



Enrique Chagoya

“Map of Time II” 1998, charcoal, pastel, color transfer on paper, 23.75” X 36”
On loan from the collection of Ron Casentini, Santa Rosa

In his prints, drawings and other works on paper, Mexican-American artist Enrique Chagoya appropriates and reorganizes images taken from American mass media, Mexican folk art and religious sources, using them to create biting and often very humorous political and social satire. Chagoya’s work revels in the diversity of the United States, his complex and colorful prints often reflect this melding and mixing of cultures and influence, ripe with potential for new expressions and provocative humor.

Chagoya uses his work to critique the manner in which Western artists have mined folk and indigenous culture for inclusion in Western high art. In his work, Chagoya reverses this process, taking images from the dominant American culture and placing them within the contexts of indigenous and developing-world perspectives. He calls his practice “reverse anthropology,” and he intends to overturn the direction of influence in Western art.

Born in Mexico City, Chagoya earned a bachelor’s degree in political economics at the Universidad Nacional Autónoma de Mexico in 1975. In 1977, Chagoya immigrated to the United States, where he worked as a freelance illustrator and graphic designer. He holds a B.F.A. from the San Francisco Art Institute, and an M.A. and an M.F.A. from the University of California at Berkeley. Since 1995, Chagoya has been teaching printmaking at Stanford University.



Pomo Basketry

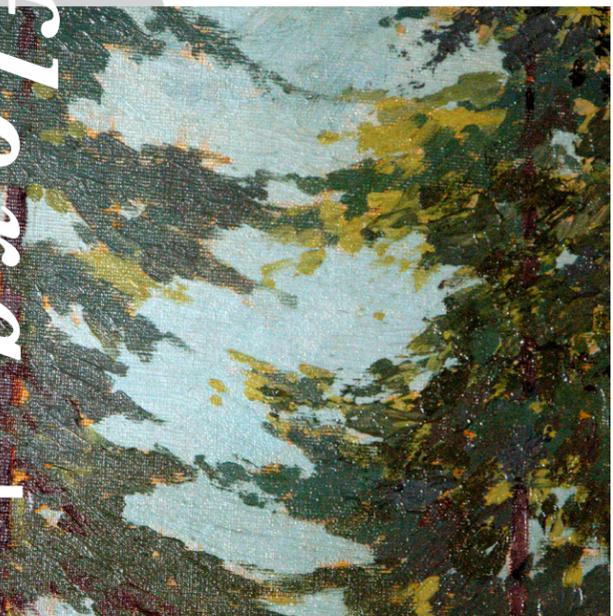
circa 1900-1982

On loan from the Bob and Pam Stone Collection, Sonoma

Pomo baskets are generally acknowledged to be among the finest examples of basketry ever produced. The Pomo Native Americans of Northern California, who traditionally occupied portions of Sonoma, Mendocino and Lake Counties, achieved great complexity in the production of baskets in their long history and continue this art-form today. Pomo basket makers employ two primary techniques—twining and coiling. Historically, twined baskets were made for rougher usage, such as gathering and processing acorns. Coiled baskets can be highly decorative with brilliantly colored feathers, beads or shells.

Highly decorated baskets are significant objects and were traditionally used as prestigious gifts or kept as family heirlooms. Miniature baskets are also important, used as gifts, charms or even in jewelry. They range in size from two inches in diameter, down to less than half an inch. The smallest baskets are the product of refined techniques, some of which remain closely guarded secrets.

This collection provides a sense of the array of materials used by Pomo weavers. The materials represented here include the plants willow, redbud, sedge root and bulrush; bird feathers from Oriole, Mallard Duck, California Woodpecker and Robin; as well as shells and other decorative materials. Pomo basket making is a living art form, still practiced by traditional Pomo weavers today.



Lorenzo Palmer Latimer

Armstrong Grove, 1915, oil on canvas

Bohemian Grove, 1915, oil on canvas

From the Sonoma County Museum’s Permanent Collection

Lorenzo Palmer Latimer (1857-1941) was a prolific California landscape painter and highly respected teacher whose career flourished from 1880 until his death in 1941. He is best known for his paintings of picturesque views of northern California.

Latimer was born in Gold Hill, California, in the foothills of the Sierra Nevada on October 22, 1857. His family moved to Sonoma County soon after. Latimer kept a studio and address in San Francisco for most of his career but was a frequent visitor to (and sometime resident of) the family ranch in present day Windsor.

Latimer believed that an artist could extract the strongest emotions from scenes that have personal meaning. He advised his students, “...you will paint [there] with a deeper feeling than any other spot”. Latimer was an advocate for studying nature first hand, and continually took students on excursions to Guerneville and Santa Cruz to visit redwood groves.

By the 1890s Latimer was known as the leading painter of redwood forests, and these two paintings show to great effect his capabilities at painting the native California giants. Most likely this pair was painted for the 1915 Pan Pacific Exhibition in San Francisco, displaying the splendor and grandeur of the redwood forests. They inspire a sense of awe at the size and majesty of the trees while paths lead the viewer into the cool depths of the forest.