FILM SERIES

Work, Struggle, and Emancipation

Taking inspiration from the exhibition History, Labor, Life: The Prints of Jacob Lawrence, the Crocker presents four films that bring into focus the issues faced by working-class Americans.

January 3: Norma Rae
February 7: A Better Life
March 7: Matewan
April 4: The Grapes of Wrath

Tickets at crockerart.org. All films start at 6:30 PM.
$8 MEMBERS • $16 NONMEMBERS • $24 MEMBERS SERIES TICKET

SACRAMENTO
PHILHARMONIC & OPERA
SacPhilOpera.org

Tickets Start at $15*
*Does not include $3 CCT fee
916-594-7333

BEETHOVEN FESTIVAL
PASTORAL SYMPHONY & FOURTH CONCERTO
Saturday, January 19, 2019
8:00 p.m.
Sacramento Community Center Theater
Jeffrey Kahane, conductor and piano
BEETHOVEN Piano Concerto No. 4
BEETHOVEN Ah, perfido!
BEETHOVEN Symphony No. 6, “Pastoral”

BEETHOVEN FESTIVAL
BEETHOVEN’S FIFTH
Saturday, January 26, 2019
8:00 p.m.
Sacramento Community Center Theater
Jeffrey Kahane, conductor and piano
BEETHOVEN Choral Fantasy
BEETHOVEN Gloria, Sanctus, and Benedictus from Mass in C
BEETHOVEN Symphony No. 5

RHAPSODY IN BLUE
Saturday, February 23, 2019
8:00 p.m.
Sacramento Community Center Theater
David Alan Miller, conductor
Kevin Cole, piano
LOREN LOIACONO Sleep Furiously
GERSHWIN An American in Paris
STUCKY Concerto for Orchestra No. 2
GERSHWIN Rhapsody in Blue

BEST OF BROADWAY
Saturday, March 2, 2019
8:00 p.m.
Sacramento Community Center Theater
Stuart Chafetz, conductor
The biggest showstoppers — from over a dozen smash Broadway hits! Favorites from Oklahoma!, South Pacific, West Side Story, My Fair Lady, Phantom of the Opera, and more. One enchanted evening.

SEMI-STAGED OPERA
RIGOLETTO
Saturday, April 13, 2019
8:00 p.m.
Sacramento Community Center Theater
Michael Christie, conductor
VERDI Rigoletto
A lecherous Duke, who lives to take his pleasure. His twisted court jester, who lives to take his revenge. Be there for the intrigue of Verdi’s Rigoletto.

STAR WARS
Saturday, April 27, 2019
8:00 p.m.
Sacramento Community Center Theater
Stuart Chafetz, conductor
The music of John Williams has transported us beyond our imagination. To new worlds. Through heart-pounding adventures. Be there as the Sacramento Philharmonic & Opera performs the thrilling music for the Star Wars series.
### News

5

**STAFF DEVELOPMENTS**
Introducing Development Director Elizabeth Culp

6

**INSIDE LOOK**
The Art Ark gets a new look / National acclaim for our Art + Wellness initiative / An auction of Ruth Rippon’s art collection

10

**NEW ON VIEW**
Antiquities, featuring the Marcy Friedman Collection

12

**COLLECTION HIGHLIGHT**
New acquisitions from the Furniture Shop

14

**MEMBER PERKS**
Your membership to the Crocker provides a variety of benefits, including free programs.

### On View

15

**SELECTIONS FROM THE CROCKER-KINGSLEY**

16

**ARTE EXTRAORDINARIO**
Recent Acquisitions

18

**HISTORY, LABOR, LIFE**
The Prints of Jacob Lawrence

22

**THE ROAMING EYE**
International Street Photography from the Ramer Collection

26

**A PASSIONATE MUSE**
The Art of Leonard Baskin

30

**BIG IDEAS**
Richard Jackson’s Alleged Paintings

### Members & Patrons

34

**MUSEUM SUPPORT**
Thank you to those who supported the 57th annual Crocker Ball.

36

**CONNECTIONS**
Flood furniture donor reception / Sound Healing Yoga in the Ballroom / Block by Block at Tearing Walls Apart

38

**#PEOPLEOFCROCKER**
Meet our Block by Block partners

39

**MUSEUM STORE**
New Crocker shirts will fit you to a tee!
ARTLETTER

Vol. 29, Issue 1
ArtLetter is published by the Crocker Art Museum Association for its members.
© 2019 Crocker Art Museum. All rights reserved.

ARTLETTER STAFF

Editor in Chief
Christine Calvin

Art Director
Priscilla Garcia

Contributors
William Breazeale, Ph.D.
Erin Dorn
Kristina Peruca Gilmore
Christie Hajela
Mallorie Marsh
Stacey Shelnutt-Hendrick
Scott A. Shields, Ph.D.

Contributing Photographers
Mary Gray
Bob McCaw
Brian Suhr
George Young

CROCKER ART MUSEUM ASSOCIATION
BOARD OF DIRECTORS*

President Randy Sater
Vice President Barry Brundage
Treasurer Timothy Lien
Secretary Susan Edling
Past President David Townsend

Katherine Bardis-Miry
James Beckwith
Janine Bera, M.D.
Susie Button
Claudia Coleman
Daniel Farley
Steven Felderstein
Marcy Friedman
David Gibson

Christopher Holben
Dan Howard
Gary King
Loren G. Lipson, M.D.
Donna Lucas
Wm. Jahmal Miller
Gloria Naify
Patricia Rodriguez
Susan Savage
Chrisa Pappas Sioukas
Glenn Sorensen, Jr.
Tom Weborg

* As of publication date.
† Deceased.

IN MEMORIAM

Loren G. Lipson
February 22, 1944 – September 27, 2018

CROCKER ART MUSEUM CO-TRUSTEE

Jay Schenirer, City Council Member, District 5

ON THE COVER


CONTACT INFORMATION

@crockerart
crockerart.org
cam@crockerart.org
(916) 808-7000

Hours
Tuesday – Sunday 10 AM – 5 PM
Thursday 10 AM – 9 PM
Closed Mondays, Thanksgiving, Christmas, and New Year’s Day
Open Monday, December 31 for Noon Year’s Eve Family Festival

Admission
FREE for Crocker members
and children 5 and younger
Adults $12
Seniors, College Students & Military $8
Youth (6 – 17) $6
Every third Sunday of the month is “Pay What You Wish Sunday.”
Sponsored by Western Health Advantage

Funded in part by the Cultural Arts Award of the Sacramento Metropolitan Arts Commission with support from the city and county of Sacramento.
MEET DEVELOPMENT DIRECTOR ELIZABETH CULP

When did you join the Crocker?
I started in the spring of 2018 right before Big Names Small Art and Art Auction.

Ok, but you’ve been in development for a while?
I’ve been working in philanthropy for more than 10 years and the thing I appreciate the most about it is the opportunity to connect donors to a program or project that they care about most. Working in philanthropy is very special in this way, and I can’t imagine doing anything else.

You are relatively new to the Museum. How did you decide that the Crocker would be the right fit for your skills and interests?
Growing up in San Diego I enjoyed a diverse mix of cultural amenities. When I moved to Sacramento nearly 30 years ago, I hoped I would find the same opportunity to connect with culture, the arts, and a community that valued all that the arts can bring. This is what I find most appealing about working at the Crocker. I have the privilege to be a part of this cornerstone that brings people from all parts of our region together in appreciation of the art, artists, and cultural experiences that unite us. The Crocker is such an important part of our region – and hopefully will be for generations to come. What we do is vital, and I’m excited to support that.

What do you think is the greatest benefit of supporting the Museum?
Supporting the Crocker is supporting Sacramento; all that it is and all that it aspires to be. On the surface, supporting the Crocker may seem like an investment in preserving something beautiful; an intricate artifact or work of art, but it is so much more than that. It’s an investment in the health and growth of our community. By supporting the Museum, you help tell our human story through art and expand our commonalities in our ever growing and blending culture. Support from individual donors and corporate sponsors keeps the Museum accessible to everyone. The Museum plays an important role in making Sacramento strong and is the catalyst to moving toward our region’s important community goals.

What is the most important thing you would like to share with Museum members and visitors right now?
It’s an exciting time to be a part of the Crocker. The Museum is a top-notch, world-class institution. As we approach our 10th year in the Teel Family Pavilion, we are setting our sights on taking the Crocker to its next level. We are asking ourselves how we can support Sacramento in its next step of growth. How can we realize our role as the connector? It’s a great honor to work for an organization that deeply values its role in serving our community and bringing us together. I would like our members to know how much we need and value their continued support. It is only through the support of our patrons and their philanthropic giving that we can continue to make the arts accessible to all and keep our beautiful Museum here for many more generations, serving the continuously growing needs of our region and bringing people together in unexpected ways.
The Art Ark Turns a Page

A new installation in the Crocker’s mobile museum brings American stories to life.

Once upon a time… Those words are like magic. The familiar phrase entices audiences with the promise of a story. What will happen, and to whom? Will it all work out in the end? Humans are wired to share and learn from stories, and the transmission of those tales serves as the foundation for the Art Ark’s newest installation: American Narratives.

We know that not every story is told with words and that visual art is a powerful vehicle for communication. An artwork can tell us something important about its creator, and it can convey a shared history or experience, fostering an unspoken connection between artist and viewer. American Narratives is an interactive exhibition that invites students to examine the lives of North American artists through visual art. Through the installation and its curriculum, students, teachers, and parents build visual literacy skills as they discover how art tells the stories of the diverse people who call this country home, and the structural elements that make a story meaningful and memorable.

American Narratives features American artists from various times and backgrounds who explore their identities and belonging through art. There’s Jacob Lawrence, whose work adds to our understanding of African Americans migrating from the south to the north, and Eduardo Carrillo, who combines symbols of his Mexican heritage with European tradition to share his life in paintings. Judith Lowry paints Native American stories she learned as a child, a perspective on 19th-century California is found in the work of German American William Hahn, and Aztec mythology comes to life in the imagination of Mexican American Tino Rodriquez.

What is your story? Your neighbor’s story or friend’s? How do our stories relate, and how do they differ? These are valuable questions that students investigate in American Narratives, as they are reminded that the United States is made up of people with rich and diverse histories, and that it is the melding of those stories that makes the U.S. such an amazing place.

The Art Ark, the Crocker Art Museum’s mobile art education center, has been on the road since 1980, serving more than 475,000 students in grades K-8, teachers, parents, and community members. The program is designed to enhance art education in schools and school districts that have little to no art education programs. ◆
Ruth Rippon Art Collection to Benefit the Crocker

An online sale of artworks from Ruth Rippon’s personal collection will take place in March to benefit the Crocker. Numerous examples of Rippon’s work in both two and three dimensions will be up for bid, plus pieces by many of her esteemed friends and colleagues, including Fred Ball, Robert Brady, Patrick Dullanty, Gregory Kondos, Irving Marcus, Jack Ogden, Roland Petersen, and others.

A pivotal figure in the field of ceramics, Rippon helped elevate the craft into the realm of fine art, contributing to Northern California’s longstanding renown as a ceramics center. She did so not only as a practicing artist, but as a teacher who steadfastly exerted her unique talent, generous personality, and vision to foster the careers of multiple generations of students.

The sale opens at witherells.com on Wednesday, March 20, at 10 AM. The last day to place bids is Wednesday, April 3, at 10 AM. A general annex preview will be held at Witherell’s, 300 20th St. in Sacramento, on Tuesday, March 26, from 1 to 4 PM.


Visitor Voices

“My first visit in over 20 years even though I worked just a few blocks away. It has grown, and the art is more diverse and inclusive than when I first visited. The Art Mix event was fun. I’ll go back for sure.”

– Deborah Stonehouse

“I’m not an “art guy” at all, my family wanted to go, but I must say, very impressive.

– Robert Young

So this little guy was my (Superman’s) biggest fan tonight at @crockerart’s #ArtMix CrockerCon. It turns out, his mother told me in tears, she adopted him from a foster home. She couldn’t get him to understand what adoption was or meant until Superman, and ever since, he’s adored him like no other. He wasn’t just a fanboy, but I was literally his hero tonight and it was so touching.

– @element51
Crocker Art + Wellness Programming Receives NEA Support

Something special happens when we encounter the space of an art museum. For some there is a sense of peace, and for others a feeling of awe that comes from being surrounded by fascinating objects in a beautiful place. And now, many researchers and museum professionals have begun to understand that museums can also be partners in public health, offering a sense of community, forging empathy, and creating opportunities for self-care.

In the past several years, the Crocker has placed increased emphasis on wellness programming, and the National Endowment for the Arts has recognized this work with a grant that will allow us to continue and expand these offerings as part of our Art + Wellness initiative.

Thanks to the generosity of the National Endowment for the Arts, all Art + Wellness programs are free with advance registration.

The Crocker offers a suite of wellness programs on a regular basis. For instance, Art Rx invites individuals living with chronic pain to enjoy group discussions about works of art with a trained docent. Art Rx is offered in partnership with the UC Davis Division of Pain Medicine and was part of a study conducted by Dr. Ian Koebner, whose research determined that the majority of Art Rx participants included in the study experienced pain relief. These findings were recently published in the journals Pain Medicine and Curator: The Museum Journal.

Meet Me at the Museum gives those with dementia or Alzheimer’s a special tour aimed at engaging memory and awakening the spirit through art. The needs of children and parents are also addressed within our Art + Wellness programs. Art on the Spectrum gives families with children on the autism spectrum their own time by opening the Museum early just for them and offering lots of open-ended art activities and quiet spaces. The Art of Parenting is a unique opportunity for parents to enjoy helpful and fun discussions on topics important to them, including the emotional and physical health of their children.

And for those seeking peaceful solace, our contemplation programs are open to everyone and all abilities. Artful Meditation combines beginning meditation with an experienced instructor, along with guided slow-looking at art with a staff educator. Sound Healing Yoga, which takes places in the Crocker’s beautiful historic ballroom, offers gentle yin yoga along with invigorating sound healing experiences.

Thanks to the generosity of the National Endowment for the Arts, all Art + Wellness programs are free with advance registration. See Art Interactive for upcoming program dates and times. We hope you join us soon and experience the healing power of art.
Philanthropic support by members like you makes art accessible to everyone in the community. By making a donation above and beyond your membership, you help the Crocker provide programs that assist visitors with visual, auditory, learning, or developmental differences.

Use the attached envelope and give the gift of art with a donation to the Crocker Art Museum today.

Change a Life – One Art Encounter at a Time.

This holiday season, ensure everyone can experience the transforming power of art.
Renewing the Ancients
Antiquities at the Crocker

Over the past several years, the ancient world — from the time of the Egyptian pharaohs to the Roman rule of the Near East — has become better represented at the Crocker. Painted vases, figural statuettes, and items of daily use give us an impression of life centuries ago and provide a link between the ancient world and its reflection in later art. The recent reinstallation of such objects on the Museum’s second floor expands our view of Mediterranean cultures, especially of daily life in Roman times, and includes an array of ancient glass objects donated by Marcy Friedman.

Among the pieces included in the Crocker’s reinstallation are works not only in glass, but also clay, stone, and bronze. One of the most unusual bronze objects is from Luristan, in what is now western Iran (fig. 1). Dating from the early Iron Age, about 1000 BCE, it is a bit meant to allow a horseman to control his animal. At the ends of the bronze bar are stylized, almost abstract, horned animals with heads facing outward. Molded and scratched indentations provide the twisting form of the horns, and grooved decorations follow the forms of the animal bodies. It is rare for such an example to survive with the connecting bar intact.

Other rare survivors include remarkable examples of ancient glass, which, rather than being blown, were melted and gathered around an earthen core. The molten core, attached to a rod, could be taken in and out of the fire to give shape as it cooled. This alabastron (fig. 2), dating from the 3rd century BCE, was made of blue glass gathered around a core, cooled slightly, then decorated with a spiral thread of molten yellow glass. The zig-zag decorations were formed by drawing with a pointed instrument through the still-warm threads. The entire bottle was then warmed again and rolled against a flat stone to create the smooth surface, and the earthen core dug out to form the cavity inside. The alabastron shape was used for centuries as a container for oils or perfumes.

By the late period of Roman rule in the eastern Mediterranean, the art of glassblowing had advanced significantly. Various metal tubes, racks for rotating still-warm vessels, wooden pincers, and other tools aided the glassblower’s skills. Vessels based on those in other media, such as clay amphorae or metal bowls, were developed, though many new forms appeared as well. This bottle (fig. 3) was blown with gossamer-like threads inside before a wavy ring was added to the neck to help in gripping. Though much ancient glass, like this example, shows opaque inclusions, it was completely translucent when blown, the incrustation developed over centuries of underground burial.

The period of Roman rule in the eastern Mediterranean, when these glass objects were made, overlapped with Roman rule in Egypt. Though the grandest Egyptian objects are related to rulers and death rituals, the largest surviving number are small images of gods meant for daily worship. The god Bes (fig. 4) is unusual among such images, with a small stature and grotesque face that contrasts with the calm, formally-posed figures of major gods of the time, such as Isis and Ra. A minor deity but frequently depicted, Bes is the protector of households, especially of women. Represented here with his fist raised, Bes is driving away evil. This plaque, dating from the time of Roman rule in Egypt, was likely meant as an architectural decoration to ward off evil spirits.

Within the new installation of antiquities, objects from pharaonic Egypt, Cyprus, Greece, southern Italy, and Etruscan lands give a wider view of ancient cultures. Within the new installation of antiquities, objects from pharaonic Egypt, Cyprus, Greece, southern Italy, and Etruscan lands give a wider view of ancient cultures. The range of media and decoration, from painted Cypriot bowls to glazed Etruscan burial figures in terracotta, showcase the varied skills of artists and artisans in these early societies.
TOP LEFT: fig. 1: Luristan (now western Iran), Horse Bit With Animal Shanks, circa 1000–600 BCE. Bronze, 3 7/8 x 4 5/8 x 7 3/4 in. Crocker Art Museum, gift of the Chris M. Maupin Irrevocable Trust for Ancient Art.

TOP RIGHT: fig. 2: Eastern Mediterranean, Core-formed Alabastron, 3rd century BCE. Blue glass with yellow glass trailing, 3 3/4 x 1 3/8 x 1 in. Crocker Art Museum, gift of Marcy Friedman.

BOTTOM LEFT: fig. 3: Roman, Piriform bottle with tall neck, zig-zag glass ring around neck and 6 glass strings inside body, 6th century CE. Blue-green glass, 7 1/4 x 4 1/4 x 4 1/4 in. Crocker Art Museum, gift of Marcy Friedman.

BOTTOM RIGHT: fig. 4: Egyptian/Roman, Face Of Bes, 1st-2nd century CE. Terracotta, 5 7/8 x 6 3/8 x 1 7/8 in. Crocker Art Museum, gift of Nicholas Sturch.
Classically California Furniture Shop Objects Donated to the Crocker

Arthur Mathews was a painter, muralist, illustrator, architect, teacher, publisher, and craftsman. His wife Lucia was equally talented, a Renaissance woman in her own right. Together with businessman and art patron John Zeile, the three partnered in establishing the Furniture Shop and created what is today known as the California Decorative Style in painting and furniture-making.

The California Decorative Style combined elements of European Art Nouveau, American Arts and Crafts, and Classical antiquity, juxtaposed with California trees, flowers, produce, and locales. Recently, the Crocker Art Museum received an important donation of Furniture Shop pieces from the Dorothy Riedy Zeile Trust Estate, a collection that has been in the Zeile family for some 100 years.

Born in Markesan, Wisconsin, Mathews came to California with his family as a child. As a teen, he worked in his father’s architectural office, but enrolled at the California School of Design to study painting. In 1885, he went to Paris to train at the Académie Julian. Upon his return to San Francisco in 1889, he began teaching at the California School of Design and soon became the school’s director. One of his most promising students was Lucia Kleinhaus, whom he married in 1894.

When the 1906 earthquake and resulting fires destroyed the school and ended Arthur Mathews’ teaching career, he and Lucia teamed up with John Zeile to establish the Furniture Shop. Housed in a Mathews-designed building erected on the former site of Zeile’s home, the shop produced carved and painted furniture, picture frames, and other decorative pieces.

The Furniture Shop grew to employ as many as 50 craftspeople. Mathews’ former student Thomas McGlynn served as chief designer and assistant. Lucia supervised furniture decoration and carving and produced original handcrafted objects of her own. Many pieces were a result of Arthur and Lucia’s collaboration, as writer Porter Garnett explained in a 1912 issue of the San Francisco Call, “Some of the most elaborate of these pieces have been recently completed. One, a desk, was designed by Mr. Mathews and some of the ornamentation is also his work. The piece also contains a number of panels in inlay and carving, the work of Mrs. Mathews.”

In creating the Furniture Shop, the Mathewses looked to the example of designers and tastemakers in America and abroad. The ultimate aesthetic source for their endeavor was William Morris, father of the Arts-and-Crafts movement in England. Morris’ own business, Morris & Co., produced finely crafted and often elaborately painted products inspired by medieval prototypes, archaizing in design and appearance. Morris’s painted furniture, laden with figurative and floral decoration, inspired many pieces coming out of the Furniture Shop.

Instead of turning to the medieval past to inform their production, however, the Mathewses generally focused on Classical antiquity. Doing so at this time seemed appropriate, as many Californians compared the state’s landscape to the pastoral settings of ancient Greece and Rome. Furniture Shop designs often included architectural elements such as columns, friezed entablatures, and pediments, and painted decorations frequently included figures in Classical poses and garb, though there were generally hints of Asia and other cultures as well. Such exoticism seemed peculiarly Californian when combined with leaves, boughs, and silhouettes of local trees and wildflowers, most notably the California poppy.
The carved and painted furniture, frames, and decorative objects recently donated to the Crocker feature many of these signature elements. Smaller items include carved and painted urns, an ornately painted vase and box, carved candlesticks, and three heavily carved frames, all with paintings by William Keith, a well-known Californian artist who for a time maintained a studio at the Furniture Shop building. The collection also includes a library table and hall cabinet with poppies, and a bed ornamented with figures. An extraordinary blanket chest bears a lid painted by Arthur, with male and female nudes, animal emblems of the Four Evangelists (Matthew, Mark, Luke, and John), and symbols of the zodiac. The chest’s side panels are Lucia’s work, portraying colorfully dressed figures in a setting of flowering trees.

As Garnett declared more than 100 years ago, “Indeed, the Mathewses are producing a type of furniture so distinctive that one can readily imagine the collector of the future classing it as the California school of the early 20th century.” Pieces in the Zeile family collection make it clear that Garnett was right.
It Saves to be a Member!

Are you making the most of your Crocker membership? Of course free admission is great, but don’t forget there are also many programs you can attend at no charge! Joining the Crocker provides a variety of benefits, from store and cafe discounts to exclusive event invitations. Here’s just a taste of what’s free and upcoming at the Museum. Register in advance at crockerart.org to reserve your spot.

Sketch Night: Menagerie Edition
THURSDAY, JANUARY 17, 6 – 9 PM
Sketch Night returns! Enjoy informal instruction at three different Museum locales, or relax in your favorite spot to sketch. With this edition, we’re celebrating Modern Menagerie: Sculpture by Loet Vanderveen. Feel free to bring your own sketching pad; limited sketching supplies are provided. Coloring, prize drawings, and gallery hunts are also part of this fun evening for all ages.

Exclusive Member Reception
FRIDAY, JANUARY 25, 5:30 PM
Celebrate the opening of Modern Menagerie: Sculpture by Loet Vanderveen, Arte Extraordinario: Recent Acquisitions, and History, Labor, Life: The Prints of Jacob Lawrence with a special members-only event.

Writers’ Block: A Head in Cambodia and A Death in Bali
THURSDAY, JANUARY 31, 6:30 PM
The Crocker is thrilled to present curator-turned author Nancy Tingley in our new reading and lecture series, Writers’ Block. As author of A Head in Cambodia and A Death in Bali, Tingley combines her vast knowledge of Asian art with spirited murder mysteries. Advance reading is not necessary, and Tingley’s books will be available for purchase in the Museum Store.

The Love Tour
WEDNESDAY, FEBRUARY 6, 11 AM
Extend love to yourself, and join Crocker docent Eva Lisle for a special tour in which art becomes a focus for finding your inner voice and a means of cultivating self care and appreciation. Through exercises, meditations, and direct engagement, this program offers a new way of viewing art and yourself.

Slow Art Day
SATURDAY, APRIL 6, 10:30 – 11:30 AM
Slow Art Day (slowartday.com) is a global event with a simple mission to help people discover the joy of looking at art. Be one of the thousands of people around the world who take part in this special opportunity to slow down and have art reveal itself through guided looking.

Night at the Museum
THURSDAY, APRIL 18, 5 – 9 PM
Put on your PJs as we transform the Crocker into a night-time wonderland for kids of all ages. Inspired by the movie Night at the Museum and its sequels, this bilingual (Spanish) event will have exciting performances, live animals, surprise character encounters, and much more.

For a full look at Crocker programs and classes in January through April, don’t forget to check your latest issue of Art Interactive!
The Crocker-Kingsley exhibition continues a tradition that began in 1927 through collaboration between the Crocker Art Museum and the Kingsley Art Club. Established in 1892 by a group of 15 Sacramento women, the Kingsley Art Club’s mission remains to support arts and culture in the community.

Early 2019 marks the 79th Crocker-Kingsley exhibition, open to any artist currently living in California. It attracts emerging artists, as well as those who are already established. Past Crocker-Kingsley exhibitors include many of the premier names in California art, such as Robert Arneson, Kathryn Uhl Ball, Elmer Bischoff, Fred Dalkey, Robert Else, David Gilhooly, Ralph Goings, Gregory Kondos, Roland Petersen, Mel Ramos, Ruth Rippon, Fritz Scholder, Jerald Silva, and Wayne Thiebaud.

This year, for the fourth time, the works selected for the exhibition will be displayed at Blue Line Arts in Roseville. Cash awards are given for Best of Show; first, second, and third prizes; honorable mention; and merit. This year’s juror is David Pagel, art critic and frequent contributor to The Los Angeles Times. Pagel is chair of the art department at Claremont Graduate University, where he is a professor of art theory and history. He is also adjunct curator at the Parrish Art Museum in Water Mill, New York, and the author of numerous books on art. His recent writing includes the introductory essay for the catalogue Full Spectrum: Paintings by Raimonds Staprans, published in 2017 to accompany the Crocker’s exhibition.

Following the showing at Blue Line Arts, works in the Crocker-Kingsley exhibition will be reviewed by the Crocker’s curators, who will select five pieces — which may or may not be award winners — for display at the Museum from March 3 – May 5. ✦
Arte eXtraordinario showcases work by a diverse group of artists, all of whom share a heritage associated with Spanish-speaking cultures in the Americas. Some of these artists may identify as Latinx, an alternative, gender-neutral term for Latina or Latino that is quickly gaining popularity, especially among a younger demographic. The exhibition covers a wide range of genres from figuration to landscape and abstraction, as well as a variety of themes, including politics, activism, humor, family, and religion.

Included in the exhibition are California scenes such as Carlos Almaraz’s expressive Echo Park Lake No. 1, picturing a section of the iconic Los Angeles park, and José María de Servín’s surreal Ciberespacio, a spiky mountain scape and horizon adorned with a silver, pearl-like moon. The charming Still Life Reflections by Estelle Chaves features geometrically rendered background elements as a setting for a vase and peaches, several of which are delicately reflected in the plate on which they rest. In the realm of figural works, artists take a variety of different approaches: for example, Ramiro Gómez honors a house cleaner named Clara, and Juan Carlos Quintana presents satirical caricatures of heroic and villainous modern-day archetypes. Abstraction is also included through sculpture, such as the totemic Don’t Look Back by Sam Hernandez. Photography and works on paper make a strong showing with examples by Raúl Cañibano, Flor Garduño, Graciela Iturbide, Ana Mendieta, Alfredo Zalce, Leopoldo Méndez, and others.

Many of the featured artists have roots in California, and several are nationally or internationally recognized for works that challenge, critique, innovate, or inspire. Thanks to the generosity of multiple donors, all the artworks are recent acquisitions or promised gifts that will become part of the Crocker’s permanent collection.

**History, Labor, Life: The Prints of Jacob Lawrence** provides a comprehensive overview of influential American artist Jacob Lawrence’s (1917–2000) printmaking oeuvre, featuring more than 90 works produced from 1963 to 2000, including complete print portfolios, such as the *Toussaint L’Ouverture* series, *The Legend of John Brown* series, and others. The exhibition explores three major themes that occupied the artist’s graphic works: history, labor, and life.

Lawrence was born in Atlantic City, New Jersey, where his family had moved from the rural South in the hope of finding a better life. After his parents separated, Lawrence and his two younger siblings lived in settlement houses and foster homes in Philadelphia until 1930, when the children rejoined their mother in New York City. Lawrence’s education in art was both informal, observing the activity and rhythms of the streets of Harlem, and formal, attending after-school community workshops at Utopia Children’s House and at the Harlem Art Workshop. He studied with noted artist Charles Alston and, in the course of his work, became immersed in the cultural activity and fervor of the artists and writers who led the Harlem Renaissance, Alston among them. In 1937, Lawrence received a scholarship to the American Artists School and subsequently began to gain recognition for his work. Members of the creative community, including poet Claude McKay and sculptor Augusta Savage, encouraged his endeavors as an artist.

In 1938, Lawrence had his first solo exhibition at the Harlem YMCA and started working in the easel painting division of the Works Progress Administration’s Federal Art Project. In 1940, he received a grant from the Rosenwald Foundation to create a series of images on the migration of African Americans from the South. Painter Gwendolyn Knight assisted him with the captions for the images and in the fabrication of the works. They married in 1941. That same year, *The Migration of the Negro* (later renamed *The Migration Series*) debuted at Downtown Gallery in New York City. Lawrence was the first artist of color to be represented by a major New York gallery and, at just 24 years old, he achieved national prominence through the success of the exhibition.

Lawrence began exploring printmaking as an established artist. Printmaking suited his bold, formal, and narrative style well, and...
Thank you for supporting the Crocker!


the inherent multiplicity of the medium provided greater opportunities to broaden his audience. The relationship between his painting and printmaking were intertwined, with the artist revisiting and remaking earlier paintings as prints. He was primarily concerned with the narration of African American experiences and histories, and his acute observations of daily life, work, and struggle were rendered alongside vividly imagined chronicles of the past. In some of his prints, for instance, he recalled his visits to Schomburg Library (today, Schomburg Center for Research in Black Culture), where he read about heroes like Harriet Tubman, depicted in his 1997 print Forward Together, as well as the Haitian revolutionary Toussaint L’Ouverture and abolitionist John Brown. Lawrence also portrayed laborers and builders as noble figures integral to the community and rendered an animated preacher delivering a sermon on the Book of Genesis with fervor, the latter based on his own memories of attending Abyssinian Baptist Church in Harlem. Past and present are intrinsically linked, providing insight into the social, economic, and political realities that continue to impact and shape contemporary society.

Lawrence remained active throughout his career as both an artist and art educator. He taught at Black Mountain College in North Carolina in 1946 and, later, at the Skowhegan School of Painting and Sculpture in Maine and the New School for Social Research in New York. In 1971, he became a professor of painting at the University of Washington in Seattle.

Lawrence received the National Medal of Arts and was the first visual artist to receive the Spingarn Medal, the NAACP’s highest honor. A member of the American Academy of Arts and Letters, he received 18 honorary doctorates and served both as a commissioner of the National Council of Arts and as a nominator for the Fulbright Art Committee and the National Hall of Fame. He continued drawing and painting until his death in 2000.

This Exhibition is organized by the SCAD Museum of Art and is made possible with support from the Jacob and Gwendolyn Knight Lawrence Foundation.

---

**FREE FAMILY FESTIVAL**

**Black History Month Celebration**

**SUNDAY, FEBRUARY 17, 11 AM – 3 PM**

**FREE FOR EVERYONE**

The Crocker is proud to host Sacramento’s largest Black History Month event! The richness of the African American experience comes to life through live performances, art activities, film shorts, mini-talks, and the return of The Black & Beautiful Artisans Marketplace. Participants include Thrive Choir, The BlyueRose Dance Project, Julian Dixon and his Tuba Time Tunnel, storyteller Diane Ferlatte, author Dr. Halifu Osumare, playwright Ginger Rutland, and a special presentation of Deborah Pittman’s *Small Shoulders/Big Dreams II*. In addition, there will be a unique opportunity to experience Sacramento Regional Transit’s “Rosa Parks bus,” and a Nappy Hair Live Exhibition curated by Sacred Crowns Hair Salon.

At 3 PM, immediately following the festival, join us for a special film screening presented by the Cine Soul Sacramento Black Film Festival.
Street photography came into existence nearly two centuries ago, alongside the invention of some of the earliest cameras. Since then, the genre has evolved in style, scope, and technique due largely to technological advancements, most notably the portable 35mm camera and, today, the ubiquitous smartphone. Despite its name, street photography does not necessitate the street as a backdrop or people as the subject. Closely related to documentary photography, the genre encompasses a spectrum of compelling images — usually taken in public spaces — that reveal something about the subject or stir emotion in the viewer.

Drawn from the collection of Lois and Dr. Barry Ramer, The Roaming Eye features more than 70 photographs by 43 distinguished photographers. Artists, subjects, and locations featured in the exhibition represent countries around the world, including places in Africa, Asia, Eurasia, Europe, the Middle East, and the Americas. More than a century of photography is covered, with prints ranging from early, long-exposure photogravures of Scottish streets by Thomas Annan to spontaneous and sometimes decadent images from the series The Chinese by Liu Zheng.

The Ramer collection boasts benchmark images in which the street is as much a character as its inhabitants. For example, John Bulmer’s Black Country 011, Divided Street features a man in an historic industrial area in the West Midlands region of England. Seen from behind as he considers the depths of a fork in the road — its forced perspective and high horizon line forming an unsettling distortion — the man appears to be at a metaphorical crossroads as much as he is at a literal one. Urban grittiness is the subject in Japanese photographer Daido Moriyama’s Yokosuka, which depicts a girl walking over the accumulated refuse in a narrow alleyway. In images by British photographers Shirley Baker and Roger Mayne, along with American

Closely related to documentary photography, the genre encompasses a spectrum of compelling images — usually taken in public spaces — that reveal something about the subject or stir emotion in the viewer.
photographers Helen Levitt and Arthur Tress, the street becomes a
children’s playground where broken down cars and a fire hydrant are
playthings just as much as bicycles and other sports equipment.

While the exhibition primarily includes black-and-white
photography, there are also works in color, including Elisabeth, Sunset
Boulevard and North Poinsettia by French photographer Lise Sarfati.
The image captures a brooding young woman with a cigarette leaning
against the exterior wall of a smoke shop. A Zippo lighter stand and
colorful glass water pipes are visible through the shop window, which
is partially obscured by a retractable security gate.

In addition to the street, public places like the beach, parks,
concerts, markets, and public transportation are common settings for
these photographs. People are typically — but not always — a main
subject, and they often appear in candid, unposed shots, many of
which capture figures in motion, forever freezing an instant in time.
In some images, semi- or seemingly posed shots, such as those by
Shelby Lee Adams, Dorothea Lange, Ken Light, and Simon Roberts,
capture chance encounters. In others, like A. Aubrey Bodine’s Faded
Glory, Baltimore, people’s faces may be obscured or cropped out.
In such cases, personality may be expressed via body language, or
meaning expressed through omission.

The Roaming Eye explores how street photographers from around
the world have captured humanity in vivid scenes that express
our commonalities as well as our differences, producing tangible
documents that give us a glimpse of ourselves.
COMING JUNE 23 – SEPTEMBER 29, 2019

Chiura Obata
An American Modern

A PASSIONATE MUSE
THE ART OF LEONARD BASKIN
FEBRUARY 17 – MAY 12, 2019
Famous as a printmaker, sculptor, and publisher, Leonard Baskin has spanned the literary and artistic worlds. In this exhibition, his 50-year career is showcased through more than 40 prints, sculptures, and books. Born in 1922, the son of an Orthodox rabbi who had come to the U.S. from Lithuania, Baskin grew up in Brooklyn and attended New York University. In 1941, he won a scholarship to Yale University’s School of Fine Arts, but preferred the library over the studio, discovering there, among other inspirations, the poetry and art of William Blake. Teaching himself printmaking, as had Blake, Baskin founded his own press for literature and art, which he punningly named Gehenna Press after a line in Milton’s *Paradise Lost*: “And black Gehenna call’d, the type of hell.”

After service in the U.S. Navy, Baskin continued his art studies in Europe until 1953, when he accepted a teaching position at Smith College. Settling in Northampton, Massachusetts, he reopened Gehenna Press, producing finely crafted volumes of poems as well as wood engravings. But it was his monumental 1952 single-sheet woodcut *Man of Peace* (fig. 1) that captured the attention of the printmaking world. Nearly five feet tall, the print is made on rice paper, its reflective sheen contrasting with the deep black ink. The man stands in a thicket of barbed wire holding a dove, the dove of peace, that struggles to fly. In such works, which recall not only the then-recent memory of the Holocaust but also the Korean War and the horrors of nuclear weapons, Baskin wished to evoke certain emotions:

“I think of the series … as a kind of ambulatory mural. They are insistently black, complexly cut, and reasonably successful in causing alarm, misgivings, and exaltation.”

Against the grain of the mainstream art world, which at the time prized Abstract Expressionism as exemplified by artists such as Jackson Pollock and Willem de Kooning, Baskin made the human figure his main vehicle for expression. He did so throughout his career. Myth and literature that explore humanity’s foibles, failings, and triumphs provided subjects for later prints, such as 1968’s *Icarus* (fig. 2). Though it is tempting to relate its creation to the upheaval and disappointments of 1968, its meaning is more universal. His close friend and collaborator, the poet Ted Hughes, says, “The scope he embraces, the depth he searches, the specific pain he locates, the light he casts on what he finds, and his treatment of it, present us with what we might well call uncommon forms.”

In the case of *Icarus*, the distorted torso and limbs are seen from below, surrounded by rugged wings that will soon stretch in ill-fated flight. The use of the green-inked color block allows the artist to create gouged, white highlights that further accent the misshapen body.
Baskin’s experiments with technique are often most evident when he chooses to explore himself. Over the course of his career, he returned many times to expressive self-portraiture, creating a series of prints that document his progression through life and as an artist. A monoprint from the 1980s (fig. 3) is such an example, its outlines etched into a copper plate and printed, before an additional layer of pigment was smoothed onto a second plate and printed on top of the first image. The artist then added highlights and a few other lines with the brush. Baskin crops out almost all background, and even part of his head, focusing in on his aging face, which stares out at us with piercing green eyes. The unnatural reds and yellows intensify the effect of deep thought and perhaps sorrow in a man whose development ran counter to the prevailing culture, and counter to the art world as well.

Baskin sometimes deals with grim subjects directly, as in his *Sated Death* (fig. 4). A feathery figure, either winged or wrapped in a plumed cloak, looms over the viewer, his small, skull-like head contrasting with an enormous belly. Far from the hooded skeleton of allegory, this Death inhabits a fat body, one that has feasted on humanity.

Such commentary on the human predicament runs throughout Baskin’s work, as he focuses on the faults and injustices of life. By his own admission, Baskin aims to evoke alarm and misgivings in the viewer, yet he also aims for exaltation. Underlying his work is the firm conviction that his art will prompt us to correct our behavior and ultimately lead to a better world. •
Art Auction Season is Coming!

Big Names, Small Art  
THURSDAY, MAY 23, 6 – 9 PM  
$10 MEMBERS • $20 NONMEMBERS  
A not-to-be-missed event for art aficionados and emerging collectors, this lively auction party features small works of art by big-name artists. Each work measures 12 x 12 inches or less, and all bidding starts at $25.

Art Auction  
SATURDAY, JUNE 1, 5:30 PM – 12 AM  
$300 PER PERSON • $4,000 PER TABLE  
One of the region’s pre-eminent auctions, this art-filled evening features works by more than 100 of the area’s most renowned artists. Enjoy a fabulous cocktail party followed by a gourmet dinner and exciting live auction.

For sponsorship and ticket information, call (916) 808-7843.
Richard Jackson (born 1939) is well known for combining a playful sense of humor and sharp wit with an unconventional approach to painting. Influenced by Abstract Expressionism and action painting, he meticulously engineers sculptural machines that he activates, causing violent eruptions or seeping trickles of paint. In what he describes as his alleged paintings, the liquid pigments — often comically meant to suggest bodily fluids — are spurted, splattered, and sprayed on gallery walls, pedestals, and floors.

Born and raised in Sacramento, Jackson studied art and engineering at Sacramento State College from 1959–1961 and held his first solo exhibition at the Crocker Art Museum in 1961. He taught sculpture at UCLA from 1989–1994. While he has lived in the Los Angeles area since 1968, he frequents the Sacramento region where he maintains his family’s ranch. His work has been shown at museums and important venues around the world.

Consisting primarily of works created during the past two decades, Big Ideas: Richard Jackson’s Alleged Paintings demonstrates the many ways in which the artist questions and upends traditions in the contemporary art world. Pump Pee Doo, for instance, is one of several large installations...
I am more interested in the process than the finished work . . . The work is evidence of a performance, a product of how I spend my time.

— Richard Jackson
included in the exhibition. Its title is a pun intended to sound like the name of the French institution in which the work was first shown: Centre Georges Pompidou in Paris. Added to this witticism, the installation takes the official state animal of California, the grizzly bear, and stands several of them at urinals. Some of the bears even have urinals for heads. This reference to Dada artist Marcel Duchamp’s 1917 Fountain (a “readymade” urinal) illustrates Jackson’s appreciation for the debate Duchamp triggered regarding what constitutes art.

In another installation called Little Girl’s Room, a red-headed girl in a green dress smiles as she lovingly clutches a pink unicorn — standing on its horn — atop a spinning platform. Surrounding the pair is a colorful room outfitted with a hobby horse, a baby doll with bottles filled with various colors of paint, a giant stuffed clown, and an enormous jack-in-the-box with an emoji-like head. The unicorn has essentially marked its territory, having sprayed everything with primary colors. Jackson’s recurring use of these colors is not arbitrary, but rather a reference to celebrated color field painter Barnett Newman’s iconic series Who’s Afraid of Red, Yellow and Blue. Jackson’s appreciation for some of the legends of art history extends to Abstract Expressionist painter Jackson Pollock, whose drip paintings continue to inspire countless artists. Regarding Pollock, Jackson says, “He’s one of my heroes. That’s how I got interested in art … because of this film of Jackson Pollock making a painting outside, and I just decided, WOW this is really great. … He put these old shoes on and just started making a painting. I was intrigued by the activity. … I liked the physical part of the whole thing.”

Richard Jackson draws from a broad visual lexicon, which includes not only the domestic environments and universal human and animal functions mentioned above, but also what he sees as hallmarks of American life, such as consumerism and sporting life. A hunter himself, Jackson includes numerous representations of ducks in his work. With their enlarged eyes resembling women’s breasts, Jackson’s ducks are designed to ooze, spray, and drip paint from various orifices. Another of Jackson’s alleged paintings deals more directly with shooting. The seemingly more traditional painting La Grande Jatte (after Georges Seurat) recreates the painting by the famed pointillist painter, only this time the dots are created with pellets shot from a paintball gun.

In earlier works, Jackson would often use stretched canvases as tools. In some cases, he would load their surfaces with paint and smear the canvas faces against the wall to create colorful arcs. In others, he stacked the canvases like blocks to create enormous constructions. Examples of these “historic” pieces are included in the exhibition, but the artist has moved on. For him, the fun of his work is in trying new things. “People are interested in things I did a long time ago, but I’m not,” he says. “The work has to change.”
On December 1, 300 guests enjoyed an exquisite dining experience by Paula LeDuc Fine Catering, after-party entertainment by Clean Slate, and a spirited live auction conducted by Jake Parnell, all in support of exhibitions and programs at the Crocker.

Funds raised through sponsorships, ticket sales, auction items, and fund-a-need donations help the Museum provide art experiences for everyone in our community, including visitors with visual, auditory, physical, and learning or developmental differences, and sustain programs for youth, families, and school children.

The Crocker extends a very special thank you to Tracy Beckwith, 2018 Crocker Ball chair, and the entire committee for their many hours of hard work and tireless attention to detail. Sincere gratitude also goes to the hundreds of supporters who make this event possible, and the following sponsors:

**Title Sponsor**  Julie and Michael Teel

**Presenting Sponsor**  Joyce and Jim Teel

**Valet Sponsor**  Blue Shield of California

**Golden Visionary Sponsor**  Susie and Jim Burton

**Table Sponsors**
- AKT Investments
- Bardis-Miry Family
- Melza and Ted Barr
- Claudia Cummings
- Drybar
- Five Star Bank
- Marcy Friedman
- Hamilton Jewelers Pavilions and Von Housen
- Kaiser Permanente
- L and D Landfill / The Lien Family
- LDK Ventures and Downtown Railyard Venture
- Murphy Austin Adams Schoenfeld LLP
- Teresa and Rick Niello and The Niello Company
- Nordstrom
- Jordan Schnitzer
- Townsend Calkin Tapio, Inc.
- Western Health Advantage

**Premier Wine & Spirits Partner**  Young’s Market Company

**Caviar Bar Sponsor**  Viva Ettin, M.D. and Richard Rader / Sterling Caviar

Sponsor list as of November 27, 2018.
Director’s Circle

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

SPECIAL THANKS
The Crocker gratefully acknowledges the following Director’s Circle members who joined or upgraded between April 1 and July 31, 2018.

John Abbott and Lori Moreland
Eduardo Blanco
Simon K. Chiu
Scot Clark
Sidney and Elaine Cohen
Sally Davis and E. Jane White
Lisa J. Dobak
Mark M. Glickman and Lanette M. McClure
Hanns and Zarou Haesslein
Thomas Jackson, M.D. and Kathleen Grant, M.D.
Amanda E. Johnson and James Muck
Elyssa Lakich and Emelia Delapp
Alexis Lorenz
Sunny Mills
Laurie E. Nelson and James E. Randlett
Helen and Frank Wheeler
Wendy and Mason Willrich

UPCOMING EVENTS
Exhibition Reception
FRIDAY, FEBRUARY 22, 2019

Exhibition Preview
FRIDAY, APRIL 26, 2019
Join us for an exclusive exhibition preview for Director’s Circle members of Big Ideas: Richard Jackson’s Alleged Paintings. Please RSVP to (916) 808-2692 by April 19.

March for the Dream with the Crocker

The Crocker invites its members to join Museum staff as we March for the Dream on January 21.

PROGRAM BEGINS 8 AM • MARCH DEPARTS 8:30 AM
OAK PARK COMMUNITY CENTER, 3425 MARTIN LUTHER KING JR. BLVD., SACRAMENTO

For more information about March for the Dream, visit marchforthedream.org.

2018 Director’s Circle trip to Seattle, WA.
UNDER THE SPOTLIGHT

Flood Furniture Reception

The Museum was recently fortunate to acquire a grand cabinet and elaborate fireplace surround made between 1876 and 1878 for James Claire Flood’s mansion in Menlo Park, south of San Francisco. Made by Pottier and Stymus, one of two top American furniture makers of the 19th century, the “Flood Room” is among the finest examples of its type in the United States — and one of the best preserved. A special unveiling of the furniture was held for donors who helped make possible the acquisition of this incredible piece of California history and American decorative art.

Photos by Brian Suhr

Donors of Flood furniture Neil and Jan Rasmussen, along with their daughter and son-in-law Kate and Pat Clayton.
Tearing Walls Apart
The Crocker’s Block by Block Street Team participated in September’s Tearing Walls Apart event at Sacramento’s former Mansion Inn, a hotel slated for renovation. For one day, local Sacramento students and artists breathed new life into the old hotel rooms in the form of art installations, live music, dance, and theatrical performances. The Block by Block Street Team produced an art installation for the event, gave away prizes, and provided information about the Crocker’s public programs.

Photos by Bob McCaw

Sound Healing Yoga in the Ballroom
Visitors gathered in the Crocker’s ballroom in August for a gentle, 45-minute yoga flow accompanied by sound meditation. Sound Healing Yoga is one of the Crocker’s many Art + Wellness programs, which are now offered free to everyone with advance registration thanks to a grant from the National Endowment for the Arts. This program will be offered again on Sunday, January 20 at 2 PM.

Photo by Bob McCaw
Meet Block by Block’s community partners

The Crocker’s Block by Block community engagement initiative began in 2014 with funding from The James Irvine Foundation. Designed to diversify and broaden the ways in which the Museum interacts with the community, the initial phase of the project focused on immersing and integrating the Block by Block team within Sacramento’s most underserved neighborhoods, in partnership with local leaders, activists, artists, and community members seeking to use the arts as a vehicle to discuss, inspire, and activate social change. Now in its second phase, Block by Block and its key community partners (916 Ink, Roberts Family Development Center, Sojourner Truth Museum, and Sol Collective) are focused on youth development and bringing the arts to Sacramento’s Promise Zone, a federally designated area of need that includes areas in downtown, South Sacramento, and the Broadway and Del Paso Boulevard corridors. We recently asked some of our partners about their views of Block by Block and its impact.

Q: What is interesting about your involvement with Block by Block, and why did you decide to get involved?
A: Estella Sanchez, founder and executive director, Sol Collective

Sol Collective started working with the Crocker about eight years ago. We were excited that the Museum wanted to attract more diverse visitors. And for us, as a smaller organization, we were excited to be able to partner with them to see how they could outreach to different neighborhoods in the city. Over the years, we have seen a huge change in the demographic of the people who are coming. Growing up in Sacramento, it’s beautiful to see that transition and that there was an intentional effort to make sure that the Museum is welcoming to everyone in our city. As a partner, I’m honored to be part of that vision to ensure that everyone feels welcome.

Q: What have been the highlights of your organization’s partnership with Block by Block?
A: Shonna McDaniels, founder, Sojourner Truth Museum

One of the highlights has been being able to see and hear how the community is reacting to the involvement of the Block by Block team in all the different communities. When Block by Block had its event at Stevenson Park, or at the library on Stockton Boulevard, the communities were so excited. Seeing the expressions on the faces of the youth — to see the arts be in their community. Everyone was asking, “When is Block by Block coming back?” It’s amazing to see the benefits to the community of Block by Block providing these experiences. It’s been phenomenal to me.

Q: How are you interested in impacting the community?
A: Staajabu, poet, Straight Out Scribes

Anything that helps make our community better is something we are happy to be involved in. The more art, the better. Regardless of the genre. Artists are the future; they look forward, and they enhance. I am glad to be a part of a positive vibration.

A: Dr. V.S. Chochezi, poet and professor, Straight Out Scribes

I feel like Block by Block makes the Crocker more accessible to the community. Before Block by Block, we were connected and involved, but not to the same extent, and we didn’t know as many of the players. This has given us a lot more access not only to the Museum but to each other. How often do we all sit down and talk at a table together as different community members? It’s powerful.
WE FIT YOU TO A TEE

Show off your Crocker pride when you don one of our all-new, super soft T-shirts! Five new styles, featuring the work of Mark Dean Veca (as seen in our new conservation corridor mural), plus graphics of Aimée Crocker, the Teel Family Pavilion, and historic wing, make perfect gifts for yourself, friends, and family. Men’s, women’s, and youth sizes are available, so pick one up the next time you’re at the Museum.

1. Historic wing T-shirt
   - Women’s 3/4-sleeve
   - Member price: $27

2. Teel Family Pavilion Youth T-shirt
   - Member price: $16.20

3. Teel Family Pavilion T-shirt
   - Women’s V-neck
   - Member price: $21.60

4. Mark Dean Veca Adult T-shirt
   - Member price: $23.85

5. Aimée Crocker Adult Baseball Raglan T-shirt
   - Member price: $32.40
#crockerart

## Current exhibitions

**Arte Extraordinario: Recent Acquisitions**  
THROUGH MARCH 24, 2019  
Showcasing work by a diverse group of artists, all of whom share a heritage associated with Spanish-speaking cultures in the Americas, this exhibition covers a range of genres from figuration to landscape to abstraction, as well as a variety of themes including politics, activism, humor, family, and religion.

**Modern Menagerie: Sculpture by Loet Vanderveen**  
THROUGH MARCH 31, 2019  
Sculptor Loet Vanderveen (1921–2015) is known for his remarkable ability to capture the subtle expressions and gestures of animals with minimal detail using his own observations.

**History, Labor, Life: The Prints of Jacob Lawrence**  
JANUARY 27 – APRIL 7, 2019  
Exploring three major themes of Lawrence’s larger oeuvre — history, labor, and life — and specifically focusing on his graphic work, this exhibition spans from 1963 to 2000 and includes significant complete print portfolios. Lawrence’s recording and recollection of African American and larger African diasporic histories are featured, as well as his vivid observations of the dynamic city life in his native Harlem.

**A Passionate Muse: The Art of Leonard Baskin**  
FEBRUARY 17 – MAY 12, 2019  
Sculptor, printmaker, and illustrator, Leonard Baskin (1922 – 2000) was well known for his spirited visual fantasy and storytelling. This exhibition focuses on his independent prints, many of them monumental, that examine his often cynical, often hopeful view of human nature.

**The Roaming Eye: International Street Photography from the Ramer Collection**  
FEBRUARY 17 – MAY 12, 2019  
Drawn from the collection of Lois and Dr. Barry Ramer, this exhibition features candid and compelling images from around the world.

## Opening soon

**Selections from the Crocker-Kingsley**  
MARCH 3 – MAY 5, 2019  
The 79th biennial, juried Crocker-Kingsley exhibition is open to any artist currently living in California, and it attracts emerging artists as well as those who are already established.

**Big Ideas: Richard Jackson’s Alleged Paintings**  
APRIL 28 – AUGUST 25, 2019  
Richard Jackson (born 1939) is well known for combining a playful sense of humor and sharp wit with an unconventional approach to painting. Influenced by Abstract Expressionism and action painting, he draws from a broad visual lexicon, which includes domestic environments, universal human functions and activities, and what he sees as hallmarks of American life.

**Art Auction**  
JUNE 1, 2019  
Featuring more than 100 works from established and emerging artists from California and beyond, proceeds from the evening fund the Museum’s exhibitions, educational programs, and community outreach.

**Chiura Obata: An American Modern**  
JUNE 23 – SEPTEMBER 29, 2019  
Born in Okayama, Japan, Chiura Obata (小圃千浦, 1885–1975) immigrated to the United States in 1903 and emerged as a leading figure in the Northern California art scene and as an influential educator. This exhibition offers an unprecedented survey of Obata’s rich and varied body of work.

**The Race to Promontory: The Transcontinental Railroad and the American West**  
JUNE 23 – SEPTEMBER 29, 2019  
This exhibition celebrates through photographs the completion of the Transcontinental Railroad at Promontory Summit, Utah, on May 10, 1869, when the Central Pacific and its eastern counterpart, the Union Pacific, were joined by a golden spike.