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IN MEMORIAM

Joyce Raley Teel
(1931–2022)
DEAR MEMBERS,

You, as a member, are part of an exceptional organization, recently named Sacramento’s Best Landmark and Best Museum by voters in the area, with a long history of evolution. Over 137 years, the Crocker has experienced much change and improvement. I’m pleased to say that we are a very different institution today than we were even when we opened the Teel Family Pavilion nearly 12 years ago.

Some may not realize that there is an incredible amount of planning and strategy that propels the Museum forward both in day-to-day operations and in our long-term initiatives. Thanks to this purposeful effort, coupled with a great deal of community support, we are now recognized as one of the leading art museums in North America.

As you read this letter, we are in the final days of The Candy Store: Funk, Nut, and Other Art with a Kick, the lively exhibition that champions some of the great art of the Sacramento region. The show has elicited a phenomenal response from both visitors and the press, which validates our belief that raising the visibility of artists from our area is a key part of our role as California’s art museum.

In the coming weeks and months, we are thrilled to welcome home two exhibitions, Wayne Thiebaud: 100 Paintings, Prints, and Drawings (this encore presentation, opening May 29, is now titled Wayne Thiebaud: A Celebration, 1920-2021) and Another World: The Transcendental Painting Group, opening in August, each fresh off the multi-city tours that brought the Crocker and its collection to the nation.

I mention the Museum’s growing profile because I believe that our success is the community’s success. As one of Sacramento’s key cultural institutions, our commitment to serving you and the region is as strong as ever. As we (hopefully) put the pandemic behind us, our trajectory is strong. Visitation and membership are still below our pre-pandemic numbers, but we are seeing growth. In fact, our first ArtMix in two years saw over 1,100 people attend — proving you missed us and want to return.

Although some of our dear friends are not here to see our continued progress, their legacies live on through our actions as we provide this community, and so many others, with engaging arts experiences. I am incredibly proud of what we’ve accomplished, and I hope that as our supporter, you are, too.

LIAL A. JONES
MORT AND MARCY FRIEDMAN DIRECTOR & CEO
Well known in the American Midwest and on the East Coast for exquisite porcelains profusely decorated with roses and other flowers, Austrian-born Franz Bischoff moved to Southern California with his family in 1906. Two years later, he built a home and studio along the Arroyo Seco in South Pasadena where he planted flowers — roses mostly — befitting his reputation as “King of the Rose Painters.” His gardens provided models not only for his porcelain painting, but also for the new oils on canvas that increasingly occupied his attention.

Embracing the light and color of Impressionism, and without the space limitations imposed by porcelain, Bischoff had free rein to create abundant floral still lifes and landscape views of Southern California. Though he continued to paint flowers both indoors and outside, his focus turned increasingly to landscapes. The latter included depictions of the coast, colorful canyons, towns, and desert regions in California and the Southwest.

In the mid-1920s, Bischoff painted in Cambria, California, a seaside village in San Luis Obispo County. The works he made there focused more on architecture than on the land itself. One of Bischoff’s best-known paintings, Cambria, A Peaceful California Village, was recently donated to the Crocker Art Museum by Thomas B. Stiles II and Barbara Alexander Stiles. More than the topography or even the buildings, the painting’s primary focus is color, with a yellow road and houses, red earth and roofs, bright green trees, and blue and violet hills in the distance.

Further south along the coast, Laguna Beach and the surrounding region offered its own colorful charm. Artist Clarence Hinkle rendered Laguna and its environs multiple times with a distinct, modernist approach. Having grown up on a ranch in Lincoln, California, northeast of Sacramento, Hinkle first studied art at the E. B. Crocker Art Gallery (as it was then known) under William F. Jackson. He subsequently attended the Mark Hopkins Institute of Art in San Francisco and then continued his training in the American East and in Europe. When he returned to California and settled in San Francisco in 1913, he exhibited paintings that his peers considered daringly modern.

In 1917, Hinkle moved to Los Angeles and began teaching. His classes for the recently founded Chouinard Art Institute included a summer course in nearby Laguna Beach. Hinkle’s paintings of the area evidenced his familiarity with the work of Paul Cézanne, Vincent van Gogh, and other Post-Impressionists, whose art he had seen in Paris. Their inspiration is most apparent in the bold swatches and mosaic-like strokes that Hinkle used in his landscapes. Overlooking Laguna, also a gift from Thomas and Barbara Stiles, is a quintessential example of his technique. As with Bischoff’s view of Cambria, the painting prioritizes artmaking over subject matter, making Hinkle’s joy in applying pigment the true subject of the work.
Thank you for supporting the Crocker!

Above: Native American pottery and sculpture installation, Crocker Art Museum.


Native American Pottery and Sculpture

PUEBLO POTTERY AND BEYOND: A NEW GALLERY OF MASTERWORKS.

MORE THAN 200 NATIVE AMERICAN CERAMICS AND SCULPTURES in clay and other media are now on view in a new installation on the second-floor ceramics wing. Most of the works came as gifts from The Paul E. and Barbara H. Weiss Collection of Pueblo Pottery and as purchases made for the Crocker by the late Loren G. Lipson, M.D. The Weiss Collection was recently donated to the Museum by the couple’s children and their spouses: Linda Moulding; Mark Weiss and Terry Acebo Davis; and Richard and Nancy Weiss. This gift, like the Lipson collection, includes numerous outstanding examples, and together they solidify the Crocker as a center for the exhibition, preservation, and study of Native American ceramics.

Native potters of the Southwest began making functional pottery at least 2,000 years ago, passing down their skills from generation to generation in a tradition that continues to this day. Geographic variations in clay, along with regional preferences for certain designs and shapes, meant that distinct styles became associated with permanent villages, which the Spanish called pueblos.

When the railroad brought visitors to the region in the late 19th century, some potters responded by selling their wares, and an ongoing market for pottery made as art was established. For the first time, many makers began to sign their work, and individual potters became known and their works collected. These artists drew inspiration from their ancestors and built upon traditional styles, their pieces becoming increasingly elaborate, detailed, personal, and even political over time.

Though the names of early potters have been lost to history, three of the best-known ceramic families of the Southwest—Nampeyo, who are Hopi-Tewa; Martinez, of San Ildefonso; and Tafoya, from Santa Clara—are represented in the Crocker’s collection by up to six generations of artists. The most illustrious line of Hopi-Tewa potters began with Nampeyo of Hano (ca. 1856–1942), who was born on First Mesa in Hano, or Tewa Village, located in the eastern part of the Hopi reservation in northeastern Arizona. Nampeyo began creating ceramics based on prehistoric vessels excavated from the village of Sikyátki, garnering attention and prompting others to follow her lead.
Maria Montoya Martinez (1887–1980) and her husband Julian Martinez (circa 1885–1943) of San Ildefonso popularized the blackware style, though they also made polychrome ware, especially early in their careers. Maria Martinez worked closely not only with her husband but with other family members who would also go on to receive significant acclaim, including her grandson Tony Da (1940–2008). Margaret Tafoya (1904–2001) and her siblings began a multigenerational dynasty of highly accomplished potters at Santa Clara Pueblo and became known for embellishing their vessels with deeply carved designs.

In addition to the many members of these illustrious families, there are today hundreds of talented Native American potters working in clay throughout the Southwest and beyond. At the Crocker, makers from Acoma, Cochiti, Kewa (Santa Domingo), Laguna, Nambé, Pojoaque, Taos, Tesuque, Zia, and Zuni are all represented, as are non-pueblo potters from other regions or states. Figurative sculptures in clay by Roxanne Swentzell (Santa Clara, born 1962), Virgil Ortiz (Cochiti, born 1969), and others, along with examples in bronze and stone by Allan Houser (Chiricahua Apache, 1914–1994) and Doug Hyde (Assiniboine, Nez Perce, and Chippewa, born 1946), remind viewers of the people behind the pottery.
Discover more with one of the Crocker’s catalogues!

AVAILABLE FOR PURCHASE IN THE MUSEUM STORE

Get an in-depth look at recent or upcoming exhibitions and the permanent collection with one of the Crocker’s many catalogues. Written or contributed to by the Museum’s curators and spanning a range of topics, these catalogues invite you to learn more about art, history, and what’s on view.

Pick one up in the Museum Store today!

“California Impressionism is a must-have for any Crocker lover. This new catalogue gives an immersive look at one of our most beautiful and beloved collection areas.”

LIAL’S PICK

AVAILABLE FOR PURCHASE IN THE MUSEUM STORE
Residents of Sacramento and Davis tend to think of Wayne Thiebaud as an artist who belonged to them. And yet, his significance was so much broader. Thiebaud transformed the way we think about the possibilities of art and changed how we view ourselves. He was truly America’s artist, and his work is revered internationally. Though we will miss him greatly, he left an incredible legacy of paintings, prints, and drawings that will never be forgotten.

When this exhibition initially opened in Sacramento as *Wayne Thiebaud 100*, it was on view only briefly before the global pandemic shut it down. Now, it returns to the Crocker after its nationwide tour larger than before. In addition to the 100 works initially included in the exhibition, another eighteen works on paper will be featured, all but one recently donated to the Crocker by the Wayne Thiebaud Foundation and the other by Anna Barbour Francis. This time, the show celebrates not just a birthday, but an artist’s life.

Born in Mesa, Arizona, Thiebaud grew up in Southern California and Utah. As a teenager in Long Beach, he worked briefly in the animation department of Walt Disney Studios. He came to the Sacramento region in 1942 through the United States Army Air Forces and was stationed at Mather Field. He would go on to spend much of his career in the Sacramento region, teaching at Sacramento Junior College in the 1950s and at the University of California, Davis, beginning in 1960.

As he was starting his tenure at UC Davis, Thiebaud began to create highly representational still lifes of food and commonplace objects. He showed these new paintings in a 1962 exhibition at the Allan Stone Gallery in New York. Featuring pies, cakes, ice cream, lollipops, food counters, hamburgers, and pinball and slot machines, the exhibition was successful to a degree that neither Thiebaud nor Stone could have imagined. Many influential artists, collectors, and critics came to see and write about the show, and every piece sold, including to museums. Time magazine even credited Thiebaud with creating a “slice-of-cake school.”

The exhibition coincided exactly with a watershed moment in the art world: the birth of Pop Art. Though Thiebaud’s bright palette, consumerist imagery, and graphic presentation certainly had much in common with Pop, the formal qualities of his painting and especially his painterly surfaces differed from other Pop artists.
such as Andy Warhol and Roy Lichtenstein, who emphasized the methods and appearance of mechanical reproduction, not the paint itself. Today, Thiebaud remains well known for his thick, luscious pigment, which, in paintings of pies, cakes, and other sugary treats, seems both remarkably lifelike and tantalizingly delicious.

Nearly everything Thiebaud portrayed was either man-made, mass-produced, or somehow processed. In terms of his still lifes, food was rarely straight from the garden (or orchard) but was manipulated and often laid out cafeteria-style in orderly rows and display cases. His landscapes also evidenced human manipulation. This was certainly the case with his city scenes, which he conceived though an assembly of sketches, but even in his views of less-trammeled nature, the implication that people had been there and impacted the terrain was critical. The same was true of Thiebaud’s paintings of people, though the figures were generally closer to their original source, as he typically worked from models. He portrayed people as having been shaped by time and place: their hairstyles and clothing were emblematic of their era; their faces suggested a familiar weariness associated with modern life; and their poses often connoted isolation, even in groups.

Thiebaud made subjects his own through iconographic and compositional choices, paint application, distinctive light and palette, alterations in perspective and scale, and in what

he included or left out. The placement of objects or people was of paramount expressive importance, as were barren settings expunged of extraneous detail, which helped bestow his subjects with their central focus. The harsh scrutiny of manufactured, fluorescent light was also emblematic of his work, as were the rainbow halations that enlivened the edges of his subjects and transitioned them into their stark backgrounds. To manipulate reality so effectively, Thiebaud drew upon his years of cartooning and illustrating, as well as decades of artmaking. Numerous semesters teaching art history also played a role, providing him with a wealth of knowledge and source material.

In his final years, Thiebaud returned to the figure, in particular clowns. As in so much of his work, the idea of caricature was critical to his pursuit, only now it was literal. In these paintings, there is also Thiebaud’s familiar combination of nostalgia and optimism, loneliness and isolation. Some clowns are buoyant, while others seem less happy under the big top. Metaphorically, however, they do suggest the life of a performer — perhaps the artist himself — who spent so much time beguiling crowds under a spotlight.

Organized by the Crocker Art Museum, Wayne Thiebaud 100: Paintings, Prints, and Drawings was exhibited at the following venues: Toledo Museum of Art, Toledo, Ohio; Dixon Gallery and Gardens, Memphis, Tennessee; McNay Art Museum, San Antonio, Texas; Brandywine Conservancy & Museum of Art, Chadds Ford, Pennsylvania. A 212-page, fully illustrated catalogue published by Pomegranate Communications, Inc., accompanies the exhibition.

JOIN US FOR
THIEBAUD:
A CELEBRATION
SATURDAY, MAY 28 · 10:30 AM


Twinka Thiebaud and the Art of the Pose

100 works that speak to Twinka Thiebaud’s role as an artist’s model and the working relationships and friendships she developed with artists during her career. Comprised of paintings, drawings, and photographs that date from the 1940s through 2022, this exhibition investigates Thiebaud’s earliest modeling work completed as a child for her father, artist Wayne Thiebaud (1920–2021), including sketches and portraits from the 1940s and 1950s (fig. 1). The father/daughter dynamic is also visible in later works, including Wayne Thiebaud’s paintings from the 1960s. As she moved into a career as an artist’s model, Twinka Thiebaud worked with photographers Judy Dater, Jack Welpott (fig. 2), Eikoh Hosoe, Arnold Newman, Robert Heinecken, Ralph Gibson, Mary Ellen Mark, Kim Campbell, and John Reiff Williams, among many others, revealing her ability to transform her body and gaze based upon the surrounding environment and the artist’s vision for the work. This exhibition is the first to highlight Twinka Thiebaud’s long career and influence as an artist’s model, while also exploring the artistic processes of numerous West Coast-based artists working today.

Two of the earliest works in the exhibition that explore Thiebaud’s connection to California’s natural environment are Judy Dater’s (born 1941) photographs Twinka Thiebaud (Twinka and Tree) (fig. 3) and Imogen and Twinka at Yosemite (fig. 4). Both photographs exemplify Dater’s adherence to straight photography, a movement which does not allow for any manipulation of an image in the developing and printing processes. Straight photography was championed by Group f/64, originally comprised of eleven photographers, including Edward and Brett Weston, Ansel Adams, and Imogen Cunningham. The group was based in San Francisco, California, and together the photographers advocated for the use of view cameras, aperture f/64 to create sharp focus, and the natural environment as a muse. Dater aligned herself with f/64 photographers upon moving to San Francisco in the early 1960s.
In *Twinka Thiebaud (Twinka and Tree)*, Thiebaud’s body position, expression of determination, and intense focus on the viewer are juxtaposed with her sheer, embellished gown. The fragility contrasts with the roughness of the tree trunk and the intensity of her pose. One of Dater’s most famous photographs, *Imogen and Twinka at Yosemite*, incorporates f/64 ideals to frame numerous contrasts, including old/young, smooth skin/rough bark, and covered/uncovered. This image was the first full frontal nude published in *Life* magazine and was featured in the 1976 bicentennial special report titled *Remarkable American Women, 1776–1976*.

In addition to numerous photographs in the exhibition, drawings such as Don Bachardy’s (born 1934) ink on paper portrait from 1985 help to provide a comprehensive look at Thiebaud’s career as an artist’s model (fig. 5). The drawing, in typical Bachardy style, places emphasis on Thiebaud’s head and hands, while her long-sleeve shirt and pants are rendered in just a few quick lines. She looks steadfastly at the viewer with an inquiring eye while remaining poised.

Like Dater, West Coast-based photographers Elizabeth Opalenik (born 1947) and Kim Campbell (born 1970) encourage introspection through references to water. In Opalenik’s photograph from 2011, *Twinka Floating in Red*, Thiebaud’s body appears to be partially submerged by water, her hair wet, and her sheer red dress wrinkled (fig. 6). The diagonal positioning of her body within the composition and her closed eyes suggest that she is sleeping or in a moment of quiet solitude. Campbell’s photograph *Perceiving* (fig. 7) from the *Deep in Between* series of 2017 is centered on Thiebaud’s face; her left eye is the focal point as she gazes intently at the viewer through a hole in a blanket of gauze. The deep blue of the background provides an immediate connection to calm and cold, echoing the colors of the ocean.

As the 2010s stretched into the first two years of the 2020s, the emphasis on nature was amplified as a counterpoint to the global pandemic and to the new social, political, and economic events that defined the start of the decade. Lorijo Daniels’s (born 1965) collaborative work with Thiebaud takes

a decidedly 21st-century approach to compressing and concealing her body in nature while at the same time utilizing photographic processes from a century prior. Tintypes were a popular type of photograph in the mid to late 1800s, as they were less expensive and lighter than daguerreotypes. To make a tintype, a thin iron plate is coated with a dark lacquer and a photographic emulsion is applied, resulting in a positive image that is typically flat or dull, and thus often hand colored.

The hallmark of this recent period in Thiebaud’s long career is Daniels’s *You Name It* from 2020 (fig. 8). The image pays homage to Thiebaud’s work with Judy Dater in Yosemite, the massive tree in both images referencing age and experience. Here, Thiebaud stands secure, arms and feet crossed, looking directly at the viewer while her face mask serves as the only indication of a specific time and place. The position of her body relays a sense of resoluteness amid the global pandemic and an era defined by uncertainty.

Lee Alexander McQueen & Ann Ray: Rendez-Vous

DECEMBER 18, 2022 – APRIL 2, 2023

Organized and produced by Barrett Barrera Projects.

Thank you for supporting the Crocker!
Since neolithic times, jade has been one of the most revered and treasured materials in the history of artmaking in China, valued for both its beauty and seeming indestructibility. Radiant & Eternal: Chinese Jades from the Permanent Collection includes selections from a recent gift of 19th–20th century jade vessels and sculptures from the collection of Eugenia and Kathleen King, as well as jades for personal use and adornment that entered the Crocker’s collection throughout the 20th century and beyond. With more than fifty objects, this exhibition will feature work in both nephrite and jadeite, the two main crystalline stones called *yu* in Chinese.

Early Chinese jades were fashioned from nephrite, a dense stone that needed to be painstakingly ground and polished by hand to a smooth, radiant surface. From around 4500 BCE to 220 CE, ritual and ceremonial jade implements, weapons, and ornaments were interred in tombs with the deceased, as jade was believed to preserve life and offer protection even beyond death. Neolithic and Bronze Age Chinese jades are represented in Radiant & Eternal by a circular jade *Disc* known as *bi*, likely from the Liangzhu culture of eastern China (circa 3300–2300 BCE), and by a Ritual Blade from the Shang dynasty (circa 1600–1046 BCE).

For thousands of years, jade and bronze were selected as the materials from which the most precious objects in Chinese society were made. Several later jade vessels in Radiant & Eternal pay homage to ancient bronze ritual vessels, imitating their classic forms and decorative motifs while also showcasing more recent styles and decorative elements. A 19th to 20th century pale celadon nephrite *Incense Burner* (fig. 1) with feet in the form of dragons took its shape from Shang dynasty bronze rectangular food vessels called *fang ding*, while its openwork lid topped by a seated dragon reflects the refined tastes of 18th-century Chinese art connoisseurs.

Later, jade became associated with gentlemanly virtues. A saying attributed to the philosopher Confucius (551–479 BCE) likened the moral integrity of a man of virtue to fine jade, which is smooth, mellow, and lustrous — qualities found in a benevolent gentleman. Jade’s translucency and luster were further compared to honesty and loyalty, and its hardness and dense structure were associated with courage and wisdom. Scholar-gentlemen, the backbone of China’s government...
bureaucracy for nearly 2,000 years, treasured jades for their beauty and symbolism, and they often adorned their studies with jade accessories for everyday use. A Brush Holder (fig. 2) made from dark green jade would have graced a scholar’s desk. Its carved decoration featuring elegant pavilions and a library hidden in a cave reflected the owner’s taste and intellect. A green jade Lidded Box (fig. 3, center) in the shape of a cloud scroll likely held small objects such as seals and rings. A pale celadon nephrite Belt-Hook-and-Buckle (fig. 3, left) showcased the scholar’s love for antiquity, as the two-part hook-and-buckle form was likely based on earlier examples from the Yuan dynasty (1271–1368 CE). Scholars and other individuals of wealth and status also wore jade adornments on their persons. A small selection of jade snuff bottles in a variety of forms and materials is on view as part of the exhibition, further attesting to the scholar-gentlemen’s taste for jade objects.

The use of visual puns, or rebuses, in Chinese decorative arts to convey auspicious wishes is on full display in Radiant & Eternal. For example, a Water Container (fig. 4) in the form of Buddha’s Hand citrons suggests blessings and wishes for long life, as the pronunciation of Buddha’s Hand in Chinese, fo shou, resembles that of blessings and longevity, fu shou.
A small carving of a cluster of Double Gourds (fig. 3, right) carries the good tidings of many descendants, as gourds contain many seeds. And a pale lavender jadeite Vase (fig. 5) with deer, cranes, and pine trees conveys well wishes for a scholar official to rise in rank (deer is pronounced lu, referring to Luxing, the Chinese god of emolument), and for longevity (both pine and crane symbolize long life).

Whether it is fashioned into impressive vessels or small-but-exquisite accessories, jade has been loved for centuries for its symbolic meanings as well as for its beauty. It is a material that has fascinated and inspired Chinese artists and collectors up to the present day, and this exhibition brings to light the fine art of Chinese jades and a culture’s enduring reverence for it.
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.

AMONG THE MUSEUM’S MOST HIGHLY ANTICIPATED exhibitions of 2021 was Another World: The Transcendental Painting Group. Curated by Michael Duncan and organized by the Crocker, Another World was originally set to open in Sacramento before beginning a national tour, but it was postponed due to COVID-19. Skipping both the Crocker and the Los Angeles County Museum of Art, the exhibition eventually debuted in Albuquerque in June 2021. After nearly two years on tour, with stops in Tulsa, Oklahoma and Naples, Florida, Another World will finally make its appearance in Sacramento this August followed by a final stop at the Los Angeles County Museum of Art.

In the end, it was fortuitous that the show opened in New Mexico, where, in 1938, the Transcendental Painting Group formally set out to explore spiritually heightened visual abstraction, employing symbols and imagery drawn from the collective unconscious. Under the guidance of painters Raymond Jonson and Emil Bisttram, artists Agnes Pelton, Lawren Harris, Florence Miller Pierce, Horace Pierce, Robert Gribbroek, William Lumpkins, Dane Rudhyar, Stuart Walker, and Ed Garman collectively sought, per their manifesto, “to carry painting beyond the appearance of the physical world, through new concepts of space, color, light, and design, to imaginative realms that are idealistic and spiritual.”

This exhibition of ninety paintings, drawings, and videos aims to position the group’s work as an important alternative component within the history of modern painting and 20th century American art. It also proposes that nonobjective art was not always purely formal, but that it had — and has — the potential to communicate on a deeper level. Transcendental Painting Group artists hoped and believed that their art might rekindle the spirit and nourish the soul, an aspiration no less relevant today than in the 1930s and 1940s when they made their work.
THE CROCKER ART MUSEUM’S MOVIES OFF THE WALL SERIES RETURNS THIS SUMMER!

Join us on the third Thursday of each month from June through August for trivia, giveaways, and fun films that celebrate the stories, settings, and notable film professionals of Sacramento. Movies are screened en plein air in the Museum’s outdoor courtyard against the Teel Family Pavilion’s iconic architecture. **Courtyard opens at 7 PM. Film starts at sundown.**

**First Date**  
**JUNE 16**  
**The Man Who Killed Hitler and then Big Foot**  
**JULY 21**  
**Notorious Nick**  
**AUGUST 18**

Sponsor the series and receive free tickets, VIP seating, snacks, and more. Contact slink@crockerartmuseum.org.
**Jazz Night at the Crocker**

SACRAMENTO’S LONGEST RUNNING SUMMER JAZZ CONCERT SERIES RETURNS THIS JUNE.

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**Join us in the E. Kendall Davis Courtyard**

this summer for four exceptional jazz performances.

The series kicks off on June 23 with award-winning fan favorite Vivian Lee, joined on stage by an ensemble of regional all-stars. In July, virtuosic marvel George Cole takes center stage with a breakneck performance of classic hits and new delights, while Quarteto Nuevo makes a special stop at the Crocker in August, bringing their unique instrumentation and wide-ranging repertoire to the series. Last, but certainly not least, bid farewell to summer as dynamo Peter Petty and his 11-piece orchestra reinterpret music with an original and hilarious theatricality.

Explore the Crocker galleries during intermission on a guided Interlude Tour inspired by the night’s performance. Bring your own chair for the best seat in the house, enjoy the food and beverages available for purchase, and experience live jazz in a relaxed, easy-going atmosphere! ✨

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[Visit crockerart.org/calendar for tickets and details.](https://www.crockerart.org/calendar)
The Art Ark Returns Reinvented
THE CROCKER’S MOBILE ART CENTER JOINS BLOCK BY BLOCK IN COMMUNITY-BASED SERVICES.

After sitting dormant for nearly two years during the COVID-19 pandemic, the Art Ark returns, and its impact is expanding. The Museum’s 50-foot mobile art center now brings hands-on art experiences to Sacramento’s urban core.

Since its launch in 1980, the Art Ark has setup at public schools throughout the region to supplement arts education in the classroom. Over 200,000 students, representing multiple generations of Sacramentans, have benefited from Art Ark installations that explore universal issues and ideas through art.

This year, the Art Ark is repurposed as a grassroots tool of Block by Block, the Museum’s longstanding community-based arts initiative. With three, month-long residencies at community hubs around Sacramento this spring and summer, the Art Ark offers visitors of all ages the opportunity to explore and celebrate our city’s rich and diverse cultural landscape with Sacramento Narratives, a hyper-local themed installation. Art activities like sculpting, meditative spaces, and more help help the Art Ark carry the Museum’s mission out into the community, providing engaging arts experiences for all ages.

The Art Ark’s reinvention is made possible in part thanks to the partnership and support of Bank of America, which supports Block by Block, and by U.S. Bank, who sponsored the relaunch. To experience the Art Ark for yourself, follow @crockerxbx on Instagram to find its current location, or visit it at the Crocker this June for a homecoming celebration.
At U.S. Bank, we believe art enriches and inspires our community. That's why we support the visual and performing arts organizations that push our creativity and passion to new levels. When we test the limits of possible, we find more ways to shine.

usbank.com/communitypossible

U.S. Bank is proud to support The Crocker Art Museum’s Art Ark.
Teacher2Teacher

CELEBRATING SUCCESS AND LOOKING TO THE FUTURE.

This summer, the Crocker Art Museum celebrates the successful completion of the Teacher2Teacher pilot program. Over the course of the 2021–2022 school year, educators from throughout the region joined together in this professional development series designed to enhance arts integration in California classrooms. Participants in the program's first cohort spent the fall and winter quarters engaging in a variety of workshops, networking events, and the Museum's virtual Gallery Bytes presentations. In addition, Crocker staff provided creative coaching and auditing of lesson plans and curriculum materials customized to individual classrooms. As the year wraps, educators will participate in a summative evaluation to help the Museum refine the program for future years.

“These workshops frame multidisciplinary teaching lessons and show how vital it is for students to have conversations with history and culture through their engagement with artworks.”
— RHONY BHOPLA, TEACHING ARTIST

Among the future Teacher2Teacher enhancements will be an online educator resource platform. Thanks to generous funding from The Mel and Leta Ramos Family Foundation and from the California Cultural and Historical Endowment’s Museum Grant Program,* the Crocker will launch The Mel and Leta Ramos Family Virtual Education Center in 2023. This platform will provide free resources to teachers including lesson plans, arts integration best practices, and ultimately more opportunities to share and connect with fellow educators.

The Crocker is honored to provide this program and its supporting resources to educators near and far. Incorporating the arts throughout a child’s education is key to stimulating creative thinking, social and emotional development, and setting the stage for a lifetime of arts engagement. ☀️

*Funding provided by the special interest license plate featuring the image of Snoopy, with permission and support from Peanuts Worldwide (Section 5169 of the Vehicle Code) for the Museum Grant Program under the California Cultural and Historical Endowment.
Teacher2Teacher is made possible in part by the generous support of the Kingsley Art Club, Kelly Foundation, Teichert Foundation, and the Museum Grant Program.

In addition to our sponsors, we would like to thank the team that helped execute this monumental project: Sheena Link, Institutional Giving Manager, who secured funding; Gallery Bytes producers Houghton Kinsman, Adult Education Coordinator, and Brian Suhr, Creative and Brand Manager; and the staff, volunteers, and community partners who shared their talents and time with Teacher2Teacher and Gallery Bytes:

EBEN BURGOON  
JIM EASTMAN  
BREE GARCIA  
PREYA GILL  
SARA GORRELL  
RACHEL GOTLIEB, Ph.D.  
JOANNE GRAHAM  
LISA GREENE  
PAT HARPER  
LYDIA HASTINGS  
AJ HEARD  
YING SANG MAN  
A LA MODE  
EMMA MOORE  
LORENA PLASENCIA  
JEFF POLLARD  
SAM REEP  
DONNA RICO  
CRYSTAL RUIZ  
STACEY SHELNUST-HENDRICK  
CATHERINE WELTER  
JAYME YAHR, Ph.D.

As we look forward to the 2022–2023 school year, the Crocker welcomes educators to continue their learning with us.

Teacher participants get access to free, ongoing professional development — on demand, virtually, and in person.

Visit crockerart.org/teacher2teacher to learn more.

“As an 11th grade history teacher it was wonderful to collaborate with K-12 teachers throughout the region! I learned more about artistic techniques and how to use art to make historical concepts come alive!”

— JEFF POLLARD, TEACHER
Art Auction Season is Upon Us!

CHECK OUT THE VIRTUAL AND IN-PERSON WAYS TO JOIN IN.

VIRTUAL

Big Names, Small Art (BNSA)
MAY 10 – JUNE 4

Silent Art Auction
MAY 10 – JUNE 5

Visit bid.crockerart.org to join the online auctions.

IN PERSON

Art Auction Season Preview Party
THURSDAY, MAY 26
$20 Members • $30 Nonmembers

LIMITED TICKETS

Live Auction Event
SATURDAY, JUNE 4

Art Auction Exhibition
MAY 26 – JUNE 5

HOW TO JOIN THE FUN

THE 2022 ART AUCTION SEASON KICKS OFF ON MAY 10, WITH THE LAUNCH of two virtual auctions — Big Names, Small Art (BNSA) and the Silent Art Auction. Enjoy access to hundreds of works of art from the comfort of your own home. Both BNSA and the Silent Art Auction feature works from some of the region’s most renowned artists and emerging talents. Including a variety of subjects, styles, sizes, and price points, there is something for every art collector.

Before you put in your final bids online, join us in person to view available works at the new Art Auction Season Preview Party on May 26 at 6 PM. Mix and mingle with fellow bidders while viewing over 400 artworks available for bidding online or in person at the Live Auction Event. After the Preview Party, all Live and Silent Auction artworks will remain on view in the Art Auction exhibition, open to all Museum visitors through June 4.

The Season culminates with the highly anticipated Live Auction Event on June 4 (limited tickets available).

Art Auction Season is a crucial source of support for the Crocker, and funds raised directly benefit the thousands of children, families, and adults the Museum serves every year. Your generous support is needed now more than ever, so remember to bid high and bid often!

Visit crockerart.org/artauction for more information and to purchase tickets, tables, or sponsor the event.

Catalogue Coming Soon!

Crocker members will receive a copy of the Art Auction Catalogue in the mail. Keep an eye out for this printed guide to the Season as well as the art up for bid.

MEMBERS & PATRONS —
Get Started with Virtual Bidding

1. **STEP ONE**
   CREATE BIDSQUARE ACCOUNT

   2. Click **Sign Up** in the top right-hand corner of the screen.
   3. Enter your email and a password.
   4. Provide credit card and billing information.
   5. Check your email! Click the link sent to you to verify your email address.

2. **STEP TWO**
   REGISTER FOR THE AUCTIONS

   1. Visit [bid.crockerart.org](http://bid.crockerart.org) and login.
   2. Select BNSA or Silent Art Auction then click the green **Register Now** button. Registering for one auction allows participation in all Crocker 2022 Art Auctions.
   3. Agree to the auction terms and conditions and confirm.
   4. You will receive a pop-up message and an email when your registration is approved.
An improved online experience is coming soon!

Enjoy a better, faster, smoother ticketing system and membership portal.

The Crocker Art Museum is pleased to announce that we are revamping our online ticketing and member login portal. The new online system will provide streamlined access to membership information as well as improved ticket purchasing and event RSVP capability.

We look forward to launching this new platform and thank our community members in advance for your patience as we work toward an improved online experience.

Watch for more information on this transition in the coming months.
Member Benefits

THERE IS ALWAYS SOMETHING EXCITING HAPPENING AT THE CROCKER.

Members enjoy early access to exhibitions and studio class registration, along with free and discounted tickets to select programs. Join us for these upcoming programs that are free for Crocker members!

**ARTMIX**
SECOND THURSDAYS
ArtMix is back and Crocker members are free! Revel in the fun and excitement of these Thursday evening extravaganzas, uniquely themed and fun for all.

**HATCH: DANCEWORKS IN PROGRESS**
SATURDAY, MAY 7
Emerging and established choreographers activate the Museum’s galleries with innovative dance performances.

**MOVIES OFF THE WALL**
THIRD THURSDAYS, JUNE 16 – AUGUST 18
Sit under the stars as movies are screened in the main courtyard against the Teel Family Pavilion’s iconic architecture.

**CURATOR IN CONVERSATION**
SUNDAY, JULY 17
Explore *Radiant & Eternal: Chinese Jades from the Permanent Collection* with Curator Amelia Kit-Yiu Chau and collector and donor Kathleen King.

**MEMBER PREVIEW DAYS**

**TWINKA THIEBAUD AND THE ART OF THE POSE**
SATURDAY, JUNE 18 · 10 AM – 5 PM
Enjoy member-only access to *Twinka Thiebaud and the Art of the Pose*, an original exhibition highlighting Twinka Thiebaud’s career as an artist’s model. Advance registration required.

**ANOTHER WORLD: THE TRANSCENDENTAL PAINTING GROUP**
FRIDAY, AUGUST 26 · 7 – 9 PM
Join your fellow Crocker members for an exclusive evening reception celebrating the opening of *Another World*. Advance registration required.

THANK YOU FOR BEING A CROCKER MEMBER!

Visit [crockerart.org](http://crockerart.org) for a full calendar and program details, ticket reservations, and schedule updates.
THE EAGERLY ANTICIPATED CROCKER BALL
RETURNS THIS DECEMBER.

SATURDAY, DECEMBER 3
6 PM – MIDNIGHT

For more than five decades, Crocker Ball has raised funds to help fulfill the Museum’s mission to make the arts accessible to everyone in our community. The 59th Crocker Ball will bring together the region’s philanthropists and community leaders for another unforgettable evening benefitting the Crocker Art Museum. This black-tie event will include a cocktail reception in the Museum’s historic ballroom, exquisite dining, and a lively auction of coveted items and experiences.

TITLE SPONSOR

Visit crockerart.org/crockerball for sponsorship and ticket details.
**Director’s Circle**

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

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**DIRECTOR’S CIRCLE RECEIPTIONS**

Enjoy exclusive 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:

**TWINKA THIEBAUD AND THE ART OF THE POSE**
FRIDAY, JUNE 17 · 5:30 – 7:30 PM

**RADIANT & ETERNAL: CHINESE JADES FROM THE PERMANENT COLLECTION**
SUNDAY, JULY 17 · 5:30 – 7 PM

**ANOTHER WORLD: THE TRANSCENDENTAL PAINTING GROUP**
FRIDAY, AUGUST 26 · 5:30 – 7 PM

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Thank you to the following Director’s Circle members who have joined or upgraded between September 16, 2021 and January 31, 2022.*

TEGHPREET AHLUWALIA AND KARANVEER AHLUWALIA
CHRISTOPHER BEFUMO*
DONNA AND MARK BLUM
JOSE BODIPO-MEMBA
DAVID PAUL BROWN AND SEAN TIMBERLAKE
BARBARA J. CAMPBELL*
RITA CHAMPION
DEBBI AND GLENN CHRISTENSEN
SASHA COLLINS
FRANK COOK AND BARBARA HAYS COOK
DAWN DAVISON AND CELISE DAVISON
ROGER AND MARJORIE DICKINSON
ROGER DREYER AND CAROL WIECKOWSKI DREYER*
ALLISON FALL
MARCINE FRIEDMAN AND PAUL KAUFMANN*
LORI GUALCO AND DAVID LEVIN
RAYMOND GUNDLACH AND LAURIE WOOD-GUNDLACH*
BEV AND BILL HALLIDAY*
RYAN AND MARIAN HEATER*
KATHY KEERS
JULIA KELLY*
STEPHEN KINGS AND MARLA TODD
DAVID AND MARY BETH KNOLL
MARGARET AND BURT LOEHR
DONNA AND GREG LUCAS*
JUDITH MALONE
BARBARA MARCOTTE AND JOHN WOODLING*
MALCOLM MCHENRY*
PATRICIA NORMAND AND MARK POLLACK
CATHERINE PIACENTINI AND CRYSTAL BOLANOS*
RICHARD RAISLER
DAVID RATER
JIM AND SUE ROBISON*
EVAN SMESTAD AND JODI SAMUELS*
ANN AND JAMES TRACY*
DENISE VERBECK*
ELKE-MARTEA VON SCHLOSSER
SALLY WEILER AND TOM RASMUSSEN
DARLENE WILLIAMS

*Names with an asterisk have upgraded.
GIVE WHERE YOUR HEART IS

Together we can make a BIG impact!

On May 5, the Crocker will join hundreds of local nonprofits in a 24-hour event to raise much needed funds for the Sacramento region. When you choose to support the Crocker, you help us engage hundreds of thousands of children, adults, and families by connecting them in unexpected ways with art, ideas, each other, and the world around them. Celebrate the Big Day of Giving with a contribution to the Crocker Art Museum.

HOW TO SUPPORT YOUR MUSEUM ON THE BIG DAY:

VISIT

crockerart.org/donate

CALL

(916) 808-6730

SHARE

the word and encourage others to donate!
WHAT IS ONE MUST-SEE PIECE IN THE MUSEUM?

A must-see piece of art at the Crocker is Jennifer Steinkamp’s *Rapunzel*. Fortunately, it is right by the entrance, which makes it easy to view. I just love how beautiful it is, and how it represents the digital age of art and artist experimentation.

— EMILY

I think one of the must-sees in the Museum has to be our Indigenous pottery collection in its newly renovated space. It features a beautifully articulate artform that has been in the so-called Americas since time immemorial and has withstood the constant changes of time by keeping with the tradition of the people native to the land.

— EVAN

WHAT DO YOU LOVE ABOUT WORKING AT THE CROCKER?

I love working at the Crocker for a number of reasons, but one of my favorite things is getting to share my passion for art with the public. I especially love when people bring their children in to get them acquainted with art. I think it’s a wonderful thing.

— EVAN

I love the community aspect of the Crocker and how a shared love of art brings so many people together.

— ROSIE

WHAT QUESTION DO YOU GET ASKED MOST FREQUENTLY?

Where a piece of art is, it’s tricky because art rotates frequently and the fact that there are just so many art pieces up there. I actually like to test my memory and remember where each piece is.

— LARIZA

“Where should we start in the Museum?” And we usually recommend starting on the third floor then working their way downwards.

— EMILY
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

Earth Paint: A Workshop in Ancient Processes and Contemporary Expression
SAT, MAY 14 · 10:30 AM – 4 PM

Senior Studio Drawing (Hybrid)
MON – THURS, JUNE 13 – 16 · 10:30 AM – 12 PM

Digital Painting (Hybrid)
SAT, JUNE 25 · 9:30 AM – 2:30 PM

Needle Arts
WED – FRI, JULY 6 – 8 · 12 – 4:30 PM

Techniques in Dip Pen and Ink Drawing (via Zoom)
TUES – WED, JULY 12, 13, 19 & 20 · 9:30 – 11 AM

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

BROADWAY AT MUSIC CIRCUS
2022 SEASON IN THE ROUND

WHERE BROADWAY COMES FOR THE SUMMER!

BROADWAYSACRAMENTO.COM
Tickets: (916) 557-1999 | Broadway Sacramento Box Office: 1419 H Street.
Take Home a Thiebaud Treat


Like pies in a pastry case, peruse an array of Thiebaud-inspired wares in the Museum Store. Widely known as Sacramento’s most beloved artist, Thiebaud’s delectable delights and perfect portraits are the stunning subjects of pins, puzzles, books, and baubles.

1. Crocker paintbrush and paint tube pens $6.25
2. Wayne Thiebaud 100 exhibition catalogue $45
3. Ice cream cone earrings $17.95
4. 1,000-piece Thiebaud puzzle $17.95
5. Thiebaud notebooks $8.55
6. Thiebaud buttons $2.25
CURRENT EXHIBITIONS

Kingsley Inspirations
THROUGH JULY 24

Radiant & Eternal:
Chinese Jades from the
Permanent Collection
THROUGH NOVEMBER 13

Art Auction Exhibition
MAY 26 – JUNE 4

Wayne Thiebaud:
A Celebration, 1920–2021
MAY 29 – AUGUST 7

Twinka Thiebaud
and the Art of the Pose
JUNE 19 – SEPTEMBER 11

Another World:
The Transcendental
Painting Group
AUGUST 28 – NOVEMBER 20
SUPPORTED BY THE HENRY LUCE FOUNDATION

OPENING SOON

Modern Women | Modern Vision: Photography from the Bank of America Collection
OCTOBER 2 – DECEMBER 31, 2022

This exhibition presents more than 100 photographs from the Bank of America Collection made between 1905 and 2015 by women photographers from Asia, Europe, and North America. Diverse in style, tone and subject, these images range from spontaneous to composed, detached to empathetic, monumental to intimate. The exhibition celebrates the bold and dynamic ways women have contributed to the development and evolution of photography. Artists include Cindy Sherman, Imogen Cunningham, Carrie Mae Weems, Dorothea Lange, Diane Arbus, Berenice Abbott, Tomoko Sawada, Ruth Orkin, and Barbara Kruger, among many others.

Lee Alexander McQueen & Ann Ray: Rendez-Vous
DECEMBER 18, 2022 – APRIL 2, 2023

Brilliant, dynamic, and provocative, the British fashion designer Lee Alexander McQueen led design at Givenchy between 1996 and 2001 and partnered with Gucci for his eponymous label, Alexander McQueen, from 1999 until his death in 2010. Soon after he joined Givenchy, he met the French photographer Ann Ray, whose stunning photographs recorded and inspired McQueen’s work behind the scenes and in runway shows for the next thirteen years. This exhibition of photographs, design drawings, and fifty runway creations is a window into McQueen’s artistic vision and the adventurous, chaotic world of high fashion.