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IN MEMORIAM

Timothy Lien
(1957–2022)
DEAR MEMBERS,

You undoubtedly know the adage, “Never judge a book by its cover.” In today’s digitally-driven society, a more apt phrase might be, “Never judge an organization by its online presence.” As the virtual landscape continues to grow and evolve, your expectations of technology grow as well. Admittedly, like many organizations, we sometimes have difficulty keeping up.

Over the last few years, we nimbly shifted into virtual programming and communications when in-person interactions were no longer possible. This process prompted a reevaluation of our digital systems and tools, and we determined that some of them were holding us back from providing the same level of service that we offer in person. Our desire is always to provide you with optimal experiences, and your digital interactions with the Museum are no exception. We’ve spent the last many months working to improve in this area.

In late June, we officially launched our first round of online enhancements: my.crockerart.org. This new membership and ticketing portal has hopefully made it easier to view and search for upcoming programs and events, update and maintain your membership information, manage communication preferences, and track ticket purchases and donations. If you have not already logged in, please take a few moments to explore the new system. Our membership team (see People of the Crocker on page 43) is standing by to help in this transition and welcomes your questions and feedback.

As we approach the new year, you can also expect a fully redesigned website. Crockerart.org serves over 350,000 visitors each year. It is often the first touchpoint a person has with the Museum, and for some, it is the only way they can readily access the art and programs we provide. While the current website offers a compelling sense of what an in-person visit might be like and a comprehensive view of what the Museum offers, it is not the most effective vehicle for providing captivating online art experiences. The new website will significantly enhance our ability to showcase exhibitions and programs, encourage virtual exploration of the Crocker’s collection, and provide improved access to information that will make the path to visitation and engagement easier.

While seemingly small in the grand scheme of the Museum’s mission and services, these enhancements are major initiatives representing considerable behind-the-scenes coordination by Crocker staff. We hope that these online changes ultimately allow us to better serve you, our members, and the wider community. Our commitment to excellence does not end when you exit the building, and we are delighted to share these improved digital experiences with you now and into the future.

LIAL A. JONES
MORT AND MARCY FRIEDMAN DIRECTOR & CEO
Lucille Hartfield Epstein and George N. Epstein Collection

The Crocker Art Museum is honored to receive a major gift of modern and contemporary ceramic art from Lucille Hartfield Epstein and George N. Epstein. Based in Los Angeles, the couple first saw and began collecting pueblo pottery from the Southwest in the early 1980s at the renowned Santa Fe Indian Market. In 1991, the couple shifted their focus to modern and contemporary figurative and sculptural ceramics. The acquisitions of Rudy Autio’s Silver Lake, Betty Woodman’s Pillow Pitcher, and Viola Frey’s monumental Woman in Suit propelled the Epsteins to become serious collectors. The Epstein collection is particularly strong in work by Los Angeles artists, many of whom the couple knew personally, including Ralph Bacerra and Adrian Saxe. After George’s death in 1999, Lucille remained the driving force behind the collection. A docent at the Los Angeles County Museum of Art for 50 years, she says she was attracted to clay for its three-dimensionality. It also helped that ceramics were often more affordable than paintings, allowing the couple to purchase the very best and yet stay within their budget.

The addition of more than 100 works from the Epstein collection is transformative for the Crocker. In addition to the ceramists mentioned above, the gift also includes pieces by Alison Britton, Richard DeVore, Ann Kraus, and Lawson Oyekan—all important new artists for the Museum.

Ken Price’s Hump evokes a colorful sliced geode, a form that Price returned to repeatedly to explore the tension between solid and void. It blurs the boundaries between ceramics and sculpture.

With Small Open Cylinder, Ron Nagle transformed the familiar cup into a vehicle for the exploration of form, mass, and volume. An adventurous glaze-maker, he added a textured surface and commercial colors that reference car paints and poster art.


Adrian Saxe created Virgule, a double-gourd form with anthropomorphic elements by adding stretched earlobes and a finial douche cap.


Reminiscent of Yoruba baskets, Lawson Oyekan’s Passage Pot is pierced and incised to express the organic connection between hand, earth, and vessel.

Four new American works that investigate color, abstraction, identity, race, and stereotypes have recently entered the Crocker’s permanent collection. Paintings by Ethel Greene and Constance Mallinson utilize geometry, color, and abstraction to investigate humanity’s impact on the environment. Ethel Greene was inspired to paint a vast Southern California parking lot nearly devoid of cars on Christmas Day (fig. 3). Its grid of emptiness considers both the monotonous reality of commuting as well as the repetitious beauty of parking spaces intermittently punctuated by colorful vehicles.

Constance Mallinson is well known for painting plastic detritus she collects during walks around Los Angeles. Her work merges the natural and human worlds and speaks to the role humanity plays in the destruction of the planet (fig. 1). Formally, her work combines two different approaches to painting, a detailed representation of collected “trash” and the flatness often found in works by Abstract Expressionists such as Jackson Pollock or Willem de Kooning.

Similar to Greene and Mallinson, June Edmonds works in Southern California and employs color, abstraction, and flatness, but uses these formal qualities to question the politics of race and gender. Inspired by West African textiles, Edmonds weaves together colors and shapes that resemble American flags. *Still Saying Her Name (Flag)* (fig. 2), though abstract, relates to Black experience, particularly the ways in which race, nationality, and gender are politicized. The work is dedicated to Breonna Taylor, who was killed in 2020 by police while sleeping in her own home. Referenced in the title, #SayHerName is a social-justice movement advocating for awareness of police brutality against Black women.
Mark Steven Greenfield is a Los Angeles-based artist using realism and animated characters to question racial stereotypes. *Duke the Crow* (fig. 4) depicts a character from *Fritz the Cat*, an animated adult film created in the 1970s. Duke is a characterization of an inner-city Black individual who is shot by police during a riot. Greenfield believes that by facing the toxic and violent imagery buried in American history, people of all races and ethnicities can heal and move forward.
London-born to a Scottish father and an English mother, Lee Alexander McQueen became one of the most dynamic, imaginative, and sometimes controversial runway designers of the 1990s and early 2000s. This exhibition explores McQueen’s close and creatively fertile relationship with the French photographer Ann Ray. Beginning as a simple exchange of talents—her photography of his creations and his creations for her—their friendship blossomed into a thirteen-year collaboration, each serving as inspiration for the other’s art.

In this 1997 photo, made the year she began collaborating with McQueen in earnest (fig. 1), Ray captures the try-on moment for the designer’s Spring/Summer Givenchy collection called The Search for the Golden Fleece. Titled Day One, it shows the moment McQueen, at right, demonstrates a potential runway pose as the model elaborates it. This kind of action shot offers insight into the designer’s world and process. Here, the contrast between grandeur and practicality is navigated with ease; the fireplace and pier mirror are almost obscured by office desks and chairs, his fetching creation with billowing sleeves echoed by his assistants’ little black office dresses and McQueen’s own track suit.
In addition to McQueen’s skilled garment construction developed during apprenticeships at bespoke tailors on London’s Savile Row, he was a master at using creative, often contrasting materials, as shown in his Autumn/Winter 2000 collection *Eshu* (fig. 2). The precisely tailored bodice and upper skirt are entirely crafted from glass beads sculpted to enhance and disguise the figure beneath. The skirt of the dress spreads at the bottom into an irregular, pierced hem threaded with tufts of synthetic horsehair that create flowing motion below the sculptural, still bodice. Lace, leather, taffetas, silks, and other exotic materials all run through the exhibition’s creations, draped or tailored, printed or unadorned.

*Rendez-Vous* is the first high-fashion exhibition presented at the Crocker. Through 63 photographs by Ann Ray and a career-spanning survey of the designer’s works, ten of which were made for his photographer and muse, the exhibition allows us to enter a world of brilliant design, intimate moments, and controversial beauty.

**DECEMBER 18, 2022 – APRIL 2, 2023**

Organized and produced by Barrett Barrera Projects.
FOR NEW MEXICO’S TRANSCENDENTAL PAINTING GROUP (TPG), making art was a commitment and responsibility that ran far deeper than aesthetics. Artists needed to access, render, and express an inner life of the spirit. This exhibition, featuring approximately 90 works that seek to do just that, is the first exhibition outside of New Mexico to fully survey the TPG and their remarkable accomplishments. It is a showcase of art that rose above superficial appearances, was born of direct experience, and based in human need.

This sense of purpose—of communicating meaning beyond the everyday world—sets TPG work apart from other nonobjective painting of the time and—along with the otherworldly beauty and quality of the artwork itself—makes members of the group individually and collectively significant. The TPG has often been considered part of a larger group of followers of the Russian-born artist and theoretician Wassily Kandinsky. They have also been connected to American modernists such as Arthur Dove, Marsden Hartley, and Georgia O’Keeffe. And yet, though their art very often shares formal resemblances with that of these trailblazers, the artists’ motivations were different.

In the nineteenth century, the term Transcendentalism evoked the belief that nature was a manifestation of God. For the TPG, however, this gave way to the idea that art should be focused on the connection between the maker’s inner self and the divine rather than nature and the divine. TPG co-founder Raymond Jonson stated, “God is in us and not some superior being outside of us. I believe that through the abstract and nonobjective we will be able to state at least a portion of what life means.”

To achieve their goals, TPG artists attempted to connect and communicate with viewers actively rather than passively, inducing a feeling of transcendence in those who viewed their art. They did so through carefully arranged combinations of highly charged—and primarily nonobjective—forms and colors that they believed had mystical resonance. Artists sought to communicate from beyond the conscious mind and on a level that viewers might intuitively understand. Florence Miller (later Pierce), the TPG’s youngest member, explained her aim as delving “beyond the bonds of matter into a state of spiritual awareness.” Lawren Harris, the TPG’s Canadian transplant and one of its senior members, came to pursue a similar purpose, calling art a creative interplay between one’s outer life in the world and one’s inner life of the spirit.

TPG artwork, philosophically at least, was not a destination but a passage—a path into realms that penetrated more deeply than the planar surface of paper or canvas. Some artists reached these goals through geometry, science, and the intellect; others through religion, metaphysics, or the occult; still others by intuitive emotional awareness and nature’s example. What mattered most was the inherent quality of the spirit that the work manifested and the technical means used to convey it.

Among the TPG, Raymond Jonson (fig. 4) and fellow co-founder Emil Bisttram, along with Robert Gribbroek, Ed Garman, and Horace Pierce, generally pursued a rigorous clarity of design. Bisttram’s art, for instance, evidenced a precision that demonstrated his interest in the theory of Dynamic Symmetry and geometry’s potential for occult symbolism (fig. 1). Agnes Pelton and Florence Miller tended to make paintings that were more intuitive, their subjects often referencing nature (fig. 5). Pelton, the group’s best-known member and the only one to spend most of her career in California, went so far as to sometimes incorporate representational elements that she felt could assist on the path to inner awareness (fig. 3). Stuart Walker, whose forms often related to Pelton’s, attached less mystical significance to his work, aligning it with French artistic sources and art-for-art’s sake (fig. 2). Harris’s paintings frequently hinted to his beginnings as a landscapist, whereas William Lumpkins’s paintings were the most expressionistic, manifesting the influence of Zen Buddhism. According to TPG spokesperson Dane Rudhyar, compared to their fellow abstract painters, the group’s accomplishments came down to several basic differences: “decorative versus psychological, … geometrical abstractions versus living inner experience, [and] mathematical precision versus warmth and radiation of feeling.” Put more simply, it was a matter of “mind versus soul.”


This exhibition is generously supported by a grant from the Henry Luce Foundation. The Henry Luce Foundation seeks to enrich public discourse by promoting innovative scholarship, cultivating new leaders, and fostering international understanding. Established in 1936 by Henry R. Luce, the co-founder and editor-in-chief of Time, Inc., the Luce Foundation advances its mission through grantmaking and leadership programs in the fields of Asia, higher education, religion and theology, art, and public policy.

EXHIBITION RELATED PROGRAMS

Another World: The Transcendental Painting Group

MASS MEDITATION: INTERNATIONAL DAY OF PEACE
WEDNESDAY, SEPTEMBER 21

The Crocker affirms that arts organizations play a crucial role in supporting our communities on a local and global scale. From sparking important conversations to providing respite and tranquility, museums are an integral part of a healthy community and a place for people to come together.

This year, on September 21, the International Day of Peace, the Crocker activates Museum galleries and gathering areas with a mass meditation to raise consciousness and manifest peace. Established in 1981 by the United Nations General Assembly, the International Day of Peace is observed by organizations and individuals around the globe through 24 hours of non-violence and cease-fire.

Featuring art that pursued enlightenment and spiritual illumination, the exhibition Another World: The Transcendental Painting Group provides the perfect backdrop for this mindful moment. Local meditation practitioners, yoga teachers, and spiritual leaders and communities come together to cultivate mindfulness and foster peace in a time where conflict continues to erupt across the world. Whether you have never practiced meditation before, or you practice every day, this community event provides an opportunity to join in the global movement of promoting world peace.

Join us for the full suite of public programs & studio classes that bring Another World to life.

• ArtMix: Supernatural
  THURSDAY, SEPTEMBER 8

• Classical Concert: Audrey Shepherd & Theresa Keene
  SUNDAY, SEPTEMBER 11

• Mass Meditation: International Day of Peace
  WEDNESDAY, SEPTEMBER 21

• ArtTastes: Spirits
  THURSDAY, OCTOBER 27

• The Official Rogue Book Club: Mexican Gothic by Silvia Moreno-Garcia
  THURSDAY, OCTOBER 6

• Homeschool Day: Abstract Collage
  THURSDAY, NOVEMBER 3

• Art + Soul Sundays: Yoga
  SEPTEMBER 25
   Sound Healing
  OCTOBER 23
   Meditation
  NOVEMBER 27

STUDIO CLASSES

• Abstraction and Spirituality in the American Southwest: The Transcendental Painting Group
  SUNDAYS, SEPTEMBER 18 & 25

• Approaching the Spiritual Realm Through the Artworks of the Transcendental Painting Group
  SUNDAY, OCTOBER 9

See your ArtInteractive for details!
Modern Women | Modern Vision

Photography from the Bank of America Collection

OCTOBER 2 – DECEMBER 31, 2022

Drawn from Bank of America’s extensive photography collection, Modern Women / Modern Vision presents more than 100 images made between 1905 and 2015. Diverse in style, tone, and subject, these images range from spontaneous to composed, detached to empathetic, intimately scaled to monumental. This exhibition reveals the bold and dynamic ways that women have contributed to the development and evolution of photography.

At the turn of the 20th century, photography began to alter the way we perceived, engaged with, and understood the world, and though not always credited, women played a vital role in framing the modern experience through the camera lens. From 1900 on, women leveraged photography as a means of creativity, financial independence, and personal freedom, disrupting longstanding constraints placed on women’s social behavior and roles. These pioneering figures also laid the groundwork and served as role models for subsequent generations of artists.

Divided into six chronological and thematic sections, this exhibition represents photography’s technical evolution and shifts in artistic styles. “Modernist Innovators” marks...
the show’s beginning and includes photographers such as Imogen Cunningham, Gertrude Kasebier, Margaret Bourke-White, and Barbara Morgan. Cunningham, an innovator based in the West, studied chemistry at the University of Washington in the early 1900s before opening her own photo studio in Seattle. In 1920, she moved with her family to San Francisco where she became a founding member of Group f/64 alongside photographers Edward Weston and Ansel Adams. The group was known for the use of a large-format camera and small aperture to capture precise detail, like the close-up view in *Magnolia Blossom*, one of her best-known botanical works (fig. 1).

Moving into the 1920s and 1930s, the exhibition highlights the role of the American government in funding and promoting documentary photography. Dorothea Lange and Marion Post Wolcott explored rural towns and farmland in their work for the Historical Division of the Farm Security Administration. Alternatively, New York City-based Berenice Abbott documented the changing urban landscape for the Federal Art Project, part of the New Deal’s Works Progress Administration. Abbott photographed *Night View, New York* from the Empire State Building, then a new addition to the city’s skyline (fig. 2).

The 1930s also brought an interest in camera clubs. The New York Photo League was active between 1936 and 1951, and one of the only clubs open to women. Its members focused on urban life, from tenements to children’s activities in various neighborhoods. Lightweight 35mm cameras made capturing these impromptu street scenes possible.
The fourth thematic section of the exhibition, which looks to the decades following World War II, features the emergence of image staging and color photography. Photographs by Graciela Iturbide and Flor Garduño celebrate feminism and the diverse cultural traditions of Mexico (fig. 3), while the work of Diane Arbus, Cindy Sherman, and Barbara Kruger investigate gender stereotypes, media representations of ideal bodies, and the power of portraiture. As photographers moved into the 1970s and 1980s, staging installations and using color to evoke emotion became paramount. Sandy Skoglund’s Revenge of the Goldfish is a monochromatic bedroom filled with handmade, bright orange goldfish sculptures (fig. 4). The contrasting colors and unclear narrative give the photograph an uneasy, dream-like quality.
“Exploring the Environment” highlights photographs made in recent decades. As environmental conservation and urban sprawl became topics of conversation, photographers began documenting the built environment and the destruction of the natural world. The team of Virginia Beahan and Laura McPhee look at how human actions have altered the landscape (fig. 5). Alternatively, Neeta Madahar’s images use her own backyard as inspiration to create images of flora and fauna (fig. 6).

↑ FIG 5. Above: Virginia Beahan (American, born 1946) and Laura McPhee (American, born 1958), Tufa Exposed as Mono Lake is Drained to Provide Drinking Water for Los Angeles, Owens Valley, California, 1995. COLOR COUPLER PRINT, 30 x 40 in. Bank of America Collection.

Portraiture, urban scenes, landscapes, architecture, street views, and dreamscapes continued to be avenues of expression for women photographers between the 1990s and the early 2000s. The final thematic section, “The Global Contemporary Lens,” features artists from across the globe and investigates contemporary ways of positioning and reflecting upon identity and culture. Nikki S. Lee, Tomoko Sawada, and Carrie Mae Weems question the ways in which gender roles and identities are enacted and connected to class, politics, and power. Weems’s *Kitchen Table* series constructs a narrative based on domestic space, the table a place for powerful women to play the role of mother, friend, and lover. One image in the series, *Untitled (Homework, girl looking down)*, depicts two generations of women positioned at the kitchen table as teacher and student (fig. 7). The photograph brings full circle the exhibition’s emphasis on women’s roles and enduring mentorships across decades, along with photography’s ability to bring complex issues and themes to the table.

*This exhibition has been loaned through the Bank of America Art in our Communities program.*

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## EXHIBITION RELATED PROGRAMS

### Modern Women / Modern Vision

comes to life through the following public programs and studio classes:

- **The Official Rogue Book Club**  
  Photographic: The Life of Graciela Iturbide  
  *by Isabel Quintero and Zeke Peña*  
  **THURSDAY, DECEMBER 1**

- **Film Series**  
  Frame by Frame: Women + Photography  
  **OCTOBER 20, NOVEMBER 17 & DECEMBER 15**

- **Andrea Nelson on Visionary Women Behind the Camera**  
  **SATURDAY, OCTOBER 22**

### STUDIO CLASSES

- **Art History: Women Photographers**  
  from Dorothea Lange to Carrie Mae Weems  
  *via Zoom*  
  **TWO SATURDAYS: OCTOBER 1 & 8**

- **Photography: How to Shoot Dynamic Black and White Compositions**  
  **THREE SUNDAYS: OCTOBER 30, NOVEMBER 6 & 13**

See your ArtInteractive for details.
BANK OF AMERICA has long believed that the arts help economies thrive, educate and enrich societies, and create greater cultural understanding. Since 2008, Bank of America has funded its signature free admission program, Museums on Us, at the Crocker Art Museum which provides Bank of America cardholders free entry to the Crocker during the first full weekend of every month.

Senior Vice President Lori Rianda has benefitted from exposure to the arts in her own life and is committed to ensuring this crucial cultural resource is available to her community.

Tell us about the first time you remember being really moved by the arts.

I recall being about 7-years old and visiting my grandmother at her home. It was always filled with wonderful books that she allowed me to look through freely. One day I pulled out a small volume with a picture of Michelangelo’s Pieta on the cover and was immediately awestruck. Decades later, I had the opportunity to visit Vatican City; viewing the piece in person had just as strong an impact on me as when I first saw the picture of it as a child.

How have you seen the arts help Sacramento during the last year?

Arts organizations, like the Crocker Art Museum, did a wonderful job of creating virtual and distanced experiences during the pandemic that allowed people to stay engaged in the arts despite not being able to participate in person. Bank of America chose to support the Crocker’s Color Us Hopeful coloring book to further this effort. In that moment, we needed to embrace new ways of engaging people of all ages in the appreciation and creation of art. I believe it helped our community communicate, process, and heal.

What are you most looking forward to seeing at the Crocker now that the Museum is open?

Last summer I had the opportunity to see the wonderful exhibition Legends from Los Angeles, featuring the works of Betye, Lezley, and Alison Saar. It was a thought-provoking and moving experience and I am really looking forward to this fall’s Modern Women | Modern Vision. Representation is just as important as access, and I’m thrilled to help spotlight the work of women artists.
On April 22, 2022, the Crocker acknowledged the contributions of Scott A. Shields, Ph.D. at the unveiling reception of Richard Diebenkorn’s #2 (Sausalito). The painting was acquired in his honor through the generous support of friends and donors, many of whom were in attendance that evening.

At the same ceremony, the Museum also announced an endowment gift from longtime Museum supporters Ted and Melza Barr, which names the Chief Curator position in perpetuity. “That Scott is the inaugural Ted and Melza Barr Chief Curator is a fitting tribute to both the Barrs and Scott. This longtime partnership has shaped the Museum and our collection in invaluable ways,” notes Lial Jones, Mort and Marcy Friedman Director & CEO.

Under Scott’s guidance, the Crocker collection has grown in all areas, and is now recognized as having the world’s foremost display of California art. The Museum maintains strong holdings from all eras of California’s art history and #2 (Sausalito) will be a centerpiece of the collection.

“It’s thrilling to be able to unveil a master painting by one of America’s finest artists—and one of the top painters in California’s art history,” Shields remarked at the unveiling. “Diebenkorn often named his paintings based on where he lived when he painted them, and it was in Sausalito that he produced his first mature paintings. #2 (Sausalito) is a first-generation Abstract Expressionist statement. The fact that it was painted here in California makes it perfect for us.”

You can see #2 (Sausalito) on view now in gallery 309, where it has pride of place among other Abstract Expressionist works.

This acquisition was made possible thanks to the generous donations of Crocker supporters through a dedicated fundraising campaign. Several donors will be featured on the painting’s permanent label including the Richard Diebenkorn Foundation; the Wayne Thiebaud Foundation; Melza and Ted Barr; John S. Knudsen Trust; Loren G. Lipson, M.D.; Peter J. Musto; Marcy Friedman; David Gibson and William Ishmael; Denise and Donald Timmons; Carol and Roger Berry; Dan Brunner; Simon K. Chiu; Mr. and Mrs. Charles Crocker; The Delury Family and Vince Jacobs; Susan K. Edling; Hagery Family in memory of Mary Beth Hagery; David Kaplan and Glenn Ostergaard; Brautigam/Kaplan Foundation; Linda Lawrence; Nancy K. Lawrence; Patricia and David Schwartz; and Mary Lou Stone. Other significant contributions came from Yvonne Boseker, Claudia D. Coleman; Barbara and Tom Stiles, Kay Yonemato and Harold Wright; Barbara J. Campbell; Susie and Jim Burton; Mark M. Glickman and Laniette M. McClure; Patricia Ingoglia; Steven K. Jones and Judith G. Jones; Emily Lefk and James Davis; Dorothy Lien; Susan McClatchy; Malcolm McHenry; Dr. Janet Mahle-Bostani and Mark Manasse; Elizabeth H. Shattuck; and William Zeile.

Above: Ted and Melza Barr with Scott A. Shields, Ph.D.
The Crocker is pleased to announce the 2022 John S. Knudsen Prize winner, artist Gina M. Contreras. Contreras’ work examines the complexity of traditional and cultural standards through the lens of her conventional Chicana upbringing and highlights an admiration for modern lowbrow culture, self-awareness, and body acceptance.

The Crocker will acquire Contreras’ work Protection for Past Memories and Future Fantasies, a deeply personal self-portrait. “Many of the elements of this painting are personal artifacts, things I’ve owned most of my life or items that have hung on my family members’ walls. They are familiar, a safe space that I share with the viewer,” Contreras explains. “Seeing a nude in a painting can have so many meanings, it can be brave and strong, convey vulnerability, or loss and grief. I want people to make that connection with my work.”

In addition to the purchase of the painting, Contreras receives a $25,000 cash award that can be used to work in the studio, travel, purchase materials for a specific body of work, and/or pursue other creative endeavors. “The award has given me room for personal growth and the time to develop in my craft. My work is getting bigger, and I have an amazing balance. I feel like I’m on the path I should be on.”

Contreras, who currently lives and works in San Francisco, received her Bachelor of Fine Arts in Printmaking from the San Francisco Art Institute. Her work has been exhibited throughout the United States and internationally.

The John S. Knudsen Prize was established in late 2012 by a gift from the estate of art collector John Knudsen to support an emerging or mid-career California artist while also funding programs, exhibitions, acquisitions, and other endeavors related to the artist’s work at the Museum. Awarded by a committee of review, the prize is open to all artists in California who have not yet had a solo exhibition at a major art museum. Previous recipients include the late Cyrus Tilton (2017), Mark Dean Veca (2018), Jamie Okuma (2019), and Alex Anderson (2021).
Roaden your perspective with the current exhibition Black Artists on Art: Past, Present, and Future, which showcases work by legends like Richmond Barthé, Romare Bearden, Elizabeth Catlett, and Samella Lewis alongside contemporary works from Claude Lewis, Joha Harrison, Emoni Jackson, and Lee McCormick. “That’s community,” Unity Lewis, the exhibition’s co-creator, explains. “When we bring an artist into the show, we bring them into the family. We’re all here to help each other grow, whether that’s an artist at the height of their career, or an artist just starting out. In presenting our work together, we’re having a dialogue. We learn from, enrich, and educate each other and offer the same to the community that experiences the exhibition.”

Championing the talent of Black artists is foundational to Lewis’ upbringing. Lewis is the grandson of Dr. Samella Lewis, who, along with Ruth G. Waddy, published the original Black Artists on Art book in 1969, which brought attention to the many notable artists who were neglected or overlooked by the mainstream art world. More than 50 years later, the Black Artists on Art series is foundational to the arts community, acting as a record of the collaborative effort of Black artists throughout the country uniting to discuss their work.

This presentation is the seventh unique iteration of the exhibition series that shares the historic book’s title and the first exhibition to take place after Samella Lewis’ recent passing on May 22, 2022 at the age of 99. Lewis hopes that these exhibitions honor his grandmother’s legacy and continue to raise the profile of Black artists, keeping the spirit of her work alive: “My grandmother gave me the history and the resources I need to accurately represent the work and curate these shows. I’m looking forward to presenting this to the Sacramento region. It’s important that the Crocker is helping us put this exhibition together and acknowledging the value these artists have in the art world.”

Black Artists on Art is on view in the Student and Community Gallery space on the first floor of the historic building.
Art for the People

WPA-Era Paintings from the Dijkstra Collection

JANUARY 29 – MAY 7, 2023
The Kingsley Initiative

THE CROCKER AND THE KINGSLEY ART CLUB PARTNER TO SUPPORT LOCAL BIPOC ARTISTS

The Kingsley Initiative, a new partnership between the Crocker and the Kingsley Art Club, recognizes, encourages, and provides financial resources to local artists in the Sacramento BIPOC (Black, Indigenous, People of Color) community. Created in 2021, the Kingsley Initiative is a five-year commitment to directly engage artists through commissioned work, community curation opportunities, and more. Recipients are chosen, without nomination, from within the Sacramento-region visual arts community by a panel consisting of Crocker staff, the Kingsley, and the local arts community.

Three local artists will receive recognition in the Initiative’s inaugural year. Shonna McDaniels, Founder and Executive Director of the Sojourner Truth African Heritage Museum, will guest curate an exhibition at the Crocker of works by African American artists from the Museum’s collection. Tavarus Blackmon’s painting *O’Dad* was added to the Crocker’s permanent collection. Craig Martinez will serve as an Art Educator-in-Residence where he will share personal practices and propose, design, and implement educational experiences within the community and at the Museum.

The initiative is funded by Kingsley Art Club members, the Kingsley’s 501(c)(3) educational foundation, and other interested donors. For more information about this project or the Kingsley Art Club visit kingsleyartclub.org.

In 2022, we were thrilled to bring back much of our pre-pandemic, in-person programming, including beloved favorites like ArtMix, Jazz Night at the Crocker, Movies Off the Wall, and Global Rhythms: A World Music Series. We were also able to launch exciting new programs such as ArtTastes, as well as continue to offer virtual experiences like The Official Rogue Book Club and intimate talks with renowned scholars.

This fall, we continue building on this momentum with the return of late hours every Thursday. Starting in September, the Museum will remain open until 9 PM every Thursday, offering more access to art for our visitors with docents available for guided tours.

We want to make sure that everyone in our community can be inspired, encouraged, and recharged by art, and offering expanded hours during the week is one way to accomplish this goal. ArtMix continues to put the art in party with fun and creative themes like Zombie Prom and the 90s-inspired Festivus! Connect with other art lovers at the NEW Museum Meet-ups, where like-minded strangers come together for puzzles and games in a casual, social environment. Thought-provoking films and conversations inspire us to reflect on art in new ways, while lively concerts get Museum-goers moving.

Whatever art experiences you seek, we are here for you! Just make a repeat appointment on your calendars to be at the Crocker Thursdays til’ 9 PM.
Join us Thursdays ‘Til 9 PM

Check out all of the Thursday night programming coming this fall! See ArtInteractive for details.

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Thank you to everyone who helped make the Crocker Art Museum’s 2022 Art Auction Season a success!

More than 400 works of art by both emerging and renowned artists were donated and auctioned off to the highest bidder, raising nearly $2 million for the Museum, after expenses. These funds will help the Crocker continue to serve thousands of children, families, and adults through exceptional exhibitions and engaging art education programs.

A special thank you to the participating artists, sponsors, and patrons who helped make the 2022 Art Auction Season possible.
THANK YOU
to the following artists and donors who contributed artworks to the 2022 Live & Silent Art Auctions and donated 100% of the proceeds:

Barbara Arnold
Tamera Avery
Peter Baczek
Paula Bellacera
Kim Cardoso
Sandy Delehanty
Richard Duning
Richard Gilles
Maru Hoeber
Jaya King
David Ligare
Brenda Louie
René Martucci
Pamela Mooney
Carol Mott-Binkley
Junnior Navarro
Jann Nunn
Lollie Ortiz
Sandy Ostrau
Jeffrey Paradis
Sharon Paster
David Post
Mel Ramos
Lisa Reinertson
Nancy Selvin
Karen Shapiro
Preston Singletary
Fernando Socorro
Michael Solomon
Glenn Sorensen
Mary Swisher
Gary Szymanski
Fred Uhl Ball
A Graphic Art

German Expressionist Prints from the McNay Art Museum and the Bronston Collection

FEBRUARY 5 – MAY 7, 2023
Join the 59th Crocker Ball Title Sponsor Hughey Gentry, LLP, and Ball Chair Christine Dariotis on Saturday, December 3, as Crocker Ball makes its triumphant return after a two-year hiatus.

Ascend the steps of the Crocker’s historic building to begin this black-tie affair with caviar and cocktails in the Museum’s ballroom, before sitting down for an exquisite dining experience presented by Paula LeDuc Fine Catering, one of the nation’s premier high-end caterers. The celebration continues with a spirited live auction of coveted items, exclusive experiences, and Fund-A-Need paddle raiser. Return to the ballroom for late-night bites and dance the night away to the music of Lucky Devils Band.

Space is limited, and the Ball is expected to sell out quickly. Sponsorships start at $5,000 and tickets are $1,500. Tables of 10, 8, 6, and 4 are also available for purchase.

To view all opportunities and to secure your ticket, table, or sponsorship of the Crocker Ball, visit crockerart.org/crockerball. For sponsorship questions and inquiries, contact (916) 808-7843 or crockerball@crockerart.org.
Explore creative learning with the Crocker!

Dive deep into art techniques during in-person studio classes or enjoy the convenience and comfort of learning from home with virtual classes and programs.

FEATURED UPCOMING CLASSES:

Clay Fun  
SUNDAY, SEPTEMBER 18 · 10:30 AM – 12:15 PM

Boot Camp: Landscapes  
TUESDAYS & THURSDAYS  
SEPTEMBER 27 – OCTOBER 13  
12 – 4 PM

Encaustic Weekend for Beginners  
SATURDAY & SUNDAY, OCTOBER 22 & 23  
10:30 AM – 4 PM

Artful Winter Break  
WEDNESDAY, THURSDAY & FRIDAY,  
DECEMBER 28, 29 & 30 · 8:30 AM – 12 PM

Visit crockerart.org/calendar for a complete schedule of upcoming learning experiences.

The Perfect Gift

This holiday season, give the gift that lasts all year long with a membership to the Crocker Art Museum. Members enjoy free admission, exclusive exhibition previews, and free or discounted rates on programs that bring art to life.

Purchase a gift membership at the Museum, online at crockerart.org/membership, or by phone: (916) 808-6730.
MEMBER BENEFITS

JOIN US FOR THESE UPCOMING PROGRAMS THAT ARE FREE FOR CROCKER MEMBERS.

MEMBERSHIP HAS ITS PERKS!

Members enjoy early access to exhibitions and studio class registration, along with free and discounted tickets to select programs. There is always something exciting happening at the Crocker, visit crockerart.org for a full calendar of upcoming programs, classes, tours, and talks.

ArtMix
Live Music! Drinks! Art! Revel in the fun and excitement of these Thursday evening extravaganzas, uniquely themed and fun for all.

Supernatural: THURSDAY, SEPTEMBER 8
Zombie Prom: THURSDAY, OCTOBER 13
Festivus!: THURSDAY, DECEMBER 8

Writer’s Block: Kate Washington
THURSDAY, NOVEMBER 3
Kate Washington, author of Already Toast: Caregiving and Burnout in America, shares how writing and art can help caregivers cope with challenging times. This in-person talk includes a slow-looking gallery tour.

MEMBER RECEPTIONS

Join your fellow Crocker members at the following exclusive exhibition opening receptions. RSVPs required. Mailed invitation forthcoming.

Another World: The Transcendental Painting Group
FRIDAY, AUGUST 26
Lee Alexander McQueen & Ann Ray: Rendez-Vous
FRIDAY, DECEMBER 16

MEMBER PREVIEW DAY

Modern Women / Modern Vision: Photography from the Bank of America Collection
SATURDAY, OCTOBER 1 · 10 AM – 5 PM
Enjoy member-only access to Modern Women / Modern Vision, an exhibition highlighting the contributions of women photographers over more than 100 years.
my.crockerart.org

This summer we launched a new online experience for membership and ticketing. In the coming months our website will continue to evolve, always with the hope of improving ease of use and accessibility.

If you have not already, please visit my.crockerart.org to explore the new tools and setup your account. Members will need to create a password in order to login.

MEMBER ACCOUNT SET UP:

1. Go to my.crockerart.org
2. Click the LOGIN button in the upper left corner.
3. At the login screen, enter the email address associated with your membership.
4. Click FORGOT PASSWORD below the NAME and PASSWORD fields.
5. An email will be sent to the address you entered with instructions to reset your password.

If you have questions or trouble logging in, please email membership@crockerart.org or call (916) 808-6730.
Director’s Circle

JOIN THE DIRECTOR’S CIRCLE FOR EXCLUSIVE RECEPTIONS AND INSIDER LOOKS AT THE ART OF THE CROCKER.

UPCOMING RECEPTIONS

Enjoy special access to what’s new on view at the Museum. Join Crocker curators, special guests, and your fellow Director’s Circle members for the following in-person receptions:

**Another World: The Transcendental Painting Group**
FRIDAY, AUGUST 26 · 5:30 – 7 PM, with member preview to follow.

**Modern Women | Modern Vision: Photography from the Bank of America Collection**
FRIDAY, SEPTEMBER 30 · 5:30 – 7:30 PM

**Lee Alexander McQueen & Ann Ray: Rendez-Vous**
FRIDAY, DECEMBER 16 · 5:30 – 7 PM, with member preview to follow.

Thank you to the following Director’s Circle members who joined or upgraded between February 1, 2021 and May 31, 2022.

- HEATHER ANDRADE-NEUMANN
- DUSTIN ENSIGN AND ROBERT SIVULICH
- MARY HARGRAVE*
- KAT HARO AND REUBEN EDELSON
- DENTON AND KRISTINE KELLEY
- JENNIFER AND EDWARD LEE*
- MAJA PEEPLES-BRIGHT
- POLLY AND FRED SCHACK
- EMILY AND NED TAYLOR
- LYNDA AND CHRIS TAYLOR*
- BARBARA TONSO
- SHERI WATSON

*NAMES WITH AN ASTERISK HAVE UPGRADED.
Thank you to our Big Day of Giving Donors!

We would like to thank all of those who chose to support the Crocker Art Museum for the Big Day of Giving! Through the generosity of our donors, the Crocker raised $107,155 this year, which makes a BIG impact in our ability to provide engaging art experiences for all through our exhibitions and programs. Thank you for supporting the arts in our community!

Grace Aasen
Thomas Adams
Margaret Ahern
Barbara Alexander
Barbara Allman
Judith Alsop
Faviana Alvarez
Paula Amerine
Marisol Andrade
Richard Archbold
Marilyn Armbruster
Kathleen Asay
Judy Askins
Kathleen Babin
Diana Bachelor
Jacqueline Barrittell
Gianna Barlupi
Sherry N. Bass
Susan M. Bassett
Betty Becker
Tiffany Beckerman
Chris Befumo
Susan Benedetti
Peter and Kay Bennett
Karen Benson
Sally Bergen
Carol and Roger Berry

Julia Berry
Margaret and Robert Beukers
LeeAnn and Robert Bigley
Elizabeth Biustline
Serena Bodine-Clark
Cheryl Boldig
Liz and Wally Borland
Deborah L. Brover
William Breazeale
Angela Breer
Anne Brennan
Janis Briggs
Debra Brock
Nancy and Ronald Brower
Bobbie and Michael Brown
Lucille Brown
William Bryant
Susie and Jim Burton
Margaret Buss
Diane Butler
Leanne Byerhoff
Barbara Joyce Byers
Brookes Byrd
Robert Calvin
Cannady-Ford Family Fund of the Sacramento Region Community Foundation

Susan Carey
Carla J. Caruso
Diane L. Caudle and Greg Cramer
Ann Cecil and Judi Tracy
William Chambers
Aaron Chandler
Ginger and Greg Chew
Cecilia Clark
Ruth Coelho
Diane Cook
Teri Cook
David Covin
Barbara Crist
Lou A. Cummings
and Thorvaldur Torfason
Mary M. Dal Porto
and Michael W. Fulks
Michele Darling
Elizabeth Daughtery
Cheryl Davis
Laurie and William Davis
Sally Davis
Dawn Davison
Gail Dawley
Jonathan Deeringer
and Robyn Powell
Sandy L. Delehanty
Sam Delson
Cecilia Delury
Delury Family Fund of the Sacramento Region Community Foundation
Ann-Marie Doersch
Dennis and Patty Dong
Barbara Donnelly
Kathryn Donovan
and Larry Aronson
Dana Drennan
Cherlyn Duncan
Rita Duncan
Kathy Eason and Leah Feigelson
Susan Edling
Elizabeth Edwards
Linda Elgart
Vince Elliott
Jennifer Enright
Michelle and Lewis Epstein
Jennifer Ertl
Lynn Estabrook
Christine Muratore Evans
and Dean Evans
Joan Fauber
Cynthia Faulkner
Janice Favorite
Leah Feigelson
Steven Felderstein
Lisa and James Ferrin
James Fitzpatrick
Marian Flanders and Leo Romero
Scott Folena
Natalia Fong
LeAnn Fong-Batkin
Cathy Forkas
Jane Fox
Lynn and John Franks
Marcy Friedman
Rachael Fulp-Cooke
Eva Garcia
Shelly Garone and Tony Cantelmi
Kimberly Garza
and Daniel Stanush
Gregory Geeting
Barbara Gerdis
Amy Gilreath
Carol Goodman
Bertha Gorman
Susan Granzella and Sarah Poss
Gary Graul
Bonnie Graybill
Larry Greene
Georganna Griffin
Paul Grow
Sherry and Stephen Grubman
Mary Carol Gustafson
Suzanne Guthrie
Cheryl Haden
Jane Hagedorn
Stephen and Dana Haley
Mary H. Hanson
Roy Dean Hardy
Patricia Harper and Young Harper
Kay and Rick Harse
Karen and Rod Hass
Stephen C. Hayhurst
Alexia Heckers
Ashley Hill
Donald Hines
Mauria Hinrning
Heather Hoganson
Dan and Gwenna Howard
B.J. Hoyt
Law Offices of Daniel A. Hunt
Louise Jackson
Clara Jewell
Amanda Johnson
Charles Johnson
Kathaleen and Daniel Johnson
Thank you for supporting the Crocker Art Museum!

Suzanne Sharkey
Elaine Silver-Melia
Judy and Glynn Simmons
Helene and John Skratt
Evan Smestad and Jodi Samuels
Felix Smith
Susan and Jon Snyder
Glenn Sorensen
Roger and Freda Sornsen
Donald Spiegel
Elizabeth Stevens
Susan Straine
Randall Strossen and Elizabeth Hammond
Brian Suhr
Merrilee and Sherman Suhr
Kim Sue Swaback
Harmon Taber
Martha Taber
Tina Talamantes and Natalie Whitford
Teresa Taranto
Francie Teitelbaum
Kimiko Teramoto
Ellen M. Thielman
Terri Thomas
Betty Thompson
Monica Thorderson
Nancy Thy-Hochrein
Donald and Denise Timmons Fund of the Sacramento Region Community Foundation
Roseanna Torretto
William Trinkle
Joanie Tristant
Shirlee Tully
Catherine Turrill-Lupi
Jody Ulich
Andrea Volpati and Paola Estrada
Rosalind Van Auker
Donna Vann
Kim Varner
Marc Vayssieres
Susan Veneman
Barbara Wackford
Pamela Wade
Ann and Jerry Ward
Jonathan Warren
Tom Weborg
Larry Weinstein
Ann Weldy
Karen Wells
Robert T. Wendel Charitable Fund
Mandy Werrin
Heidi J. West
Todd Weygandt
Naomi Wilson
Mary Wilson
Sal and Clift Wilson
Evan Wolfgram and Christine Wolfgram
Mary Wright
Nancy Wynn
Alan Yee
Shannon Young

*Donations received between April 21 – May 5, 2022.
Visitor Voices

FIRST TIME VISITORS

“Went to the @crockerart today and it was amazing. I’m 43, never been to an art museum. Already want to go back. Some powerful pieces and some amazing historic pieces.”

— @therealtaaltos

THE POETRY OF REVIEWS

“Ancient: Belonging to an earlier period of time. e.g historical articles and artifacts with vivid information with subsequent and substantial proof are located at this nice, serene environment.

Contemporary: Existing in the present time. These articles and items prove to be a reality due to the fact that they are visible.

Magical: Captivating; enchanting. These articles and items are so mesmerizing to see. In fact, they are delighted to witness.

Majestic: Grand; impressive; stately. Nice edifice with modern facilities with all the items.

Modern: Of or relating to the current time.

Mystical: Magical; enigmatic

Quiet: Not noisy. Silent place to interact and learn History.

Traditional: In keeping with conventional customs

That’s the keywords I will use to describe this place.”

— @lemuel leumas

SEE IT FOR YOURSELF

“My daughters and I enjoyed exploring Twinka Thiebaud’s art. From her “funny faces” to her self-portraits, it was all captivating.”

— @diamondmommmmy

People of the Crocker

MEET THE TEAM THAT HELPS YOU MAKE THE MOST OF YOUR CROCKER MEMBERSHIP!

WHAT LED YOU TO WORKING IN MEMBERSHIP AT THE CROCKER?

BRIYANA: While in college, I was fortunate enough to work at a campus museum that specialized in local Indigenous art. I learned a great deal from the Director, who was very hands-on and fostered an admiration for the role museums play in the communities they serve. I started at the Crocker as a Visitor Services Representative and was thrilled to later join the dynamic Development team.

SAMANTHA: I have an odd mix of experience that lends itself perfectly to working in membership. My degree is in Communication Studies (Stingers Up!) but my work experience is with accounting and finance offices. Being an avid museum-goer makes it even more exciting to be working here!

JEN: I’ve had wonderful opportunities to work in the non-profit membership realm over the past 15 years. I truly enjoy being a part of the Crocker membership team of staff and volunteers because we get to help support our generous members and donors whose passion for the arts make a big impact in our community.

DO YOU HAVE ANY SPECIAL MEMBER STORIES OR MOMENTS YOU’D LIKE TO SHARE?

BRIYANA: We have a member whose child was able to see their chosen name for the very first time in print on their Crocker Membership card. It was a moment they cherished as an extremely validating experience, and one the Membership team was grateful to be a part of.

SAMANTHA: Last month, we received a call from a member. She and her sister wanted to renew their membership for 10 years, as they had done in 2010 at the opening of the Teel Family Pavilion. We special printed the membership cards with a 2033 expiration!

JEN: While renewing his membership, one of our members told me a Crocker membership is great when you’re dating. He brings all of his first dates to the Museum to make sure that they have a compatible appreciation of art (which is one of the most important things in a relationship of course!)
Ways to Support the Crocker

There are so many ways to support the Crocker Art Museum. To learn more or to donate today, visit crockerart.org/donate or call (916) 808-7843.

- Renew or upgrade your Membership and receive more benefits and perks while supporting the Museum’s mission.
- Donate to the Crocker’s annual fund and your gift will go where it is needed most.
- Become an education program or exhibition sponsor and help provide our community with enriching art experiences.
- Plan for the future with an estate gift by including the Crocker in your will.
- Honor the memory of a loved one with a donation supporting their favorite Museum.
- Ask your employer to match your gift and double your impact.

SEASON TICKETS ON SALE NOW!

SAFE Credit Union Performing Arts Center · 1301 L St, Sacramento, CA 95814
Tickets: (916) 557-1999 | Broadway Sacramento Box Office: 1419 H Street
BROADWAYSACRAMENTO.COM
Board Updates

CROCKER BOARD TRANSITIONS

The Crocker wishes to express our heartfelt appreciation to Steven Felderstein and Julie Teel for their exemplary service and leadership during their terms on the Board of Directors of the Crocker Art Museum Association (CAMA), which ended June 30, 2022.

STEVEN FELDERSTEIN recently retired from Felderstein Fitzgerald Willoughby Pascuzzi & Rios LLP, the firm he co-founded in 1999. Steven joined the CAMA board in 2016 and served on the finance committee and the Crocker Art Museum Foundation Board of Directors during his tenure.

JULIE TEEL, owner of Raley’s Family of Fine Stores, served on the CAMA board from 2012 to 2018 and returned most recently in 2019. In addition to her board service, Julie has been an integral member of every Crocker Ball committee since 2011.

We wish these dedicated individuals every success in their new ventures and honor their stewardship.

COUNCILMEMBER JAY SCHENIRER

Crocker Art Museum Co-Trustee

The Crocker Art Museum is held in a public-private partnership established in May 1885 by a Deed of Gift from Margaret Crocker to the City of Sacramento. The deed established joint and equal control and management of the property to the Mayor of the City of Sacramento and the California Museum Association (today the Crocker Art Museum Association or CAMA). In 2011, the Mayor appointed Councilmember Jay Schenirer as the City’s co-trustee delegate. In the 11 years since, he has contributed to the growth of the Museum and been a true advocate for the Crocker. Councilmember Schenirer will retire from City Council this fall, and CAMA will greatly miss his partnership and stalwart support.

We are delighted to welcome the following new and returning members to the CAMA Board of Directors for a term beginning July 1, 2022:

- Lynne Cunningham
- Terilynn Perez Diepenbrock
- David Gibson
- Lori Gualco
- Kristine Kelley
Support the Crocker on Museum Store Sunday!

Kick off your holiday shopping with a visit to the Museum Store on November 27. Discover unique gifts and support the Crocker’s service to our community with your purchase.

Members receive an additional 10% off all in-store purchases.
Thoughtfully Curated

FIND THE PERFECT GIFT AT THE MUSEUM STORE.

Support local artists, makers, and your Museum when you shop this holiday season.

Enjoy handcrafted, California-made treasures, from cozy Crocker socks to art-inspired jewelry, all available for purchase at the Museum Store.

1. Amy Rose Greeting Card $5
2. Sacramento Cityscape Mug $14.50
3. Articulator $17.95
4. Sandy Fong Whetstone Ceramic Wall Hanging $135
5. Crocker Logo Socks $16
6. Tickled Pink Clay Necklace $14.50
7. Crocker Logo Fleece-Lined Beanie $20
8. Adajio / Sienna Sky Earrings $19.95
Art for the People: WPA-Era Paintings from the Dijkstra Collection
JANUARY 29 – MAY 7, 2023
During the Works Progress Administration (WPA) Era, artists sought to make their art accessible to everyday Americans, often by focusing on the people themselves, especially laborers, the poor, and the disenfranchised. They also featured the built environment in urban and rural settings, transportation, and other subjects that artists found close at hand. Overall, WPA-era artists aimed to undermine elitism and avoid confusing abstraction in order to communicate a clear narrative and create what they saw as a shared American experience through art. Drawn from the collection of Sandra and Bram Dijkstra, this exhibition includes work showcasing artists’ divergent political views but collective interest in humanity.

A Graphic Art: German Expressionist Prints from the McNay Art Museum and the Bronston Collection
FEBRUARY 5 – MAY 7, 2023
Amidst the political and social upheaval at the beginning of the 20th century, German and Austrian artists turned to stark, almost brutal imagery to create a new kind of art. Figural distortion, flattened perspective, and straightforward technique served to express their feelings and thoughts in visual form. Ranging from perceptive self-portraits to biting social critiques, this exhibition explores the subjects and styles of Expressionist artists, including Max Beckmann, Georg Grosz, and Käthe Kollwitz.

Breaking the Rules: Paul Wonner and Theophilus Brown
APRIL 30 – AUGUST 27, 2023
In reaction to Abstract Expressionism in the late 1940s and early 1950s, Paul Wonner and William “Theophilus” Brown were among the artists in the San Francisco Bay Area who began to reengage with the visible world, applying the gestural style of action painting to depictions of people, landscapes, and still lifes. Together, the couple aligned themselves with this new direction and became leading practitioners of the style known today as Bay Area Figuration. Over time, both artists’ works became less gestural and more overtly representational. Brown became known for his psychologically evocative landscapes with classic bathers and for his lonely urban scenes. Wonner received acclaim for his “baroque” still lifes laden with everyday objects, animals, and flowers.