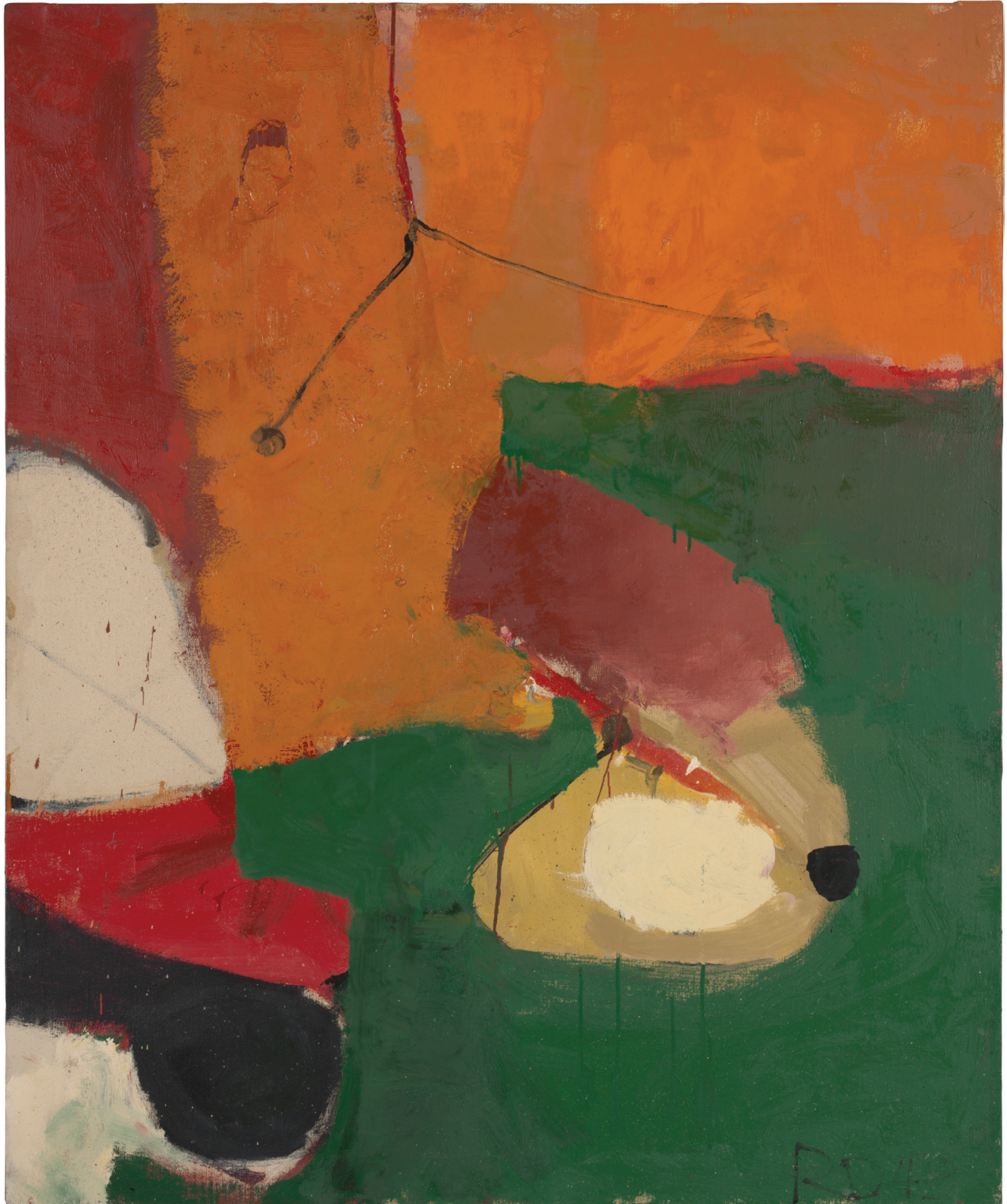


ART LETTER

SEPT | OCT | NOV | DEC 2017

CROCKER ART MUSEUM MEMBERS MAGAZINE





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JANUARY 28 – APRIL 22, 2018



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ARTLETTER

Vol. 27, Issue 3

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Richard Diebenkorn, *Untitled*, 1949. Oil on canvas, 45 1/8 x 37 3/8 in.
(114.6 x 94.9 cm). © Richard Diebenkorn Foundation

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DEAR MEMBERS,

After completing a lengthy and detailed self-study and review by the American Alliance of Museums toward the close of 2016, I am pleased to report that the Crocker has been awarded reaccreditation, the highest distinction afforded to museums in the United States. Not only did the Crocker again show that it operates at the highest level of standards for the field, the report from AAM's review board was glowing. One site reviewer said she had "never seen another institution with dedication as universally expressed as at the Crocker Art Museum."

Out of the nation's estimated 35,000 museums, only 1,065 are currently accredited, placing the Crocker in a group of museums recognized for promoting strong governance practices, ethical behavior, and operations through demonstrated excellence in standards, integrity, accessibility, and programs that educate and serve a broad public.

Dating back 45 years, the American Alliance of Museums' accreditation program serves as the museum field's primary vehicle for quality assurance, self-regulation, and public accountability. The application process takes more than a year and involves structured self-assessments as well as a series of reviews and inspections by a team of nationally recognized peers. Museums must undergo a reaccreditation review at least every 10 years to maintain accredited status.

In a detailed report provided to Museum leadership, the accrediting commission indicated that the Crocker met — and

The Crocker is one of the best-run, professional, forward-thinking, and progressive Museums the review board has seen.

in many categories exceeded — the alliance's ratings for museum standards and best practices. The report also stated that the Crocker is one of the best-run, most professional, forward-thinking, and progressive museums the review board has seen: "The staff and board are clearly working together toward a common goal, and the level of commitment and enthusiasm from all is compelling."

Needless to say, I am very proud of the Museum staff, co-trustees, and many volunteers; reaccreditation would not be possible without all of them striving on a daily basis to make the Crocker essential to the vitality of the Sacramento Region. It also would not be possible without the financial support you provide. Your membership, annual-fund gifts, Big Day of Giving donations, and other support keep our doors open, fills our walls with great art, and allows us to offer programs that bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them. Thank you, and I hope you share my sense of pride in *your* Museum.



Lial A. Jones
Mort and Marcy Friedman Director and CEO



■ Lial in Venice Italy, for Biennale (Venice Biennale 2017)

UNDER THE SPOTLIGHT

The Takeover

What happens when teens take over the Crocker? Music, games, dancing, and lots of fun! Hundreds of teens, performers, and artists converged on the Museum to celebrate The Takeover: Art + Music Festival in May.

Photos by Deveon Smith



Sponsored by  **Sutter Health**
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Midwest Art Experience

Director's Circle members joined Crocker executive staff in April for an exclusive 5-day trip to museums and private collections in Oklahoma, Missouri, and Arkansas.

Photos by Kerry Wood



ArtMix Sugar Rush

Contemporary art magazine Hi-Fructose came to life at ArtMix, with visual and performing artists, aerialists, body painters, and more, all in celebration of *Turn the Page: The First Ten Years of Hi-Fructose*.

Photos by Bob McCaw



Party at the Crocker!

Looking for the perfect spot for a company retreat, holiday party, or fabulous cocktail soiree? The Crocker is now taking reservations for 2018 events.

To inquire about private events at the Museum, email facilityuse@crockerart.org.

Photo by Sarah Maren Photography

What's next for the Crocker's community arts engagement initiative?

We are happy to announce that the Museum's Block by Block initiative will continue thanks to the support of the California Arts Council and the Sacramento Region Community Foundation. Block by Block provides arts engagement and education experiences throughout Sacramento, focusing its efforts in underserved communities where access to the arts can be limited and/or non-existent.

Funded originally by The James Irvine Foundation and focused in Sacramento City Council Districts 2, 5, and 8, Block by Block was conceived as an exploration of how the arts can play a meaningful role in our lives and build community. Through the initiative, the Museum learned much about co-creating, working with community partners, and the rich diversity of arts in our urban core. We feel wonderful about what Block by Block was able to achieve — reaching more than 24,900 Sacramentans, co-creating 165 neighborhood-based art engagement experiences, connecting with more than 5,500 community members through three community block parties that served as pinnacles of the initiative, and supporting social practice artworks by local artists Anthony Padilla, Gioia Fonda and #mostopenmicinthecity. But there's a lot more we want to accomplish.

For the current phase of Block by Block, the Crocker has the pleasure of doing a deep dive into City Council District 8, working in partnership with Councilmember Larry Carr's office. In January 2017, the Museum hosted a Community Art Summit at which District 8 residents, business owners, non-profit groups, civic leaders, community activists, and artists gathered to share ideas about how the arts could help support community strengths or address community



Po-é-TREE will feature a series of “divergent” murals and spoken word performances by local artists who are off the grid and like it that way.

needs and or concerns. The 12-hour convening included a stakeholder discussion facilitated by Addie Ellis with the Mack Road Partnership, the Health Education Council, Meadowview Neighborhood Association, and others; a bus tour of District 8; and a human-centered design workshop led by Uptown Studios. Pulling from conversations from the day, a group of community-based

artists then formed the seeds of a district-wide art engagement initiative that will come to fruition late summer/early fall 2017 entitled Po-é-TREE. Po-é-TREE will feature a series of murals and spoken word performances by local artists who are off the grid and like it that way.

Before Block by Block, 36 percent of the people served by the project had never before heard of the Crocker, but through the initiative two out of three families learned of new places to find artists and experience art! While the current iteration of Block by Block is exciting, the future of Block by Block is even more exhilarating because we see the initiative as the perfect exemplification of the Crocker's mission to bring “people together and connect them in unexpected ways with art, ideas, each other, and the world around them”. Stay tuned, Block by Block 2.0 is coming soon!



Q: What does an average day look like for a Crocker curator?

The “average” day for a curator at the Crocker is impossible to describe, as truly no two days are the same. Each brings a different series of responsibilities and tasks. Curators work with donors; manage and assist with the care, documentation, and display of the Museum’s permanent collection; and orchestrate a range of upcoming special exhibitions, sometimes while contributing to the accompanying publications.

In general, a curator’s day largely consists of writing, correspondence, coordination, and (when time allows) research. Managing a schedule of changing exhibitions requires substantial planning, as curators serve as the organizer or project manager for each show, not only for its presentation to the public, but also for the Museum staff, which develops the installation design, exhibit-

related programs and events, tours, studio classes, merchandise, budgets, and press materials. Special exhibitions or collections often involve the production of a catalogue, which requires coordinating authors, editors, photographers, graphic designers, publishers, printers, and, of course, artists.

Additionally, curators write didactic text for the wall labels that accompany each artwork, as well as many of the articles you find here in *ArtLetter*. Curators work directly with gallerists, donors, and artists to strategically acquire new works for the permanent collection. Their work to keep abreast of current scholarships and trends helps make the Museum the best it can be.

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

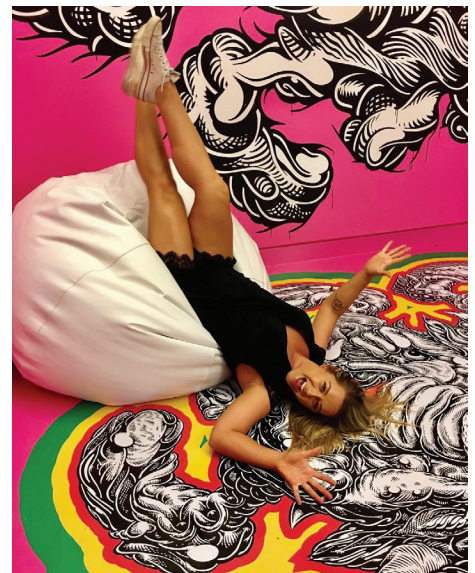
VISITOR VOICES

“Three floors of stunning artistic expression. I have never been fond of contemporary art, but the pieces on display here just pulled me in.”

– Elizabeth R. ✨

“Enjoyed *Forbidden Fruit* by Chris Antemann — loved her provocative pieces. Also enjoyed Ansel Adams & Leonard Frank’s work on the Japanese internment camps — a critical piece of U.S & Canadian history that must never be forgotten. I really appreciate the artwork by Californian artists, especially the pieces of Latino artists. Great variety of art and learned quite a bit from the exhibits. Highly recommend this museum!”

– Diana Aguirre 📍



Floored @crockerart #HIFRUCTOSE

– Marisa Cruse 📍

Recent Acquisition: Dale Chihuly's *Persian Wall*

This 21-piece sculpture is now on view.

The Museum is thrilled to announce the acquisition of a stunning, 21-piece sculpture by Dale Chihuly titled *Persian Wall*, a gift of Julie Rollofson Teel and Michael Teel. This major work joins the recently acquired Chihuly chandelier displayed at the entrance to the Museum. “My husband Michael and I believed that this beautiful piece needed to be placed where the public could see and appreciate it,” says Julie Teel. “The Crocker provides the perfect venue for this elaborate creation in glass to be displayed.” Fabricated in 2006, *Persian Wall* is composed of abstract, biomorphic forms that seem to float across space, creating a colorful, enveloping environment of glass.

Chihuly, an American sculptor, has mastered the alluring, translucent, and transparent qualities of not only glass, but ice, water, and neon to create works of art that transform the viewer experience. He is globally renowned for his ambitious, site-specific, architectural installations in public spaces, as well as for exhibitions presented in more than 250 museums and gardens worldwide. Chihuly made his first *Persians* in 1986, though he had not yet titled the series. The brightly colored pieces, then mostly bottle and vessel forms looked, to Chihuly’s eye, “archaeological,” like

excavated treasures of antiquity. Initially, the artist’s primary concern was the contrast between two colors, between the forms and the colorful wraps enveloping each piece. Over time, as Chihuly continued to expand and modify his *Persians*, he began to see their potential for use in dramatic, often room-sized installations.

Born in 1941 in Tacoma, Washington, Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, he enrolled in the first glass program in the country at the University of Wisconsin, then continued his studies at the Rhode Island School of Design, where he later established the glass program and taught for more than a decade. In 1968, after receiving a Fulbright Fellowship, he went to work at the Venini glass factory in Venice. There, he observed the team approach to blowing glass, which is critical to his own

method of working today. In 1971, Chihuly cofounded Pilchuck Glass School in Washington, and with this international glass center, he has led the avant-garde in making glass a fine art.

Chihuly, an American sculptor, has mastered the alluring, translucent, and transparent qualities of not only glass, but ice, water, and neon to create works of art that transform the viewer experience.

■ Dale Chihuly (American, born 1941), *Persian Wall*, 2006. Glass, dimensions variable. Crocker Art Museum, gift of Julie Rollofson Teel and Michael Teel, 2016.99.a-u



Light Echo #21—Color Veil

Painter David Einstein seeks to provoke emotion through saturated color.

For a minimal, monochromatic abstraction, *Light Echo #21—Color Veil* is laden with references to the external world. Created in 1978, it is inspired by the infinite variety of forms found in nature — as is the case with much of David Einstein’s work — though seldom more so than in this painting. This is largely due to the work’s color: green, a principal hue in nature, which in this 70-by-50-inch canvas envelops the viewer.

Though only one color is used, the painting does not truly appear monochromatic, but pulsates with luminosity. The changing values of green create a visual rhythm that beckons the viewer to follow its inner light and become immersed in the visual experience, which includes the suggestion of three-dimensional space and nature’s asymmetrical shapes. In some ways, the painting is like a landscape magnified, the forms and hue evoking a walk through a cornfield, of gazing deep into a grassy lawn, or of experiencing a jungle filled with tropical plants. It is at once meditative and transcendental.

In creating an abstraction like this one, Einstein relied little on traditional pictorial devices such as line and texture, but used the multi-dimensional capacity of color — almost to the exclusion of other elements — to create contours, depth, and compositional unity. The painting participates in the post-war style known as Color Field painting. First practiced in a concentrated way in the late 1940s as an offshoot of Abstract Expressionism — most notably by Mark Rothko and Barnett Newman — it became a separate, vital force in its own right in the 1950s and ’60s.

Unlike the Abstract Expressionists, Color Field painters de-emphasized gesture and autographic brushwork in favor of methods of paint application that little evidence the artist’s hand. Many painters, Einstein included, poured diluted paint directly onto unprimed canvas, allowing the pigments to soak into the cloth. These paintings were more deliberate than improvisational and meant to be highly meditative, the expressive power of color deployed in large, flat fields intended to engulf the viewer when seen in an intimate space.

Einstein’s 1970s *Light Echo—Color Veil* paintings expand upon what other Color Field painters started and, to be sure, Einstein is well-versed in the accomplishments of its first-generation practitioners, having worked directly with several of them and other important artists of the era. In 1970, he attended the Skowhegan School of Painting and Sculpture in Maine, where he was influenced by artist Brice Marden and his minimalist observations of space and color. Marden challenged Einstein’s sense of space and made him aware of the space around the object — not just the object itself. He also encouraged him to take risks but stay true to himself. Einstein does so now in Palm Springs, California, working in relative isolation and forging his own path in a place known for its austere beauty, powerful light, and scorching heat.

At Skowhegan, the Color Field painter Kenneth Noland also emboldened Einstein to further explore color. He suggested that Einstein research other Color Field artists, in particular Helen Frankenthaler and Morris Louis. Einstein did, and it was not so much the color, but the gesture and spontaneity of these artists’ processes that intrigued him, leading him to relinquish his own tightly woven linen canvases and oil paint in favor of absorbent raw-cotton duck and acrylics. He began to work on a larger scale, exploring the properties of color through paint that he applied with buckets rather than brushes. It was a freedom that he found liberating, and he did not look back.

Einstein made his *Light Echo—Color Veil* paintings with a specific end in mind: to communicate mood and emotions. To him, giving color priority over other aesthetic elements elicited spiritual and metaphysical responses from the viewer. His goal was, and continues to be, to arrest a full range of human emotions through color and, at the same time, provoke these emotions in his viewers. As Einstein himself explains, “I aim to capture the soul as well as the eye.”

■ David Einstein, *Light Echo #21—Color Veil*, 1978. Acrylic on canvas, 70 x 50 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2013.8



Paintings by Abstract Expressionists of the California School of Fine Arts, San Francisco

October 8, 2017 – January 7, 2018

In the years immediately following World War II, San Francisco began to rival New York — and at times even surpass it — as home to the country’s most advanced painters. The style was Abstract Expressionism, and in California, most of its practitioners were either teachers or students at the California School of Fine Arts in San Francisco (today the San Francisco Art Institute). Abstract Expressionist paintings by several of these artists will be displayed in conjunction with the exhibition *Richard Diebenkorn: Beginnings, 1942–1955*; many are by Diebenkorn’s close friends and colleagues, including Ernest Briggs, John Grillo, Walter Kuhlman, Hassel Smith, George Stillman, and Jon Schueler.

During this period, the CSFA was arguably the most progressive art school in the United States. Grillo, one of the CSFA’s most adventuresome students, felt that San Francisco had a more experimental spirit than New York. Painter Edward Corbett agreed, “I think it was a period of exploration as much as anything else, an effort to find out what painting could be without merely repeating what had been already accomplished.” According to artist Terry St. John, three developments brought the CSFA to the forefront of importance and progress: Douglas MacAgy became the school’s director, a large influx of ex-GIs entered its student body, and World War II changed perceptions of the world itself.

In May 1945, when MacAgy was hired, the CSFA’s finances were in decline due to the exodus of students during World War II. But with the war ending, the promise of new pupils afforded by the GI Bill poised the school for growth. MacAgy quickly brought in new teachers, selecting artists who experimented with radical ideas and encouraged their students to do the same. Ultimately, the faculty boasted some of the country’s top artists of the era, including David

Park, Hassel Smith, Elmer Bischoff, Clyfford Still, Mark Rothko, Richard Diebenkorn, Claire Falkenstein, and Ad Reinhardt. Ansel Adams also accepted a founding position in the fine-art photography department, the first of its kind in the United States.

The number of ex-GIs entering the school meant that students were generally older and came with more life experience than those fresh out of high school. Bischoff described the situation not so much as instructors and students, but as “older artists and younger artists.” Because most students and teachers were men, the institution gained a reputation for its pervasive masculinity, the rough language and atmosphere spilling over into the artwork itself. There was also a ubiquitous feeling of anti-militarism and, according to artist Robert McChesney, a personal tension built up in veterans because of the war.

Paintings made at the CSFA were confident, heroic in scale, and iconoclastic in intent. Brushwork and paint application were bold, self-conscious, and referenced the act of creation. Some were intentionally “ugly.” Pictorial space was kept planar or shallow, as these were meant to be paintings, not illusionistic windows onto the world, and compositions were decentralized, either lacking a focal point or including multiple, equivalent points of interest. Honesty of both materials and process was paramount, just as experimentation and the communication of ideas were key. Investigation, struggle, and the act of creation were as imperative as the result — often more so — with outcomes judged as successful or unsuccessful by the degree to which the art manifested the experience of its making, as well as how much of the artist’s psyche seemed realized in it.

■ John Grillo, *Untitled*, 1946. Gouache on paper, 23 1/2 x 18 1/2 in. Crocker Art Museum, gift of the Artist, 2009.60.1





RICHARD

DIEBENKORN

BEGINNINGS, 1942–1955

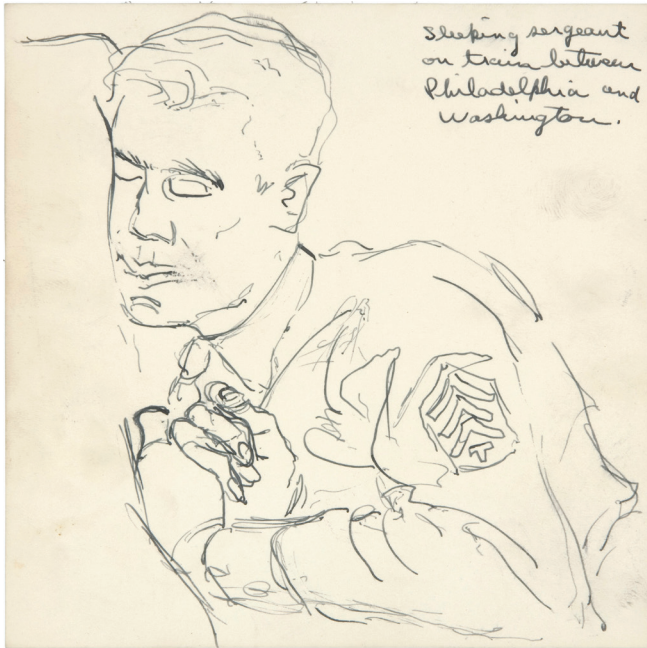
OCTOBER 8, 2017 — JANUARY 7, 2018

Late in life, as Richard Diebenkorn (1922–1993) was contemplating his career, he remarked, “I think what one is about now has intimately to do with what one did yesterday, 10 years ago, 30 years ago. Just as you can continue that progression, what somebody else did 40 years earlier, a hundred years earlier, I think that’s what one as an artist probably is.”

Focusing solely on the paintings and drawings that precede his complete shift to figuration in 1955, this exhibition of 100 works aims to take Diebenkorn at his word: that understanding his overall production depends on a broader knowledge of his early work. His representational pieces and early abstractions set the stage for what would follow, as did his non-objective, Abstract Expressionist paintings, which stand as important works in their own right. Collectively, these drawings and paintings reveal the forces that shaped Diebenkorn as a young artist. These forces include the California and New Mexico landscape; his service in the United States Marines Corps; and, in the arts, his teachers, the reviews he read, and the work of other artists he admired (those he knew personally and those he did not) — all of which helped him to find his own voice.

Diebenkorn was born in Portland, Oregon, and began drawing at a young age after his family moved to San Francisco. While a student at Stanford University, he began to take art classes but was called to active duty with the Marine Corps during World War II. He was transferred to the University of California, Berkeley, where he pursued a final semester of academic study before being sent to the East Coast for basic training and then Officer Candidates School. Following his military service, he enrolled as a student at the California School of Fine Arts in San Francisco (CSFA), where he soon became a teacher. While Diebenkorn describes these formative years as a time when he and other returning GIs were “searching and fumbling around,” it was nevertheless, for him, a productive period of achievement.

Audiences today generally know Diebenkorn’s career in terms of three major evolutions: the Sausalito, Albuquerque, Urbana, and “early Berkeley” periods of Abstract Expressionism (1947–1955); the Berkeley figurative/representational period (1955–1966); and the Ocean Park (1967–1987) and Healdsburg (1988–1992) series of abstractions. Moving between realms



of exterior and interior experience, he believed that art could ebb and flow, moving from observable reality to the imaginative world of the mind, with manifestations leaning strongly in a particular direction but with inspiration coming from both.

Diebenkorn knew the role that his early work played in his trajectory, recognizing his beginnings in representation and acknowledging three major shifts in his work: “into abstraction from representation, back to representation, then back to abstraction.”

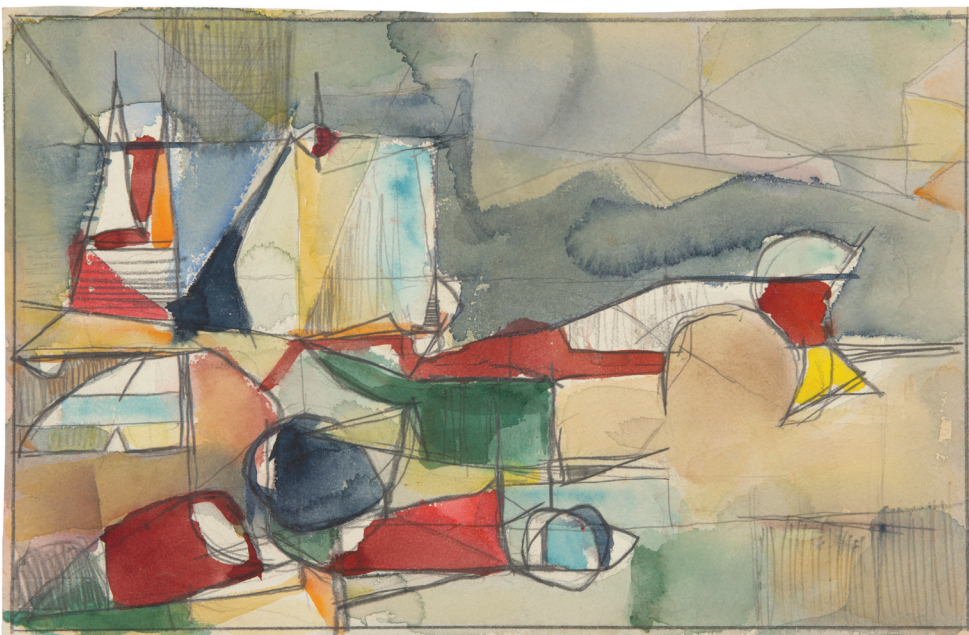
In his early work, Diebenkorn was on a journey of self-discovery, exploring and assimilating influences from past and present. Many of the elements that have defined his mature drawings and paintings were present early on. The artist acknowledged in his 60s, “In all these years, my aesthetic has remained pretty much what it was in my early 20s.” Though Diebenkorn’s evolution was extraordinarily rapid, his path was as circuitous as it was exceptional. Paintings and drawings on view in *Richard Diebenkorn: Beginnings, 1942–1955* start with landscape and architectural scenes and portraits of military colleagues, move into semiabstract and Surrealist-inspired depictions

of topography, still life, and the human form, and reach precocious maturity in the Abstract Expressionist paintings and drawings he made while living in New Mexico, Illinois, and California.

Diebenkorn’s first major recognition came in the summer of 1948 with a solo exhibition at the California Palace of the Legion of Honor, an accomplishment remarkable for an artist of 26 who had not yet completed college. National exposure followed while he was pursuing a master’s degree at the University of New Mexico in Albuquerque, when Robert Motherwell and Ad Reinhardt included him in their 1951 *Modern Artists in America*, a text that surveyed up-to-the-minute contemporary art. In the spring of 1953, while Diebenkorn was teaching at the University of Illinois at Urbana, he sold a painting to the Carnegie Institute, the first important East Coast institution to make such a purchase. A year later, after he had returned to California and settled in Berkeley, New York’s Solomon R. Guggenheim Museum featured him in *Younger American Painters*. By 1955, his work was being shown in important exhibitions in both the United States and Europe. One of the youngest of Abstract Expressionism’s first generation of practitioners, Stuart Preston of the *New York Times* called him a “rising star” of the movement. Though Diebenkorn hated labels, he nevertheless accepted the moniker of Abstract Expressionist because he felt “a kinship with the honest search of these painters.” (continued on page 21)

■ ABOVE LEFT: Richard Diebenkorn, *Untitled*, 1944. Ink on cardboard, 6 1/8 x 6 1/8 in. (15.6 x 15.6 cm). © Richard Diebenkorn Foundation

■ ABOVE RIGHT: Richard Diebenkorn, *Untitled*, c. 1944–45. Ink on paper, 9 1/2 x 12 in. (24.1 x 30.5 cm). © Richard Diebenkorn Foundation



- ABOVE LEFT: Richard Diebenkorn, *Untitled (Albuquerque)*, 1952. Oil on canvas, 55 7/8 x 43 in. (141.9 x 109.2 cm). © Richard Diebenkorn Foundation
- ABOVE RIGHT: Richard Diebenkorn, *Untitled (Sausalito)*, 1949. Oil, gouache, and ink on paper, 23 3/4 x 17 7/8 in. (60.3 x 45.4 cm). © Richard Diebenkorn Foundation
- LEFT: Richard Diebenkorn, *Untitled*, 1946. Watercolor and graphite on paper, 9 1/4 x 14 1/4 in. (23.5 x 36.2 cm). © Richard Diebenkorn Foundation





To date, outside of two youthful efforts from 1943 (a drawing of the artist’s own Marine Corps jacket, and an Edward Hopper-influenced painting titled *Palo Alto Circle*, both of which have been frequently reproduced), most of his formative pieces have remained little known. Other of his early drawings and paintings have not been seen by the public, known by scholars, nor illustrated, as they remained in the collection of the artist’s widow, Phyllis Diebenkorn, until her death in 2015. A few works were unknown even to the staff and board of the Richard Diebenkorn Foundation, which recently published all of them in a comprehensive, 2016 catalogue raisonné.

Together, these drawings and paintings provide a fuller picture of Diebenkorn’s development and evolution to maturity, countering the prevailing notion that the artist began his career as an Abstract Expressionist. Diebenkorn himself knew the role that his early work

played in his trajectory, recognizing his beginnings in representation and acknowledging three major shifts in his work: “into abstraction from representation, back to representation, then back to abstraction.” ♦

Richard Diebenkorn: Beginnings, 1942–1955 is organized by the Richard Diebenkorn Foundation in conjunction with the Crocker Art Museum. The exhibition is accompanied by a full-color catalogue written by Scott A. Shields, Ph.D., which features nearly 200 paintings and drawings, many from the collection of the Richard Diebenkorn Foundation. The Foundation increases public access to the artist’s work through support of exhibitions, loan of artworks, research, publications, archival services, and digital initiatives. Its collection of prints, drawings, paintings, and sculptural objects is an indispensable resource in achieving its charitable purpose.

■ ABOVE: Richard Diebenkorn, *Untitled*, 1952. Gouache on paper, 10 x 10 in. (25.4 x 25.4 cm). © Richard Diebenkorn Foundation

■ OPPOSITE: Richard Diebenkorn, *Urbana #2 (The Archer)*, 1953. Oil on canvas, 64 1/2 x 47 1/2 in. (163.8 x 120.7 cm). © Richard Diebenkorn Foundation

Exuberant Earth

Ceramics by Ruth Rippon

OCTOBER 29, 2017 – FEBRUARY 4, 2018

Ceramist, sculptor, and educator Ruth Rippon emerged in the 1950s as a vanguard figure in the development of a vibrant Northern California ceramics tradition. She was featured on multiple occasions in *Ceramics Monthly*, played a key role in the Creative Arts League Sacramento (CALs), organized exhibitions — including several that were shown at the Crocker Art Museum — and actively exhibited her own work, both in solo endeavors and in numerous group shows. Rippon also inspired young talent, devoting decades to ceramics instruction in the Bay Area and in her native Sacramento, where her advancement of the field had its greatest effect. A tireless promoter of ceramics, Rippon helped to elevate work in clay into the realm of fine art. The Sacramento region's longstanding renown as a ceramics center owes much to Rippon, who steadfastly exerted her unique

talent, generous personality, and vision to shape the recognition and appreciation of the medium.

Exuberant Earth: Ceramics by Ruth Rippon celebrates the artist's diverse body of work, highlighting her virtuosic handling and the breadth of her personal vision in carefully selected vessels and sculptures spanning the 1950s through the 1990s. Rippon's appetite for experiment and insatiable curiosity are manifest in the diversity of styles, forms, techniques, and subject matter she has explored. Rippon proved an early innovator of sgraffito-through-engobe drawing (essentially scratching through the surface of a top layer of color to reveal a contrasting color beneath) to adorn her forms, and was, more generally, a champion of the modernist surface decoration that many ceramists of her era favored, especially her mentor Antonio Prieto. Years of studying painting sparked what art historian Ruth

Holland recognized as “a strong inclination to treat a pot surface as a shaped canvas.” Rippon's extensive repertoire of techniques — sgraffito, relief modeling, majolica, and sculptural embellishments — exemplify her range.

Rippon is a natural storyteller. Her narrative portfolio — with figural groupings, tableaux, still-life arrangements, abstractions from nature, and Pop Art-inspired objects — illustrates the surge in creativity that the field of ceramics experienced alongside dramatic social changes during the tumultuous 1960s and early 1970s. Early in her career, she drew inspiration from spiritual themes, biblical tales, the mythological beings and creatures of ancient Greece, as well as the bounty and charm of everyday interpersonal interactions. She then went on to depict contemporary events, participating in recent developments in art, and reacting to the work of her regional colleagues. Movements such as Pop





Art, Minimalism, and Funk Art are notable influences, but Rippon always aimed to respond in her own voice. *First Ladies Blocks*, for example, reflects a Pop Art sensibility while taking playful aim at the rigidity of then-contemporary minimalist sculpture. Best known for their sleek cubes, repetition, and austere forms, minimalist sculptors avoided narrative, rejected the importance or even the evidence of the artist's hand, and were generally serious-minded in intent. Rippon's geometric shapes and repeating forms, by contrast, tell a story with words and imagery, asserting the artist's hand and character with light-hearted comedy and savvy satire. Rippon's fresh approach to the cube in *First Ladies Blocks* pokes fun at the game of politics.

During the last two decades of her career, Rippon's large-scale figures of women became a focal point. The change was prompted by a 1982 commission of a sculpture titled *Camille* for collectors Anne and Malcolm McHenry. Rippon recalls, "Anne was a great influence; I enjoyed her company a lot. She was the first to commission a large-scale sculpture.... *Camille* led to all these other commissions." Several of those commissions may be seen in public spaces around Sacramento, including *Lollies* and *Mother and Children* at the Pavilions Shopping Center, *Mother and Children* at Sierra Health Foundation, *Woman Washing Hair* at the Community Center Theater, and the artist's only large-scale bronze sculpture, *Waiting*, at UC Davis Medical Center.

LEGACY

1956 was the year Rippon accepted a faculty position in the art department at what was then Sacramento State College. The only woman in the male-dominated department, she built a strong ceramics program during an era of expanding educational opportunities in the arts. A leading mentor to a new group of artists working in clay, she taught hundreds of students during her 31-year tenure. Many of her students became ceramists and instructors themselves.

It is fitting that this exhibition takes place in 2017 — the year of the artist's 90th birthday — and at the Crocker, a venue that has proudly exhibited Rippon's work on many occasions over the years and richly benefitted from her enduring and inestimable contributions to the ceramic arts. ♦

Exuberant Earth: Ceramics by Ruth Rippon is organized by the Crocker Art Museum. The exhibition is accompanied by a full-color catalogue with essays by Kristina Perea Gilmore and Jo Lauria.



- TOP: Ruth Rippon, *Mermaid Vase*, 1973. Porcelain with celadon glaze, 15 1/2 x 5 3/4 (diam.) in. Crocker Art Museum, gift of John A. Mahey in honor of Malcolm and Anne McHenry, 1991.32
- BOTTOM: Ruth Rippon, *Bottle (green with opal)*, circa 1979. Porcelain, 5 5/8 x 3 3/8 (diam.) in. Crocker Art Museum, Hubert A. Arnold Collection, 1991.19.665
- OPPOSITE: Ruth Rippon, *First Ladies Blocks*, 1968. Stoneware, 5 cubes: 8 3/4 x 8 3/4 x 8 3/4 in. (each), 2 die: 5 x 5 x 5 in. (each). Collection of Cathie Neagle Fobes



Rippon's appetite for experiment and insatiable curiosity are manifest in the diversity of styles, forms, techniques, and subject matter she has explored.



MASTERS OF VENICE

Drawings by Giambattista and Domenico

TIEPOLO

from the Anthony J. Moravec Collection

OCTOBER 29, 2017 – FEBRUARY 4, 2018

In the 18th century, Venice was not only home to a lively community of artists and the finest publishing and printmaking industry in Europe, it was also an ancient, jewel-like lagoon city, its unique architecture and traditions making it a cultural destination. Artists, aristocrats, and princes alike flocked to the capital of the oldest republic in the world.

Giambattista Tiepolo (1696–1770) and his son Domenico (1727–1804) were the most renowned Venetian artists during this period, with an extremely varied production and patrons across Italy and Europe. By the end of his life, Giambattista — assisted by Domenico — had frescoed enormous palaces in the German city of Würzburg and in Madrid. He also produced narrative paintings, etchings, and a large number of drawings, the latter often for private enjoyment. Domenico himself was an independent artist during his father's lifetime, though his most innovative paintings date after 1770, when he returned to Venice from Madrid following his father's death. Also an enthusiastic printmaker, Domenico created several series of etchings, both religious and secular. After

Giambattista's death, Domenico, already 49, focused on having a family of his own. By this time, his means permitted him greater leisure and, freed from the demands of patrons, he created more personal and intellectual drawings. Among them are more than 100 depictions of Saint Anthony and the Christ Child, 320 scenes from the New Testament, at least 141 lively mythological drawings of centaurs, and his most famous series, scenes of PUNCHINELLO. Drawn from the characters in the popular theater, the *commedia dell'arte*, the series of 104 sheets shows PUNCHINELLO as an “everyman” dancing and stumbling through life's celebrations and tragedies.

Masters of Venice brings the beauty and variety of Giambattista's and Domenico's drawings to the Crocker. Perhaps because of the unusual light in the lagoon city — with its bright reflections and deep shadows — they both created shimmering, glowing drawings with abundant warm brown washes. The 21 works by the Tiepolos represent all their major themes, from devotional compositions and mythologies to Giambattista's famous caricatures.

In all his works, Giambattista uses wash to capture gleaming contrasts of light. In this *Flight into Egypt*, (fig. 1, previous page), the Holy Family leads a braying donkey past a grove of barren trees. Though the artist defines the landscape and figures lightly in black chalk and a few contours in pen and ink, the majority of the drawing is fashioned with the brush. Working with at least three saturations of warm brown wash, Giambattista explores a range of brushwork: drawing some lines with the point of his brush; adding dark splotches for deep shade; using the nearly dry brush to suggest the sandy foreground; and working wet-into-wet, to contrast the strong desert light with patchy, almost abstract areas of shade that create the figures and scene.

The drawings include nine of Domenico's innovative New Testament scenes, in which the artist brings together faith and inventive composition. For example, the drama of Christ's prayer in the Garden of Gethemane (fig. 2, opposite) is heightened by the swooping curve of the foreground cliff, leading the eye to the real focus, Christ's head and hands. Domenico's naturally wavering line is accompanied by several shades of glowing brown wash, heightening the contrasts of light. Domenico's talent for dramatic storytelling extends to the rest of the series, with swooping angels, penitent faithful, and menacing Satan.

Though Domenico's series of satyrs and centaurs is represented in the exhibition, the artist also inserted centaurs into a few drawings in the Punchinello series. In this one (fig. 3, at right above), the centaur playfully throws a young Punchinello up in the air while his sister looks on; the child holds a wing-like palm frond as if he were flying. An adult Punchinello, hands raised in alarm, rushes in. Setting the scene in a barnyard on the Venetian terraferma, Domenico surrounds the mythological creature with prosaic elements of farm life, including a pig dozing peacefully in the corner. His talented brushwork defines the textures of cloth, leaves, and centaur's tail.

Along with the drawings by the Tiepolos, *Masters of Venice* includes drawings by their predecessors and contemporaries. A study from around 1620 by the painter Jacopo Palma il Giovane (fig. 4, at right below) depicts a group gathered to hear John the Baptist's preaching. Richly dressed in 17th-century clothing, the figures gaze and gesture with varying degrees of attention. Palma's masterful use of wash defines drapery and figures, foreshadowing the later talents of the Tiepolos. In addition to these works, drawn from the collection of the Eskenazi Museum of Art at Indiana University, 12 Old Master drawings from the Crocker's own collection provide a more complete history of the Tiepolo family's Venetian predecessors. ◆



- TOP: (fig. 3) Domenico Tiepolo, *A Centaur Playing with Punchinellos*, n.d. Pen and brown ink, brush and brown washes over traces of black chalk on cream laid paper, 35.9 x 47.5 cm (14 1/8 x 18 11/16 in.). Eskenazi Museum of Art, The Anthony Moravec Collection of Old Master Drawings, 2010.129
- BOTTOM: (fig. 4) Jacopo Palma il Giovane, *Study for Saint John the Baptist Preaching* (detail), circa 1620. Pen and brown ink, brush and brown washes on cream laid paper, 29.5 x 25.7 cm (14 15/16 x 13 1/2 in.). Eskenazi Museum of Art, The Anthony Moravec Collection of Old Master Drawings, 2010.128
- OPPOSITE: (fig. 2) Domenico Tiepolo, *Jesus in the Garden of Gethemane: The Second Prayer* (detail), n.d. Pen and brown ink, brush and brown washes on cream laid paper, 48.2 x 38.0 cm (19 x 15 in.). Eskenazi Museum of Art, The Anthony Moravec Collection of Old Master Drawings, 2010.118





FAITH RINGGOLD: AN AMERICAN ARTIST

FEBRUARY 18 – MAY 13, 2018

Faith Ringgold, *Somebody Stole My Broken Heart* from the series *Jazz Stories: Mama Can Sing Papa Can Blow #1*, 2004
Acrylic on canvas, 81 x 66.5 inches. © 2004 Faith Ringgold & courtesy of ACA Collection. © 2017 Faith Ringgold

Wingding arrives in November

Climb, spin, and count in the newest Art Spots installation.

Again the Crocker Art Museum has been awarded funding from the Institute of Museum and Library Services (IMLS) to enhance the Museum's Early Childhood Initiative through the implementation of Art Spots, a series of experimental, experiential art installations. The Museum is working with artists to develop temporary art installations around the Museum for children age 5 and under and their caregivers. The artists are working collaboratively with Museum staff, early childhood advisors, and with each other to develop their installations.

Local artist Sonja White answered a few questions about *Wingding*, her upcoming Art Spot installation. *Wingding* is an immersive, interactive, three-dimensional art experience that offers young children opportunities to learn about the basic elements of art through play. *Wingding* will be on view November 19, 2017 – March 4, 2018.

What is your inspiration for *Wingding*?

To think like a child. My favorite memories from early childhood involve building with wooden blocks. How satisfying it is watch a child's face when shapes fit together, the open-ended possibilities for creating worlds, even down to the sounds of the clacks wood makes when pieces touch or tumble.

How does *Wingding* relate to your other artwork?

I am inspired by nature and geometry, which go hand in hand, permeate our environments, and are universal languages. *Resonant Round* is my current series in symmetry, with layers of geometric shapes created from wood and metal. *Wingding* is essentially an expanded *Resonant Round*.



In your Art Spot, what do you hope children will experience?

I hope children will feel as though they climbed right into the lap of a sculpture and know it is something made for them. *Wingding* is for climbing, for spinning, for counting, for creating with its movable parts. Kids will recognize shapes and jump right in creating their own patterns and designs.

How do you hope caregivers will interact in this artwork?

Wingding is designed with lots of opportunities for caregivers to engage with children playfully and educationally, plus elements of art, such as lines and shapes, and patterns to notice and co-create. Conversations might include naming shapes, discussions about comparisons, small to large, light to dark. How many triangles does it take to make a circle? Building just for fun is perfect too.

Why were you interested in the Art Spots project?

As a mother, teacher, and artist, Art Spots offers an opportunity to utilize all those parts of me!

MADE POSSIBLE BY
FUNDING FROM



So many free programs for members!

Unlimited free admission to the Crocker is just the tip of the iceberg for Museum members. Joining the Crocker family provides a variety of benefits, from store and café discounts to exclusive event invitations. But don't forget, there are also a plethora of programs you can attend at no charge. Are you making the most of your membership? Here's just a taste of what's coming up for free with your membership (Register in advance at crockerart.org):

Super Sunday Playday

SUNDAY, SEPTEMBER 10, 10:30 AM – 1:30 PM

Celebrate the grand reopening of Tot Land at an art party extravaganza for our youngest visitors and their families! Be the first to explore the exciting new design of Tot Land, and check out two interactive Art Spots created just for children 5 and under. With art-making stations, a chance to meet artists, and musical entertainment for the whole family, this is a Super Sunday not to be missed!

Sketch It

4TH SUNDAYS, SEPTEMBER – NOVEMBER
10:30 AM – 12:30 PM (DROP IN)

Visitors ages 5 and older can sketch at their own pace while receiving drawing instruction. This drop-in program meets in a different gallery each month. No experience necessary, and all supplies are provided. In December, Sketch It will occur on Thursday the 21st for a special Winter Break session featuring a live model.

Member Orientation

SATURDAY, OCTOBER 14, 1:30 – 3 PM

Whether you are new to the Crocker or a longtime member looking to reorient yourself to the Museum, join us at our next Member Orientation. Mingle with fellow members while enjoying complimentary snacks and refreshments, a presentation about maximizing your benefits, and a docent-led tour. Members may bring additional guests for this program. RSVP online at crockerart.org, or call the Membership Office at (916) 808-6730, Monday through Friday, 9 AM – 5 PM.



U-Nite

THURSDAY, OCTOBER 26, 5 – 9 PM

U-Nite is back and better than ever. Sacramento State University and the Crocker Art Museum are collaborating again for this fourth installment of U-Nite. All of Sacramento is invited to discover the transcending and expressive power of art during an evening of performances, talks, film screenings, and creative collaborations presented by nationally recognized Sac State Arts & Letters faculty.

Member Preview

SATURDAY, OCTOBER 28, 11 AM – 2 PM

Enjoy live ambient music, an artist-led art activity, complimentary snacks and refreshments, and docent-led spotlight talks in celebration of three exceptional exhibitions: *Masters of Venice: Drawings by Giambattista and Domenico Tiepolo from the Anthony J. Moravec Collection*; *Exuberant Earth: Ceramics by Ruth Rippon*; and *Richard Diebenkorn: Beginnings, 1942–1955*.

Sound Meditation in the Gallery

SATURDAY, NOVEMBER 4, 3 PM

Encounter the exhibition *Richard Diebenkorn: Beginnings, 1942–1955* through the experience of sound meditation. Designed to rejuvenate the mind, body, and spirit and to restore balance, sound meditation includes crystal singing bowls, chimes, and vocal over-toning. Led by certified sound healing practitioner Niva Flor, Ph.D, two 25-minute drop-in sessions will be offered in the exhibition gallery. Registration is not required, but space is limited and will be available on a first-come, first-served basis.

Sponsored by The Hemera Foundation

Noon Year's Eve Family Festival

SUNDAY, DECEMBER 31, 2017 10 AM – 2 PM

The Crocker's beloved, high-energy New Year's party for families is back! Now one of Sacramento's major annual traditions, families can count down to the New Year at noon at this fun and free celebration. With live music, dance performances, and festive art activities happening throughout the Museum, this is one New Year's celebration everyone can stay awake for.

Thank you to the supporters of *Full Spectrum: Paintings By Raimonds Staprans*

Gifts to support this acquisition were received before May 1, 2017.

A special thank you to the following sponsors, whose support helped make *Full Spectrum: Paintings by Raimonds Staprans* a reality. Your generous contributions make it possible for the Museum to bring world-class exhibitions to the Sacramento region to inspire, enrich, and engage the community we live in.

For your generous support, and your help in making this exhibition and its accompanying catalogue possible, we would like to thank:

Jim and Mary Buie
Barbara J. Campbell
Simon K. Chiu
James Curtis
Dana and Robert Emery
Hackett | Mill
Josh Leslie and Sara Gavisier Leslie
Mary Murphy and Terry Reagan
Sonja and Jon Hoel Perkins
Peter Mendenhall Gallery
And others

■ Raimonds Staprans, *Sunshine Pears*, 2006. Oil on canvas, 43 1/4 x 49 3/4 in. The Buck Collection through the University of California, Irvine



CROCKER
art museum

Crocker Art Museum &
Creative Arts League Sacramento

2 0 1 7

CROCKER HOLIDAY
artisan market
November 24-26

Friday 12noon - 5pm
Saturday 10am - 5pm
Sunday 10am - 4pm

Scottish Rite Center
6151 H Street, Sacramento

www.creativeartsleague.com

Students & Seniors (Over 65) \$5
Children (Under 12) Free

Bring this ad for \$1 off
Crocker & CALS members \$4, Adults \$6

Art Auction Season 2017 – A Smashing Success!

Support for the Crocker's 2017 spring fundraising events, BNSA (Big Names, Small Art) and Art Auction, was truly inspiring! We are thankful for the tremendous community help to raise nearly \$400,000 to sustain the Museum's award-winning exhibitions and education programs that enrich, inspire, and transform.

On May 18, BNSA (Big Names, Small Art) once again drew big crowds of art lovers to our festive, silent auction party. On June 3, Art Auction guests enjoyed an art-filled, circus-themed evening with a dinner and lively bidding on 130 works of art by some of the region's most distinguished artists in silent and live auctions.

Mark your calendars for next year's Art Auction Season: BNSA on May 17 (always the third Thursday in May), and Art Auction on June 2 (always the first Saturday in June).

A special thank you goes to the participating artists, patrons, and individuals who contributed to these events, and it is with sincere appreciation that the following sponsors are recognized:



Photos by Deveen Smith and Mary Gray

Co-Title Sponsors



Supporting Sponsor

The Niello Company

Big Names, Small Art Presenting Sponsor

Denise and Donald Timmons

Art Auction Table Sponsors

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Wine and Spirits In-Kind Sponsors

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Twelve Rounds Brewery

We are grateful to the following artists who contributed 100% of the proceeds from the sale of their art at Art Auction.

Cara Barer
Elizabeth Barlow
Mark Bauer
Larry Bell
Margarita Chaplinska
Albert Contreras
Alex Couwenberg
Mark Evans
Marcine Friedman
Bud Gordon
David Komar
Jeff Koons
Imi Lehmbruck-Hirschinger
David Ligare
Mya Louw
Justin Marsh
Meech Miyagi
Casey O'Connor
Darrell O'Sullivan
Hearne Pardee
David Post
Umar Rashid
Ruth Rippon
Elliot Ross
Sean Royal
David Seals
Joseph Slusky
Lisa Solomon
Raimonds Staprans
Jack Stuppin
Jason Tannen
Jack Zajac

Meet the new board members

Susan Edling

Susan Edling is from rural Minnesota and moved with her family to the Sacramento area as a child. She received her B.A.

from UC Davis and in 1974 became the first woman attorney at McDonough Holland & Allen. She spent the next 36 years practicing transactional real estate law in that firm. Since 2010 she has continued her legal work with the firm of Weintraub Tobin.



Chrisa Pappas Sioukas

Chrisa Pappas Sioukas is a Sacramento native who has served on the Build Committee of the Greek Orthodox Church of the Annunciation, helped fund the Sutter Hospital Children's Center, and has hosted numerous events and fundraisers for St. Michael's Episcopal Day School and the Crocker Art Museum. Chrisa is an architectural manager at Pappas Investments and is married to Dean Sioukas, also a Sacramento native, and has two young children.



Dan Howard

After 45 years as the owner and CEO of Capitol Iron Works, a Sacramento structural steel and manufacturing plant, Dan has given over the day-to-day management and operations to the current president and longtime employee. He enjoys traveling the world with his wife, Gwenna, a former art gallery owner; and playing an active role in the lives of their 11 grandchildren.



Glenn Sorensen, Jr.

Glenn Sorensen, Jr. was born and raised in Sacramento, received his B.S. in Political Science from Stanford University, and has an M.B.A. from UCLA. Glenn is a ceramist and bronze artist whose first ceramic piece was auctioned at the Crocker's Art Auction in 2002. He is the president of Sutter Commercial Properties in Sacramento and has served on the CAMA board of directors from 2005 to 2012. Glenn's partner is Michelle Christian, and together they have three children.



Timothy Lien

Tim Lien is with L&D Landfill and previously served as president of Crocker Art Museum Association and on the Crocker Art Museum Foundation board. He is finishing a term as secretary/treasurer of Jesuit High School's board of directors, and is involved with The Donant Foundation, and serves as chair on the El Macero Service Area Advisory Committee. Tim and his wife, Kim, live in El Macero, where they raised three children.



The Crocker would like to welcome and thank our new board members.

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 involvement with the Museum.

Director's Circle Annual Dinner

SEPTEMBER 23, 2017, 6 – 9 PM

In appreciation of your support as Director's Circle members, please join us for the Director's Circle annual dinner. RSVP to (916) 808-7843 by September 8.

Exhibition Opening Reception

FRIDAY, OCTOBER 6, 2017, 6:30 – 8:30 PM

We hope that you can join us for this exclusive evening for Director's Circle members to celebrate the opening of *Richard Diebenkorn: Beginnings, 1942–1955*. Please RSVP to (916) 808-7843 by September 29.

NEW UPGRADES

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded between January 1 and April 30, 2017. Names in bold type indicate Director's Circle members who upgraded their membership.

Mary Campbell Bliss and Fredrick A. Bliss
Claudia Cummings
Lynne and Glen Cunningham
Sylvia M. Fitzgerald
Patricia A. French
Elizabeth Hill
E. Chase Israelson and Delores A. Israelson
Joanne K. Neft
Karen L. Roughton and David F. Roughton
Mrs. George Saxe
Marq and Rachel Truscott

For more information about Director's Circle membership, events, and excursions, contact Reese Olander at rolander@crockerart.org or (916) 808-1175. We sincerely appreciate support from all of our generous donors. For a full list of names, visit crockerart.org.



POWER UP: CORITA KENT'S HEAVENLY POP

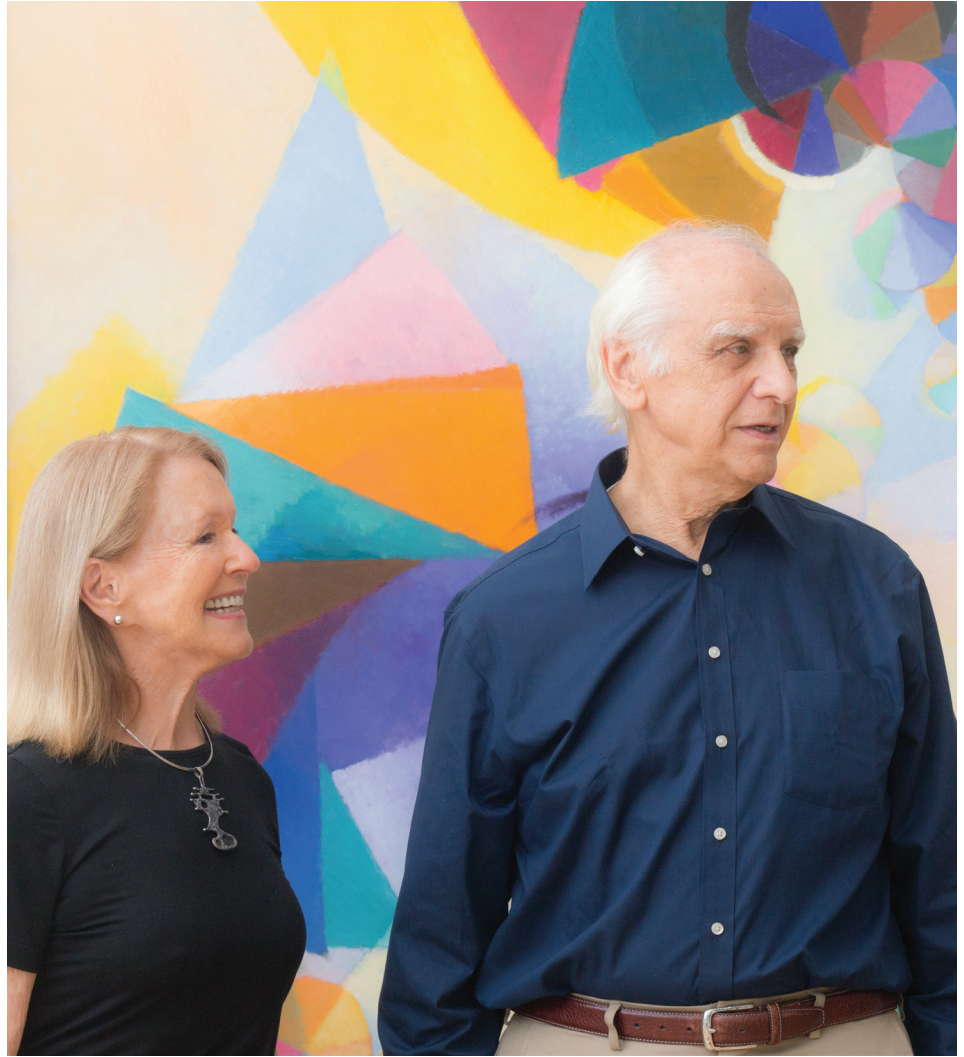
FEBRUARY 25 – MAY 13, 2018

Meet Members Marge and Joe Dobrowolski

Joe and Marge Dobrowolski met during their college years at Cooper Union in New York City and had their first date at the Museum of Modern Art where they viewed a Mark Rothko show. After she graduated in art and he in engineering, the two headed to the West Coast to pursue graduate work at UCLA. When Joe's career with CalTrans brought the couple to Sacramento in 1969, they began to explore the Crocker Art Museum. "As our family expanded to include our son, Joe, and our daughter, Christine, a day spent downtown for lunch with dad would always include a stop at the Museum," Marge says.

"We love having conversations about the arts with fellow members and knowing that we are supporting something we feel is so vital to our community."

In the decades that followed, the couple and their family have been pulled back to the Museum time and again by concerts, lectures, classes, and, of course, the art. Marge eventually became a docent and says, "The awesome group of fellow docents that I've met over the last 12 years and the incredible curators and staff never cease to amaze us. Retired from careers in engineering and education, we have time to enjoy it all!"



During their visits, Joe always makes time to stop at Edwin Deakin's *She Will Come Tomorrow*, on his way to the contemporary galleries. "I'm frequently rediscovering favorites from the collection as they rotate and new acquisitions are put on view," he says. "This happened recently when I was drawn to *Grotto Geyser, Yellowstone*. I'm especially enthusiastic about the growing number of works by women in the collection. Grace Carpenter Hudson's *Kai Dai* receives frequent visits from us."

Museums have always been important to the Dobrowolskis, and the Crocker is particularly special to them. They value the Museum's expanding efforts to bring children to the museum and the high-quality exhibitions that appeal to diverse audiences.

The couple has increased their support of the Museum through their membership in the Director's Circle.

"We enjoy Director's Circle art excursions, going behind the scenes at the Crocker, and hearing artists and collectors talk about their works," Marge says. "We love having conversations about the arts with fellow members and knowing that we are supporting something we feel is so vital to our community."

■ Stanton Macdonald-Wright, *Subjective Time* (detail), 1958. Oil on canvas, 72 x 60 in. Crocker Art Museum Purchase; George and Bea Gibson Fund, Rose Huckins Memorial Fund, Mort and Marcy Friedman Fund, Stephen F. Melcher and Richard Graves, Joan and Richard F. Gann Fund, Maija Peeples-Bright and Billy D. Bright, MJ Hamilton and David Reed, Barbara and William Hyland, Nancy Lawrence and Gordon Klein, Marilyn and Dean Park, A.J. and Susana Mollinet Watson, Théa Givens, Ann Kerr, Lois and Ray Perryman, Pam Saltenberger, Nikke Van Derheydt-Sosnick, and David J. Townsend, 2011.56

SHOP LOCAL

Museum Store inspiration: Elaine Bowers

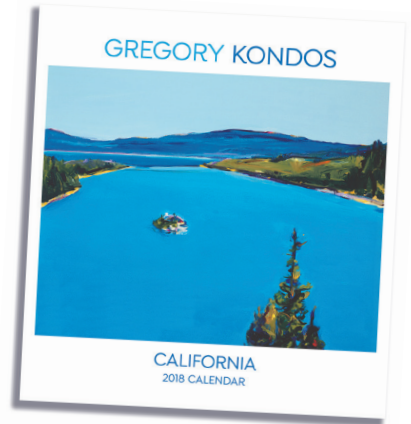


1

Elaine Bowers landscape canvas art throw pillow
Member price: \$72

Elaine Bowers' velvety watercolors celebrate Sacramento's striking scenery from above and below, lending fresh perspectives to familiar sights. Her love for the valley is reflected in the verdancy of the farmlands, waterways, and local neighborhoods she cultivates throughout her work. Bowers' intimacy with her subject matter is evident in both the seasonal shifts in light and shadows in her "City of Trees" series, and in the richness of the Delta blues and plush greens she captures in her aerial landscapes.

A resident of Sacramento, Bowers works as an art therapist in the community she immortalizes in her watercolors. Her paintings have been shown all over California, and as far as Russia. She has received numerous awards for her work and was designated as a "Signature Status" member of the National Watercolor Society in 2016.



2

2018 Gregory Kondos California 12-month wall calendar
Member price: \$13.50

Join Gregory Kondos for a special calendar signing following the Kondos in Conversation program on November 18.



4

Handblown, one-of-a-kind, glass pumpkin by local artist Tim Lazer
Member price: \$72



3

Handcrafted, Scrabble tile bracelet by local artist Deb Kennedy
Member price: \$27

5

Whimsical, one-of-a-kind, ceramic bird sculpture by local artist Sandy Fong Whetstone
Member price: \$85.50





THE CYCLE BY CYRUS TILTON

MARCH 25 – JULY 15, 2018

Cyrus Tilton, *Individuals* (detail), 2011. Wood, wire, muslin, and tulle; variable dimensions. Courtesy of Vessel Gallery

Current exhibitions

Richard Diebenkorn: Beginnings, 1942–1955

OCTOBER 8, 2017 – JANUARY 7, 2018

A look at Richard Diebenkorn's early work and evolution to maturity through 100 paintings and drawings that precede his shift to figuration.

Exuberant Earth: Ceramics by Ruth Rippon

OCTOBER 29, 2017 – FEBRUARY 4, 2018

As a practicing artist who spent several decades teaching in her native Sacramento and the Bay Area, Ruth Rippon helped elevate the craft of ceramics into the realm of fine art. This exhibition features 90 of her most beautiful and iconic pieces from the 1950s through the 1990s.

Masters of Venice: Drawings by Giambattista and Domenico Tiepolo from the Anthony J. Moravec Collection

OCTOBER 29, 2017 – FEBRUARY 4, 2018

The most famous draughtsmen in 18th-century Venice, the father and son Giambattista and Domenico Tiepolo created a variety of engaging and luminous compositions, from mythological creatures to devotional works and caricatures. In this exhibition, 21 of their splendid drawings accompany those of other Venetian artists to provide a view into the distinctive art of Italy's lagoon city.

Art Spots

THROUGH MARCH 2018

Four diverse and engaging art installations for children and their adults. Made possible by funding from First 5 Sacramento, the Institute of Museum and Library Services, and Radio Santísimo Sacramento.

Opening Soon

E. Charlton Fortune: The Colorful Spirit

JANUARY 28 – APRIL 22, 2018

California artist E. Charlton Fortune (1885–1969) came of age during a time when women began to redefine their expected roles in society. Fortune, unmarried and of independent spirit, produced plein air landscapes that were not delicate, soft, or feminine but bold and vigorous — and often thought to have been created by a man.

Faith Ringgold: An American Artist

FEBRUARY 18 – MAY 13, 2018

Best known for her story quilts, Faith Ringgold is a painter, mixed-media sculptor, performance artist, author, teacher, and lecturer. This exhibition brings together more than 40 examples of her varied production. It includes story quilts, tankas, prints, oil paintings, drawings, masks, soft sculptures, and original illustrations from the artist's award-winning book *Tar Beach*.

Power Up: Corita Kent's Heavenly Pop

FEBRUARY 25 – MAY 13, 2018

Nun, printmaker, and activist, Corita Kent used a striking Pop sensibility in her religious art. The nearly 30 prints in this exhibition chronicle her most productive periods, including the mid-1960s, when her forceful imagery and message — and her unexpected calling as a nun — led to her greatest popularity.

The Cycle by Cyrus Tilton

MARCH 25 – JULY 15, 2018

Cyrus Tilton grew up in Alaska, and after moving to California grew concerned with the world's burgeoning human population, the earth's inability to sustain such growth, and the trend of mass consumerism. In *The Cycle*, the locust serves a cautionary metaphor for self-sabotaging consumers whose ultimate end will come once their resources are depleted or disaster resets the cycle.