

JSMA

FALL 2018

JORDAN SCHNITZER MUSEUM OF ART





Plastic Entanglements: Ecology, Aesthetics, Materials

Barker Gallery | September 22 -December 30, 2018

Plastic Entanglements: Ecology, Aesthetics, Materials features fifty-eight artworks by an international roster of emerging and mid-career artists who respond creatively and critically to the global plastic crisis. Drawings, photographs, painting, video installations, and sculptures, constructed from found plastic, aim to challenge and expand visitors' understanding of the material's role in our environment and lives. Among the thirty artists featured are Morehshin Allahyari (Iran), Han Bing (China), Willie Cole (United States), Chris Jordan (United States), Brian Jungen (Canada), Ifeoma U. Anyaeji (Nigeria), Vik Muniz (Brazil), and Aurora Robson (Canada/United States). Organized around the curatorial concept of entanglement—which describes the literal entanglements of animals and plastic detritus as well as the plasticity of global networks—the exhibition explores the unique materiality of plastic as an artistic material and potent symbol of Western modernity and considers the environmental consequences of its widespread use. Ultimately, the exhibition argues that plastic entangles categories of the aesthetic, the ethical, the material, the technological, and the critical.

The exhibition is curated by Joyce Robinson, curator, Palmer Museum at Pennsylvania State University; Heather Davis, Postdoctoral Fellow, Institute of the Arts and Humanities, Penn State; and Jennifer Wagner-Lawlor, Associate Professor of English and Women's Studies, Penn State. Following its presentation at the JSMA, it will travel to Smith College Museum of Art and the Chazen Museum of Art at the University of Wisconsin.

Plastic Entanglements: Ecology, Aesthetics, Materials was organized by the Palmer Museum of Art of The Pennsylvania State University. At the University of Oregon, Plastic Entanglements is made possible with the generous support of the City of Eugene, Lane County Waste Management Division, the Coeta and Donald Barker Changing Exhibitions Endowment; Arlene Schnitzer and Jordan Schnitzer; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; and JSMA members.

Left: Dianna Cohen (American, born 1965), **postconsumer mandala** (detail), 2001. Plastic bags, handles, thread, and pushpins, 67 x 48 inches. Courtesy of the artist.

Cover: Aurora Robson (Canadian, born 1972), **Isla**, 2014. Plastic debris (PET + HDPE), aluminum rivets, tinted polycrylic, and mica powder. 38 x 37 x 36 inches. Courtesy of the artist.

Patron Circle Reception

Thursday, Sept. 20, 5:30 – 7:30 p.m.

Members' Reception

Friday, September 21, 5 – 7 p.m.

Public Reception

Friday, Sept. 21, 7 – 9 p.m.

JSMA After Dark: Plastic Entanglements

Wednesday, October 17, 5-7 p.m.

UO students are invited for an evening of interactive art activities, free food, and fun. Students will learn about the impact of plastics on campus, participate in interactive art activities, and make a move toward ditching the disposables. Sponsored by JSMAC, UO Craft Center, UO Student Sustainability Center, and UO Zero Waste.

Oregon Humanities Center presents the O'Fallon Lecturer in Art and American Culture: Dianna Cohen

Wednesday, October 17, 7:30 p.m. | Straub Hall, Room 156

How can we stem the tide of plastics overwhelming our planet? Artist and activist Dianna Cohen, whose work is featured in the exhibition, presents a talk about the pervasive problem of plastic pollution.

Panel Discussion: Interdisciplinary Approaches to Plastics, Pollution, and Consumption

Wednesday, November 7, 5:30 p.m.

A panel of faculty and experts in different fields will share their perspectives in response to the themes of the exhibition ("The Archive," "The Entangled Present," and "Speculative Futures") and discuss the long-term effects of the plastics we consume in our own community. Moderated by Babe O'Sullivan, Oregon Department of Environmental Quality and Materials Management Program.

Artist Lecture: Charting the Known Universe from Memory

Wednesday, November 28, 5:30 p.m.

Matthew Northridge, whose work *Horizon* (2002, printed materials and acrylic hemispheres) is on view in the exhibition, presents a survey of his work.

Vibrance and Serenity: Art of Japanese *Nō* Traditional Theatre

Preble/Murphy Galleries | through July 2019

This installation introduces the history and performance of *Nō* theater using selected prints by TSUKIOKA Kōgyo (1869-1927) recently donated to the museum by Elizabeth Moyer and Michael Powanda. Established in the fourteenth century, *Nō* (sometimes spelled *Noh*) is one of Japan's oldest and most revered theatrical forms. Taking place on a small square stage with minimal props, it is widely acknowledged, both nationally and internationally, as the epitome of Japanese simplicity and refinement. Kōgyo's prints not only encapsulate the elegance of *Nō* performance, the beauty of its costumes, and the serenity of its masks, but also the vibrancy and dynamism of *Nō* drama. The installation also includes examples of other types of Japanese art, including paintings, prints, calligraphy, books, ceramics, lacquer, textiles, armor, dolls, and decorative objects. Co-curated by UO History of Art and Architecture Associate Professor Akiko Walley and JSMA chief curator Anne Rose Kitagawa.



Special Lecture and Performance by Japanese *Nō* actor TAKEDA Tomoyuki

Redwood Auditorium, Erb Memorial Union, University Avenue

Monday, October 1, 5 p.m. | Haseltine Lecture on *Nō* costume

Tuesday, October 2, 5 p.m. | Introduction to *Nō* with performances from the plays *Hanjo* (Lady Ban) and *Tsuchigumo* (Earth Spider)

TSUKIOKA Kōgyo (1869-1927). *Ama (Diver Woman)*, from the series *One Hundred Nō Plays (Nōgaku hyakuban)*. Japanese; Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 inches. Gift of Elizabeth D. Moyer & Michael C. Powanda, 2017:36.40

Reframing the Fragments: The Best We Could Do

Focus West Gallery | September 8, 2018 - February 17, 2019



Dinh Q. Lê (Vietnamese-American, born 1968). **Mai Lai in Additive and the Subtractive Colors**, 2013. C-prints and linen tape, 78 ¾ x 49 ¾ inches. Courtesy of the artist and Elizabeth Leach Gallery; Collection of Kimberly Moyer.

Common Reading at UO is a year of conversation around a shared book. For 2018, all first-year students will receive *The Best We Could Do*, an illustrated memoir about one family's journey from their war-torn home in Vietnam to a new life in California. Author Thi Bui relates her personal experience of becoming a first-time mother and wanting to learn who her parents were before they were parents, and how they survived war, loss, separation, and frequent displacement.

To complement this initiative and expand on themes in the graphic novel, the JSMA presents its third annual Common Seeing, *Reframing the Fragments: The Best We Could Do*. Works made since 2000 by such artists from the Vietnamese diaspora as Binh Danh, Dinh Q. Lê, and Ann Le embody the complex sensations related to remembering and forgetting, tradition and innovation, and trying to make sense of fragments of memory and history. Their new visions emerge from the long shadows of the Vietnam War. Works in the JSMA's collection from the 1960s by American artists, including Violet Ray, invite viewers to analyze how artists from different places and times comment critically on the war and American culture. *Reframing the Fragments* will also incorporate personal stories shared by UO students in response to the artworks on view. The exhibition is supported by the Ballinger Endowment.

Cross-cultural Conversations | Wednesday, October 24, 5:30 p.m.
JSMA's curators invite you to join them as they explore cross-cultural encounters and connections among our exhibitions.

FROM THE DIRECTOR



Piece by piece, our exhibition schedule comes together. Some shows are scheduled years out, while others are confirmed just months ahead. In the best of times, we find that our exhibitions are not just discretely exciting but that each resonates and builds on another, resulting in deeper explorations of art and cultures and greater teaching opportunities. That's what happened this year, and we welcome you to a new year of thematically, aesthetically, and

geographically connected offerings!

The Palmer Museum at Penn State University organized *Plastic Entanglements: Ecology, Aesthetics, Materials*, and thanks to the initial interest of Johanna Seasonwein, our former curator of Western art, we joined its national tour, sure that its international scope and environmental concerns would find broad applications in Eugene and at the university. Our third foray into a "Common Seeing" takes as its inspiration Thi Bui's graphic novel *The Best We Could Do*, reframing it with works addressing the Vietnam War and identity. Two other fall exhibitions, presenting new work by Elsa Mora (Cuban born) and Matthew Picton (British born) further our international dialogues (including, in Picton's case, a focus on Francis Ford Coppola's *Apocalypse Now*) and explore ingenious uses of paper, paradoxically a recyclable material and a product made by depleting nature. The year-long loan from Art Bridges of paintings by Mexican masters Diego Rivera and Rufino Tamayo extend our Latin American collections, support our Día de los Muertos, and affirm modernism's international influence. Léger's artist book *Cirque*, Japanese prints about *Nō* theater, contemporary Korean women artists, and Daoism grace our European and Asian galleries, while, in our Education Corridor, student athletes and others who joined them on a UO study abroad program in France this summer reveal how identity gains clarity in foreign environments. We'll try to bring much of this together in a curators' tour through the galleries on October 24.

This summer, we lost four dear friends of the museum, Hope Hughes Pressman, Hattie Mae Nixon, Fotu Leiato, and Rick Williams. Honoring Hope at our 85th Gala proved prescient, and there are truly no words that can do justice to the impact her life has made on so many. Hattie Mae was a daily presence for many years, here and at the Museum of Natural and Cultural History, giving tours and offering wisdom. The exhibition in the MacKinnon Gallery of Max Nixon's brooches, often affixed to Hattie Mae's dresses and tops, is a poignant reminder of her effusive spirit. UO student Fotu Leiato participated in our Art of the Athlete program and continued to mentor youth in our VSA Access workshops. Rick was a fine photographer, inspiring educator, and dear friend.

Hope Hughes Pressman: An Extraordinary Life



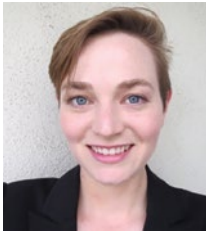
The JSMA mourns the loss of Hope Hughes Pressman, whose generous spirit benefited so many in our community. Hope died on Friday, June 8, in Eugene with her family by her side. She was 97.

Hope's passion for the arts touched so much at the museum, the University of Oregon, and the state of Oregon. Her lifelong commitment to the museum far extended her many years of service as a UO development officer and member of our Leadership Council, and as a museum supporter, donor, and frequent attendee at our educational programs and events.

Hope was known for inspiring others to care about and support the arts as she did, and she often sent notes of thanks and encouragement to staff, volunteers, the parents of students she mentored, and, most especially, donors. She knew the power of her pen, that an envelope arriving in someone's mailbox with her beautiful handwriting created a special relationship. Her notes were treasures, and their recipients were always honored to receive one. These expressions of gratitude were parts of a legacy that extends beyond words.

Hope's joyful spirit and abundant energy made the museum an extra special place. Her enthusiasm for art and education inspired generations of museum staff and volunteers. Those of us fortunate enough to work in the JSMA feel her nurturing presence every day—in the art that's on our walls, the sculptures that surround our building, and the excitement of small children entering the Pressman lobby.

Welcome Dr. Jenny R. Kreiger, Mellon Postdoctoral Scholar! Congratulations Faculty Grant Recipients!



In our last Members Magazine, we shared the good news about our Andrew W. Mellon Foundation grant to support library-museum collaboration. We've since made progress on the grant and are pleased to announce the appointment of Dr. Jenny R. Kreiger as our first joint (museum-library) Mellon Postdoctoral Scholar.

Jenny received her Ph.D. in Classical Art and Archaeology and a Graduate Certificate in Museum Studies from the University of Michigan. She also holds a B.A. in Classical Studies from Randolph-Macon Woman's College. Over the course of her graduate studies, she received a Fulbright Graduate Student Grant from the US-Italy Fulbright Commission and a Rome Prize from the

American Academy in Rome. In 2017-18, she worked as a Graduate Intern at the Getty Foundation in Los Angeles on initiatives relating to global art history, digital art history, and art conservation. Her research interests include ancient Mediterranean art, Roman funerary epigraphy, social networks, and the digital humanities.

In addition to Jenny's position, the Mellon award, with matching support from UO, funds two graduate employees and six faculty grants (three per year) that draw on the resources of both units. We congratulate the faculty members who received Mellon support for the coming year:



Ina Asim, Associate Professor, History: *Artful Fabric of Collecting: Silk Textiles in Gertrude Bass Warner's Chinese Art Collection and Their Historical Context*

Mrs. Warner donated her fine (mostly) Asian art collection and served as the first director of the University of Oregon Art Museum; her extensive archives are primarily located in Special Collections. Using digital technology, this project will make the significant and unique collection of Warner Chinese textiles and related archival materials accessible to a wider audience for research, teaching, and general appreciation.



David A. Frank, Professor, Robert D. Clark Honors College: *Reconsidering James Blue's 1963 documentary The March: The Cold War, Civil Rights, and the Problem of American Apartheid*

James Blue, an alumnus of the UO, is recognized as one of the finest documentary filmmakers of his time, but few know his work as most of his films were made for the United States Information Agency (USIA) and only permitted to be shown outside the U.S. His 1963 documentary *The March*, which features Martin Luther King, Jr.'s "I Have a Dream" speech, has only recently been shown in this country. Blue's films and archives are now at the university, and Frank will conduct research and develop courses and exhibitions using *The March* to examine American history, racism, and antiracism.



Glynn Walley, Associate Professor, East Asian Languages and Literatures: *Japanese Votive Slips: Play and Plays*

Together, the Libraries and the JSMA house perhaps the world's largest collection of Japanese votive slips (*nōsatsu* or *senjafuda*). These diminutive woodblock prints were originally made to be pasted onto temple and shrine buildings by pilgrims. Over time, the pictorial designs became more elaborate and the slips became prized art objects, resulting in a lively culture of production and collecting in the late 19th and early 20th centuries. Research and digitization of the votive slip collection will create descriptions and annotations to augment the existing library and museum databases and enhance pedagogy.

New Externship for Caroline Phillips

Thanks to the generosity of the Daura Foundation and Margo Grant Walsh, the JSMA welcomes recent UO graduate Caroline Phillips (MA, History of Art and Architecture, 2018) to its staff for a yearlong post-graduate externship in European and American art. Caroline is a specialist in Italian Baroque sculpture and Reformation-era art. Her interests also extend to contemporary issues of art and politics. She pursued opportunities for museum experience and professional development during her graduate education, including serving as the JSMA's Laurel Intern (2016-17) and Margo Grant Walsh Intern (2017-18). In her new expanded role, Caroline will advance research on the European and American collections, with special emphasis on the museum's significant holdings of works by Pierre Daura (Catalan-American, 1896-1976) and the Margo Grant Walsh collection of silver and metalwork.



John C. Moore Coffee service. American, ca. 1827-45. Copper, wood. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection; gift of Margo Grant Walsh. 2014:38.2a-d

CONTINUING EXHIBITIONS

Paper Weight: Works by Elsa Mora
Through Jan. 20, 2019

Matthew Picton: Cultural Mapping
Through December 30

Reflections of the Cosmic Web: Intricate Patterns in Daoist Art
Through June 2019

Threshold of the Invisible World: Russian Icons from the Collection
Through April 2019

The Materiality of Classical Pottery
Ongoing

Between East and West: Gandharan Art
Ongoing

Expressions of Design
MacKinnon Gallery
October 24, 2018 –
October 13, 2019

The fall 2018 rotation of the Margo Grant Walsh collection explores the principles of design with a broad range of metalwork selections, including tableware. Co-curated by Tom Bonamici, instructor in Product Design, and new JSMA extern Caroline Phillips, the installation supports several courses in the College of Design's Product Design area.

Exploring Identity and Place through the Arts

Education Corridor Galleries | October 3, 2018 - February 3, 2019

In June, during UO Zero week, twenty university students studied abroad in a Global Education Oregon (GEO) program designed by Director of Education Lisa Abia-Smith at the site of her own study abroad university thirty years ago in Aix-en-Provence, France. This intensive program, which was specifically appealing to students of color with financial and time restraints, introduced the participants to Post-impressionists Cézanne and van Gogh as well as author James Baldwin and jazz musician and activist Nina Simone, all artists who retreated to the south of France during their lives. Provence offered each of them a momentary sanctuary, which they used to express their explorations of place, identity, and representation. Through travel as well as artistic appreciation and creation, our UO students, with little to no background in art, experienced a similar oasis in which they could artistically and historically reflect on autonomy, social construction, and power relations in their personal lives. We are deeply grateful to the many UO supporters who provided travel assistance to make this program a reality.



Twenty students from the UO gather with University of Oregon staff, and staff from the Marchutz School of Fine Arts in Aix-en-Provence, France for a final get together and dinner after four days of painting as part of the Exploring Identities Study Abroad Program taught by the JSMA's Director of Educational Outreach and PPPM Professor Lisa Abia-Smith.

Students studied in Aix-en-Provence for the majority of the week and spent two days in Paris; their course addressed visual media and explored vehicles for creative expression from the standpoints of marginalization, isolation, and identity. Through excursions, they were introduced to art museums as centers for social learning and engagement. Participants used personal and artistic narrative to develop critical thinking, communication and visual literacy skills and were able to consider the idea that artistic creativity is sometimes the result of adversity. Selections of their work will be featured in the exhibition.

Opening Reception

Wednesday, October 3, 2018, 6:30 – 8:00 p.m.



Graceful Fortitude: The Spirit of Korean Women

Huh Family & Jinjoo Galleries | November 17, 2018 - May 5, 2019

For more than 2,000 years, Korea was strongly influenced by Confucianism (a Chinese code of moral conduct predicated on a series of hierarchical relationships), which accorded lower status to women. Nevertheless, throughout Korean history, women overcame many obstacles and created important art. In the early twentieth century, partially in response to outside influences, Korean women came to demand equal rights.

This installation introduces art created by, for, and/or about Korean women and features paintings, prints, photographs, sculpture, ceramics, textiles, lacquer, furniture, and personal adornments dating from the twelfth through the twenty-first centuries. It also includes recently acquired works by contemporary Korean women artists AHN Seongmin, NA Suyeon, and PARK So Eun, among others. This exhibition is co-curated by 2017-18 Korea Foundation Global Museum Intern Michelle Chaewon Kim and JSMA chief curator Anne Rose Kitagawa.

Fernand Léger's *Cirque* and the *livre d'artiste*

MacKinnon Gallery | November 17, 2018 – March 22, 2019

Published in Paris in 1950, *Cirque* was a collaboration between French modernist painter Fernand Léger and book publisher Tériade. It is one in a series of twenty-seven such projects conceived by the publisher between 1943 and 1975. Known as *livres d'artiste*, these finely printed, large-format books pair handwritten text with original artwork from some of the twentieth century's most prominent artists. *Cirque* represents a small subset within this genre, a specialty of Tériade's, which brings together original images and an original text, both the work of Léger. The project serves as a visual and poetic summary of Léger's interest in the circus as a venue of entertainment and freedom, as well as a reflection by the artist near the end of his life on the themes that occupied his career. The exhibition is curated by Emily Shinn as part of her terminal project as a graduate student in the History of Art and Architecture, under the guidance of Danielle Knapp, McCosh Associate Curator.

Double-Feature Gallery Talk: Modernism in Europe and the Americas

Wednesday, December 5, 5:30 p.m.

Join exhibition curator Emily Shinn and McCosh Associate Curator Danielle Knapp for a discussion of Fernand Léger (French, 1881–1955) in the MacKinnon Gallery, followed by a conversation with Associate Curator of Academic Programs and Latin American Art Cheryl Hartup about Diego Rivera (Mexican, 1886–1957) and Rufino Tamayo (Mexican, 1899–1991) in the Graves Gallery.



Fernand Léger (French, 1881–1955). *Cirque*, folio 56 verso, 1950. Color lithograph on Arches paper, 17 ½ x 13 ½ x 1 ½ inches. Gift of Dr. Robert Leary; 2013.38.29

Flor y canto: Diego Rivera's *La ofrenda* and Rufino Tamayo's *Perro aullando a la luna*

Morris Graves Gallery | September 20, 2018 - February 17, 2019

Focus West Gallery | Beginning February 23, 2019



Left: Rufino Tamayo (Mexican, 1899 - 1991). **Perro aullando a la luna (Dog Howling at the Moon)**, 1942. Oil on canvas, 44 ¼ x 33 ¾ inches. Image courtesy Art Bridges. © Rufino Tamayo/Artists Rights Society (ARS), New York

Right: Diego Rivera (Mexican, 1886 - 1957) **La ofrenda**, 1931. Oil on canvas, 48 ¾ x 60 ½ inches. Image courtesy Art Bridges. © Banco de México Diego Rivera & Frida Kahlo Museums Trust, México, D.F./Artists Rights Society (ARS), New York

Cheryl Hartup, JSMA's Associate Curator of Academic Programs and Latin American Art, these works will be presented in several historical and thematic contexts.

Diego Rivera's *La ofrenda*, first shown at the Museum of Modern Art (MoMA) in New York, presents Mexico's annual *Día de los Muertos* celebration of life and death. In the painting, three family members welcome the soul of a loved one with offerings placed on a decorated altar. Hanging next to the painting at the JSMA will be *La escuela de aire libre* (Open Air School), a lithograph Rivera made in New York City shortly after his exhibition at MoMA. We are grateful to the Portland Art Museum for the loan of this print, which features a detail from one of Rivera's murals in Mexico City.

While living in New York during World War II, Tamayo painted *Perro aullando a la luna*, an aching expression of necessity and despair, anguish and rage. European modernism, like Pablo Picasso's *Guernica*, and ancient ceramic vessels in burials representing the *xoloitzcuintli*, a hairless dog indigenous to Mexico, likely inspired this work. Although the style and intention of the artists are quite different, together these works bridge the powerfully enduring presence of Mexico's ancient beliefs and art with the universal human condition.

MASTERWORKS ON LOAN

Masterworks on Loan Presents Cecily Brown Paintings

Recent paintings by Cecily Brown will be on view throughout this fall, including *A Swan Comforting a Snake* (2014) and *The Human Seasons* (2017). The London-born, New York-based artist leaves viewers in a state of flux as her work straddles abstraction and the moment when figuration breaks down. Hints of provocative flesh are both grounding and fleeting in a riot of fast and loose brushstrokes that have drawn frequent comparison to the forebears of Abstract Expressionism. In *The Human Seasons*, Brown characteristically plucks from the treasury of visual memory, reimagining the hot reds and underlying discomfiture of Degas's *Combing the Hair* on the monumental scale of Rubens. Brown rewards the slow untangling of her compositions, saying, "The more you give to the painting, the more you get back."

Cecily Brown (British, b. 1969). *A Swan Comforting a Snake*, 2014. Oil on linen, 97 x 103 inches. Private Collection
© Cecily Brown. Courtesy Paula Cooper Gallery, New York



NEW ACQUISITIONS



When all will be revealed by Gregory Grenon

Portland artist Gregory Grenon has an expansive skillset: he studied etching, lithography, and welding and earned degrees in English Literature and Business. However, Grenon found his true calling as a painter, making brightly hued and highly expressive portraits of women. He credited his experience as an assistant printer at Chicago's Landfall Press for teaching him about color – as well as ensuring that he would ultimately “be a painter, not a teacher or printer.” Grenon moved to Oregon in the late 1970s and exhibited at Arlene Schnitzer's Fountain Gallery. He transforms found frames, windowpanes, and mirrors into bold expressions of his subjects' emotional states. When working on a sheet of clear glass, as seen here, the artist paints in reverse—from the topmost layer of color (bold outlines, facial features, and other details) to the background. Grenon thinks of each of his paintings as a narrative. Evocative titles like *When all will be revealed* stimulate viewers to look closely for visual cues to understanding these women's stories.

Gregory Grenon (American, born 1948). **When all will be revealed**, 1999. Oil on glass, 69 x 46 ½ inches. Donated by Beverly Hecht-Levy & Robert Levy and Bill Rhoades; 2018:16.1.

Hung LIU Legacy Collection Comes to JSMA

During the Cultural Revolution (1966-76), Hung Liu was sent to the Chinese countryside and later worked as a propaganda artist and instructor at Beijing's Central Academy of Fine Art. After immigrating to the U.S. in 1984, she studied art at UC San Diego and later became a professor at Mills College, creating powerful works that impart dignity upon ignored or reviled members of society. In 2011, Liu received a Lifetime Achievement in Printmaking Award for her development with Trillium Graphics master printer David Salgado of an innovative new mixed-media technique characterized by layers of color, drips, and textured surfaces. We are honored that they have chosen the JSMA as the repository for a legacy collection of fifty of these mixed-media prints. One of these works was featured in our special exhibition *A Decade of Collecting* (summer 2018) and another is currently on view in the Chinese installation *Reflections of the Cosmic Web*. Thank you, Hung Liu and David Selgado!



Hung LIU (LIU Hung, Chinese, born 1948). **All the Ancestors**, 2011. Mixed media triptych, 60 x 100 inches. Gift of Artist Hung Liu and Trillium Graphics/David Salgado, 2018:45.7a-c

Aggregation 17 – DE098 by CHUN Kwang Young



CHUN Kwang Young (Korean, born 1944). **Aggregation 17 - DE098**, 2017. Mixed media with Korean mulberry paper, 72 $\frac{3}{8}$ x 60 $\frac{5}{8}$ inches. Mark Sponeburgh Fund Purchase, 2018:19.1

We are excited to welcome into our collection a new work by CHUN Kwang Young, one of South Korea's most renowned contemporary artists. At the invitation of Chun's gallerist, Sundaram Tagore (who presented his film on Louis Kahn's Tiger City during our Schnitzer Cinema series last spring), Jill Hartz and Anne Rose Kitagawa had the opportunity to attend the New York opening of Chun's recent exhibition and reserved this work for the JSMA.

After receiving his B.A. from Hongik University, Chun came to the U.S., where he received his M.F.A. from the Philadelphia College of Art. As a foreigner, he was both inspired by American optimism and taken aback by the disparities he observed between the real world and the philosophical ideals of the age. Although he was deeply impressed and influenced by Abstract Expressionism, he felt dissatisfied that his own paintings in that idiom were unoriginal, merely reworking the ideas of other (mainly American) artists, and despite significant critical success, he longed to find a means of expression that reflected his Korean identity. In 1995, while recovering from a cold, Chun reminisced about the packets of traditional Asian medicine that his mother had given him in his youth. Over time, he developed a technique of wrapping printed-and-dyed mulberry paper around small, irregularly shaped forms that he combined into larger "aggregations." At first glance, the resulting compositions, with their jagged facets and subtle gradations of color, look like barnacle-encrusted artifacts, but upon closer inspection the soft surfaces and fragmentary texts on the folded paper become apparent, adding a level of nostalgia and impenetrability. In this manner, Chun successfully combines artistic theory, practice, and personal experience to create a unique mode of expression that is both contemporary and informed by the past. *Aggregation 17 - DE098* will be on view in the Huh Family/Jinjoo Gallery through November 4, 2018.

Member Spotlight: **Meet Sarah Wyer**

Sarah Wyer has been affiliated with the JSMA since she was an undergraduate student at the University of Oregon. She held a Graduate Teaching Fellowship at the museum while working towards her concurrent Masters in Arts Management and Folklore, which included serving as the graduate student representative on our Leadership Council. She was instrumental in developing JSMAC, the JSMA Student Member Advocacy Council as its president. Sarah spearheaded student art exhibitions, performance art events, and professional development workshops that benefited and engaged students. Currently, Sarah lives and works in Baltimore, Maryland. Most recently, she was the Digital & Database Associate at Maryland Humanities, the state's nonprofit humanities council.

How did you first become involved with the JSMA?

I started volunteering at the JSMA in 2012, the summer before I began attending the University of Oregon. My friend and colleague Melisa McChesney told me that the JSMA was a wonderful place to work and that volunteering there was rewarding and fun. As it turns out, she was right! I fell in love with the museum and started working there as part of the Visitor Services student staff in fall 2012.

What is something you wish everyone knew about the museum?

I wish everyone—especially students—knew about the Masterworks on Loan program. We have the opportunity to see some incredible works of art from private collectors. I've seen works by van Gogh, Monet, Modigliani, Rothko, and many other amazing artists at the JSMA.

I also wish that students knew how accessible the museum is to them! Staff are friendly and knowledgeable, the student group JSMAC has tons of ways for students to get more involved with the museum, and there are internship and volunteer opportunities for students as well!

Do you have a favorite exhibition, work, or place in the museum?

Yes—I am drawn to the artwork *Last Audience of the Hapsburgs*, painted by Artur von Ferraris in 1918. Its incomplete nature makes the painting seem alive to me. I can understand and sense the hurriedness with which the author packed it away before finishing it. Before this artwork was given to the JSMA, it spent years hidden in a carpet roll, and was sent to a friend of one of the people pictured in the work who lived in Portland during World War II. Isn't it amazing that it found a home here at the JSMA?

Were there things about the museum that surprised you when you first became involved?

Of course! When I interned with Miranda Callander, the JSMA's registrar, I was surprised by the museum's extensive and rich collection. Most museums only have about 5-10% of their collections on display at any given time.

What does being a JSMA member mean to you?

On a very personal level, it means giving back to an institution that provided me with a multitude of opportunities while I was a student at the University of Oregon. In undergrad and graduate school, the JSMA supported me with a work-study position, an internship, student curator opportunities, and a Graduate Teaching Fellowship. I am the professional that I am today because of the JSMA. As a member, I can ensure (in my small way) that the kinds of opportunities I had continue to be available to students.

Why did you choose to renew your JSMA membership after you moved out of state?

I chose to renew my membership because I wanted to support the JSMA. I can do that best as a member. While I am out of state—currently living in Maryland—I signed up for the North American Reciprocal Museum (NARM) Membership at the \$100 level. This means that I receive reciprocal admission at over 900 museums in North America! It really doesn't matter where I live: the benefits of a JSMA membership still reach me!

What is something you are looking forward as a JSMA member this year?

I am looking forward to using my NARM benefits in Baltimore, Washington, D.C., and Philadelphia! I also love getting the Members' Magazine and seeing what the museum is up to. It always brightens my day when I see it in my mailbox!

Transforming Lives: The JSMA at 85 Gala Recap

Art Teaches | Art Inspires | Art Heals

Thank you to everyone who attended JSMA's Gala celebration on May 11, 2018, to support vital Community Arts Education programs and to honor our major benefactors Cheryl & Allyn Ford, Hope Pressman, and Jordan Schnitzer.

Gala attendees enjoyed live and silent auctions, dinner, drinks, and dancing, and first-hand accounts from community members, students, and patients impacted by arts education.

Thanks to everyone in attendance, and many from afar, we more than doubled our goal to raise \$85,000 for arts education programs. With your support, the JSMA will continue to teach, inspire, and heal our community through art.

Leadership Council News: Welcome New President and Board Members

For the past two years, the JSMA Leadership Council has flourished under the thoughtful planning of Dr. James Walker. Jim will continue to play a key role in the organization as chair of our Nominating Committee. Randall (Randy) Stender, respected throughout our region for both his business savvy and commitment to strengthening arts organizations, became Leadership Council president this summer. We look forward to benefiting from his experience and ideas.

We also thank three members who have completed their terms on the Council: David Hilton, Doug Park, and Philip Piele. We are grateful for their continued participation on JSMA committees. We welcome three new members to the JSMA Leadership Council: Ken Kato, Tucker Teague, and Susy Wadsworth. Ken Kato is the director of the University of Oregon's GIS & Mapping Program and recently oversaw the creation of the interactive online learning experience for *The Barberini Tapestries* exhibition. Tucker Teague has served as general manager of Imagination International, Inc., since 2015 and regularly enjoys visiting the JSMA with his wife and children. Tucker holds a BA from UO's College of Arts and Sciences and an MA from the School of Journalism and Communications. Susy Wadsworth is Emeritus CEO of the W.L.S. Spencer Foundation, which has generously supported our Asian art initiatives. Susy and her husband, Jack, donated their major collection of modern and contemporary Japanese prints to the museum a few years ago, which were researched in an art history course and celebrated in our exhibition (and accompanying catalog) *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints* exhibition.

From Top to bottom: Randy Stender, Ken Kato, Susy Wadsworth, and Tucker Teague



Exciting Changes for JSMA Members!

We are excited to announce that we have revamped our **Members' Opening Receptions**, starting this fall. Please join us on **Friday, September 21, for two hours – 5–7 p.m.**—to preview our new exhibitions, before the public reception (7-9 p.m.). This members-only event will feature our new fall exhibitions, a private tour, and refreshments.

In addition to a new and improved Members' Opening Reception, we are launching a **new online membership application** this fall. It will now be easier than ever to purchase and renew memberships and gift memberships online. Stay tuned for more information. Contact Lauren Nichols, JSMA Development Program Manager, at lnichols@uoregon.edu or 541-346-0974 for more information.



Save the Date for “Beyond the Frame”

Members at the \$250+ level are invited to attend the annual Beyond the Frame event on November 10, which will present attendees with a special behind-the-scenes look at the museum. This exclusive event is one you don't want to miss! Invitations will arrive in October.

Beyond the Frame is just one of the many benefits upper-level JSMA members enjoy. Our membership program offers several tiers of engagement and benefits, from our individual and family memberships at \$45 and \$55, to the Associate \$100 level, Supporter \$250 level, Contributor \$500 level, and Benefactor \$1,000 level, to the Patron Circle level of \$1,500 and more.

Are you interested in attending **Beyond the Frame** or learning more about upper-level membership benefits at the JSMA? Contact Lauren Nichols at 541-346-0974 or lnichols@uoregon.edu or go to <http://jsma.uoregon.edu/membership> to make your membership gift today!

Calendar OF EVENTS

ONGOING EVENTS

First Free Friday

Fridays, September 7,
October 5, November 2,
December 7

11 a.m. - 5 p.m.

Enjoy the JSMA with free admission the first Friday of every month.

First Saturday Public Tour

Saturdays, September 1,
October 6, November 3,
December 1

1 - 1:45 p.m.

Enjoy a 45-minute tour of highlights from museum's collection and exhibitions with an exhibition interpreter. Free with museum admission.

Go Ducks! Free Admission Weekend

September 1-2, September 8-9, September 15-16, September 22-23, October 13-14, November 3-4, November 17-18

The JSMA and the Museum of Natural and Cultural History welcome Duck fans with free admission on home football game weekends.



No School Day at the JSMA (Bring a grown-up for free!)

4J: October 11-12,
November 8-9

Bethel: October 12,
November 2, November 9,
November 30, December 7

Springfield: September 7,
November 1-2, November 28-30

What's a kid to do with their parents on a day when school is out for parent-teacher conferences or grading? Bring them to the JSMA! Children can bring an adult to the museum for free on special no-school days!

SEPTEMBER- DECEMBER EVENTS



Gallery Talk: Elsa Mora

Friday, September 21, 4 p.m.

Opening Reception: Fall Exhibitions

Friday, September 21

Member's Only Reception,

5-7 p.m. includes a short tour at 6 p.m.

Public Preview: 7 - 9 p.m.

Celebrate the opening of our fall exhibitions



A Conversation with Matthew Picton

Saturday, September 22, 2 p.m.

Smithsonian Museum Day

Saturday, September 22, 11 a.m. - 5 p.m.

Explore the JSMA with free admission during the Smithsonian's Annual Museum Day!

Art of the Athlete at Autzen

September 22, 3 hours before kickoff of game

Location: Moshofsky Center, Autzen Stadium

Join Art of the Athlete artists past and present for art activities and a pop-up art exhibition celebrating *Art of the Athlete*.

Special Lecture and Performance, by Japanese Nō actor TAKEDA Tomoyuki

Monday, October 1, 5 p.m.

Haseltine Lecture on Nō costume

Tuesday, October 2, 5 p.m.

Introduction to Nō with performances from the plays *Hanjo* (Lady Ban) and *Tsuchigumo* (Earth Spider)

Opening Reception: Exploring Identity and Place through the Arts

Wednesday, October 3, 6:30 - 8 p.m.

Gallery Talk: Reflections of the Cosmic Web with Ina Asim

Wednesday, October 10, 5:30 p.m.

JSMA After Dark: Plastic Entanglements

Wednesday, October 17, 5 - 7 p.m.

Calling all UO students! Join us for an evening of interactive art activities, free food, and fun. Drop by the JSMA between 5 - 7 p.m. to view the *Plastic Entanglements* exhibition. Learn about the impact of plastics on campus, participate in interactive art activities, and make a move toward ditching the disposables. This event is brought to you by JSMA, UO Craft Center, UO Student Sustainability Center, and UO Zero Waste.

Oregon Humanities Center presents the O'Fallon Lecturer in Art and American Culture: Dianna Cohen

Wednesday, October 17, 7:30 p.m.

Location: Straub Hall, Room 156

Cross-cultural Conversations

Wednesday, October 24, 5:30 p.m.

JSMA's curators invite you to join them as they explore cross-cultural encounters and connections among our exhibitions.



Día de los Muertos Celebration

Thursday, November 1, and Friday, November 2, 6 - 9 p.m.

The JSMA honors this annual celebration of life and death that takes place in Mexico, parts of Central and South America, and Latino communities in the United States. Altars with offerings and traditional art, music, dance, food, and poetry remember and welcome souls journeying to the world of the living for a brief visit. The celebration features an exhibition of prints and paintings by artists from Guanajuato, Mexico. This event is co-sponsored by Oak Hill School in conjunction with the JSMA, MEChA de UO, Adelante Sí, UO Division of Equity and Inclusion, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias.

Panel Discussion: Interdisciplinary Approaches to Plastics, Pollution, and Consumption

Wednesday, November 7, 5:30 p.m.

Beyond the Frame with Anne Rose Kitagawa

Saturday, November 10, 2 - 4 p.m.

JSMA Members \$250 and up are invited to a special event with Anne Rose Kitagawa, Chief Curator and Curator of Asian Art.

Be our Guest – Thanksgiving Weekend Open House

Friday– Sunday, November 23 - 25, 11 a.m. – 5 p.m.

Enjoy free admission for you, your family, and guests.

Student Member Event "Stress Less Coffee Break"

Wednesday, November 28, 1 - 3 p.m.

Artist Lecture: Charting the Known Universe from Memory

Wednesday, November 28, 5:30 p.m.

Double-Feature Gallery Talk: Modernism in Europe and the Americas

Wednesday, December 5, 5:30 p.m.

Join our curators for discussions of Fernand Léger in the MacKinnon Gallery and Diego Rivera and Rufino Tamayo in the Graves Gallery.



Family Day/Día de la Familia: Bringing the Outdoors Inside

Saturday, December 8, noon - 3 p.m.

Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions, including *Plastic Entanglements*. Made possible by the supporters of *Transforming Lives: The JSMA at 85 Gala*.

MUSEUM CLOSURES

Thursday, September 20
Museum closes at 4 p.m.

Wednesday, November 21
Museum closes at 5 p.m.

Thursday, November 22
Closed

Monday – Tuesday,
December 24-25
Closed

Tuesday, January 1
Closed

STUDIO PROGRAMS

Reflections & Connections

Wednesdays:
August 15 – September 19
11 a.m. – 1 p.m.

Free, must register in advance

Individuals with young-onset or early to mid-stage dementia and their care partners are invited to join a conversation-based gallery tour and art-making session. *Reflections & Connections* was created in partnership with the Alzheimer's Association. Space is limited; participants must register in advance.

Contact artheals@uoregon.edu or 541-346-6410 with questions or to reserve your spot.

Wednesday After-School Art Class: Nature & Art

Wednesdays:
October 3 – December 5
3:30 p.m. – 5 p.m.

Grades 1 - 5, \$90
(\$81 for JSMA Members)

Students will create artwork inspired by plants, animals, and landscapes while learning art techniques, including printmaking, illustration, and watercolor.

Edison After-School Art Class: Eco Art

Thursdays:
October 4 – December 6
3 p.m. – 4:30 p.m.

Grades K-5, \$90
(\$81 for JSMA Members)

Edison Elementary students are invited to explore various art techniques while creating art focused on environmental issues with an eco-friendly methodology.



VSA/Art Access Art Workshops for children with special needs

Saturdays: October 27,
November 10, December 1
11:15 a.m. – 12:15 p.m.

Art workshop for children with special needs, led by artists in a creative and caring atmosphere. This is a drop-in workshop, but your reservation is appreciated. Contact artheals@uoregon.edu or 541-346-6410 with questions or to reserve your spot. This VSA program is provided in 2018-2019 under a contract with the John F. Kennedy Center for the Performing Arts.



Madres Club

Saturdays: October 13,
November 10, December 1
2 – 3:30 p.m.

Club comunitario de arte para madres de habla hispana que desean expresar su creatividad y mejorar sus destrezas de arte. Los niños están invitados a venir y crear sus propios trabajos de arte. Este programa es gratuito y se encuentra financiado por una subvención de la Oregon Arts Commission - Arts Build Communities.

SCHNITZER CINEMA

presents AIFF's Best of the Fests

Programmed by Richard Herskowitz, curator of media arts, Schnitzer Cinema brings the best of experimental, documentary, and arts-focused films and videos to the JSMA each year. *Programs are free, with popcorn and refreshments provided!*



Saving Brinton with a Skype Q&A with archivist Michael Zahs Wednesday, October 10, 7 p.m.

In a farmhouse basement in the Iowa countryside, Michael Zahs makes a remarkable discovery: the nitrate film show reels of William Franklin Brinton, the man who introduced moving pictures to the American Midwest. Among the treasures are rare footage of President Teddy Roosevelt, the first moving images from Burma, and a lost relic from special effects inventor Georges Méliés. As Zahs uncovers this hidden trove, he undertakes a journey to restore Brinton's legacy and save his irreplaceable cinematic treasures from turning to dust. (Directors: Tommy Haines and Andrew Sherburne, 87 min.)



Five Seasons: The Gardens of Piet Oudolf with a Skype Q&A with director Thomas Piper Wednesday, November 14, 7 p.m.

Renowned landscape designer Piet Oudolf is known for such unique works as New York City's High Line and Chicago's Millennium Park, projects that have revolutionized our conception of public gardens. This gorgeous documentary takes us inside Oudolf's creative process as he revisits gardens that he's designed around the world, sharing with us how they've metamorphosized from abstract plans to living, breathing works of art. This poetic film reveals how Oudolf upends conventional notions of ecology, public space, and beauty itself. (Director: Thomas Piper, 75 min.)

arts seen



art seen captions

- 1-3 Curator of *The Barberini Tapestries* exhibition, Professor James Harper led a special members tour to Barberini's Italy this summer.
- 4 Jill Hartz with renowned Korean artist CHUN Kwang Young at the opening of his exhibition at the Tagore Gallery in New York City.
- 5 On May 23, Executive Provost Scott Pratt and JSMA staff honored more than 70 students who pursued research in the museum this year. Back row, from left: Scott Pratt, Executive Vice Provost; Carolyn Hernandez, Cassidy Shaffer, Ugochukwu Akabike, Kumiko McDowell, Alexandra Schneider, Margot Dedrick, Carolyn Phillips, Erika Milo, Emily Shinn, Jasmine Jackson, Delaney Fisher, Kristen Clayton, Holly Roberts, Clay Chou, and Shane Davis. Front row, from left: Christin Newell, Rosemarie Oakman, Isabel Engle.
- 6 Jordan Schnitzer honored Hope Pressman at our 85th Gala.
- 7 Hannah Bastian, Museum Educator for Studio Programs and Special Projects, helps a student at one of the JSMA Summer Art Camps.
- 8 Participants Trinity and Kyle work on a "self-portrait in words" activity as part of the Art of the Athlete Coos Bay program. The program focusing on themes of identity, community, culture, and race worked with twelve participants from the Boys and Girls Club working at the Coos Art Museum. The collaboration was made possible with the support of Marcia and David Hilton, Shane Gutierrez, and Dale Hartley.
- 9 Second-time participant Davyn shows off his shoe design as part of the Seattle Art of the Athlete program at the Rainier Vista Boys and Girls Club. The two week program focused on themes of identity, culture, and race, with previous Art of the Athlete program participants Tony Washington, Megan Conder, Malik Lovette, Tasa Leoso, and Rex Manu mentoring the high school students.
- 10 Jim and Barbara Walker took advantage of our live band and dance floor at the 85th Gala.
- 11 University of Oregon students Ugochukwu Akabike and Cassidy Shaffer take a break from volunteering at Transforming Lives: The JSMA at 85 Gala.
- 12 Jill Hartz with artist Glenn Brown and his partner, Edgar Laguinia.



Fotu Leiato with student participants in the museum's VSA Art Access workshops supported by the Kennedy Center

Remembering JSMA Volunteer and UO Student Fotu Leiato

One of the joys of working at a university art museum is the long-term relationships that are forged with university students. That makes this news hit hard. On June 15, 2018, JSMA volunteer and UO student Fotu Leiato was killed in a car accident in Eugene. He leaves behind a legacy of service and love of the arts. For three years, the JSMA was a place where Fotu volunteered his time assisting in the museum's VSA Art Access workshops for children with disabilities and helping to mentor first-year university and high school students who served as interns in the Education Department. He was active in the Art of the Athlete program and spent much of his leisure time creating paintings and drawings and found solace in creating art.

Rick Williams: A Man of Grace and Power



The JSMA mourns the passing of Rick Williams, an educator and artist, whose photographs reflect his great empathy and insight into the human experience. Rick was a member of the JSMA Leadership Council for six years and active on its Long-range Planning and Collections Committees, serving most recently on the photography development subcommittee. Rick retired as Dean of the Division of the Arts at Lane Community College in 2016. We are honored to have a small legacy of his work in our collection.



UNIVERSITY OF OREGON

Jordan Schnitzer Museum of Art
1223 University of Oregon
Eugene, OR 97403-1223

Nonprofit Organization
U.S. Postage
PAID
Eugene, OR
Permit No. 63

JORDAN SCHNITZER MUSEUM OF ART



Our director, Jill Hartz, discovered this unique jewelry on a recent visit to Ashland. Handmade by Oregon artisan Amoena Quan, the light and airy necklaces are a perfect accessory to pack on your next trip. The retail price is \$30.00 each. Amoena donates proceeds from sales to a scholarship fund for at-risk youth. Your purchases at our store support the museum's educational programs, so you can feel good while you treat yourself. As always, JSMA members receive a 10% discount at our museum store.

The Jordan Schnitzer Museum of Art gratefully acknowledges the sponsor of our Members Magazine.



Mailing address:

1223 University of Oregon
Eugene, OR 97403-1223

Street address:

1430 Johnson Lane
Eugene, OR 97403

In the heart of the University of Oregon Campus

Phone: 541-346-3027

Fax: 541-346-0976

Website: http://jsma.uoregon.edu

The JSMA continues to provide educational access to University and K-12 groups on Mondays and Tuesdays by appointment.

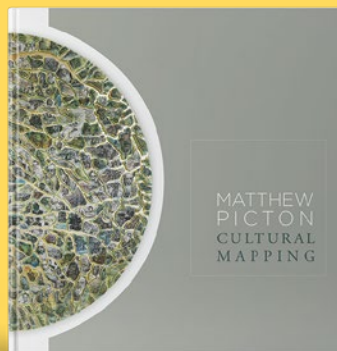
Public Hours

Wednesday 11 a.m. - 8 p.m.
Thursday through Sunday 11 a.m. - 5 p.m.

The museum is closed on major holidays.

We will be closed November 22, December 24-25, and January 1.

PAPER AT THE JSMA



Catalogs from the Elsa Mora and Matthew Picton exhibitions now available in the Museum Store

The Hartz FUNd for Contemporary Art supports exhibitions, acquisitions, and artist visits. It also makes catalogs possible, including these two beautiful publications, designed by Mike Bragg, for our current exhibitions featuring the work of Matthew Picton and Elsa Mora.

MARCHÉ CAFÉ



An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Accommodations for people with disabilities will be provided if requested in advance by calling 541-346-3213.