

# ARTLETTER

SEPT | OCT | NOV | DEC 2018

CROCKER ART MUSEUM MEMBERS MAGAZINE







COMING DECEMBER 16, 2018 — MARCH 31, 2019

# Arte Extraordinario

Recent Acquisitions

■ Juan Carlos Quintana, *Celebrating Hubris With Hijinx*, 2017. Ink and acrylic on canvas paper, 108 x 80 in. Crocker Art Museum purchase with funds provided by Loren G. Lipson, M.D., and the Michael Himovitz Fund, 2018.33.2. © 2018 Juan Carlos Quintana.



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## ARTLETTER

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Jay Schenirer, City Council Member, District 5

### ON THE COVER

George Forster (American, 1817–1896), *Still Life with Fruit and Nest* (detail), 1869.  
Oil on panel, 16 1/2 x 12 1/2 in. Crocker Art Museum,  
Judith G. and Steaven K. Jones Collection.

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#### Hours

Tuesday – Sunday 10 AM – 5 PM

Thursday 10 AM – 9 PM

Closed Mondays, Thanksgiving,  
Christmas, and New Year's Day

Open Monday, December 31 for

Noon Year's Eve Family Festival

#### Admission

FREE for Crocker members

and children 5 and younger

Adults \$12

Seniors, College Students & Military \$8

Youth (6 – 17) \$6

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"Pay What You Wish Sunday."

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## IN MEMORIAM



Rhea Brunner

1955 – 2018



Funded in part by the Cultural Arts  
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**DEAR MEMBERS,**

**D**uring your visits to our galleries over the past few months, you undoubtedly have noticed a variety of new acquisitions on display. Thanks to collectors locally and across the U.S., we have been fortunate to grow our collection in a number of profound ways, including with new works by African American artists, the Wendy Willrich collection of early California paintings, and now the spectacular Pottier & Stymus fireplace surround and cabinet designed for James Claire Flood's 19th-century mansion, Linden Towers, in Menlo Park.

I want to thank those of you who contributed to this important acquisition. The "Flood Room" furniture is among the finest examples of its type in the United States — and one of the best preserved — and I'm delighted it will be at the Crocker for current and future generations to enjoy.

Our collection grows through the generosity of donors — they make outright gifts of art and funds so the Museum can acquire and preserve such works. One of the great builders of

the Crocker's collection, Anne McHenry, recently passed away. Anne and her husband, Malcolm, were steadfast supporters of the Crocker for decades. They have contributed numerous works of art to most of the Museum's collecting areas. They also made one of the four early gifts of confidence that paved the way for the building of the Teel Family Pavilion and were also early supporters of the Museum's current campaign, Crocker Next.

Crocker Next will continue our work to improve the Museum's long-term sustainability and relevance. Through this campaign, we will grow our endowment, acquire additional storage space for our collection, address the Museum's parking limitations, and transform Crocker Park from an unimproved lot of land into a beautiful, art-focused civic amenity for the entire community. Anne supported the collection and Crocker Next because she believed in the Museum's ability to help make Sacramento a better place through and with art. She took pride in the Crocker, and I hope you do too.

I know as I walk the galleries I note the many ways in which we have grown as one of North America's finest mid-sized art museums. And I think of Anne and others whose legacy lives on through the many gifts they have made and the impact of those gifts on current and future generations.



Lial A. Jones  
Mort and Marcy Friedman Director and CEO





# UNDER THE SPOTLIGHT



## Jazz Night with Ali Ryerson

Hundreds of concert-goers enjoyed a warm summer night of jazz with flutist Ali Ryerson and her quartet, plus the DonGato Latin Band. Jazz Night at the Crocker is Sacramento's longest-running summer jazz series and includes performances on third Thursdays, May through August. Capital Public Radio's Jazz Music Director Gary Vercelli selected this year's lineup.

Photos by Bob McCaw





## Sacramento Pride

In celebration of Sacramento Pride, local families were invited to Crocker Park to “rainbow up” for the annual parade with face paint and accessories. Then, Crocker staff, members, and friends marched in the parade to show their support for the rights of the LGBTQIA community.

Photo courtesy of Maria Segoviano



## Art Auction Season

More than \$600,000 was raised at this year’s Art Auction and Big Names, Small Art (BNSA) events, thanks to the generosity of patrons and sponsors. The funds raised support exhibitions at the Crocker, plus education programs for adults, children, and families year-round.

Photos by Mary Gray & Huong Vue





COMING APRIL 28 — AUGUST 25, 2019

# Big Ideas

Richard Jackson's Alleged Paintings

Richard Jackson, *Pump Pee Doo*, 2004–2005. Fiberglass, pumps, buckets, acrylic paint, MDO, 132 x 240 x 240 in. Courtesy Rennie Collection. © Richard Jackson.





## Slow Art, Slow Food

Celebrate Farm-to-Fork Month at the Crocker with a savory new program

**W**hat happens when we slow down and give ourselves permission to really savor something? What could be revealed when we are fully present to go slow? With Slow Art/Slow Food, co-presented by Slow Food Sacramento, we are doing just that: spending an evening slowing down to experience art and food in a new way.

Researchers have found that, on average, museum-goers will spend as few as 15 seconds looking at an artwork. We tend to rush through museums as we do life: multitasking, gazing but not really looking, and valuing quantity over quality. The Slow Art movement invites visitors to settle down with just one artwork for an extended period, sharing space with that work and letting it reveal itself over time.

Slow Art/Slow Food will start in the Museum galleries with trained education staff. Participants will have the opportunity to engage with select works of art in both

conversational and meditative slow-looking practices, taking a reprieve from the rest of the world to share ideas and give deep attention to some of the incredible art in the Crocker's collection.

We'll then head to the Crocker's historic ballroom for a three-course, surf-and-turf meal prepared by Supper Club, a recipient of Slow Food Sacramento's "Snail of Approval." Founded in Italy in 1986 with the motto "good, clean, and fair food for all," the Slow Food movement encourages people to care about their food's origins, appreciate the work that goes into it, and take the time to really enjoy it.

What will you discover when there is no rush? Join us at the Crocker on September 20 to find out. Space is limited. Reservations accepted through September 14. For pricing and registration information, visit [crockerart.org](http://crockerart.org). ♦

## Visit Tot Land and read the new *Dreamboat*

Many families who visit the Crocker find one of their favorite places is Tot Land, the Museum's space designed especially for children 5 and younger. Since September, visitors have raved over the re-designed Tot Land: *Dreamboat* by artist Martin Webb. The nautically themed installation encourages children in imaginative play and creativity. It has also inspired a new work of art.

*Dreamboat* or *Bote de Ensueno* is an original children's book illustrated by artist Jeffrey Granett and co-written by Crocker education staff. The bilingual English and Spanish narrative follows an adventurous protagonist on a nautical journey that is both familiar and strange. Granett's colorful linoleum-cut prints and rhyming story encourage readers to imagine their own journey as it promotes language development and early literacy.

At a future visit to the Crocker, be sure to stop by Tot Land and get lost in the story of *Dreamboat/Bote de Ensueno* and the beautiful Museum space that inspired it.





## VISITOR VOICES

**"Lovely displays! Everything is so clean and well kept ... even the hallways and stairwells! There are surprises at every turn! Our docent was knowledgeable and enthusiastic. Thank you Judi Brown."**


– Noreen Elizabeth Barnett  

Unfortunately my time spent here was short due to the hungry belly of a 7 year old, but I was very impressed with the span of the collection, and the staff were very friendly and attentive. The children's area was also great! We had a 2 year old and a 7 year old and they were both entertained! I can't wait to come back next time. We are visiting from Milwaukee, where I have worked at the Milwaukee Art Museum for about 10 years. I will even take some ideas back to our education department! Thanks again!

– Danielle L. Paswaters 



I own art now!

– jennabeen916   
at Big Names, Small Art



Pat Soberanis

# Invite your whole neighborhood to the Crocker!

## Introducing District Days

**T**he Crocker Art Museum invites your Sacramento city council district and community to enjoy a day of art and fun free of charge!

District Days at the Crocker provide a safe, inclusive, and affordable way for communities to come together and connect in unexpected ways with art and each other. Sacramento councilmembers and neighborhood associations are encouraged to spread the word to their constituents. Thanks to support from Western Health Advantage, District Day visitors are granted free admission, and any donation is welcome.

During a District Day you can expect hands-on, make-and-take art activities for children, guided tours, plus shopping and dining options at the Museum Store and Crocker Cafe by Supper Club.

Take your visit to the next level and gather your neighborhood association or community organization for a meal at

the cafe, and enjoy the newest exhibitions together while you're here. Whether you're a new member or a long-time patron, you'll always see something fresh, as the Crocker's permanent collection rotates frequently.

For a smooth visit, families can make their way through the Museum with the Family Adventure Guide, and can always count on *Story Trail* (available upon request at the admission desk) and *Art Spots* to keep little ones entertained while they explore the world of art.

Want to learn more about promoting your district's day at the Museum? Contact Maria Segoviano, PR & Communications Associate, at [msegoviano@crockerart.org](mailto:msegoviano@crockerart.org) to get started. ♦

Every third Sunday of the month is "Pay What You Wish Sunday." Sponsored by





# Meet the new board members

## Katherine Bardis-Miry

While finishing law school at McGeorge School of Law, Katherine started Bardis Homes in 2012 with her cousin Rachel Bardis. Backed by her family's development and construction experience coupled with new ideas, Katherine set out with the goal of building efficient, thoughtful, and quality homes. As a Sacramento native, Katherine believes in investing in the area and becoming part of the city's growth, both through business and personal civic engagement.



## Janine Bera, M.D.

Dr. Janine Bera recently became the chief medical officer of WellSpace Health, working toward fulfilling the organization's mission to achieve regional health through high-quality, comprehensive care. Dr. Bera completed her internal medicine residency at UC Davis and enjoyed a practice in primary care at Kaiser Permanente South Sacramento/Elk Grove for 15 years. She is a member of the board of directors for Capital Public Radio and Planned Parenthood Mar Monte. She is also the vice president of the board of the Sacramento Tree Foundation.



## Christopher Holben

Chris Holben is president and public relations director at Runyon Saltzman, Inc. (RSE). In this capacity, he manages the agency and its public relations team and is responsible for business development, strategic counsel on behalf of existing clients, and long-range planning for the



agency as a whole. He also serves on the boards of the Sacramento Metro Chamber, The MIND Institute at UC Davis, and The Sutter Club.

## Wm. Jahmal Miller

Wm. Jahmal Miller is the director of corporate reputation and thought leadership with San Francisco-based Blue Shield of California's external affairs division. He plays a major role in leading, creating, and executing cutting-edge communication and engagement strategies and is charged with positioning Blue Shield as a leader in health reform. Most recently, Jahmal served as the deputy director of the California Department of Public Health's Office of Health Equity (OHE).



## Patricia Rodriguez

Trish Rodriguez is the senior vice president and area manager for Kaiser Permanente in South Sacramento and Elk Grove. She oversees health plan and hospital operations, including a Level II Trauma Center and is responsible for the provision of health care to approximately 207,000 Kaiser Permanente members in the south Sacramento County area. She currently serves on the boards of the Sacramento Metro Chamber, Align Capital Region, Sacramento Host Committee, and Linked Learning.



The Crocker would like to welcome and thank our new board members.

## THANK YOU TO OUR OUTGOING BOARD MEMBERS

The Crocker Art Museum would not be the institution it is today without the ongoing leadership of the members of the Crocker Art Museum Association board of directors, all of whom have made significant contributions.

We wish to express our sincere thanks to our outgoing Crocker Art Museum Association board members for their exemplary service:

**Rhea Brunner's** board service began in 2010, and she served as secretary and then as board president. Rhea was also a part of the collections and acquisitions committee, was the chair of the governance committee, and was on the ad-hoc committees for the Crocker Café and the design of Crocker Park.

**Cecilia Delury's** board service began in 2012, and she has been a part of the collections and acquisitions committee, the CAMA/CAMF audit committee, and the campaign cabinet for Crocker Next.

**Michael Genovese's** board service began in 2012, and he served on the finance committee. Mike was also the president of the Crocker Art Museum Foundation board of directors.

**Randy Getz's** board service began in 2012 and included terms as treasurer and secretary. He was also the chair of the finance committee and served on the board of the Crocker Art Museum Foundation.

**Julie Teel's** board service began in 2012, and her tenure has included chairing Crocker Ball in 2011, 2012 and 2017, and serving as the event's food and wine chair in 2015 and 2016.

As we were going to press with this issue of *Art Letter*, we received the news that our board member and long-time supporter Rhea Brunner had unexpectedly passed away. Our hearts go out to Rhea's husband and family. She had a lasting impact on the Crocker and this entire community, and she will be deeply missed.



## New Acquisition

A Gift to the Museum's collection of 18th-century paintings:  
Lagrenée's *The Break of Dawn*

In 1772, the French artist Louis-Jean-François Lagrenée created a series of paintings for the palace of M. de Saint-Jullien, a court official and treasurer of the Catholic Church in France. Thanks to the generosity of Alan Templeton, one of the paintings, *The Break of Dawn*, has now joined the European collection at the Crocker.

Lagrenée's art combined elements of the florid mid-18th-century Rococo style with the more sober Baroque of 17th-century France. Born in Paris in 1724, he studied under Carle Van Loo at the Académie royale de peinture et de sculpture, winning the Prix de Rome in 1749. This prize permitted three years of study in the Eternal City, during which the recipients honed their techniques by studying ancient sculpture and Renaissance painting. Lagrenée stayed in Rome for more than 10 years.

In 1760, he departed for Saint Petersburg in Russia to direct Empress Elizabeth's Imperial Academy of Arts. Returning to Paris in 1762, he became a professor at the French Royal Academy, enjoying great acclaim from colleagues and collectors. He eventually became director of the Académie de France à Rome, living there from 1781 to 1787. Late in life, he attracted the patronage of Napoleon, who made him honorary director of the Musée Napoleon, now the Louvre, in 1804. Lagrenée died in 1805.

Created in the years before his second departure for Rome, *The Break of Dawn* is one of four overdoor paintings of the *Times*



*of Day* commissioned by Saint-Jullien. The artist relies on the text of Homer's *Iliad* in his visual choices. He dresses Dawn in saffron-colored robes — used to describe the yellow glow of dawn in the poem — and also gives her a basket of roses to carry, as Homer describes her as rosy-fingered (rhododactylos). As a single rose falls from her basket, Dawn reaches toward Night to take the reins of the wild horses who will pull Apollo's chariot, the sun. With red eyes and flaring nostrils they prepare to race across the sky. Behind the other figures are two Hours, one of whom holds a full hourglass

to mark the beginning of day. Lagrenée's cluster of somber colors at right gives way to the brighter figure of Dawn at left, whose blue cloak provides visual contrast to her yellow robes.

Lagrenée's style in this work differs markedly from that of his fellow painter François Boucher, whose style dominated previous decades partly because of his powerful patron, the King's mistress Mme de Pompadour. Though he had spent time in Rome, Boucher was more interested in the work of flamboyant artists such as Antoine Watteau and Peter Paul Rubens than the





rational idealism of ancient sculpture. Not so Lagrenée, who was well versed in ancient art, as well as the works of Simon Vouet and other French Classicists of the 17th century, which tempered Boucher's dynamism with the restraint of his predecessors. Lagrenée's new, measured style had great appeal to the French court and brought him commissions from the King and aristocracy. Such was his popularity that M. de Saint-Jullien paid the handsome sum of 1000 livres tournois for each of the four paintings he commissioned.

Lagrenée's cycle of paintings for Saint-Jullien survives in its entirety. *Midday, or*

*Apollo Scattering the Winds and Storms*, and *Sunset, or Apollo in the Arms of Thetis* both belong to the Allen Memorial Art Museum in Oberlin, Ohio. *Night, or Happy Lovers Covered by Night's Veil*, remains in private hands.

As the treasurer of the Church in France, Saint-Jullien would have been one of the major figures at the royal court. In addition to his apartments at Versailles, his Paris hôtel particulier would have been a gathering place for his fellow courtiers and a venue for conspicuous display of wealth and taste. His commission to Lagrenée

was only one element of a decorative complex that combined fine woodwork with mythological paintings and elegant furniture. Given their scale, and that the allegorical cycle of overdoors represents the times of day, it is tempting to imagine their intended destination as an intimate room for entertaining morning or afternoon guests, rather than a reception hall or ballroom. At the Crocker, *The Break of Dawn* is hung high on the wall so that visitors may experience the overdoor painting as it was intended. ♦

■ Louis-Jean-François Lagrenée, *The Break of Dawn*, 1772. Oil on canvas, 27 1/2 x 54 3/4 in. Crocker Art Museum, gift of Alan Templeton, 2017.78.



## A Glimmer of San Francisco History

Path of Gold Street Lamp Donated to the Crocker

**T**hough painting in California has a rich visual tradition extending from Spanish settlement, sculpture did not come to the forefront of artistic expression until the late 19th century. At that time, Arthur Putnam and Douglas Tilden emerged as the first California sculptors to be celebrated at home and abroad. Putnam is best known today for his animal subjects, especially pumas.

Born in Mississippi, Putnam spent his early years in Nebraska. His interest in art and appreciation of animals began when his family moved to a ranch in San Diego County. From there, in 1894, he moved to San Francisco to study at the Art Students' League; he also studied sculpture privately. Following his marriage five years later, he settled in San Francisco. In 1905, he traveled abroad and was influenced by the sculpture of Auguste Rodin, who later called Putnam the greatest animal sculptor in the world.

In 1916, Putnam's sculpture became part of an important civic project when the city of San Francisco installed 327 new street lamps along Market Street from the Ferry Building to Castro Street, a stretch known as the "Path of Gold." The lamp standards bore Putnam reliefs of the "Winning of the West" in three ornamental bands, depicting pioneers with ox-drawn covered wagons, seated pumas, prospectors, and American Indians.

Relatively few of the original street lamps survive, but Susan Westerberg Prager and Jim Prager recently donated one of the originals to the Crocker. The Pragers purchased the standard at auction, located a matching glass and shade, and then had the lamp restored it to its original appearance. Standing almost 10-feet tall and weighing 1,200 pounds, it will proudly take its place in the Crocker's galleries, representing the work of a premier early California sculptor and San Francisco's role in America's City Beautiful movement. ♦

■ Arthur Putnam, *Winning of the West Street Lamp*, circa 1916. Iron, glass, and paint, 115 x 28 in. Crocker Art Museum, gift of Susan Westerberg Prager and Jim Prager, 2017.118.







COMING JANUARY 27 – APRIL 7, 2019

History, Labor, Life

# The Prints of Jacob Lawrence

Jacob Lawrence, *The Builders (Family)*, 1974. Silkscreen on paper,  
34 x 25 3/4 in. © 2018 The Jacob and Gwendolyn Knight Lawrence  
Foundation, Seattle / Artists Rights Society (ARS), New York.







# DUANE MICHALS

## THE PORTRAITIST

SEPTEMBER 16, 2018 – JANUARY 6, 2019

**D**uane Michals: *The Portraitist* presents the first comprehensive overview of inventive portraits by this influential photographer who, in the 1960s, broke away from established traditions of documentary and fine-art photography and is still creating original work today. Spanning Michals's 60-year career, the exhibition features more than 125 portraits, many of which are black-and-white photographs recently rediscovered by the artist in his New York apartment. The exhibition highlights the artist's stylistically varied body of work through portraits that demonstrate his expansive toolkit — sequenced images, multiple exposures, reflections, uncommon vantage points, collage, hand-painting, and other techniques. Michals often employed these methods to the work he did as an editorial photographer for major periodicals including *Esquire*, *Life*, *Mademoiselle*, and *Vogue*. On his images he often adds handwritten annotations that convey a contemplative tone.

Michals photographed numerous celebrities — including artists, actors, musicians, writers, and other public figures — as well as anonymous individuals, family members, and friends. Subjects as diverse as Canadian songwriter Leonard Cohen, Norwegian actress Liv Ullman, Japanese artist Yayoi Kusama, and various American luminaries, including actress Meryl Streep, novelist Philip Roth, actor Robin Williams, the original cast of *Saturday Night Live*, and many more, are shown together for the first time in this exhibition.

Other highlights include engaging portraits of Maya Angelou, Robert De Niro, Marcel Duchamp, Stephen King, Eartha Kitt, Madonna, Liza Minnelli, Yves Saint Laurent, Sting, Barbra Streisand, Andy Warhol, Tennessee Williams, and Sacramento's own literary treasure Joan Didion. As the variety of poses, settings, viewpoints, and formats in these images demonstrate, Michals adapts the style of each portrait to the individual, thereby ensuring that the photographs are as much about the sitter as the photographer.

■ PAGE 3: Duane Michals, *Eartha Kitt* (detail), 2008. Gelatin silver print with hand-applied text, edition 1/5, 9 1/4 x 6 1/4 in. © 2018 Duane Michals, Courtesy of DC Moore Gallery, New York.

■ OPPOSITE: Duane Michals, *Joan Didion*, c. 1990s. Gelatin silver print with hand-applied text, edition 1/5, 8 7/8 x 5 15/16 in. © 2018 Duane Michals, Courtesy of DC Moore Gallery, New York.





*Magritte with Hat*



■ TOP LEFT: Duane Michals, *Magritte with Hat*, 1965. Gelatin silver print with hand-applied text, edition 25/25, 6 3/4 x 10 in. © 2018 Duane Michals, Courtesy of DC Moore Gallery, New York.

■ TOP RIGHT: Duane Michals, *Shelley Duvall*, 1980. Gelatin silver print with hand-applied text, edition 1/5, 5 5/8 x 8 3/8 in. © 2018 Duane Michals, Courtesy of DC Moore Gallery, New York.

■ BOTTOM: Duane Michals, *Andy Warhol (Warhol 360)*, c. 1975–80. Gelatin silver print with hand-applied text, uneditioned, 2 3/4 x 17 1/4 in. © 2018 Duane Michals, Courtesy of DC Moore Gallery, New York.

Striving to articulate his own distinct style and vision while distinguishing each subject's unique personality, Michals empowers his subjects to express themselves in their own environments and through improvisation. He challenges himself to "suggest the atmosphere of the sitter's identity, which is the sum total of who they are." He calls his alternative approach "prose portraiture." According to Michals, "A prose portrait might require three or four photographs to reveal something about what the person does in life that defines him or her. A face does not necessarily need to be seen; most people's significance won't be found there." He adds, "I think photographs should be provocative and not tell you what you already know. It takes no great powers or magic to reproduce somebody's face in a photograph. The magic is in seeing people in new ways."

Michals disrupts expectations with handwritten annotations that express his impressions of a person via witty word play or poetic commentary. "Johnny Cash was hotter than a pepper sprout," for instance, is scrawled across the bottom of the legendary musician's portrait. On a work titled *Anna's Old Clothes*, Michals writes a poignant prose poem describing how his grandmother still comforts him, even as her body lies lifeless: "She has taken her body off as she would her clothes at bedtime. ... She is standing next to me, we are both there, side by side,

looking at her clothes in the coffin. I am not sad."

According to Michals, "My writing grew out of my frustration with photography. I never believed a photograph is worth a thousand words. If I took a picture of you ... it would tell me nothing about you as a person. With somebody you know really well, it can be frustrating. Sixty-percent of my work is photography, and the rest is writing."

Born in 1932 in McKeesport, Pennsylvania, Michals earned a Bachelor of Arts from the University of Denver in 1953, then spent two years in the Army followed by studies at Parsons School of Design in New York City. His earliest major solo museum exhibitions were at the Art Institute of Chicago in 1968 and the Museum of Modern Art, New York, in 1970. Since then, he has had numerous solo shows, including at the Odakyu Museum, Tokyo (1999), the International Center of Photography, New York (2005), the Thessaloniki Museum of Photography, Greece (2008), and the Scavi Scaligeri in Verona, Italy (2008). His work is located in numerous permanent collections in the U.S. and around the world. Michals lives in New York City. ♦

*Duane Michals: The Portraitist* is curated by Linda Benedict-Jones, and the traveling exhibition is organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California.





# Give now and bring people together through art.

At the Crocker Art Museum, we believe that connecting with art can be a transformative experience. You can help us bring even more people together and connect them in unexpected ways with art, ideas, each other, and the world around them by making a contribution, above and beyond your membership.

Please consider how you can change lives, stimulate curiosity, and enhance our community with your donation. Simply use the attached envelope to send your gift.

Or, for more information, contact Chelsea Larson, annual giving manager at (916) 808-8838 or [clarson@crockerart.org](mailto:clarson@crockerart.org).

**Thank you for supporting the Crocker Art Museum!**



# sacramento ballet

2018–2019  
season

Amy Seiwert, Artistic Director

## Telling Stories

September 27-30, 2018  
The Sofia Tsakopoulos Center for The Arts

## Beer & Ballet

March 21-April 7, 2019  
Cunningham-Binda Stage

## The Nutcracker

December 15-23, 2018  
Community Center Theater

## Fast Forward

May 16-19, 2019  
The Sofia Tsakopoulos Center  
for the Arts

## Hamlet

February 15-17, 2019  
Community Center Theater

For more information, contact the  
Sacramento Ballet Box Office.



Dancer Kaori Higashiyama  
Photo by Keith Sutter Photography



# *American Beauty & Bounty*

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THE JUDITH G. & STEAVEN K. JONES COLLECTION  
OF NINETEENTH-CENTURY PAINTING

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OCTOBER 28, 2018 – JANUARY 27, 2019

Judith and Steaven Jones began to acquire 19th-century American paintings in the late 1970s. The collection has grown to include 29 works that the Joneses will leave as a bequest to the Crocker. The collection constitutes the most important gift of American art from beyond California's borders to ever come to the Museum.

Many paintings in the collection are by Hudson River School artists, landscape painters centered around New York City who became known for their depictions of the Hudson River Valley and surrounding region, as well as locales farther afield. The collection includes key artists associated with the Hudson River School's first generation: Asher B. Durand and Thomas Doughty; as well as the second: Albert Bierstadt, Alfred Thompson Bricher, Jasper Cropsey, Sanford Robinson Gifford, William Hart, John Frederick Kensett, William Trost Richards, and

Worthington Whittredge. There are also still lifes by George Forster, John Francis, William Harnett, Severin Roesen, and Claude Raguet Hirst, plus genre paintings by Thomas Hicks, Eastman Johnson, Jervis McEntee, and Enoch Wood Perry.

Most recently, after deciding that the Crocker should be the ultimate home for these paintings, the Joneses added their first painting by Albert Bierstadt. It is a scene of the artist and his family picnicking near Oakland, which provides a thematic link between the Joneses' East Coast paintings and the Crocker's California views.

Collectively, paintings in the Jones Collection communicate a spirit of American optimism, of transcendental wonderment in nature, of national abundance, and of nostalgia for ways of life that, even as the scenes were being painted, seemed already to be passing. Not only do the paintings





■ ABOVE: Albert Bierstadt, *A Golden Summer Day near Oakland* (detail), c. 1873. Oil on paper on Masonite, 16 9/16 x 22 1/4 in. Crocker Art Museum, Judith G. and Steaven K. Jones Collection.

■ LEFT: Asher Durand, *Pastoral Landscape*, 1866. Oil on canvas, 18 3/4 x 29 1/16 in. Crocker Art Museum, Judith G. and Steaven K. Jones Collection.





Some works in the Jones Collection blur the boundaries between landscape and genre painting; others depict scenes of everyday American life for its own sake.

celebrate nature with topographical accuracy, they moralize, induce piety, and appeal to viewers' sense of nationalism by what they include or leave out. Asher B. Durand, for instance, believed that art should be representative, not just imitative, meaning that it needed to "satisfy the mind." Two landscapes by Durand in the collection manifest his approach. Each is pastoral — the smaller limned in 1857 and the larger in 1866, shortly before and then just after the Civil War. Both include a stream flanked by trees and cows, the latter indicating that this is domesticated land, and that people cannot be far away. In the larger view, there are foreground flowers, possibly a symbol of hope in the wake of the war.

Like Durand, most landscape artists in the first half of the century believed that humanity — or evidence of humanity — could be acceptably included in the landscape so long as it increased the communicative power of the natural scene and did not dominate the painting's message. As the century wore on, this became increasingly true, as both artists and the public became ever-more interested in domesticated scenes.

Some works in the Jones Collection blur the boundaries between landscape and genre painting; others depict scenes of everyday American life for its own sake. As with landscapes, genre paintings had the potential to moralize, induce piety or patriotism, and



■ ABOVE: John Frederick Kensett, *School's Out*, 1850. Oil on canvas, 18 x 30 in. Crocker Art Museum, Judith G. and Steaven K. Jones Collection.

■ LEFT: Severin Roesen, *Still Life with Fruit and Wine*, 1862. Oil on canvas, 24 x 30 in. Crocker Art Museum, Judith G. and Steaven K. Jones Collection.

evoke nostalgia. Following the Civil War, genre scenes also helped unite the country by reminding viewers of shared experiences. John Frederick Kensett's *School's Out* is both a genre and a landscape painting, including children playing outside a distant one-room schoolhouse in a landscape that is itself the primary focus. The painting manifests an American "peace, security, and happiness" that artist Thomas Cole referred to as "freedom's offspring."

Still-life painters, like their colleagues in other genres, also practiced a highly detailed, polished technique. They too sought to be true to nature and correspondingly strove to idealize or romanticize their paintings

through a careful selection and combination of objects, their choices evidencing their faith in America and the potential of its terrain. Severin Roesen is well known for communicating the era's optimism, and his *Still Life with Fruit and Wine* is bursting with produce. This is no *memento mori* intended to remind viewers of their mortality; it suggests just the opposite. Like other Roesen still lifes, it is, as art historian William H. Gerdts describes, "a visual expression of midcentury optimism, of God's bounty upon the New World as a new Eden." ♦





COMING FEBRUARY 17 — MAY 5, 2019

# A Passionate Muse

The Art of Leonard Baskin

Leonard Baskin, *Self-Portrait*. n.d.  
Woodcut on greenish brown wove  
paper, collé to cream wove paper,  
image 10 3/4 x 9 1/4 in. Collection  
of William Bronston.



# RAYMOND DABB YELLAND

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## CALIFORNIA LANDSCAPE PAINTER

OCTOBER 28, 2018 – JANUARY 27, 2019

**R**aymond Dabb Yelland: *California Landscape Painter* is the first exhibition in more than 50 years to celebrate the life and work of this important 19th-century artist. From Yelland's arrival in Oakland in 1873 until his death in 1900, he rendered beautiful views of West Coast scenery, incorporating changing fashions of landscape art into paintings that retain credibility as depictions of real places.

Yelland (1848 – 1900) became noted early in his career for quiet coastal scenes in a variation of the Hudson River School style, known today as Luminism. Along with prominent Eastern artists such as John F. Kensett, Yelland explored harmonies created by light reflected in atmosphere. Paintings like *Point Bonita from Point Lobos* (fig. 1) contrast the sunset warmth of the headlands with the cool blue of the ocean. As the orange and blue tones recede into the distance, they become

attenuated in harmonious gradations, adding to the serenity of the painting and constituting much of its emotional appeal. The delicate, cottony waves slide into the shore in a peaceful manner, adding to the tranquil mood.

Coast scenes were only one aspect of Yelland's repertoire. His trips to Oregon and Yosemite inspired depictions of mountain scenery that competed with similar paintings by Thomas Hill and Albert Bierstadt. Although out of fashion in the eastern United States by 1880, paintings of grand subjects like these were still appreciated in California.

In 1885, Yelland exhibited *Yosemite Valley* (fig. 2), which received a mixed reception from an up-to-date *San Francisco Chronicle*

■ Fig. 1: Raymond Dabb Yelland, *Point Bonita from Point Lobos*, n.d.. Oil on canvas, 18 x 30 in. Collection of Roger and Kathy Carter.

■ Fig. 2: Raymond Dabb Yelland, *Yosemite Valley*, 1885. Oil on canvas, 40 x 60 in. Collection of Roger and Kathy Carter.









■ Fig. 3: Raymond Dabb Yelland, *Where Sluggish Tides Creep In* (detail), 1894. Oil on canvas, 20 x 30 in. Collection of Eleanor and Richard Johns.

Despite  
responding to  
mainstream  
trends in  
landscape art,  
Yelland was  
essentially a  
realist.

critic: “The day for painting Yosemite pictures is over,” he sneered, “Mr. Yelland’s picture, with all its acknowledged cleverness is unsatisfactory and untimely.” Today, when the timeliness of 19th-century fashions seem less relevant, we can enjoy Yelland’s picture for its power and beauty. And, although it depicts a familiar subject, it nevertheless projects Yelland’s personality in subtle ways, particularly in the inconspicuous red accents scattered throughout the composition. This unifying element combined with Yelland’s distinctive brushstrokes result in the creation of a work of art, not a colored photograph.

In the 1880s, as the French Barbizon aesthetic replaced the Hudson River School style of painting, Yelland increasingly painted humble subjects in a more loosely handled, intimate style made popular by the French painters. Artist James Whistler’s influence is also apparent in Yelland’s later works. Whistler advocated coordinating the color scheme of a painting into “harmonies,” a strategy that

can be seen in many Yelland landscapes of the 1890s. In *Where Sluggish Tides Creep In* (fig. 3), various green and gray tones produce hypnotic beauty out of a credible depiction of nature. Mystery is introduced in the distant sailboat and building, which are reduced to pale visions by intervening atmosphere.

Despite responding to mainstream trends in landscape art, Yelland was essentially a realist. “Conscientious” was the adjective often used to describe his art — sometimes with a laudatory tone, but oftentimes with a negative connotation. Yelland responded to his critics, “Art is not an imitation of nature as much as the expression of one’s own feeling.” Much of Yelland’s “feeling” has to do with the scenes he portrayed, from placid coastal views to grand snow-capped mountains. Regardless of his subject matter, his ability to mimic reality in paint was remarkable, and it is in large part the believability of his fictions that provides his work with such strong emotional appeal. ♦

— By Alfred C. Harrison Jr.





COMING FEBRUARY 17 — MAY 5, 2019

# The Roaming Eye

International Street Photography from the Ramer Collection

John Bulmer, *Black Country 011, Divided Street*, 1961. Gelatin Silver Print, image: 11 x 16 inches. Collection of Lois and Dr. Barry Ramer. © John Bulmer.



# MODERN MENAGERIE

## *Sculpture by Loet Vanderveen*

DECEMBER 9, 2018 — MARCH 31, 2019

**L**oet Vanderveen (1921–2015) was born in Rotterdam, The Netherlands, where throughout his childhood he frequented the local zoo. He was a familiar face among the staff, who allowed him to assist in their caretaking duties. The zoo served as daily entertainment for the young Vanderveen. It was also where he developed his dreams of traveling abroad — to Africa, in particular — along with his deep appreciation for wildlife, which became the primary subject of his later bronze sculptures.

The German invasion of Rotterdam during World War II brought an abrupt end to Vanderveen's zoo visits, and he was devastated when, in preparation for the bombardment on May 14, 1940, the Dutch army killed all of the zoo's dangerous species in an attempt to minimize the chaos that might ensue. "It bothered me that the animals were shot," he said, "but with the German occupation, I began to see much more horrible things, human suffering." Vanderveen, of Jewish descent, escaped the Nazi-occupied territory through Belgium, though he was later captured in France for three weeks. Following his release, he joined the Dutch Army, and then, the Royal Air Force. He later received a medal of valor from Queen Wilhelmina of The Netherlands.

After the war, Vanderveen spent brief periods in Zurich, London, and New York,

pursuing a career as a fashion designer. In New York, he met Fong Chow, an accomplished ceramist and curator of the Far Eastern Department at the Metropolitan Museum of Art. Fascinated by clay and the complex art of glazing, and growing weary of the fashion industry, Vanderveen took private lessons with Chow for three years.

In 1959, Vanderveen settled along the coast of Big Sur, California. His home and studio — designed by Mark Mills, an

*Frequently described as  
"stylized" for their streamlined  
surfaces and absence of detail,  
his sculptures have a  
timeless appearance.*

apprentice to famed architect Frank Lloyd Wright — offered respite from the city and gave him the opportunity to focus on his ceramics. He transitioned from vessels to, in his own words, his "Biddy Period" of satirical figures imbued with cheeky humor that capture the nuances of human interaction.

Vanderveen also began sculpting animal figures, first in ceramic, then in ceramic with bronze parts, and then almost exclusively in

bronze. He is today known for his remarkable ability to capture the subtle expressions and gestures of animals with minimal detail, using his own observations — often from travels abroad.

In Vanderveen's work, antelope graze, elephants run in herds, and cheetahs stalk their prey. In their streamlined surfaces and absence of detail, these sculptures have a timeless appearance, often bearing similarities to the ancient objects Vanderveen collected on his trips. The majority of his collection of art from Africa, Burma, Central America, China, India, Indonesia, New Guinea, and Thailand is today part of the Crocker's permanent collection.

In the summer of 1985, Vanderveen's residence was one of eight homes destroyed by the 1985 Rat Creek-Gorda Complex wildfire, which raged for two weeks in Monterey County and scorched 55,889 acres. Undeterred by the loss — one of many personal tragedies Vanderveen endured — he rebuilt his home and a smaller studio and continued working daily on his bronze sculptures, which became admired and beloved by collectors around the world.

Vanderveen remained on the Monterey Peninsula until the end of his life, dividing his time between his home in Big Sur and a condominium in Carmel. He died in 2015 at the age of 93. ♦

■ Loet Vanderveen, *Camel*, 1985. Bronze with patina, 11 x 9 3/4 x 8 1/4 in. Crocker Art Museum, Loet Vanderveen Collection, 2016.60.22.









## Thank you for supporting the Crocker Art Museum on Big Day of Giving!

A special thank you to the generous donors who made a contribution above and beyond their membership for Big Day of Giving on May 3, 2018.

Collectively, these individuals raised more than \$33,000 to support the Crocker's numerous exhibitions and programs that enrich the intellectual and cultural life of our community.

**The Museum is grateful to everyone who helped make the Big Day of Giving a success – thank you!**



# Big Day of Giving



# Art Auction Season 2018 Thank You

**A** big thank you to everyone who helped make the Crocker Art Museum's 2018 Art Auction Season a tremendous success! Together, BNSA (Big Names, Small Art) and Art Auction raised over \$600,000 to support year-long art education programs and allow us to bring world-class exhibitions to the region each year.

On May 24, BNSA had a record number of attendees who bid on hundreds of small works by big-name artists at this festive silent auction. Art Auction, on June 2, had guests bidding on 130 works of art by the region's most renowned artists, plus exclusive art experiences to regional and international destinations.

Mark your calendar now, and don't miss out on next year's Art Auction Season! BNSA will be May 23, 2019, and the Art Auction will be on June 1, 2019.

A special thank you to the participating artists, sponsors, and patrons who supported this event.

## Co-Title Sponsors



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## Art Auction Table Sponsors

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## We are grateful to the following artists who contributed 100% of the proceeds from the sale of their art at Art Auction:

Chester Arnold  
Cara Barer  
Elizabeth Barlow  
Fletcher Benton  
Frederick Brosen  
Dale Chihuly  
Peter Combe  
Maren Conrad  
Julia Couzens  
Marcy Friedman  
Bud Gordon  
Gale Hart  
James Hirschinger  
Tom Holland  
Brad Howe  
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David Pace  
Jim Piskoti  
David Post  
James Robison  
Donald Satterlee  
Karen Shapiro  
Preston Singletary  
Glenn Sorensen  
Sam Wood

## DIRECTOR'S CIRCLE

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

The Crocker gratefully acknowledges the following Director's Circle members who joined or upgraded their membership between January 1 and March 31, 2018.

Edith and Andy Baker  
Blanket Marketing Group  
Susie and Jim Burton  
Chocolate Fish Coffee Roasters  
Nefretiri Cooley-Broughton  
and Michael Broughton  
Mary Duplat and Susan Buck  
Scarlet LaRue Edber and Harvey Edber  
Pam and Steven L. Eggert  
Linda E. Farley  
Tony Ingoglia  
Joan and Jake Leineke  
Elizabeth and Donald Manning  
Elizabeth and John Moulds  
Philip and Jana Oates  
Simone and Mark Rathe  
Jane E. Robb and James Charlton  
Maggie Roth  
Pamela G. Saltenberger  
Dean and Chrisa Sioukas  
Rob Stewart  
Donald Thornberry and Barbara Gardner  
Ryan Wheeler  
Jill A. Wright

## Exhibition Reception

OCTOBER 26, 2018

Please join us for an exclusive exhibition preview for Director's Circle members of *American Beauty and Bounty: The Judith G. and Steaven K. Jones Collection of Nineteenth-Century Painting and Raymond Dabb Yelland: California Landscape Painter*. Please RSVP to (916) 808-7843 by October 19.



# So many FREE programs are included with your membership!

**W**hen you join the Crocker, you make an investment in the intellectual and cultural vibrancy of your community — and you get something, too! Here's just a taste and what's FREE and upcoming for Museum members. Register in advance at [crockerart.org](http://crockerart.org) to reserve your spot.

## **U-Nite: Crocker & Sacramento State**

THURSDAY, OCTOBER 18, 5 – 9 PM

Two of Sacramento's powerhouses, the Crocker Art Museum and Sacramento State, join forces once again to present U-Nite, a celebration of art and culture. All of Sacramento is invited to discover the wonder and expressive power of art at this evening of performances, talks, film screenings, and creative collaborations presented by nationally recognized faculty in Sacramento State's Department of Arts and Letters.

## **Guest Lecture: Ian Koebner on Art Rx and the Analgesic Museum**

SUNDAY, OCTOBER 21, 2 PM

Join us for a presentation by UC Davis Professor Dr. Ian Koebner, exploring the potential role of museums as partners in public health. Koebner will speak about his research on Art Rx, an innovative collaboration initiated in 2013 between the Crocker Art Museum and the Integrative Pain Management Program at UC Davis. Koebner's talk will cover pain research, the specialized experiences offered through Art Rx, and the philosophy of aesthetics and museology. Presented by the Crocker's Art Access Committee.

## **UC Davis Human Rights Film Festival Presents: *Women of the Venezuelan Chaos***

[2017, 83 MINUTES, NR;  
IN SPANISH WITH ENGLISH SUBTITLES]  
SUNDAY, NOVEMBER 4, 2 PM

The UC Davis Human Rights Film Festival presents *Women of the Venezuelan Chaos*.



Photo by George H. Young

Embodying strength and stoicism, five Venezuelan women each draw a portrait of their country as it suffers extreme food and medicine shortages, a broken justice system, and widespread fear. An audience Q&A will follow the screening. Sponsored by the UC Davis Humanities Institute and the Human Rights Studies Program at UC Davis in partnership with Human Rights Watch.

## **Artful Meditation**

SATURDAY, DECEMBER 8, 10:30 AM

Artful Meditation continues as a drop-in series taking place on select Saturdays. Calm your mind, and experience the art of the Crocker in new ways with long-time meditation practitioner and instructor Ian Koebner, Ph.D., and Adult Education and Art Access Coordinator Erin Dorn. Participants are encouraged to dress comfortably. Space is limited, and registration is required. Each session is free thanks to the generous support of the Hemera Foundation.

## **Noon Year's Eve Family Festival**

MONDAY, DECEMBER 31, 10 AM – 2 PM

This year, we're kicking Noon Year's up a notch! The Museum will be decked-out in purple, and we want you to do the same. One of Sacramento's best annual events, families are invited to count down the New Year at noon at this free and fun celebration. With live music from around the world, dance performances, festive art activities, and surprises throughout the Museum, this is one New Year's celebration everyone can stay awake for.

For a full look at Crocker programs and classes in September through December, don't forget to check your latest issue of Art Interactive!



## Meet Marsha Fong

**C**rocker Member Marsha Fong's connection to the arts began when she was very young. Surrounded by a creative family of florists, graphic designers, and architects, she was exposed to vivid images and colorful expression in myriad ways. At the same time, her parents owned a printing business, so there, too, she had access to creative design and thinking.

Visits to the Crocker were always a special event, as Marsha's mother insisted the Fong children be dressed in their Sunday best and reminded them, "Only look; do not touch. And behave," she recalls. "As we got older and other activities came into our lives, the Crocker remained one of our favorite places."

**"When I travel and visit other renown galleries and museums, the Crocker still stands out for its ability to provide something for everyone."**

Marsha has always enjoyed ceramics and sculptures. "I have admired the work of Loet Vanderveen, and was so tickled to see his work on permanent display at the Crocker," she says. Additionally, Marsha's family enjoys the work of Ruth Rippon and commissioned her to create a carp display for their backyard pond. As collectors, they lean toward Asian art, and many of the pieces they've acquired have been in their family for years.



"Since I have been more involved in reading and learning about the events at the Crocker, I feel when I travel and visit other renown galleries and museums, the Crocker still stands out for its ability to provide something for everyone. The quality of programs and exhibits is always spoken highly of when I mention my affiliation with the Crocker to others."

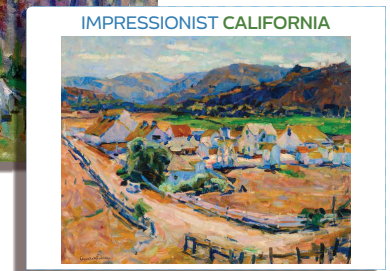
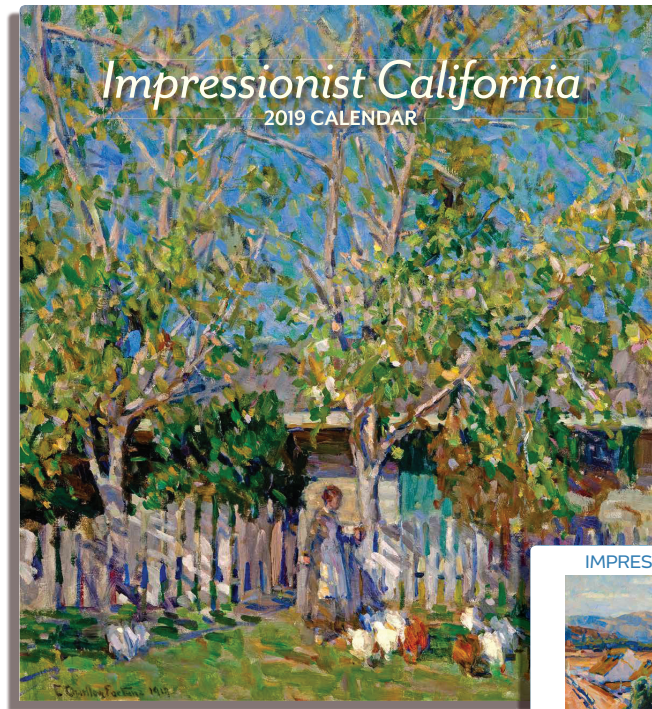
Today, Marsha operates Fong & Fong Printers and Lithographers in Sacramento with siblings Karen Cotton and Curtis Fong. She regularly helps to underwrite printing projects, such as *ArtLetter*, for the Crocker. ♦



# Make an impression

Since 2008, Melza and Ted Barr have enabled the Crocker to acquire a premier collection of California Impressionism, providing for the purchase of works by E. Charlton Fortune, Guy Rose, Joseph Kleitsch, and other artists. Now, in a project underwritten by the Barrs, visitors can enjoy many of these paintings at home through a 2019 Impressionist calendar and two different note card sets, one depicting women and the other California landscapes. Whether the images portray people, animals, flowers, or California scenery, all are set amidst the state's glorious color and sunshine. Pick up your calendar, notecards, and other Impressionist-inspired works the next time you visit the Crocker Store. And remember, members always save 10 percent or more on store purchases.

1. Piece of Mind Necklace (local artist)  
Member price: \$88.20
2. Silk Art Tie  
Member price: \$40.50
3. Impressionist California 2019 Calendar  
Member price: \$13.50
4. Impressionist California Boxed Notecards  
Member price: \$14.35
5. Mini Masters Board Book Set  
Member price: \$17.99
6. Crocker earrings, inspired by the architecture of the Crocker  
Member price: \$32.40





# Be a patron on Museum Store Sunday

Visit the Crocker Art Museum Store  
on November 25 to support local  
business, find unique holiday gifts,  
and give back to the community!

## Museum Store Sunday only:

Members receive 20% and non-Members 10% off all  
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## Current exhibitions

### **The Elaine and Sidney Cohen Collection of Contemporary Ceramics**

THROUGH NOVEMBER 18

In 2016, Elaine and Sidney Cohen donated an important group of contemporary ceramics to the Crocker Art Museum. The collection includes pieces by many of the country's best-known artists working in clay, approximately 60 of which will be on display in this exhibition.

### **Duane Michals: The Portraitist**

SEPTEMBER 16, 2018 – JANUARY 6, 2019

The first comprehensive overview of inventive portraits by this influential photographer who, in the 1960s, broke away from established traditions of documentary and fine-art photography and is still creating original work today.

### **American Beauty and Bounty: The Judith G. and Steaven K. Jones Collection of Nineteenth-Century Painting**

OCTOBER 28, 2018 – JANUARY 27, 2019

Key artists include landscape painters Asher B. Durand, Thomas Doughty, Albert Bierstadt, Sanford Gifford, John Kensett, and Worthington Whittredge. The collection also includes meticulously rendered still-life paintings as well as scenes of American daily life.

### **Raymond Dabb Yelland: California Landscape Painter**

OCTOBER 28, 2018 – JANUARY 27, 2019

English-born artist Raymond Dabb Yelland (1848–1900) was an important contributor to the art world of Northern California. The 25 landscapes in this exhibition illustrate his transition from the Hudson River School style of painting to a more loosely painted, evocative aesthetic popularized by the French Barbizon painters.

## Opening soon

### **Modern Menagerie: Sculpture by Loet Vanderveen**

DECEMBER 9, 2018 – MARCH 31, 2019

Sculptor Loet Vanderveen (1921–2015) is known for his remarkable ability to capture the subtle expressions and gestures of animals with minimal detail using his own observations.

### **Arte Extraordinario: Recent Acquisitions**

DECEMBER 16, 2018 – MARCH 31, 2019

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

### **History, Labor, Life: The Prints of Jacob Lawrence**

JANUARY 27 – APRIL 7, 2019

Exploring three major themes of Lawrence's larger oeuvre — history, labor, and life — and specifically focusing on his graphic work, this exhibition spans from 1963 to 2000 and includes significant complete print portfolios. Lawrence's recording and recollection of African American and larger African diasporic histories are featured, as well as his vivid observations of the dynamic city life in his native Harlem.

### **A Passionate Muse: The Art of Leonard Baskin**

FEBRUARY 17 – MAY 5, 2019

Sculptor, printmaker, and illustrator, Leonard Baskin (1922 – 2000) was well known for his spirited visual fantasy and storytelling. This exhibition focuses on his independent prints, many of them monumental, that examine his often cynical, often hopeful view of human nature.

### **The Roaming Eye: International Street Photography from the Ramer Collection**

FEBRUARY 17 – MAY 5, 2019

Drawn from the collection of Lois and Dr. Barry Ramer, this exhibition features candid and compelling images from around the world.