

Advance Exhibition Schedule

For Immediate Release

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This schedule of current and upcoming exhibitions was updated on November 20, 2019. Please disregard any previous advance schedules. Before publishing, please email for confirmation.

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Current & Upcoming Exhibitions

Cool Clay: Recent Acquisitions of Contemporary Ceramics

JULY 21, 2019 – JULY 19, 2020

Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries

SEPTEMBER 22, 2019 – JANUARY 5, 2020

When I Remember I See Red: American Indian Art and Activism in California

OCTOBER 20, 2019 – JANUARY 26, 2020

Granville Redmond: The Eloquent Palette

JANUARY 26 – MAY 17, 2020

American Expressions/African Roots: Akinsanya Kambon's Ceramic Sculpture

FEBRUARY 2 – JULY 5, 2020

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

FEBRUARY 16 – MAY 10, 2020

Bill Viola: The Raft

FEBRUARY 16 – MAY 10, 2020

Flowers from Fire: Ceramics and the International Art Nouveau

JUNE 7 – SEPTEMBER 20, 2020

Louis Comfort Tiffany: Treasures from the Driehaus Collection

JUNE 7 – SEPTEMBER 20, 2020

Scheherazade and her Sisters: Gilded Age Fantasy and Reality from the Dijkstra Collection

JUNE 20 – OCTOBER 18, 2020

Todd Schorr: Atomic Cocktail

JUNE 28 – OCTOBER 11, 2020

Current & Upcoming Exhibitions

Al Farrow: The White House

JULY 19 – NOVEMBER 15, 2020

Wayne Thiebaud 100: Paintings, Prints, and Drawings

OCTOBER 11, 2020 – JANUARY 3, 2021

New Beginnings: An American Story of Romantics and Modernists in the West

NOVEMBER 1, 2020 – JANUARY 31, 2021

Another World: The Transcendental Painting Group, 1938–1945

AUGUST – NOVEMBER, 2022*

*Tentative closing date

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Cool Clay

Recent Acquisitions of Contemporary Ceramics

JULY 21, 2019 – JULY 19, 2020

From raw textures to meticulous details, to glazes bursting with color, the works in *Cool Clay* represent one of the most exciting and expansive fields of contemporary art. This exhibition highlights a selection of notable acquisitions that strengthen the Crocker Art Museum's ceramics holdings in both diversity and scope. These pieces represent the work of influential figures such as Rudy Autio, Sergei Isupov, Jun Kaneko, Tony Marsh, Edwin Scheier, Nancy Selvin, and Akio Takamori, as well as more recent leaders like Peter Olson, Zemer Peled, Brian Rochefort, and Dirk Staschke. Although the artists pursue a great variety of approaches and techniques, each embraces the experimental and playful sensibility this versatile medium engenders. Spanning six decades of studio practice, this exhibition celebrates the ground-breaking achievements of 20th-century ceramists as well as those who today continue to reimagine the possibilities of working in clay.

Brian Rochefort, *Sierra Negra*, 2017. Stoneware, earthenware, glaze, and glass, 16 x 16 x 12 in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2017.131.3.



Pueblo Dynasties

Master Potters from Matriarchs to Contemporaries

SEPTEMBER 22, 2019 – JANUARY 5, 2020

American Indians of the Southwest began making functional pottery at least 2,000 years ago. The skills needed to make these vessels passed from generation to generation, 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 Southwest in the late 19th century, potters responded by selling their wares, and an ongoing market became established for pottery made as art. 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 their traditions. Featuring approximately 200 pieces by premier potters, this exhibition focuses on legendary matriarchs such as Nampeyo, Maria Martinez, and Margaret Tafoya, as well as many of their adventuresome descendants, whose art has become increasingly elaborate, detailed, personal, and political over time. Most of the pieces in the exhibition are recent gifts of the late Loren G. Lipson, M.D.

[left] Marie Zieu Chino (Acoma, 1907–1982), *Vessel*, n.d. Earthenware, 10 1/2 x 13 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.76. [center] Carrie Chino Charlie (Acoma, 1925–2012), *Olla*, n.d. Earthenware, 8 x 8 3/4 (diam.) in. Crocker Art Museum, gift of Phyllis and Alvin Rutner, 2014.134.1. [right] JoAnn Chino Garcia (Acoma, born 1961), *Vessel*, 1991. Earthenware, 9 1/2 x 11 (diam.) in. Crocker Art Museum Purchase, with funds from the Martha G. and Robert G. West Fund, 2015.116.

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When I Remember I See Red

American Indian Art and Activism in California

OCTOBER 20, 2019 – JANUARY 26, 2020

When I Remember I See Red: American Indian Art and Activism in California features contemporary art by First Californians and other American Indian artists with strong ties to the state. Spanning the past five decades, the exhibition includes more than 65 works in various media, from painting, sculpture, prints, and photography, to installation and video. More than 40 artists are represented, among them pioneers such as Rick Bartow, George Blake, Dalbert Castro, Frank Day, Harry Fonseca, Frank LaPena, Jean LaMarr, James Luna, Karen Noble, Fritz Scholder, Brian Tripp, and Franklin Tuttle, as well as emerging and mid-career artists. Taking cues from their forebears, members of the younger generation often combine art and activism, embracing issues of identity, politics, and injustice to produce innovative — and frequently enlightening — work. The exhibition transcends borders, with some California artists working outside the state, and several artists of non-California tribes living and creating within its boundaries. Diverse cultural influences coupled with the extraordinary dissemination of images made possible by technology have led to new forms of expression, making *When I Remember I See Red* a richly layered experience.

Cara Romero, *Naomi*, 2018. Photograph, 52 x 44 in. Collection of the artist. © Cara Romero.

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Granville Redmond

The Eloquent Palette

JANUARY 26 – MAY 17, 2020

Granville Redmond (1871–1935) produced a body of work that captures California’s diverse topography, vegetation, and color. Representing both northern and southern parts of the state, his paintings range in style from contemplative, Tonalist works that evoke a quiet calm, to dramatic and colorful Impressionist scenes. Born in Philadelphia, he contracted scarlet fever as a toddler, which left him permanently deaf. Soon after, his family moved to California. Redmond is today best known for his colorful Impressionist oils depicting the California landscape ablaze with poppies and other native flora. Silent film star Charlie Chaplin, Redmond’s friend and supporter, said of these paintings, “There’s such a wonderful joyousness about them all. Look at the gladness in that sky, the riot of color in those flowers. Sometimes I think that the silence in which he lives has developed in him some sense, some great capacity for happiness in which we others are lacking.” Today, Redmond is widely considered one of California’s top early artists. This exhibition, the largest ever assembled and the first in more than 30 years, includes approximately 85 signature paintings.

Granville Redmond, *California Poppy Field (Field of Poppies)*, n.d. Oil on canvas, 38 x 56 in. California School for the Deaf, Fremont, Gift of Edith Redmond.



American Expressions/African Roots

Akinsanya Kambon's Ceramic Sculpture

FEBRUARY 2 – JULY 5, 2020

Born as Mark Teemer in Sacramento, Akinsanya Kambon is a former Marine, Black Panther, and art professor. Stricken with polio as a child, he turned to drawing for comfort, and ultimately his therapy. He recalls frequent childhood visits to the Crocker Art Museum, which showed him the human potential in creating art. After his tour of duty in Vietnam with the United States Marine Corps from 1966–1968, he created *The Black Panther Coloring Book*, which he hoped would bring attention to racial inequality and social injustice. He earned a Master's of Fine Art from California State University, Fresno, and in more recent years was featured in *Wartorn: 1861–2010*, an HBO documentary screened at the Pentagon on post-traumatic stress disorder in veterans.

Today, Kambon's art is as rich and varied as his personal history, expressed through drawings, paintings, bronze sculptures, and ceramics. This exhibition focuses specifically on the artist's terra-cotta sculptures, which are fired using the Western-style raku technique — a challenging, dangerous, and unpredictable process that creates prismatic and iridescent glaze finishes. He performs kiln firings in a ceremonial manner, breathing life into ceramic figures that sometimes represent African deities and spirits, as well as people from American or religious history. Drawing heavily on narrative tradition and personal experiences, including extensive travels throughout Africa, Kambon's work celebrates perseverance through hardship, cultural pride, and his gift as a storyteller.

[left] Akinsanya Kambon, *John Randall, Buffalo Soldier*, n.d. Raku-fired clay, 15 1/2 x 4 x 9 1/2 in. Collection of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer.

[right] Akinsanya Kambon, *Equestrian Black Sampson*, 2012. Raku-fired clay, 16 1/2 x 5 1/4 x 10 in. Crocker Art Museum, gift of S. Tama-sha Ross Kambon and Akinsanya D. Kambon aka Mark Teemer, 2018.5.

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The Splendor of Germany

18th-Century Drawings from the Crocker Art Museum

FEBRUARY 16 – MAY 10, 2020

Selected from the Crocker Art Museum's renowned collection of later German drawings—one of the finest and earliest in the US—this exhibition examines the major developments in German draughtsmanship over the course of the eighteenth century. With such artists as Johann Wolfgang Baumgartner, Anton Raphael Mengs, and Johann Heinrich Wilhelm Tischbein, the exhibition celebrates the inventive beauty of German art, from the flowering of the Baroque to measured Neoclassicism. One of the greatest strengths of the exhibition is the landscape tradition, which can be traced from Johann Georg Wille through the enchanting works of two generations of his pupils. This exhibition celebrates the 150th anniversary of the acquisition of the E. B. Crocker Collection of drawings.

Christoph Nathe, *Landscape near Görlitz*, 1786. Pen and brown ink, brush and brown washes over graphite on cream laid paper, 15 x 20 1/4 in. Crocker Art Museum, E. B. Crocker Collection 1871.85.

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Bill Viola

The Raft

FEBRUARY 16 – MAY 10, 2020

Bill Viola (American, born 1951) is a major figure in the development of video and installation art. For over four decades, the artist has created video work, architectural video installations, sound environments, electronic music performances, and works for television broadcast. *The Raft* exemplifies Viola's powerfully affecting work. Originally created as a commission for the 2004 Olympics in Athens, this presentation is part of a new national tour. Meticulously captured in slow-motion, *The Raft* arouses a visceral experience of human calamity and shared humanity, provoking a consideration of the range of responses to crisis.

This presentation of *Bill Viola: The Raft* is organized by the American Federation of Arts (AFA) and Bill Viola Studio. *The Raft* is part of ArtRoom, an ongoing series of contemporary art installations organized by the AFA. This presentation is made possible, in part, by funds from the A.R. Brooks Trust.

Bill Viola, *The Raft*, May 2004. Video/sound installation. Photo: Kira Perov. Courtesy Bill Viola Studio; James Cohan Gallery, New York; and American Federation of Arts.

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Flowers from Fire

Ceramics and the International Art Nouveau

JUNE 7 – SEPTEMBER 20, 2020

During the late 19th century, artistic rebellion against mass production took many forms. In the world of design, shapes reflecting nature and growth, experiments with techniques, and influences from non-European cultures led to the flowering of Art Nouveau. Focusing on ceramics and other objects from the United States and Europe, this exhibition explores the artists and innovations that led to a new international style.

(left) Zsolnay, *Double Tulip Vase*, ca. 1895. Ceramic, h. 13 1/2 in. Private collection; (center) Villeroy and Boch, Mettlach, *Vase with Iris*, n.d. Ceramic, h. 11 1/2 in. Collection of Jeffrey Ruda; (right) Keller and Guérin, designed by Ernest Bussière, *Floral Vase*, ca. 1900. Ceramic, 13 1/4 x 4 1/8 in. Private collection.



Louis Comfort Tiffany

Treasures from the Driehaus Collection

JUNE 7 – SEPTEMBER 20, 2020

A celebration of beauty, *Louis Comfort Tiffany: Treasures from the Driehaus Collection* features more than 60 objects, spanning over 30 years of Tiffany's prolific career. One of America's most renowned and inventive artists, Tiffany (1848–1933) worked in glass, ceramic, metalwork, jewelry, and painting. His technical brilliance in a wide variety of media enabled him to convey his awe of the natural world through a range of objects, from common household items to one-of-a-kind masterpieces. He earned international acclaim for his artistic output, stained glass in particular, receiving prestigious awards in exhibitions across Europe and the United States. His work was enthusiastically collected by art museums and private collectors throughout his lifetime and continues to be highly sought after today. This exhibition revels in Tiffany's artistry and craftsmanship through masterworks from Chicago's distinguished Richard H. Driehaus Collection, the objects never having been presented in a comprehensive exhibition.

Louis Comfort Tiffany: Treasures from the Driehaus Collection is organized by the Richard H. Driehaus Museum and is toured by International Arts & Artists, Washington, DC.

Tiffany Studios, *Group of lamps* (birds-eye detail). Photograph by John Faier. © 2013 The Richard H. Driehaus Museum.

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Scheherazade and her Sisters

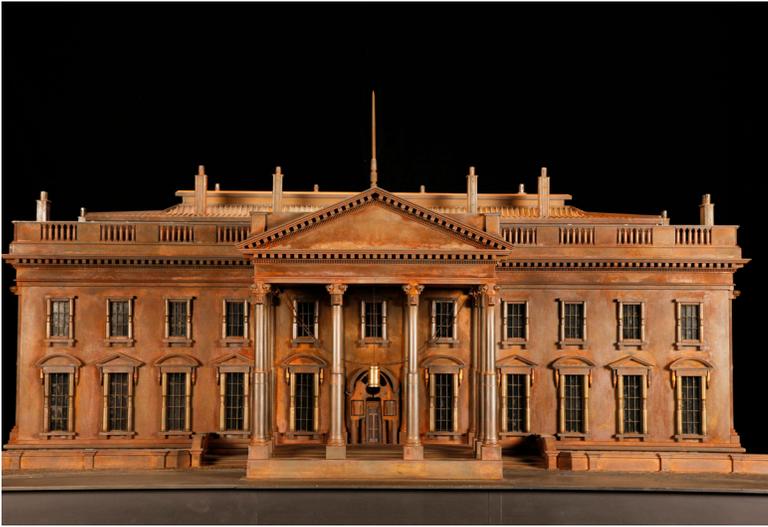
Gilded Age Fantasy and Reality from the Dijkstra Collection

JUNE 20 – OCTOBER 18, 2020

In *One Thousand and One Nights*, the strong-willed Scheherazade saves herself and many other women by outsmarting a brutal king with her fascinating tales. This exhibition of paintings explores fantasy images of the seductive power of women in late 19th- and early 20th-century art, and places them next to those of real working women of the Gilded Age, who survived in a world far removed from the Orientalist dreams and supernatural settings popular with the artists of this period. But, whether real or imaginary, these women, depicted with fierce conviction by a wide range of European and American artists, retain their allure even today.

Wilhelm Vita (Austrian, 1846–1919), *Scheherazade*, ca. 1891. Oil on canvas. 74 x 114 in. Sandy and Bram Dijkstra Collection.

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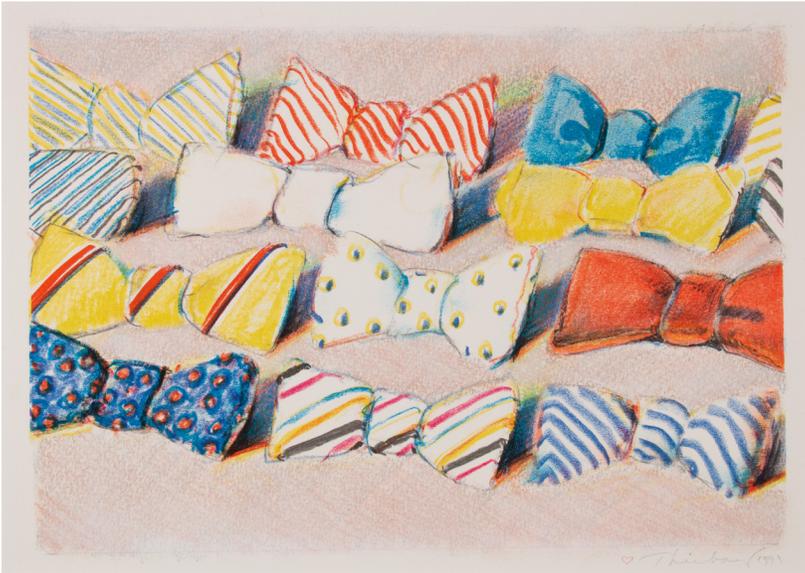
Al Farrow

The White House

JULY 19 – NOVEMBER 15, 2020

Using guns and ammunition, Al Farrow transforms the tools of destruction into creation in his sculptures of cathedrals, synagogues, mosques, mausoleums, and other architectural monuments. By doing so, he denigrates no one belief, being mindful and respectful of all. This exhibition, composed of just one sculpture, the artist's 2018 *The White House*, is replete with irony, marked by the contradiction between its title and the somber, rusted exterior that insinuates the corrosion of long-held ideals.

Al Farrow, *The White House*, 2018. Guns, gun parts, shell casings, steel; 69 x 77 x 36 in.



Wayne Thiebaud 100

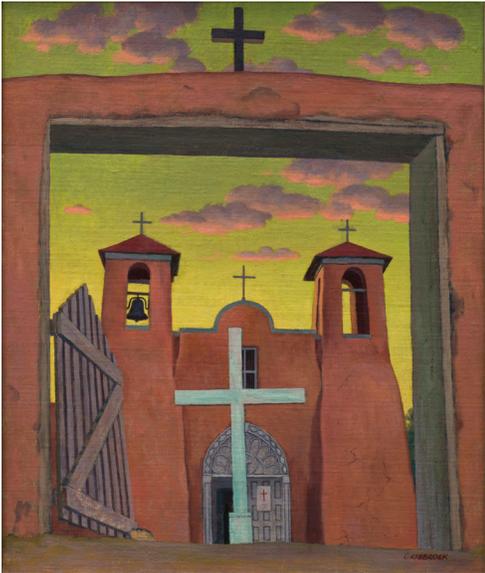
Paintings, Prints, and Drawings

OCTOBER 11, 2020 – JANUARY 3, 2021

To celebrate the 100th birthday of Sacramento's most renowned artist, the Crocker Art Museum presents *Wayne Thiebaud 100: Paintings, Prints, and Drawings*. Best known for his tantalizing paintings of cakes and pies, Thiebaud has long been affiliated with Pop art, though his body of work is far more expansive, including enigmatic figure paintings, dizzying cityscapes, and sweeping landscapes. This exhibition represents the artist's achievements in all media, with pieces drawn both from the Crocker's holdings and from the collection of the Thiebaud Foundation and family — many of which, until now, have never been shown publicly. For the Crocker, the show also continues a tradition of hosting a Thiebaud exhibition each decade, beginning with the artist's first solo show in 1951.

Wayne Thiebaud, *Bow Ties*, 1993. Lithograph hand-worked with pastel, 9 3/4 x 13 3/4 in. Crocker Art Museum, gift of the Artist's family, 1995.9.38. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

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New Beginnings

An American Story of Romantics and Modernists in the West

NOVEMBER 1, 2020 – JANUARY 31, 2021

Drawn from the Tia Collection, *New Beginnings: An American Story of Romantics and Modernists in the West* investigates the ways in which Santa Fe and Taos, New Mexico, have provided inspiration to artists. The exhibition features paintings, photographs, works on paper, and sculpture created between 1888 and 1983. Divided into the themes of land and sky, indigenous cultures, and daily life, *New Beginnings* includes Native American and Hispano subjects, landscapes, still lifes, and portraiture, all of which illuminate northern New Mexico's artistic diversity. Together, more than 100 works by 72 artists, ranging from Stuart Davis and Nicolai Fechin to Alice Schille and Edward Weston, represent a wide-ranging view of life in the Southwest.

Robert Gribbroek, *Ranchos de Taos Church*, ca. 1937. Oil on canvas, 24 x 20 in. Tia Collection.

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Another World

The Transcendental Painting Group, 1938 – 1945

AUGUST – NOVEMBER, 2022

Initiated in Taos, New Mexico, in 1938, the Transcendental Painting Group (TPG) transformed the dramatic natural surroundings of the Southwest into luminous reflections of the human spirit. Under the guidance of New Mexico 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 explored a heightened vision of the American landscape, employing the free-wheeling imagery of Surrealism to depict a transfigured, spiritually alive America. The TPG issued a manifesto stating that their purpose was “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 traveling museum exhibition, organized by the Crocker, features approximately 75 works and is the first outside New Mexico to fully survey the remarkable art of the TPG.

Agnes Lawrence Pelton, *Winter*, 1933. Oil on canvas, 30 x 28 in. Crocker Art Museum Purchase; Paul LeBaron Thiebaud, George and Bea Gibson Fund, Denise and Donald C. Timmons, Melza and Ted Barr, Sandra Jones, Linda M. Lawrence, Nancy Lawrence and Gordon Klein, Nancy S. and Dennis N. Marks, William L. Snider and Brian Cameron, Stephenson Foundation, Alan Templeton, Aj and Susana Mollinet Watson, and other donors, 2013.54.

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Current Art Spots



Tot Land

ONGOING

Inspired by the Museum's own *Spirit Canoe*, an all-new Tot Land installation offers a world of exploration for children from infancy to age 5 and their caregivers. Children are swept up in their own playful ideas as they climb inside a boat, using their imagination to transform into human and animal characters as they interact with one another.



Gem Tones

ONGOING

This jewel-colored, imaginative art installation is a wondrous musical instrument that encourages young children to play, sing, and create harmonic sounds and patterns. *Gem Tones* is created by Sonja White, the artist behind the Crocker's previous Art Spot *Wingding*.



Through engaging, innovative, and life-changing interactions with art, the Crocker Art Museum provides meaningful opportunities for people of divergent backgrounds to find common ground. Founded as a public/private partnership in 1885, the Crocker features the world's foremost display of California art and is renowned for its holdings of master drawings and international ceramics, as well as European, Asian, African, and Oceanic art. The Crocker serves as the primary regional resource for the study and appreciation of fine art and offers a diverse spectrum of exhibitions, events, and programs to deepen visitor's understanding, including films, concerts, studio classes, lectures, and an array of activities for families and children. More information about exhibitions and programs can be found at crockerart.org or by following @crockerart. The Museum is open to the public Tuesday – Sunday, 10 AM – 5 PM and Thursdays, 10 AM – 9 PM. The Museum is closed Mondays, Thanksgiving, Christmas, and New Year's Day. Every third Sunday of the month is "Pay What You Wish Sunday" sponsored by Western Health Advantage.

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