



FOR IMMEDIATE RELEASE

Media Contact: Kathleen C. Richards
Media: (916) 808-5157
Public: (916) 808-7000
216 O Street
Sacramento, CA 95814
kconaty@cityofsacramento.org
crockerartmuseum.org

ADVANCE EXHIBITION SCHEDULE

This schedule was updated on March 1, 2009. Please disregard any previous advance schedules you may have on file. Before publishing, please call for confirmation. Up-to-date information is available at crockerartmuseum.org.

Calendar of New and Upcoming Exhibits

Buddha JANUARY 31 – APRIL 19, 2009

Animals in the Drawing Room:

Portraits by Mari Kloeppel FEBRUARY 6 – MAY 31, 2009

Fantasies and Fairy-Tales:

Maxfield Parrish and the Art of the Print MAY 8 – JULY 19, 2009

Soaring Voices: Contemporary Japanese

Women Ceramic Artists AUGUST 8 – OCTOBER 18, 2009

Treasures, Curiosities, and Secrets:

The Crockers and the Gilded Age OPENS NOVEMBER 6, 2009



THE CROCKER ART MUSEUM

The Crocker Art Museum was founded in 1885 and continues as the leading art institution for the California Capital Region and Central Valley. The Museum offers a diverse spectrum of special exhibitions, events and programs to augment its collections of California, European and Asian artworks.

The Crocker is located at 216 O Street in Downtown Sacramento. Museum hours are 10 a.m. – 5 p.m., Tuesday – Sunday; 1st and 3rd Thursdays until 9 p.m. Free admission on Sundays from 10 a.m. – 1 p.m. is made possible through the support of Bank of America. For more information on exhibits and events call (916) 808-7000 or visit crockerartmuseum.org.

NEW AND UPCOMING SPECIAL EXHIBITS



Unknown Artist, *Shakyamuni Buddha*, Myanmar (Burma), 15th century. Stone, 23 1/2 x 11 1/4 x 7 in. Private Collection, California.

Buddha

JANUARY 31 – APRIL 19, 2009

According to tradition, Buddha was a spiritual being who attained enlightenment and shared his teachings, giving birth to Buddhism, an Asian religion practiced for centuries. Western audiences today recognize certain iconographical elements as belonging to Buddha, such as distended earlobes and monk's robes. Yet, the depiction of the Buddha varies widely across countries and cultures, revealing differences in religious beliefs by region. The earliest images of Buddha, from Pakistan, depict the narrative of the enlightened one's life, while later images from Vietnam tend to illustrate Buddha as a pudgy toddler. This great variety of interpretations represents a rich inheritance that enhances our understanding of the cultures that created such devotional objects. Showcasing 40 images of Buddha dating from the first millennium to modern times, this exhibition explores the breadth of Buddhist belief as elucidated through his depiction alone.



Mari Kloeppel, *Cobahsaan II*, 2001. Oil on linen, 36 x 36 in. Private collection.

Animals in the Drawing Room: Portraits by Mari Kloeppel

FEBRUARY 6 – MAY 31, 2009

Mari Kloeppel's technique is traditional, but not her approach to animal painting. More than simply depictions of animals, her paintings are portraits, with personalities, thoughts, and sometimes even a sense of humor. Kloeppel's commitment to pursuing art as a full-time profession was in large part due to her horse Cobahsaan, a 1,000-pound Arab gelding that crushed her in a riding accident. Severely injured and temporarily blind, Kloeppel's reverence for animals was not deterred, and she decided that if she could regain her health and sight she would become a full-time artist. She has since done exactly that. Today she paints horses, dogs, rabbits, chickens, and cattle, along with less domesticated creatures such as ravens, pelicans, and falcons. The species, however, matters less than her personal connection to the animal. She knows most of her subjects, having lived with them for years at her rural home in Elkhorn, north of the Monterey Peninsula. Others she encounters through animal rescues and local environmental activism. She finds beauty and intelligence in them all, and within them discovers her muse.

**Fantasies and Fairy-Tales:
Maxfield Parrish and the Art of the Print
MAY 8 – JULY 19, 2009**

Though recent scholarship has paid increased attention to Maxfield Parrish's career as a fine artist, the immense popularity of his work during the early 20th century rested on his appeal as a commercial artist. In many cases, Parrish's original paintings were a direct result of his commercial enterprises. Before abandoning figurative work in the 1950s, Parrish undertook hundreds of commissions for book illustrations, magazine covers, advertisements and lithographs that reveal both his sense of humor and his eye for graphic design. This exhibition presents a comprehensive sampling of Parrish's printed works, offering insight into the multifaceted relationship between the worlds of commercial and fine art.

DETAIL: Maxfield Parrish, *Morning*, 1922. Lithograph, 23 x 20 in. (est), *Fantasies & Fairy-Tales: Maxfield Parrish and the Art of the Print*. Organized by the Trust for Museum Exhibitions, Washington, D.C.



**Soaring Voices:
Contemporary Japanese Women Ceramic Artists
AUGUST 8 – OCTOBER 18, 2009**



Soaring Voices celebrates the revolution in clay led by women, who broke through the barrier of the once male-only field of Japanese ceramics. In Japanese culture, centuries-old beliefs regarding the sanctity of wood-firing guarded men's labor from women's in traditional, family-run potteries. Nevertheless, the presence of women was always felt. From glazing to packing and record keeping, women supported the leadership of their fathers-in-law, husbands and sons in the production of ceramic wares. This divide was bridged during the 1950s when the concept of the studio potter as a creative individual working alone, apart from tradition, was introduced. Including more than 60 objects from vessels to sculpture, this exhibition surveys the accomplishments of 26 leading female figures in contemporary Japanese ceramics.

Etsuko Tashima, *Cornucopia 03-III*, 2003. Stoneware and glass, 26 3/8 x 26 3/4 x 23 5/8 in. Courtesy of International Arts and Artists. Private collection.

**Treasures, Curiosities, and Secrets:
The Crockers and the Gilded Age
NOVEMBER 6 – DECEMBER 31, 2009**

Pay tribute to the Crocker family in the final exhibition before the new Crocker opens. From Margaret's Floral Festival, to Jennie Crocker Fassett's Korean gold mines, to Aimée Crocker's marriage to Russian nobility, the major events of Crocker family history are seen in the exquisite objects assembled in *Treasures, Curiosities, and Secrets: The Crockers and the Gilded Age*. California's premier early art patrons, Edwin Bryant and Margaret Crocker were deeply concerned with bringing culture to the new state. But their story began in South Bend, Indiana, where E. B. Crocker built an impressive law practice. After the death of his first wife, he met his match in Margaret Rhodes and married her in 1852. The ceremony took place only a few days before the newlyweds booked passage to California. They settled in Sacramento and worked as merchants until 1863, when Judge Crocker was appointed to the California Supreme Court. Ultimately, the Crockers achieved glittering success as railroad tycoons. In this exhibition, breathtaking jewelry, dramatic gowns, family china, furniture and other treasures of the era join personal family letters, paintings and photographs to tell another side of the Crocker family's story.



Unknown artist, *Photograph of Aimée Crocker*, circa 1880. Gelatin silver print, 6 3/4 x 5 5/8 in. Crocker Art Museum.