 1996.2.6.

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Annual Report 2019-20



DEAR MEMBERS,

The start of a new year offers a chance to review the prior years' activities and for us to provide you, our committed supporters, with a brief look at all we accomplished together. The Annual Report summarizes the previous fiscal year (July 1, 2019 – June 30, 2020) and highlights the impact we made, as well as the thousands of members and supporters who made it possible.

Last year saw many highlights, including over 1,000 artworks added to the Crocker's collection, nearly 900 programs produced for students and teachers, and a dynamic slate of exhibitions, including *Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries*, *When I Remember I See Red: American Indian Art and Activism in California*, *Granville Redmond: The Eloquent Palette*, and *American Expressions / African Roots: Akinsanya Kambo's Ceramic Sculpture*.

We also faced many challenges, including a mandated closure starting in March 2020. However, we found that most challenges also brought opportunity. With the support of members, donors, docents, and volunteers, we were able to develop new ways to

transform lives through the power of art. Together, we brought art and arts education out of the Museum and into the homes and hands of the general public, including those who needed it most. We will continue to offer many of those virtual and hands-on experiences in the months ahead.

Your support makes this possible, and for that I thank you. Through your generosity, the Crocker can bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.



With gratitude,

Chelsea Larson
Director of Development

Beyond the Numbers

1,082 works of art were acquired including 293 pieces by Black, Indigenous, and People of Color (BIPOC) and 106 by women.

Eight exhibitions opened, of which four featured artists of color, artists who identify as having a disability, and artists from Indigenous populations.



Artist Akinsanya Kambo held a lecture to discuss his work and his exhibition *American Expressions/African Roots: Akinsanya Kambo's Ceramic Sculpture*.

The Student and Community Exhibition space hosted six shows, including *The Journey of Hope*, which portrayed real-life stories of living with mental health challenges.



Luis Genaro Garcia, *Oh Say Can you See*, 2018. Acrylic on newspaper collage, 18 x 24 in. From the California State University, Sacramento College of Arts and Letters Faculty Exhibition.

The exhibition *When I Remember I See Red: American Indian Art and Activism in California* was accompanied by a docent colloquium, an open poetry night, a symposium featuring 20 Native American artists and activists, and a free family festival with nearly 2,000 attendees.

30,105 students, teachers, and parents served through **867 programs, activities, and services** before the Museum closed to the public, and **3,867** were served **virtually through 112 activities** between March and June 2020.



Designed in partnership with local artists and distributed by essential service workers, **Color Us Hopeful: Coloring Book** aimed to provide **inspiration to community members** who may be feeling especially isolated, unsettled, and disconnected.

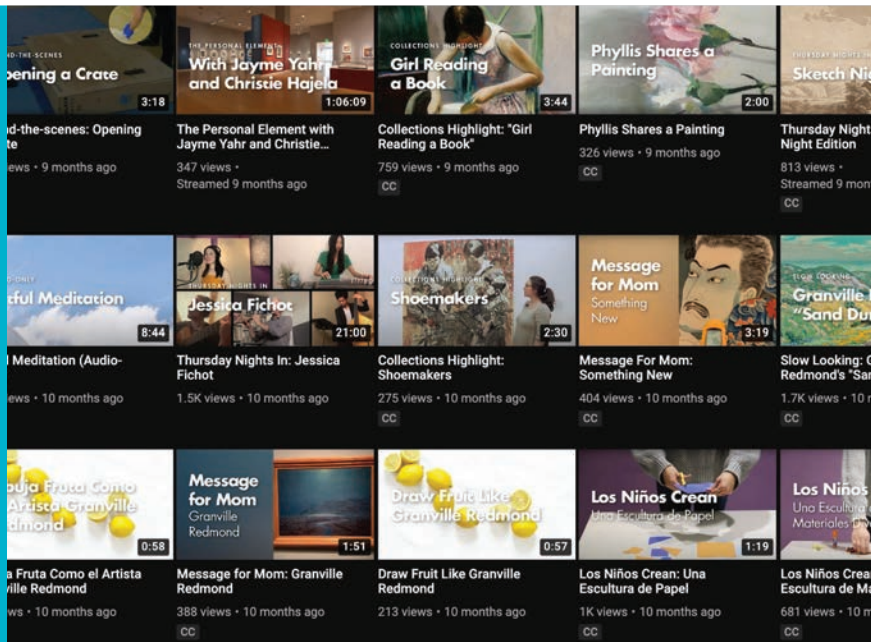


2,780 coloring books were distributed for free at **19 community sites**.

During the Museum's closure from March – June, a total of **134 programs and activities** served **4,232 participants**, including **exclusive virtual talks** for our Director's Circle members.



Karuk Youth Dancers at We Are Here: A Festival of Contemporary Native American Art.



JAN
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It is with sincere gratitude that we recognize the following donors whose support received between July 1, 2019 – June 30, 2020, allows the Crocker Art Museum to bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.

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Current exhibitions

Country, City, and Sea: Dutch Romantic and Hague School Paintings from the Beekhuis Gift

THROUGH MAY 2, 2021

The Splendor of Germany: 18th-Century Drawings from the Crocker Art Museum

THROUGH MAY 9, 2021

Legends from Los Angeles: Betye, Lezley, and Alison Saar in the Crocker Collection

THROUGH AUGUST 15, 2021

Spirit Lines: Helen Hardin Etchings

THROUGH MAY 16, 2021

The Edge of Elegance: Porcelains by Elsa Rady

THROUGH NOVEMBER 1, 2021

Louis Comfort Tiffany: Treasures from the Driehaus Collection

JUNE 6 – SEPTEMBER 12, 2021

For America: Paintings from the National Academy of Design

JULY 3 – OCTOBER 3, 2021

Opening soon

Hands and Earth: Contemporary Japanese Ceramics

SEPTEMBER 12, 2021 – APRIL 24, 2022

Featuring an in-depth selection of works by master Japanese ceramic artists, this exhibition offers a rare opportunity to see significant examples of avant-garde approaches to clay. Seven of the show's 35 artists are considered "Living Natural Treasures," a title bestowed by the Japanese government that indicates the highest level of mastery in one's chosen field. Their ceramics are considered some of the most aesthetically and technically innovative in the world, though they often incorporate traditions that began thousands of years ago.

Monet to Matisse: French Masterworks from the Dixon Gallery and Gardens

OCTOBER 3, 2021 – JANUARY 9, 2022

One of the most revolutionary movements in 19th-century art, the effects of French Impressionism are still being felt today. Artists like Claude Monet, Pierre Auguste Renoir, and Alfred Sisley re-examined their world and ways to depict it, creating new subjects and new perspectives — from plein air landscapes to scenes of Parisians at leisure. *Monet to Matisse: Masterworks of Impressionism* is organized by the Dixon Gallery and Gardens.

Towns, Trains, and Terrain Early California Prints from the Pope Collection

OCTOBER 31, 2021 – JANUARY 30, 2022

Drawn from a recent gift of over 200 prints and original works on paper, this exhibition examines the history of California from maps and depictions of Gold Rush towns to the travel and urban scenes of San Francisco. Featuring a variety of printmaking techniques, the exhibition documents the difficult realities of building California, with under-told narratives of life and labor that provide a more complete picture of the state's history.

Stephen De Staebler: Masks and Monumental Figures

NOVEMBER 21, 2021 – APRIL 3, 2022

Stephen De Staebler (1933–2011) was an internationally celebrated sculptor and a pivotal figure in the Bay Area Figurative and California clay movements. Over the course of five decades, the artist created powerful, deeply symbolic sculptures in clay and bronze that merged ancient and modern vocabularies while capturing the physical and spiritual struggles inherent to the human condition.