

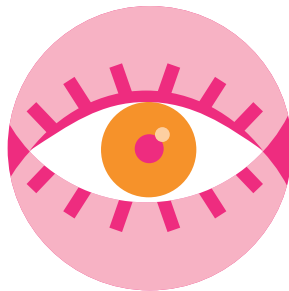


ARTLETTER

SEPT | OCT | NOV | DEC 2020

CROCKER ART MUSEUM MEMBERS MAGAZINE

Expand your mind and stay connected to the world.



Our lives have changed but our loves have not. Art, discovery, and community are still available through the Crocker's array of engaging programs, classes, and resources, including in-person and online opportunities.

There is much to explore! Find upcoming classes and programs, and register to participate at crockerart.org/calendar.

UPCOMING PROGRAMS AND CLASSES

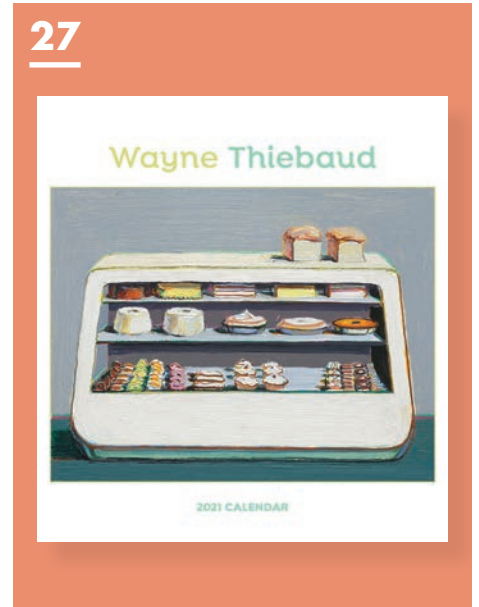
Wee Wednesday • EVERY WEDNESDAY

Sunset and Nocturnal Photography • TUE, SEP 15

Collection Focus: Martín Ramírez • SUN, SEP 20

Artful Meditation • SAT, SEP 26

Thiebaud 101 • THREE WEDNESDAYS, OCT 14 – 28



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ARTLETTER

Vol. 30, Issue 3

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

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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 California is the homeland of many tribes. We are honored to be here today.

Hours

Thursday – Sunday 10 AM – 5 PM
Closed Mondays, 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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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 2021 events.

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

DEAR MEMBERS,

The first draft of this letter was written on Memorial Day weekend; that draft was discarded, as May now seems a million years ago. Since then, George Floyd was murdered and the world seemed to awaken to the racial injustice that has plagued this country for more than 400 years. In addition, the COVID-19 crisis in California mushroomed, thwarting the planned re-opening of the Crocker in early July, and the nation's awareness of a potential financial meltdown has increased. On top of this, staff members at art museums across the nation have called for the decolonization of museums and a prioritization of BIPOC (Black, Indigenous and People of Color) in all aspects of a Museum's work, from external communications, to hiring, art acquisitions, exhibition, and other program offerings and visitor services.

There is no doubt that American art museums must embrace DEAI (diversity, equity, access, and inclusion) initiatives. During my tenure at the Crocker we have built one of the most diverse staff leadership teams of any general art museum. We have also worked at diversifying our collection and program offerings. This work has happened, in part, because I needed to search, study, and decode to see myself represented in art museum collections, and I understood that museums matter more to people who see themselves represented. I am proud of the work the Crocker has done to represent and welcome people of all ages, backgrounds, and abilities, but I also realize we have not done enough.



I am and will be working with both staff and the Museum's co-trustees to create a plan with specific and measurable outcomes on DEAI actions. I look forward to sharing our actions with you and the entire community.

Along with the important work on DEAI initiatives, we are working to provide you with a variety of engagement opportunities built around the Museum's collections and exhibitions. In October of this year, we mark both the 10th Anniversary of the opening of the Teel Family Pavilion and the 100th birthday of Sacramento's most celebrated artist: Wayne Thiebaud. We will be feting Wayne with the opening of a major retrospective of 100 of his paintings, prints, and drawings.

Now, as we ready the Museum again for re-opening, your health remains a top priority. We are fortunate the Crocker is spacious and uses hospital-like air filtration systems that make your masked and socially distanced visit as safe as it can be. We will reduce the number of people allowed in the building at any one time to a fraction of our capacity. Timed entry tickets, free to members, will be available at tickets.crockerart.org.

I look forward to seeing you in the galleries and to thanking you for your on-going support of the Crocker. We know the Museum is a place of peace and tranquility for many of you and we are excited for you to enjoy it again soon – in person.

In the interim, I hope you have availed yourself of many of our Crocker At Home offerings; these have been made possible because of your generosity.

Thank you!

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

Lial A. Jones
Mort and Marcy Friedman Director & CEO



Staff hand out coloring books with meals at George Sim Community Center.

Color Us Hopeful Distribution

The Museum's *Color Us Hopeful: Coloring Book* was the first in a series of art activities produced by the Museum during the COVID-19 shutdown. Along with colored pencils, 2,500 coloring books featuring original works by local artists were distributed through essential service partners throughout Sacramento. The Crocker's second offering *Color Us Hopeful: Activity Book* was provided to community centers and senior living communities across the region.

Color Us Hopeful was made possible in part by Bank of America, the Institute of Museum and Library Services, Murphy Austin Adams Schoenfeld LLP, and Sacramento Office of Art & Culture.





Virtual Art Camps

Providing access to art and education is fundamental to the Crocker, and it became even more critical for the Museum to provide resources and activities to families during quarantine. Crocker staff took swift action to redesign spring and summer art camps into virtual experiences children could enjoy from home. Adult studio classes and programs were also reconfigured, so all people in the community can participate in live classes, book clubs, curator talks, and more.

Working From Home

Serving our community and connecting people through art is at the core of the Crocker's mission. Museum staff was challenged and motivated to develop all-new programs and resources, which are now accessible to everyone at crockerart.org/fromhome.



VISITOR VOICES

We enjoyed the Jessica Fichot concert immensely and appreciated the expertise it took to present that. Additionally, we meditated with the audio meditation and are so impressed with the offerings you are making possible.... Please accept our thanks for the efforts you are exhibiting. We are grateful.

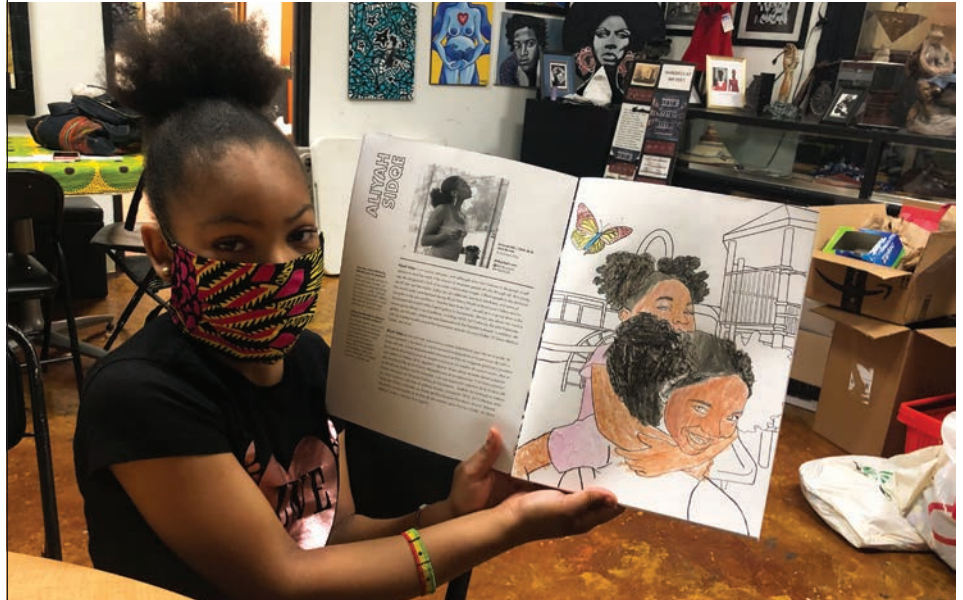
– Cathleen & Magnus Berglund

“I will be in the group standing in line on the 1st day that the museum reopens, I don’t care what is on display. Take care.”

– Crocker Member Shirley Leonard

I just wanted to say thank you, I had so much fun with the Art Interactive part of the magazine! The Todd Schorr *Hydra* activity had me looking at a painting that I’d previously been uninterested in because it was just too busy for me. I actually spent an hour searching and finding old and newer marketing characters!! I got my husband involved too when I could not locate Mr. Clean. He found it. I learned about the coloring book and podcasts and Redmond and Kambo’s art and more. I just wanted to say more of this please. It was delightful. I also loved seeing the artworks that were submitted for the auction and spent a good amount of time perusing them too. I love kid activities even though I’m not a kid. I really learned from this issue and wanted to let you know. Thanks again!!

– Judith Olson-Lee



Nine year old Zaimah shows off her coloring book at Sojourner Truth African Heritage Museum.

Color Us Hopeful

A pandemic-born project by the community, for the community.

Through its Block by Block arts engagement initiative, the Crocker has been co-creating workshops, cultural events, and neighborhood activities throughout Sacramento for more than four years. These events foster healthy communities, encourage social change, celebrate community-based art experiences, and bring people together to share art and ideas.

When the COVID-19 pandemic hit and our community found itself isolated, the Museum had to rethink the ways in which it could offer support and art to the city at large. One of many solutions the Crocker developed was a bi-lingual coloring book illustrated by 15 diverse local artists and distributed with colored pencils through local food banks and partner organizations. We called it *Color Us Hopeful: Coloring Book*.

With funds from the Institute of Museum and Library Services and Bank of America, and support from community

partners, including La Familia Counseling Center, Wellspring Women’s Center, Roberts Family Development Center, Sacramento Native American Health Center, Hmong Youth and Parents United, and others, the Museum was able to employ artists and provide a creative outlet for recipients.

The art included in *Color Us Hopeful: Coloring Book* is as varied and rich as the creators themselves. The artists behind the pages hint at the great diversity of Sacramento and include those from the Latinx, African American, Native American, Asian, LGBTQ+ communities.

Color Us Hopeful: Coloring Book was the first in a series of art activities produced by the Museum during the COVID-19 shutdown, and there are surely more to come. To download the coloring book and learn more about Block by Block, visit crockerbxb.org. ♦

There's more to explore with Crocker at home.



From art activities and digital tours to curator talks and educational programs, crockerart.org/fromhome is the place to be for relaxation, fun, and entertainment. Here is just a hint of what we have to offer:

- A mini concert with a cosmic cabaret
- A quiet look at California poppies
- Paper sculptures kids can make
- Interviews with a comicbook illustrator
- Virtual art classes and camps
- Online exhibitions

CROCKER
art museum

Find it all here!



crockerart.org/fromhome





COMING JANUARY 24 – AUGUST 15, 2021

Legends from Los Angeles

Betye, Lezley, and Alison Saar
in the Crocker Collection

Lezley Saar, *Zerpenta Dambullah*: Born under the shade of a black willow tree in New Orleans in 1826 sat on a rock turning rain into tobacco smoke, 2019. Acrylic on fabric with fringing, braided tassels, and curtain rod, 68 x 40 in. Crocker Art Museum purchase with funds provided by Emily Leff and James Davis III, 2019.98. Photo: August Augustsson, courtesy of Walter Maciel Gallery.

Historic Exposition Charger Acquired by the Museum

When San Francisco's Panama-Pacific International Exposition (PPIE) opened on February 20, 1915, it was the greatest world's fair to date in the American West. Officially, the exposition celebrated the completion of the Panama Canal, but it also repositioned San Francisco as an economic and cultural leader following the earthquake and fire of 1906.

The official image for the exposition, *The Thirteenth Labor of Hercules*, was created by Perham Wilhelm Nahl, son of Hugo Wilhelm Arthur Nahl and nephew of Charles Christian Nahl, both early California artists prominent in the Crocker Art Museum's collection. Perham Nahl's image depicts Hercules, traditionally associated with 12 seemingly impossible labors in mythology, now performing a 13th: pushing apart two continents to allow for the building of the Panama Canal. Buildings from the exposition, despite being in San Francisco, are visible between the cliffs.

After appearing as a prize-winning poster, Nahl's image was used in advertising and on exposition maps and catalogues. Ceramic artist Louis Robert Samish also used it to create a hand-painted porcelain charger, a work that recently became part of the Crocker's collection through the generosity of the Sacramento Pioneer Association. Distinct from Nahl's poster in its circular format, the charger also varies in other small details, most notably in the background buildings.

Samish initially learned china-painting from his father, an immigrant from Austria, and eventually become a leader in the ceramics field, selling his wares out of a shop on Stockton Street in San Francisco. Known for his skillfully executed designs, he decorated his wares with matte, gloss, and luster glazes, *sgraffito* (etched) decoration, and, frequently, metallic or enamel highlights.

"Samish's Ceramic Arts" had a booth at the PPIE, which featured china-painting demonstrations and a working kiln, along with an array of vases, lamps, fireplace tiles, and decorated functional wares. *The Thirteenth Labor of Hercules* charger held pride of place in the display, contributing to the overall excellence of the presentation and prompting exhibition judges to recognize Samish's efforts with a gold medal. ♦



■ Louis Robert Samish (American, 1879–1963) after Perham Nahl (American, 1869–1935) for Samish's Hand Painted China, *The Thirteenth Labor of Hercules*, ca. 1914. Hand-painted porcelain, 18 1/4 [diam.] in. Crocker Art Museum, gift of the Sacramento Pioneer Association and Donna Ewald Huggins, 2020.11.



COMING FEBRUARY 21 – MAY 16, 2021

Spirit Lines: Helen Hardin Etchings

With works by her mother, Pablita Velarde,
and daughter, Margarete Bagshaw

Helen Hardin, *Deerslayer's Dream*, 1981. Etching, ed. 1/65, 18 1/2 x 26 1/8 in. Loan from Helen Hardin #1's LLC.

Thomas Lawrence's *Miss Glover of Bath*

Both an artist and collector, Thomas Lawrence was the most important British portraitist at the turn of the 19th century. Through the generosity of Alan Templeton, Lawrence's graceful portrait *Miss Glover of Bath* recently joined the Crocker's growing holdings of British art.

Talented since childhood, Lawrence was not yet a teenager when he began a career for himself as a pastellist in the fashionable city of Bath. Later mentored by Sir Joshua Reynolds, he gained recognition through his submissions to Royal Academy exhibitions. Queen Charlotte, wife of King George III, requested that the 20-year-old artist paint her portrait in 1790, a sign of royal acknowledgment that spurred his career. Lawrence became painter to King George III within two years and a full member of the Royal Academy within four; he eventually became the Academy's president. Favored by the Prince Regent, later George IV, Lawrence reached the apex of his popularity in the 1810s though he continued to produce portraits of the royal family, nobility, and literary figures such as Jane Austen until his death in 1830.

Dated at the beginning of the 1810s, *Miss Glover of Bath* is a sensitive evocation of the sitter's personality. Portrayed as if about to speak, she gazes at an unseen person to her right. Lawrence devotes great energy to achieving the rich blacks in her dress, her sheer scarf, and the whites of the rose on her bodice. Miss Glover has been interrupted from



■ Thomas Lawrence, *Portrait of Miss Glover of Bath*, n.d. Oil on canvas, 30 x 25 1/4 in. Crocker Art Museum, gift of Alan Templeton, 2019.100.

reading, since around her neck, in addition to a golden chain, hangs a small magnifying glass. Though this personal detail lends intimacy, the artist has also placed her before backdrop elements drawn from two traditions of European grand portraiture: the window's corner shows sky beyond that originated with Titian in 16th-century Venice; and the velvet curtain suspended in mid-air derived from Sir Anthony van Dyck in 17th-century Flanders and Britain.

Lawrence held connections to the Crocker as a collector prior to the acquisition of this

handsome painting. A 16th-century Italian drawing, *An Angel Playing a Lute* by Fra Bartolommeo, and Rembrandt's important 17th-century etching *The Death of the Virgin*, both now at the Crocker, were in Lawrence's collection of prints and drawings, which was one of the largest in Britain at the time. Not only does the portrait of *Miss Glover of Bath* show the artist's close observation of his sitter, it demonstrates an art-historical knowledge that he gained, in part, through his own collection. ♦

WAYNE THIEBAUD 100

Paintings, Prints, and Drawings

OCTOBER 11, 2020 – JANUARY 3, 2021

Wayne Thiebaud 100: *Paintings, Prints, and Drawings* celebrates the 100th birthday of Sacramento's most renowned artist through 100 works. Best known for his tantalizing paintings of desserts, Thiebaud has long been affiliated with Pop Art, though his range is far more expansive. This exhibition represents the artist's achievements in all media and through a broad array of subjects, with pieces drawn from the Crocker's holdings and the collections of the Thiebaud Family and Foundation — many of which, until now, have not been shown publicly. For the Crocker, the show continues a tradition of hosting a Thiebaud exhibition every decade since 1951, when the Museum held the artist's first one-person show, *Influences on a Young Painter—Wayne Thiebaud*, an exhibition that, like the current exhibition, included paintings, prints, and drawings.

Thiebaud's art has long been beloved in Sacramento, and today this is the case among audiences internationally. Born November 15, 1920, in Mesa, Arizona, Thiebaud spent most of his childhood in Long Beach, California, and, for a time, in southern Utah. He came to know the Sacramento region in 1942 while stationed at Mather Field (now Mather Air Force Base) with the United States Army Air Forces. In 1950, he began attending Sacramento State College (today California State University, Sacramento) and while pursuing his Master's degree there started teaching at Sacramento Junior College (now Sacramento City College). "Sacramento," he

acknowledges, "gave me something essential." Local shop windows, the California State Fair, neighborhood bakeries and delis, community members, and river landscapes have all factored into his art.

In 1960, Thiebaud began teaching at the University of California, Davis. Two years later, he gained widespread recognition for his still lifes of food and commonplace objects through the success of his exhibition at the Allan Stone Gallery in New York. He subsequently began rendering the people he knew and then turned to depicting the landscape. The latter led to his series of urban San Francisco views, and, subsequently, rural Sacramento–San Joaquin Delta scenes. All the while, he has continued to explore the food subjects that made him famous.

Based in observation and convincingly executed, Thiebaud's art looks real and often feels comfortingly familiar, qualities that have led

most viewers to describe it as realist. At the same time, extended looking evidences its unreality, as the artist filters his subjects through his memory, knowledge of art history, and imagination. Only in his sketches and, to a certain degree, his representations of the human form, does Thiebaud directly record what's at hand. Most of his finished works are manipulations of reality, capturing what he knows or feels about an object or place, not just its appearance.

Based in observation
and convincingly executed,
Thiebaud's art looks real
and often feels comfortingly
familiar, qualities that have
led most viewers to describe
it as realist.



■ *Two Seated Figures*, 1965. Oil on canvas, 60 x 72 in. Courtesy of the Wayne Thiebaud Foundation. © 2020 Wayne Thiebaud / Licensed by VAGA at Artist's Rights Society (ARS), NY.



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



■ *Pastel Scatter*, 1972. Pastel on paper, 16 x 20 1/8 in. (sheet). Courtesy of the Wayne Thiebaud Foundation. © 2020 Wayne Thiebaud / Licensed by VAGA at Artist's Rights Society (ARS), NY.

Nearly everything Thiebaud depicts is either man-made, mass-produced, or somehow manipulated. This human-centered combination of reality and artifice is integral to Thiebaud's work. In terms of his still lifes, food is rarely straight from the garden (or orchard) but is processed and often laid out cafeteria-style, in orderly rows and display cases. He also frequently showcases a single type of food, such as pie or ice cream, a departure from the random assemblies of disparate objects so often depicted in the still lifes of art-historical tradition. Thiebaud's landscapes also demonstrate human manipulation, which he then transforms still further. This is certainly the case with his city scenes, which he conceives through an assembly of sketches that he combines into fully realized paintings and prints with dizzying results. Even in Thiebaud's less trammled landscapes, where human intervention is not so apparent, the implied presence of people remains critical to the work. "If that implication isn't there," he explains, "there's something uninhabitable about the picture."

The same is even true for Thiebaud's renderings of people themselves, though they generally remain closer to their original source, as he most often works from models, including friends and family. He nevertheless portrays people as having been shaped by their time and place: hairstyles and clothing are emblematic of their era; faces suggest a familiar weariness associated with modern life; and poses frequently connote isolation, even in groups. Most recently, Thiebaud has been portraying people as circus clowns.

In all the genres in which Thiebaud works, he is concerned with formal artistic problems and conveying the properties of light. The harsh scrutiny of manufactured, fluorescent light is certainly emblematic of his art, as

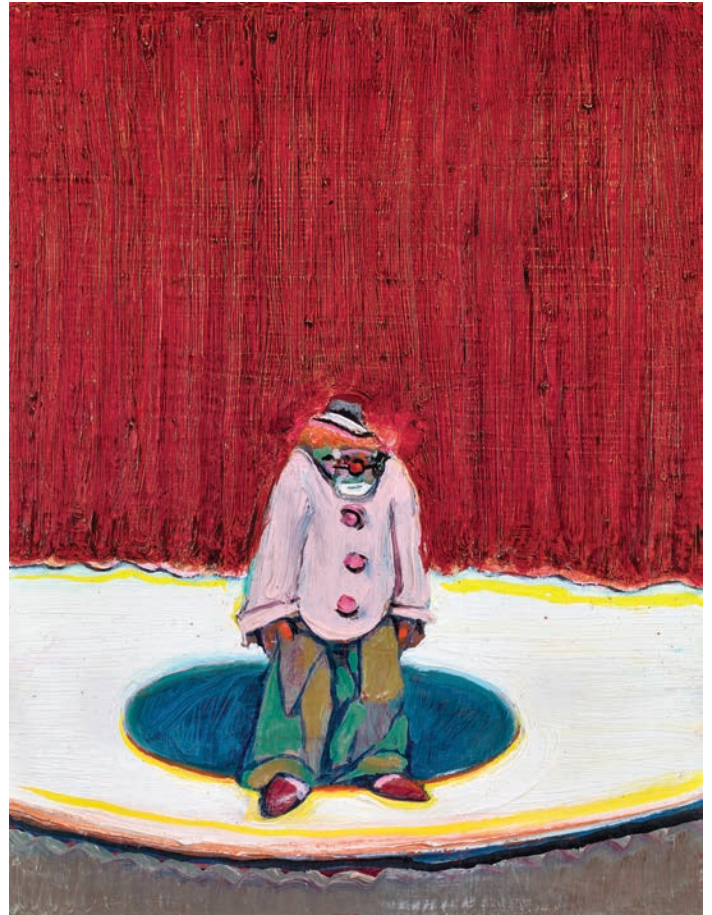
are his well-known rainbow halations of color that he perceives under strong illumination and uses to enliven the edges of his subjects and transition them into their stark backgrounds. Thiebaud's abundant use of white also helps to create the perception that his paintings emit their own light. *New Yorker* writer Adam Gopnik describes the light in Thiebaud's paintings as manifesting "the sudden glare" of the West Coast, "just after you take off your sunglasses."

Also setting Thiebaud's work apart from that of many of his contemporaries (both early on and now) is his obvious esteem for his craft. During the Pop Art era, for instance, artists like Andy Warhol and Roy Lichtenstein relied on photomechanical methods of expression, which projected an air of impersonal detachment. Thiebaud's art, by contrast, has always been labored over and loved, making it decidedly more personal and, by extension, inherently more optimistic. This does not imply that it fails to critique consumerism and the isolation one can feel even in a world of abundance. It does. And yet, Thiebaud's undeniable reverence for the act of creation is also celebratory, validating the pleasures and foibles of our contemporary world as subjects worthy of our attention and of art. ♦

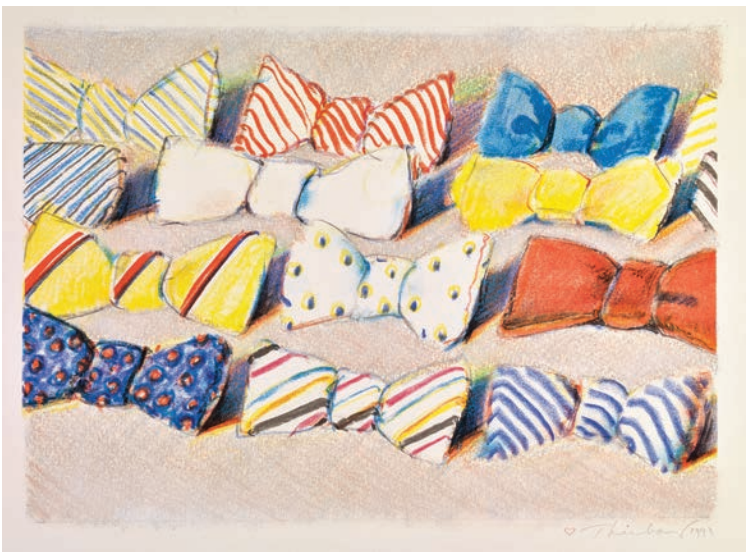
Following its debut at the Crocker Art Museum, the exhibition will travel to the Toledo Museum of Art, Toledo, Ohio; the Dixon Gallery and Gardens, Memphis, Tennessee; the McNay Art Museum, San Antonio, Texas; and the Brandywine Conservancy & Museum of Art, Chadds Ford, Pennsylvania. The exhibition is accompanied by a 212-page catalogue published by Pomegranate Communications, Inc., with essays by Scott A. Shields, Margaretta Markle Lovell, Hearne Pardee, and Julia Friedman, along with a chronology by Mary Okin.



■ *Park Place*, 1995. Color etching hand-worked with watercolor, gouache, colored pencil, graphite, and pastel, 29 9/16 x 20 3/4 in. (sheet/image). Crocker Art Museum, gift of the Artist's family, 1995.9.50. © 2020 Wayne Thiebaud / Licensed by VAGA at Artist's Rights Society (ARS), NY.



■ *Clown with Red Hair*, 2015. Oil on board, 12 1/8 x 9 in. Private collection. © 2020 Wayne Thiebaud / Licensed by VAGA at Artist's Rights Society (ARS), NY.



■ *Bow Ties*, 1993. Color lithograph hand-worked with pastel, 9 7/8 x 13 5/8 in. (image); 15 x 19 7/8 in. (sheet). Crocker Art Museum, gift of the Artist's family, 1995.9.38. © 2020 Wayne Thiebaud / Licensed by VAGA at Artist's Rights Society (ARS), NY.

THE EDGE OF ELEGANCE



PORCELAINS BY ELSA RADY

MARCH 21 – NOVEMBER 1, 2021

The *Edge of Elegance: Porcelains by Elsa Rady* features more than 50 works from the Crocker’s collection, all part of a 2018 gift from the Rady family. This exhibition, the first solo show of the artist’s work in more than a decade, explores Rady’s transition from creating functional objects to the elegant, nonfunctional pieces for which she is best known today. Rady’s insistence on the refinement of color, shape, and surface pushes her pieces beyond utility and into the realm of sculpture, which in turn has made her porcelains icons of design (fig. 1).

Elsa Rady (1943–2011) began learning pottery-making at Greenwich House in New York at age 11; she later attended the acclaimed Chouinard Art Institute in Los Angeles (now part of the California Institute of the Arts). At Chouinard, under the tutelage of ceramists Vivika and Otto Heino, and Ralph Bacerra, she learned glazing techniques that would become a cornerstone of her work. Early in her career, Rady created ceramics inspired by those from the Song Dynasty of China but became dissatisfied and started cutting diagonal notches into the rims of

her vessels (fig. 2). Inspired by the streamlined forms of Art Deco buildings, she began to cut even deeper into her porcelain rims, which seemed to capture the spinning motion of a potter’s wheel. Her longtime New York gallerist Holly Solomon first pointed out to Rady that the dynamic edges also mimicked the swirling hems of dancers’ dresses, which seemed appropriate given that Rady’s mother was part of the famed Martha Graham Dance Company. These notches, or “wings” as Rady called them, impart a dynamic energy to an otherwise static form.

For most of her career, Rady worked from her studio in Venice, California, where she reimagined familiar and utilitarian porcelain vessels into objects of geometric simplicity and beauty (fig. 3). She felt that working with porcelain humbled and disciplined her, as she was always at the mercy of the material, the glaze, and the kiln. Though early in her career Rady felt she needed to make the perfect piece, she later learned to turn accidents into moments of spontaneity and, as she liked to say, to “let it fly.” ♦



■ Fig. 1: LEFT: Elsa Rady, *Bowl*, 1979. Glazed porcelain, 3 x 9 1/4 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes. CENTER: Elsa Rady, *Bowl*, 1979. Glazed porcelain, 2 1/4 x 8 1/2 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes. RIGHT: Elsa Rady, *YK1BVPI/D*, 1985. Glazed porcelain, 7 x 11 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.

Rady's insistence on the refinement of color, shape, and surface pushes her pieces beyond utility and into the realm of sculpture, which in turn has made her porcelains icons of design.



■ Fig. 2: Elsa Rady, *Bowl*, 1977. Glazed porcelain, 2 7/8 x 4 1/8 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.



■ Fig. 3: LEFT: Elsa Rady, *Bowl*, 1980. Glazed porcelain, 4 x 6 1/2 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes. CENTER: Elsa Rady, *Black A*, 1981. Glazed porcelain, 7 1/2 x 5 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes. RIGHT: Elsa Rady, *Bottle Vase*, 1980. Glazed porcelain, 7 x 3 1/2 (diam.) in. Crocker Art Museum, gift of Jane Rady Lynes.

Thank You for Supporting the Crocker Quarantine Challenge!

When the Crocker Art Museum closed its doors at the beginning of the COVID-19 pandemic, much was uncertain, however it was clear we would need support from our members more than ever. In early April, a longtime Crocker member challenged all members to join him in supporting the Museum by making an additional donation during our closure. The response to this challenge was tremendous, and along with proceeds from Big Day of Giving, more than \$180,000 was raised to help the Crocker continue serving our community by bringing people together and connecting them in unexpected ways with art, ideas, each other, and the world around them.

We sincerely thank the following members and donors who generously contributed to the Crocker during the Museum closure:

Grace Aasen
 Cynthia Abbott and Bob Erlenbusch
 Thomas Adams
 Elizabeth Aguilar
 Margaret Ahern and Bobby Medina
 Maria Alcalá and Kaitlyn Garcia
 Barbara Alexander
 Kanoe Allen and Terry Gibney
 Melba and Drew Allen
 Norma Allison
 Barbara Allman
 Samira Al-Qazzaz
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The impact of the Museum closure will be felt for some time to come, and ongoing support is still needed — and very much appreciated. To donate today please visit crockerart.org/donate, call (916) 808-7843, or use the enclosed envelope to mail your donation to the Crocker Art Museum at 216 O Street, Sacramento, CA 95814.



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100

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■ *Self-Portrait (4 Hour Study)*, 1989. Oil on board, 11 1/2 x 12 in.
Collection of Paul LeBaron Thiebaud Trust.

■ *Watermelon and Knife*, 1989. Pastel on paper, 8 5/8 x 9 7/16 in.
Crocker Art Museum, gift of the Artist's family, 1995.9.30.

■ *Bow Ties*, 1993. Color lithograph hand-worked with pastel, 9 7/8 x 13 5/8 in. (image);
15 x 19 7/8 in. (sheet). Crocker Art Museum, gift of the Artist's family, 1995.9.38.

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Crocker membership gives you priority access to exhibitions, invitations to special events, and retail discounts while you support the Museum.



Donate to the Museum's Annual Fund

A donation to the annual fund goes to work immediately, making our exhibitions and free programming possible. Annual fund donations are essential to our mission of promoting an awareness of and enthusiasm for human experience through art.



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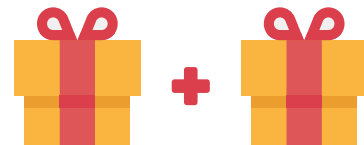
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Celebrate a birthday, special occasion, or remember a loved one with a tribute gift.



Ask Your Employer to Match Your Gift

Many employers will double your contribution to the Crocker by matching your donation dollar for dollar. Ask your employer today!

A Virtual Success!

A big thank you to everyone who helped make the Crocker Art Museum's first ever virtual Art Auction Season a smashing success! Although we were unable to gather in person, this year we opened the auction to hundreds of bidders from throughout the region and around the world. Over 200 works of art by both emerging and renowned regional artists were available for online bidding, and for both new collectors and veteran art patrons alike, there was something for everyone.

Together, Big Names, Small Art, the Silent Auction, and Live Auction raised nearly \$280,000 after expenses, and these funds will help the Crocker continue key operations during this economic downturn that has severely impacted the cultural community.

A special thank you to the participating artists, sponsors, and patrons who helped make this Art Auction Season possible.

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Thank you to the following Silent and Live Auction artists who donated 100% of the proceeds from the sale of their art.

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DIRECTOR'S CIRCLE

Members who have joined or upgraded in the Director's Circle membership program between February 1, 2020 and June 15, 2020.*

Jo Ann and Solon Barbis
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Lisa Guirguis and John Lee
Jamie Khan and George Steffes
Jennifer and Edward Lee
Karen and David Roughton
Renee Vlitos-Rowe and Kevin Rowe
Christine and Gerald Seaman

*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 on 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 (916) 808-1177 or agriego@crockerart.org.



CROCKER
Holiday
Artisan Market

The Crocker Holiday Artisan Market has been postponed until November 2021.

Shop our 2019 artists online now at crockerholidayartisanmarket.com.

The Museum Store now offers curbside pickup!

To place an order call (916) 808-5531 or email us at museumstore@crockerart.org.

Be a patron on Museum Store Sunday

Visit the Crocker Art Museum Store on November 29 to support local business, find unique holiday gifts, and give back to the community!

Museum Store Sunday only:

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**MUSEUM
STORE
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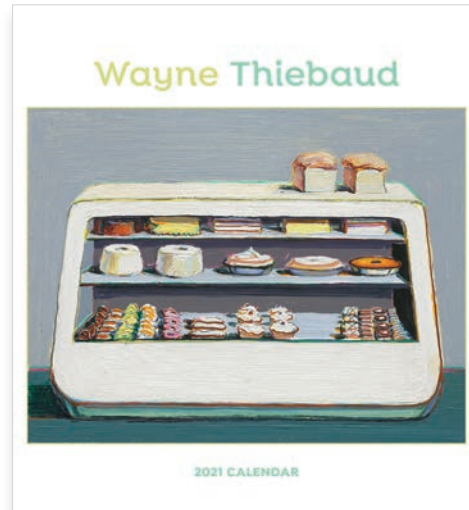
11.29.20

A Celebration of Delights

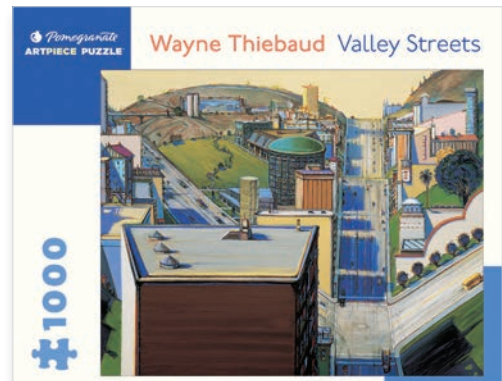
Wayne Thiebaud is turning 100 this year, and to celebrate Sacramento's most renowned artist, the Crocker presents *Wayne Thiebaud 100: Paintings, Prints, and Drawings* (October 11, 2020 – January 3, 2021). Curated by the Museum's Associate Director & Chief Curator Scott A. Shields, the exhibition is complemented by a full-color catalogue and a trove of delights available in the Museum Store, including prints of Thiebaud paintings from the Crocker's collection.

1. 2021 Calendar. Member price: \$13.49
2. 1000 piece jigsaw puzzles.
Member price: \$17.06
3. Set of notecards. Member price: \$15.26
4. *Wayne Thiebaud 100: Paintings, Prints, and Drawings*. Member price: \$45

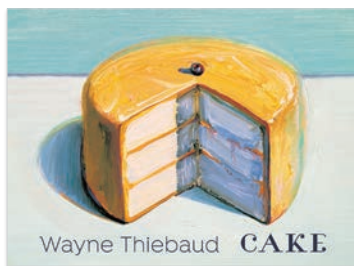
All prices reflect the Individual, Family, and Associate member-level discount of 10 percent. Discounts increase for members at the Contributor level and above.



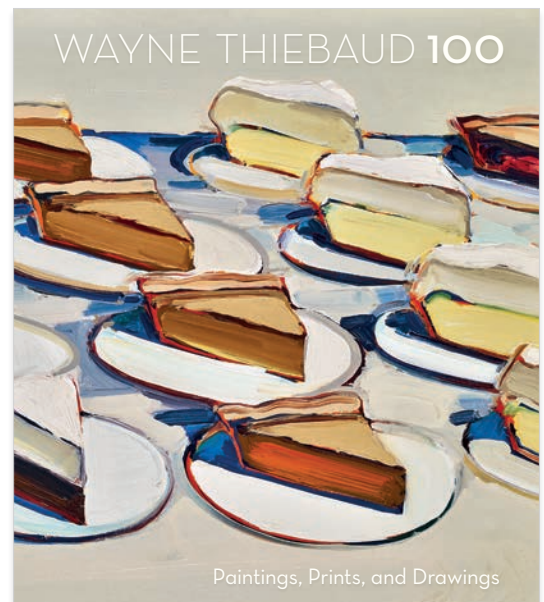
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Current exhibitions



Wayne Thiebaud 100: Paintings, Prints, and Drawings

OCTOBER 11, 2020 – JANUARY 3, 2021

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

Todd Schorr: Atomic Cocktail

THROUGH JANUARY 2021

Al Farrow: The White House

THROUGH FEBRUARY 28, 2021

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

THROUGH MAY 9, 2021

Dates subject to change.

Opening soon

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

JANUARY 24 – AUGUST 15, 2021

In the 1970s, Betye Saar (born 1926) emerged as part of the Black Arts Movement and remains well known for her collage and assemblage works that challenge racial stereotypes. Her daughters, Lezley Saar (born 1953) and Alison Saar (born 1956), are also accomplished artists who engage with themes of race, gender, spirituality, and identity. *Legends from Los Angeles* features approximately 20 paintings, prints, and mixed media works, all from — or promised to — the Crocker.

Spirit Lines: Helen Hardin Etchings

FEBRUARY 21 – MAY 16, 2021

Helen Hardin (Santa Clara, 1943–1984) emerged in the 1970s and 1980s as a trailblazer for Native American women artists wishing to break from tradition. In 1980, Hardin began using the copper-plate etching process, a printing technique that allowed her precise lines and detailed compositions to reach a broader audience. *Spirit Lines* consists of the entire first edition set of Hardin's 23 copper-plate etchings, which at the Crocker will be accompanied by original paintings by Hardin, Pablita Velarde (1918–2006), and Margarete Bagshaw (1964–2015).

The Edge of Elegance: Porcelains by Elsa Rady

MARCH 21 – NOVEMBER 1, 2021

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