

J SMA

FALL 2019

JORDAN SCHNITZER MUSEUM OF ART





Ralph Steadman (British, b. 1936). *Wondrous Shapes from I, Leonardo*, 1983. Pen, brush, mouth atomiser, colored inks on paper. 23 3/8 x 33 in. Private collection.

A RETROSPECTIVE

Ralph Steadman

Patron Circle Reception
Thursday, October 3, 5:30 – 7:30 p.m.

Members Reception
Friday, October 4, 5 – 7 p.m.

Public Preview
Friday, October 4, 7 – 8 p.m.

Barker Gallery | October 5, 2019 – January 19, 2020

Organized by the non-profit Ralph Steadman America, in close cooperation with the artist and his family, this touring exhibition (the JSMA is one of nine U.S. venues), features more than one-hundred works, offering a retrospective of the visual legacy of one of the most influential British graphic artists of the last fifty years. Famous for his long collaboration with Hunter S. Thompson, most notably illustrating *Fear and Loathing in Las Vegas*, which inspired two films, in 1979 and 1998, Steadman has attained cult status and continues to influence artists from around the globe. One of the most highly regarded cartoonists and illustrators of his generation, he still contributes regularly to such publications as *The New Statesman*, *The New Yorker*, *the New York Observer*, and *The Independent*. He changed the face of satire and cartoons in journalism for the generations who now follow in their footsteps.

The exhibition takes the viewer on a journey through Steadman's prolific career of more than sixty years, from the sketches he created as a student in the 1950s to present-day pictures. The retrospective showcases Steadman's legendary collaborations with maverick Gonzo journalist Hunter S. Thompson; his illustrated literary classics, such as *Alice in Wonderland* and *Treasure Island*; and the inventive books he authored including *I, Leonardo* and *The Big I Am*. Also featured are illustrations from his children's books, which include *No Room to Swing a Cat* and *That's My Dad*, as well as a selection of his paintings, sculpture, and works in other media.

Ralph Steadman: A Retrospective is curated by Anita O'Brien and Chris Miles and produced by The Ralph Steadman Collection with support from Flying Dog, United Therapeutics, and Audible, which has created an immersive app for the exhibition featuring the voices of Steadman, Tim Robbins, and O'Brien (search "Ralph Steadman Audio Guide" in the App Store to download it for free). At the JSMA, the exhibition is made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment, Arlene Schnitzer and Jordan Schnitzer, Chris and Christine Smith, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

The Satirical Eye

MacKinnon Gallery | November 23, 2019 – August 2, 2020

In conjunction with the Ralph Steadman retrospective, this exhibition introduces viewers to the dynamic history of satire and caricature permeating eighteenth- and nineteenth-century print culture in Western Europe. Selections from the JSMA's collection explore consecutive eras of printmaking in France, Great Britain, and Spain through the work of Honoré Daumier, James Gillray, Francisco de Goya, and William Hogarth. Working in response to the social and political circumstances around them, these four artists exemplify the expressive range of visual satire and caricature when used as mediums of comedic relief, moral critique, and political protest. The exhibition is curated by Emily Shinn, Curatorial Extern in European and American Art.



James Gillray (British, 1757-1815). **Weird Sisters, Ministers of Darkness, Minions of the Moon**, 1791. Hand-colored etching and aquatint, 9 3/4 x 13 3/4 inches. Gift of David and Marcia Hilton; 2012:177

Curator's Talk: The History of Satirical Prints

Eugene Public Library | Saturday, December 14, 2 p.m.



Ralph Steadman (British, b. 1936). **Wool and Water**. Pen, brush and ink, poster white on paper. 21 15/16 x 30 in. Private Collection

Steadmans on Steadman

Saturday, October 5, 2 p.m.

While we're disappointed that Ralph Steadman can't join us for the opening, his daughters Sadie and Genevieve will be here to share insights on their father's work in an illustrated conversation.

Skype with Steadman

Saturday, October 12, 10 a.m.

Join us for a lively conversation with Ralph Steadman and his daughter Sadie Williams. Moderated by Paul Peppis, Director, Oregon Humanities Center and UO Professor of English

Political Cartoons and the First Amendment

Wednesday, October 23, 5:30 p.m.

Presentations and discussion with three noted university faculty members: Ofer Raban, Professor of Law and Elmer Sahlstrom Senior Fellow in Trial Law University of Oregon School of Law; Peter Laufer, James Wallace Chair Professor of Journalism and co-director UO-UNESCO Crossings Institute for Conflict-sensitive Reporting and Intercultural Dialogue, School of Journalism and Communication (SOJC); and Thomas Bivins, Professor and John L. Hulteng Chair in Media Ethics & Responsibility, SOJC. Moderated by Dom Vetri, Professor Emeritus, University of Oregon School of Law

We are delighted to partner with the Eugene Public Library on an exciting schedule of programs for all ages planned in conjunction with the exhibition. These include a companion exhibition (October –January) in their Second Floor Display Cases and a bibliography (available at the library and on both our websites) to enhance your experience of Steadman's art. For more info, call 541-682-5123.

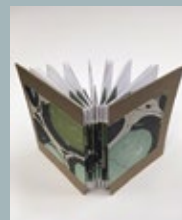
WORKSHOPS

Make a Book with Removeable Pages

Thursday, October 10: 2-3:30 p.m.

Downtown Eugene Public Library, Singer Room

This book requires no sewing and only a few dabs of glue. Each set of pages is attached to the accordion-folded spine by a strip of paper. You can slip this book in a bag or pocket for notes on-the-go, swapping out pages as they are filled. It also makes a great gift! The structure is simple enough for beginners and rife with possibilities for experienced bookmakers. All materials supplied. Note: A utility/X-Acto knife is used for this project. Free and open to the public.



Watercolor Creature Creations

Downtown Library, Singer Room

Thursday, November 7, 6 – 7:30 p.m.

This workshop is inspired by Steadman's use of color, ink lines, and splatters. Turn your watercolor blobs and splashes into creatures or monsters of your own design. Starting with bright watercolor blobs, use pen and ink to define edges, pick out details and turn blobs into art. All materials supplied. Free and open to the public.

Illustrations in Ink Splats

Downtown Library, Bascom-Tykeson Room,

Wednesday, December 4, 6 – 7:30 p.m.

Join us as we take an inky journey, starting with splats, drips, and flings of ink, turning them into colorful interpretations of pop culture. Inspired by the artist Ralph Steadman, we will make a bit of a mess as we create artistic works that are both spontaneous and calculated. Free and open to the public. Instructor: Marianne Walker.

Comics Journalism

Downtown Public Library, Bascom-Tykeson Rooms

Thursday, October 10, 6 – 7:30 p.m.

Lecture by Katherine Kelp-Stebbins, Ph.D., Assistant Professor of Comics Studies, UO Department of English

The very idea of using comics—a medium associated with younger audiences, humorous narratives, and lowbrow aesthetics—to produce serious journalism may seem paradoxical, but Professor Kelp-Stebbins explains why comics has become the medium for some of the most innovative and emotionally engaging journalistic work since the late 20th-century. Highlighting comics reportage from areas as diverse as the U.S.-Mexico border, refugee camps in Malta, and army bases in Iraq and Afghanistan, she introduces audiences to the genre of comics journalism and locates Ralph Steadman as a progenitor of the genre by examining his editorial cartoons and his role in establishing the visual language for gonzo journalism.

The History of Satirical Prints

Downtown Library

Saturday, December 14, 3 – 3:30 p.m.

Lecture by Emily Shinn, JSMA Curatorial Extern in American and European Art

In conjunction with her exhibition *The Satirical Eye* at the JSMA, Shinn explores how caricature and satire became enduring icons of meaning, positioning the creative enterprise of each print in its historical context while illuminating its contemporary relevance.

Political Cartooning and Free Speech

Eugene Public Library, Bascom-Tykeson Rooms

Saturday, January 11, 2 p.m.

Lecture by Thomas Bivins, Professor and John L. Hulteng Chair in Media Ethics & Responsibility, UO School of Journalism and Communications

FROM THE DIRECTORS



Thank you!

I couldn't have imagined when I started as executive director in August 2008 that this would become the most fulfilling work experience of my career and that together we could envision a mission, program, and future for this museum that would be so exciting and relevant to our communities on and off campus. That's because of you – your love for this museum and your trust in and support of me, our staff, students, and volunteers.

We've now completed a successful search for my replacement, and I am thrilled that John Weber will become our new executive director on September 30. He brings substantial experience with museums, both public and academic, and has an impressive network of colleagues, artists, collectors, and supporters who will benefit the museum for years to come.

Since 2013, John has served as the founding director of the Institute of the Arts and Sciences at University of California Santa Cruz, where he connected faculty, students, and the community around art, bringing internationally known visiting artists and scholars to campus. From 2004 to 2012, he was the Dayton Director of the Frances Young Tang Teaching Museum and Art Gallery and a professor of liberal studies at Skidmore College. From 1993 to 2004, he served as the Leanne and George Roberts Curator of Education and Public Programs at the San Francisco Museum of Modern Art.

John also has significant ties to Oregon. He was born and raised in Corvallis and began his museum and gallery career as curator of contemporary art at the Portland Art Museum (1987-93); curator of the Vollum Gallery at Reed College (1985-88); and executive director for the Northwest Artists Workshop (1985-86).

My own position will shift once John starts to that of advisor to the director and curator of contemporary art, working half-time in October and then quarter-time until the end of the year. Over the past three years, since my husband, Richard Herskowitz, assumed the directorship of the Ashland Independent Film Festival, we have made the temporary separation work, but I look forward to moving to Ashland and pursuing curatorial, writing, and other interests. And, I'll be back in January, when my exhibition of Claire Burbridge's work opens in the Artist Project Space.

I know I will see many of you often during the months ahead and look forward to both reminiscing (a little) and introducing you to John. As expected, we have a range of stimulating exhibitions and education programs ahead. We are especially happy to partner with the Eugene Public Library on the Ralph Steadman exhibition and are grateful to the Smithsonian American Art Museum and the Art Bridges + Terra Foundation Initiative for including us in a Western art museum consortium that brings major works to the JSMA this fall in support of our "Common Seeing."

I also want to recognize the generosity of Betty Soreng and others who wish to remain anonymous who matched her gift for making possible the renovation of our Soreng Gallery. Once we're further along with the project, we'll be able to post a date for the reopening, which we expect to happen toward the end of the year.

Jill Hartz





Greetings!

Over the past decade and more, the Jordan Schnitzer Museum of Art has grown and thrived under Jill Hartz's leadership, thanks to the hard work of a strong staff, the JSMA communities on and off campus, the Leadership Council, and the crucial support of the University of Oregon itself. In that time, the JSMA emerged as a leading academic museum. It collaborates closely with faculty to engage students in museum-based learning, enriching the educations and lives of thousands of students every year. At the same time, the JSMA has also dramatically expanded its service to communities beyond the university, engaging new and diverse audiences in Eugene and throughout the region. It holds world-class collections and mounts a wide range of inspiring exhibitions. Truly, Jill leaves inspiring shoes to fill, and I'm both honored and grateful to be offered that challenge. It's an exciting time to be coming here.



Campus-based art museums like the JSMA—*teaching museums* as we often call them—have evolved in important ways over the past two decades. I've participated in that evolution at the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, the first academic museum to explicitly name itself a "teaching museum," and at the Institute of the Arts and Sciences at UC Santa Cruz. By harnessing the tremendous intellectual and structural resources of their parent institutions, academic teaching museums can undertake projects simply beyond the practical capabilities and program visions of private and civic art museums, even the adventurous ones.

That's why I'm committed to campus museum work and thrilled to be coming to the JSMA and the University of Oregon. Although research universities are complex and often unwieldy, the possibilities their faculty, laboratories, classrooms, studios, and curricula offer an imaginative, ambitious museum staff are simply unrivaled. You also have an energizing freedom to experiment and endless opportunities to collaborate with brilliant colleagues to find new ways to reach students, schools, and off-campus audiences. These opportunities feed my imagination and energy.

To me, one of the points of that freedom is to use it to explore art's inherently interdisciplinary nature, linking art history with other histories and bodies of knowledge. This means creating exhibitions and programs that use art as a lens through which to view the world beyond and situating art within the specific cultural contexts that give birth to it. It means accepting that visual art is not just about beauty and craft, but also about cultural and personal identity, specific world views, human emotion, power and society, science, nature, economics, religion and spirituality, and so much more. Art's value is precisely this complexity and how deeply it reflects human needs and cultural conditions. I'm also always cognizant that we live today in an increasingly visual culture infused with the easy exchange of photos and video on the internet. In this world, campus museums can play a powerful role in developing critical observation skills and visual literacy among our students.

To end on a personal note, I'm from Oregon, as Jill says in her piece, and that goes back quite a ways. In fact, my great grandfather on my father's side owned a harness shop in nineteenth century Brownsville, and like my mother, I grew up in Corvallis. I began my museum career at the Portland Art Museum and several smaller non-profit galleries there. After Portland came stints in San Francisco, upstate New York, and Santa Cruz. Returning to Oregon is a homecoming for me--and one I look forward to immensely. I'll see you soon at the museum!

John Weber



Tom Cramer. **Untitled (TC176)**, 1997. Oil on carved wood, 28 $\frac{3}{4}$ x 38 $\frac{3}{4}$ in. Collection of Jordan D. Schnitzer, 2010.4. Photography by Aaron Wessling.

Journey to the Third Dimension: Tom Cramer | Drawings and Paintings 1974-2019

Artist Project Space | August 17 – December 29, 2019

Perhaps best known for his complex and wildly luxuriant relief paintings, Tom Cramer (b. 1960) has also maintained a parallel commitment to drawing since his early teens. This fall, for the first time in a museum exhibition, these two bodies of work will be shown together, offering a glimpse at a visionary artist's creative process in action. Deploying classic and innovative techniques of draftsmanship, Cramer uses line, shading, and color to suggest depth and volume in phantasmagorical depictions of forms and flowers, landscapes teeming with vegetation, sunbursts, starscapes, and portals to other realms of cosmos and consciousness. The artworks center around core ideas: the unspeakable fecundity of nature, a neo-Cubistic fragmentation of perception, the relationship between visual art and music, synesthesia, microcosm/macrocosm, and an emphasis on positivity, complexity, sensuality, and beauty. Often his drawings influence the formal and thematic content of the paintings and wood-burnings, but in some instances, intriguingly, the process works the other way around.

With pieces spanning forty-five years and a gamut of media and techniques, *Journey to the Third Dimension* sheds fresh light on the intellect and imagination of one of the Northwest's iconic artists. Organized by guest curator Richard Speer, the exhibition is accompanied by a catalog made possible by an Exhibition and Documentation Support Grant from The Ford Family Foundation and additional generous support from Augen Gallery. Featured artworks include drawings recently rediscovered within Cramer's own archives, as well as canvas paintings, prints, wood-burnings, and relief paintings from Jordan D. Schnitzer and other private lenders.

Gallery Talk With Tom Cramer and Richard Speer | Saturday, November 9, 2 p.m.

2019-20 Common Seeing
Resistance as Power:
A Curatorial Response to
Under the Feet of Jesus

Focus Gallery | September 7, 2019 – February 23, 2020



Emanuel Martinez (American, b. 1947). **Farm Workers' Altar**, 1967, acrylic on mahogany and plywood. Smithsonian American Art Museum, Gift of the International Bank of Commerce in honor of Antonio R. Sanchez, Sr., 1992.95.

The JSMA's fourth "Common Seeing" exhibition supports the UO's 2019-20 "Common Reading" of *Under the Feet of Jesus* by Helena Maria Viramontes. In the book, the resilient protagonist, 13-year-old Estrella, works in the hot California grape fields while navigating the realities of first love, financial struggle, family separation, and illness. For more information about the "Common Reading," including upcoming university events, visit commonreading.uoregon.edu.

Two special loans from the Smithsonian American Art Museum (SAAM) by artists Emanuel Martinez and Domingo Ulloa anchor the exhibition. Martinez created *Farm Workers' Altar* (1967) for the Catholic Mass held in Delano, California, at which labor activist César Chávez broke his twenty five-day fast in 1968. Ulloa, "The Father of Chicano Art," painted *Braceros* (1960) after visiting a labor camp in Holtville, California. From 1942 through 1964, the U.S. government invited agricultural workers from Mexico for limited-duration assignments to relieve the worker shortage caused by World War II. Ulloa presented a sobering view of the reality of life for these *braceros* (from the Spanish for "one who works using his arms," implying manual labor), who experienced poor working conditions, crowded living quarters, and other challenges while employed in the United States. These special loans provide historical and cultural touchstones for Viramontes's 1995 novel and contemporary works from the JSMA's permanent collection, including recent acquisitions by Ester Hernández, Victor Maldonado, and Lilliam Nieves.

Resistance as Power: A Curatorial Response to Under the Feet of Jesus is one in a series of American art exhibitions created through a multi-year, multi-institutional partnership formed by the Smithsonian American Art Museum as part of the Art Bridges + Terra Foundation Initiative.



"Día de Muertos: Altares colgantes de Coatetelco y otras expresiones morelenses" an artist talk by Fernando Soto Vidal in Spanish with English translation

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

Mexican photographer Fernando Soto Vidal discusses his photographs of *altares colgantes* ("hanging altars") from indigenous communities in Morelos, México, and provides a contemporary lens through which to consider the works on view in the exhibition.

Generous support for this project is provided by Art Bridges.

Kerry James Marshall: History of Painting



Kerry James Marshall (American, b. 1955). **History of Painting (May 16, 2007)**, 2018. Acrylic on PVC in artist's frame, 72 ½ x 60 ½ x 2 ¾ inches. Private Collection; L2019:59.1

Since his debut in 1999, Chicago-based contemporary artist Kerry James Marshall has maintained a critical dialogue with the art historical past and present. At the heart of his arresting oeuvre, heroic black figures populate vivid canvases that seek to expose—and labor to reverse—the absence and erasure of black bodies and narratives within the visual history of western culture. *History of Painting (May 16, 2007)* is part of a four-piece series from a 2018 exhibition of the same name in which Marshall addressed the expansive questions of “what Art is,” how it is made, and how context conditions public response. Taking the contemporary art auction boom of 2007 as inspiration, the series interrogates the fate of paintings as commercial objects intended for purchase and exchange—a fitting continuation of Marshall’s conceptual practice. As he explains, “I want to at least take a stab at examining not only the origins of painting as a practice, but also the endpoint of what paintings end up being after their original use has been exhausted.”

Within an eye-catching Pop Art aesthetic, Marshall employs the compositional framework of grocery store circulars to re-examine the advertising strategies of art auction houses like the iconic Sotheby’s. The cropping mimics the casual scissor cut of a coupon hunter with no interest in the surrounding products. The clipped fragments provide a frame for the selected group while suggesting a much larger promotional display—one of several expected throughout the day, as indicated by the “Morning” headline. Printed in large, bright type, the artists’ names—and even larger price tags—overshadow the small, often

monochromatic reproductions of the artwork, expressing the point of “exhaustion” mentioned by Marshall. Eventually, these passionate, often groundbreaking creative enterprises may become little more than tradable commodities that supply an ever-changing art market.

Laotian Story Cloth Enters Collection



Story Cloth History of the Secret War in Laos [1964-73], Laotian; ca. 1980-89. Dyed cotton with appliqué and embroidery, 5 feet x 5 feet. Anonymous Gift.

Story cloths (*paj ndau*) emerged among exiled populations of the Hmong people of Laos in the late 1970s as a means of documenting current events and maintaining a connection to the severed past. Made exclusively by women, these intricate hand-sewn textiles are the first pictorial histories produced by the Hmong, a diasporic ethnic minority from China and Southeast Asia with historically oral traditions. Each cloth builds on deep-rooted traditions of appliqué and embroidery, which used symbolic patterns and motifs to decorate clothing. Hmong women are revered for their needlework and often begin learning the craft as early as age five. Story cloths showcase the breadth of this knowledge, transforming traditions of symbolic decorative textiles into pictorial narratives that serve as individual artistic expressions of shared experiences and cultural memories.

This cloth represents the memory of the Vietnam War's expansion into Laos after 1961—referred to as the “Secret War” in deference to the country's neutral political status. Hmong men and boys were recruited by the Royal Lao Army, the United States, and the North Vietnamese, tearing generations of families apart and creating ripple effects that would cascade through the decades. Following the Communist takeover of Laos in 1975, the Hmong who served the U.S. were persecuted and forced into exile. Those who survived found temporary homes in refugee camps in Thailand or immigrated to Australia, New Zealand, France, and America. The first story cloths were depictions of folk tales created in Thai refugee camps in the late 1970s. The first known example documenting the “Secret War” and its aftermath was created in 1981.

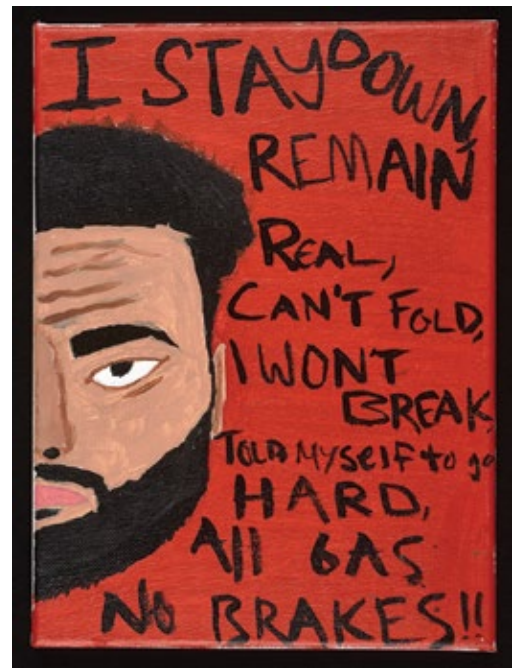
Art of the Athlete: Art and Social Practice

Education Corridor, South Hallway | September 21, 2019- February 23, 2020

How do artists reflect and respond to social issues and advocate for equality, awareness, and change? Those questions inspired 36 UO students and student athletes from our Art of the Athlete program to create self-portraits this summer as part of a series of workshops. They explored contemporary art dealing with gender and race discrimination, this year's Common Reading book *Under the Feet of Jesus*, and times in their own lives where they faced shelter and food insecurity. Work on display also includes partially painted self-portraits for one assignment called "My Incomplete Self," which asked them to address what it takes to become the whole person they strive to be.

Opening Reception | Wednesday, September 25, 2019 | 6:30 p.m. – 8:30 p.m.

Siona Kava, *The Incomplete Self*, 2019. Acrylic on Canvas.



Tasa Leoso discusses her work during a critique at the Marchutz School of Art in Aix-en-Provence, France

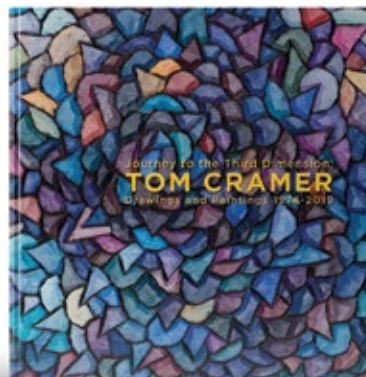
Exploring Identity and Representation: France

Education Corridor, North Hallway | September 21, 2019- February 23, 2020

In June during UO Zero week, twelve university students studied abroad in a Global Education Oregon (GEO) program designed and led by Director of Education Lisa Abia-Smith at the site of her own study abroad university thirty years ago in Aix-en-Provence. Their course addressed visual media and explored vehicles for creative expression from the standpoints of marginalization, isolation, and identity. Through excursions, including a two-day visit to Paris, 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 examined the idea that artistic creativity is sometimes the result of adversity. Selections of their work are on view in this exhibition.

Opening Reception | Wednesday, September 25, 2019 | 6:30 p.m. – 9:30 p.m.

New JSMA Publications



Hot off the press! Be sure to check out the exhibition catalog *Journey to the Third Dimension: Tom Cramer | Drawings and Paintings 1974-2019* for Cramer's exhibition, made possible by a Ford Family Foundation grant and Augen Gallery, and *Evocative Shadows: The Mezzotints of Hamanishi Katsunori*, made possible by Dr. Michael Powanda and Dr. Elizabeth Moyer. Both are available from our museum store or by calling 541.346.6491.

David McCosh: Atmospheric Interiors

Graves Gallery | July 27 – December 1, 2019

A selection of works on paper by Oregon painter David McCosh, drawn from the JSMA's permanent collection and the McCosh Memorial Collection, demonstrates the artist's early approach to establishing atmospheres within his domestic interior scenes. Examples of McCosh's treatment of the human figure in solitary and group settings, compositional devices that evoke strangeness or mystery, and use of black and gray tones prefigure design choices in his later paintings. *Atmospheric Interiors* is curated by UO alumnus and former Mildred Bryant Brooks intern Jacob Armas (BA, History of Art and Architecture and International Studies, 2019) under the guidance of McCosh Curator Danielle Knapp.

David McCosh (American, 1903-81), **Caller Waiting**, 1930s. Lithograph, 13 x 7 inches. Gift of Anne K. McCosh; 1990:2.67.



The Graceful Table

MacKinnon Gallery | November 23, 2019 – November 8, 2020

The 2019-20 rotation of the Margo Grant Walsh Twentieth Century Silver and Metalwork Collection explores the history of table service, dining etiquette, and international food culture through twentieth-century tableware and dining accessories created by celebrated silversmiths such as Allan Adler and Porter Blanchard, Albert Edward Bonner, Alexander Sturm, and Carl Poul Peterson.

Carl Poul Peterson (Danish-Canadian, 1895-1977). **Compote**, ca. 1930. Sterling silver, 7 7/8 x 6 5/8 x 6 1/8 inches. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh; 2014:39.46

New Views of Mount Geumgang

Huh Wing Gallery | August 17, 2019 – June 2020

Mount Geumgang (also called Mount Kumgang and sometimes translated as "The Diamond Mountains") is a time-honored icon of Korean cultural heritage. Located northeast of the DMZ (the heavily guarded border between North and South Korea that runs for 160 miles along the 38th parallel), this mountain range has for hundreds of years been an important religious pilgrimage site and the subject of poetry and paintings.

The new exhibition features paintings, prints, and time-based art depicting various aspects of this revered landscape, including an important "True View" screen attributed to literati painter SHIN Hak-gwon (1785-1866), prints by Scottish artist Elizabeth Keith (1887-1956), a monumental painting by North Korean propaganda artist SEONU Yeong (1946-2009), and a newly acquired video by LEE Lee-Nam (born 1969) depicting temporal transformations of the sacred site.



SEONU Yeong (1946-2009). Korean; Democratic People's Republic of Korea. **Sokga Hill of Mount Geumgang**, 2007. Framed painting; ink and color on paper; 51 x 78 1/4 inches (image). Murray Warner Acquisition Fund Purchase in honor of the Museum's 75th Anniversary; 2007:13.2

Member Spotlight: Meet George Cardenas



George Cardenas has been a member of the JSMA since spring 2017. He was born in Guam and was drawn to the visual arts at an early age. After high school, he went to California College of the Arts in Oakland where he received a BFA in Graphic Design. He spent his design career living and working in San Francisco, New York, Hong Kong, Atlanta, and San Diego, before he decided to move to the Pacific Northwest in 2017. He was inspired to move to the area after hiking around Crater Lake National Park. "Never have I seen such beauty and natural wonder in all my years traveling," he shared. George enjoys spending time doing pottery, painting, photography, gardening, hiking, visiting museums and exploring beautiful Oregon.

How did you first learn about the JSMA?

I learned about the JSMA on the city of Eugene's website. When I was searching for my new home, I prioritized living in a town that had a vibrant arts, music, and theater scene. The University of Oregon and all it had to offer was a major factor in why I decided to move to the area. When I visited the museum the first time, I was very impressed with the exhibitions and collections. The architecture, gallery space, graphics, and the art were outstanding. I felt like the museum was on par with art museums located in major cities.

Why did you decide to become a JSMA member?

Being new to the area, I wanted to be part of the community and support the arts. I felt that becoming a museum member would allow me to be inspired, learn, and meet local artists.

What is something you wish everyone knew about the museum?

The museum has so much to offer. The space is intimate and not overwhelming. The central courtyard reminds me of Alhambra Garden in Andalusia, Spain. I feel like I am walking back in time when I visit the courtyard. I also enjoy the Marché Café and their patio. There are a variety of galleries and an outstanding collection of Japanese prints. The JSMA is truly a gem and a world-class museum.

Do you think the museum is an important part of the Springfield and Eugene community? If yes, why?

Absolutely! In the past two years living here, I have seen the museum bring together artists, museum members, and the community at on-site and off-site events. The museum has hosted community events such as the 20x21 Eugene Walls artist reception, an annual outdoor family film, and their bi-annual Family Day event. It is hard to keep up with all of the different programs and events they offer.

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

The Masterworks on Loan piece *Untitled (1982)* by Keith Haring. When I lived in New York City in the 1980s, I took the subway everywhere, and I would see this graffiti art of dancing figures, dogs barking, babies crying, and others. It was eye catching. I would later find out it was Keith Haring. I found out he created as many as forty "subway drawings" in one day. Seeing his painting in the JSMA is breathtaking and brings back great memories of my time living in NYC.

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

I am always surprised at the exhibition opening receptions and the quality of work shown at the museum. One of my favorite exhibitions was *Paper Weight: Works in Paper* by Elsa Mora. As a graphic designer, I love paper and had never seen her work. Her exploration in paper, both 2D and 3D, was astounding and inspiring.

The Masterworks on Loan pieces are a real joy. It is amazing to see works by Monet, Diego Rivera, Frank Stella, and many others in Eugene. As a member, I have gotten the opportunity to meet and talk to artists like Margaret Coe, Glenn Brown, Keith Achepohl, and Paula Overbay.

What does being a JSMA member mean to you?

Being a member is an opportunity to be an ambassador for the museum. I get to introduce and share the JSMA with friends, family, and out-of-state guests. I like to show people how significant this museum is to our community. I recently brought my neighbors from Springfield to the *Plastic Entanglements* exhibition. They had never been to the JSMA and were very impressed! I am proud to be a member and want to thank all the staff, especially the curators and Executive Director Jill Hartz for bringing all this amazing art to our city.

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

I look forward to seeing new Masterworks on Loan and viewing work from a variety of international and local artists. One of my recent favorite exhibitions was *Visual Magic: An Oregon Invitational*. Another exceptional exhibition was *Vision of Nature/Vessel of Beauty* by Keith Achepohl. It was truly stimulating. I look forward to seeing what the curators have up their sleeves. Bravo!

Leadership Council News



The JSMA Leadership Council welcomes two familiar faces back to the board. **Dr. Ina Asim** is an Associate Professor of Chinese History at the University of Oregon whose work focuses on the early modern period in China. **Doug Park** serves as Deputy General Counsel for the University of Oregon, where he manages the University's litigation portfolio, outside counsel legal services, and the Law Fellow program. Both Doug and Ina often share their expertise with the JSMA, and we are happy to welcome them back to the Leadership Council to benefit from their knowledge and passion for art.

We also thank four members who completed their term on the Council: **Lee Michels**, **Sue Keene**, and student members **Kristen Clayton** and **Christian Moreno**. Sue is now an Honorary Member of the Council and we know that both she and Lee will continue to serve on our committees. We value their continued advice and expertise. We wish Kristen and Christian well in their new endeavors!



Introducing our new Patron Circle Corporate Partner Program

Here, at the JSMA, we believe access to art enriches and transforms lives. Our corporate donors play a vital role in supporting the museum's innovative programs and exhibitions. And so, we are excited to announce the launch of our new Patron Circle Corporate Partner Program.

Starting with an annual donation of \$3,000 or more, Patron Circle Corporate Partners enjoy a variety of benefits throughout the year, including but not limited to publicity opportunities, complimentary museum membership, guest passes for clients and employees, access to event space, and invitations to exclusive events.

If you are connected with a business, please consider joining the Patron Circle Corporate Partner Program today! Contact the JSMA Development Department at jsmadev@uoregon.edu or 541-346-0974 for more information.

Join us for our Fall Members' Opening Reception!

Please join us on Friday, October 4, 5-7 p.m., for our Members' Opening Reception. This members-only event features our new fall exhibitions, a private gallery tour, and refreshments.



Save the Date for Beyond the Frame

Members at the \$250+ level are invited to attend the annual *Beyond the Frame* event on Sunday, November 17, at 2 p.m. This exclusive behind-the-scenes event is one you do not want to miss! Invitations will arrive in October. *Beyond the Frame* is just one of the many benefits upper-level JSMA members enjoy. Are you interested in attending this event or learning more about upper-level membership benefits at the JSMA?

Contact us at jsmamember@uoregon.edu or call 541-346-0974.

Visit jsma.uoregon.edu/membership to upgrade your membership today!





From left to right: VSA and UO student athletes create an action painting. Zay Crocker (UO student athlete, football) enjoys his new friend, Harrison, at the VSA session.

Art Inspires: VSA Access Programs at the JSMA

For the past decade, the JSMA has contracted with the Kennedy Center in Washington, D.C., to provide accessible art classes for children with disabilities once a month. The Saturday program attracts a diverse range of children with disabilities, ages 5-18, throughout the year. During the summer VSA sessions, UO student-athletes volunteer to assist in making art, working alongside the participants in a small ratio of 1:1.

On the morning of July 13, eighteen UO student-athletes joined the museum education staff and VSA youth to create an action painting inspired by Jackson Pollock. For those with more limited mobility, participants and their UO student partners created colorful abstract paintings made from shaving cream, food coloring, and craft sticks.

The JSMA is grateful for the long-standing relationship with the Kennedy Center and its support of this program. The museum was recently awarded another contract for the 2019-20 year, which will assure its continuation. Workshops will be held throughout the year on Saturdays from 11:15 am to 12:15 pm. Please visit the museum's website for dates and registration details: <https://jsma.uoregon.edu/classes-visitors-disabilities>

Former UO students and student athletes who have participated in the program recall that the partnership as one of their most memorable UO experiences. Tyrell Crosby, a 2018 PPPM graduate and now a Detroit Lion offensive lineman, shared, "These workshops bonding with the kids were some of the best times I had at UO."



Welcome to our new JSMAC President, McKenna Scott!

My name is McKenna Scott and I'm a senior at the University of Oregon studying art and technology. I enjoy all things art, especially printmaking and graphic design. Joining JSMAC my junior year was one of the best decisions I've made in college. I'm very excited to spend time during my senior year with the JSMA as the JSMAC President and Student Outreach Coordinator.

The JSMA Student Member Advocacy Council (JSMAC) is our student member club. Founded in 2014, this group is dedicated to promoting the museum's exhibitions, programs, and events to the UO campus community. JSMAC members plan student events and programs at the museum, recruit new student members, and work to further the mission of the JSMA.



Left to right: Megan Green, Anthony Edwards (seated), Kaylee Prebeck, Erin Doerner, Emily Shinn, and Noah Greene.

New Faces/New Positions

Emily Shinn, Curatorial Extern in European and American Art

UO alumna Emily Shinn (MA, History of Art and Architecture, 2018) has taken on new responsibilities as our next curatorial extern in American and European art, made possible with generous support from the Daura Foundation and Margo Grant Walsh. Emily comes to this position with a wealth of experience at the museum, including writing Masterworks on Loan didactics; authoring essays for *Glenn Brown/Transmutations: What's Old is New Again*, and *Matthew Picton: Cultural Mapping*; and curating the exhibition *Fernand Léger's Cirqué and the "livre d'artiste."* Most recently, she served as the Mildred Bryant Brooks intern to advance study on Brooks and American works on paper in the collection. In her new position, she will expand her research on the JSMA's holdings of American and European art, with special emphasis on the works of Pierre Daura and the Margo Grant Walsh collection of metalwork. We thank previous extern Caroline Phillips for her impressive work over the last year and wish her well as she begins a Ph.D. program at Columbia University this fall.

Kaylee Prebeck, Executive Assistant

Kaylee comes to us from the University of California, Davis, where she served as an executive assistant in the Information Educational Technology department (IET). There, she says, they capitalized on both her administrative and photographic skills (she's a serious photographer).

Megan Green, Accounting Technician

Megan is a native Oregonian who received her BA in English from the UO in 1987. She provided fiscal support for the UO Career Center for more than thirty-one years and is semi-retired. "Providing accounting support at the JSMA has been a wonderful opportunity," she shared.

Erin Doerner, Assistant Registrar

Erin started volunteering in the Collections Department in summer 2013, after working the coat check at the JSMA's "Studio 80" anniversary gala. She completed her Master of Library and Information Science degree from San José State University in 2016, while working as a student employee at the UO Knight Library and the JSMA. After graduation, she worked as a Library Technician at Knight Library and then as the JSMA Collections Assistant, under the guidance of Chris White. More recently, she worked with Cheryl Hartup, coordinating academic programs and visits from university classes. She's excited to step into her new role as and thanks Miranda Callander and the rest of our terrific staff for their ongoing support.

Noah Greene, Preparator, was a carpenter and arts educator in Portland, Oregon, and Davis, California, before moving to Eugene in 2018. He holds an interdisciplinary MFA from the University of California, Davis.

Anthony Edwards, Preparator, has worked temporarily in this capacity for more than three years at the museum. He received his BFA in Acting from West Virginia University and, in addition to his work at the museum, also teaches acting to youth in after-school and summer camp programs.

Continuing Exhibitions

Saints and Spirits in Early Modern Europe

Through November 10

Naeemeh Naeemeh: Dreams Before Extinction/Under the Earth, Over the Moon

Through December 31

Kwang Young Chun: Aggregations

Through June 7, 2020

Ongoing

Threshold of the Invisible World: Russian Icons from the Collection

The Materiality of Classical Pottery

The Metal Artistry of Charles Max Nixon

Devotion and Liturgical Arts in the Late Middle Ages

Between East and West: Gandharan Art from the JSMA

Calendar OF EVENTS

ONGOING EVENTS

First Free Friday

Fridays, September 6,
October 4, November 1,
December 6
11 a.m. - 5 p.m.
Enjoy the JSMA with free
admission the first Friday of
every month.

First Saturday Public Tour

Saturdays, September 7,
October 5, November 2,
December 7
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 7-8,
September 14-15, October
5-6, October 11-13,
October 26-27, November
16-17, November 30-
December 1

The JSMA welcomes Duck
fans with free admission
on home football game
weekends.

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

4J: October 10-11, November
7-8, December 2
Bethel: October 11,
November 1, November 22,
December 6
Springfield: September 6,
November 7-8, December
4-6

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!

Reflections and Connections: Exhibition Presentation and Tour September 7, 2 p.m.

JSMA museum educators
and the Regional
Coordinator of the
Alzheimer's Association
Oregon and Southern
Washington share
information about this of
the JSMA and Alzheimer's
Association collaborative
arts access program;
exhibition tour follows.

Smithsonian Museum Day

Saturday, September 21,
11 a.m. - 5 p.m.
Explore the JSMA with
free admission during
the Smithsonian's Annual
Museum Day!



Opening Reception: Art of the Athlete: Art and Social Practice Exploring Identity and Representation: France

Wednesday, September 25,
6:30 - 8:30 p.m.



Ralph Steadman: A Retrospective

Patron Circle Reception:
Thursday, October 3, 5:30 -
7:30 p.m.

Members Opening Reception:
Friday, October 4, 5-7

Public Preview:
Friday, October 4, 7-8

Free admission weekend:
Saturday and Sunday,
October 5 - 6

Steadmans on Steadman

Saturday, October 5, 2 p.m.
Daughters Sadie Williams
and Genevieve Steadman
share insights on their
father's work.

What's in it for you? Photography at the JSMA

Wednesday, October 9,
5:30 p.m.

Thom Sempere, the JSMA's
new associate curator of
photography, shares his
impressions of the collection
and discusses possible future
directions for its growth.

Comics Journalism

Downtown Public Library,
Bascom-Tykeson Rooms
Thursday, October 10, 6 - 7:30
p.m.

Lecture by Katherine Kelp-
Stebbins, Ph.D.,
Assistant Professor of Comics
Studies, UO Department of
English
Highlighting comics
reportage from areas as
diverse as the U.S.-Mexico
border, refugee camps
in Malta, and army bases
in Iraq and Afghanistan,
she introduces audiences
to the genre of comics
journalism and locates Ralph
Steadman as a progenitor
of the genre by examining
his editorial cartoons and
his role in establishing the
visual language for gonzo
journalism.



Skype with Steadman

Saturday, October 12, 10 a.m.

Join us for a
lively conversation with
Ralph Steadman and his
daughter Sadie Williams.



Hank Willis Thomas: All Things Being Equal

Monday, October 14, 6 p.m.,
177 Lawrence Hall

Throughout his career, Hank
Willis Thomas (American,
born 1976) has addressed
the visual systems that
perpetuate inequality and
bias in bold, skillfully
crafted works. Through
photographs, sculpture,
video, and collaborative
public art projects, he
invites us to consider the
role of popular culture in
instituting discrimination
and how art can raise critical
awareness in the ongoing
struggle for social justice and
civil rights. The artist talk is
made possible by a Division
of Equity and Inclusion
DAP (Diversity Action Plan)
Implementation Grant.

The Man in the Bowler Hat

Saturday, October 19, 2 p.m.

Lecture by Lisa Lipinski,
author of *René Magritte
and the Art of Thinking* and
Assistant Professor of Art
History at the Corcoran
School of the Arts and
Design, George Washington
University. Dr. Lipinski's talk
places a JSMA Masterwork
on Loan by René Magritte
within the context of the
artist's career.



Artist's Gallery Talk: Naeemeh Naeemaei

Sunday, October 20, 2 p.m.

Political Cartoons and the First Amendment

Wednesday, October 23,
5:30 p.m.

Presentations and discussion
with three noted university
faculty members.

Day of the Dead: Hanging Altars of Coatetelco and Other Expressions from Morelos

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

Presentation by Mexican
Photographer Fernando
Soto in Spanish with English
translation. Generous support
for this project is provided
by Art Bridges.



Día de los Muertos Celebration

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

The JSMA honors this annual
celebration of life and death
that traditionally takes place
in Mexico, parts of Central
and South America, and
Latinx communities in the
United States. Altars with
offerings and traditional art,
music, dance, food, flowers,
and poetry remember and
welcome souls journeying
to the world of the living for
a brief visit. Co-sponsored
by Oak Hill School in
conjunction with the JSMA,
MEChA de UO, Adelante
Sí, UO Office of Equity and
Inclusion, el Instituto de
Cultura de Guanajuato, el
Instituto Estatal de Migrante
Guanajuatense y sus familias.



Gallery Talk

Saturday, November 9, 2 p.m.

Tom Cramer and Richard Speer discuss *Journey to the Third Dimension*

Art of the Athlete at Autzen

November 16, 3 hours before kickoff

Location: Moshofsky Center, Autzen Stadium

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

Beyond the Frame

Sunday, November 17, 2 p.m.

For members at the \$250+ level.

Be our Guest – Thanksgiving Weekend Open House

Friday– Sunday, November 29 – December 1, 11 a.m. – 5 p.m.

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

Museum Store Sunday

Sunday, December 1, 11 a.m. – 5 p.m.

Make your list and check it twice. Everything at the JSMA Museum Store will be 20% off on Museum Store Sunday.

Family Day: Celebrations Around the World

Día de la

Familia: Celebraciones

Alrededor del Mundo
Saturday, December 8, noon- 3 p.m.

Family Day will be filled with activities for children of all ages and will draw inspiration from the current JSMA gallery exhibitions. El Día de la Familia estará lleno de actividades para niños de todas las edades y estará inspirado en las recientes exhibiciones de las galerías del JSMA.

The History of Satirical Prints

Saturday, December 14, 2 p.m.

Downtown Eugene Public Library

Lecture by Emily Shinn, JSMA Curatorial Extern in European and American Art
See *Ralph Steadman Retrospective*

MUSEUM CLOSURES

Thursday, October 3 –

Museum closes at 4 p.m.

Friday, October 4 – Museum closes at 4 p.m.

Wednesday, November 20 – Museum closes at 5 p.m.

Thursday, November 21 – Closed

Tuesday – Wednesday, December 24-25 – Closed

Wednesday, January 1 – Closed

STUDIO PROGRAMS

VSA/Art Access Art Workshops for children with special needs

Saturdays: October 12, November 9, December 14
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 make a reservation. This VSA program is provided in 2019-2020 under a contract with the John F. Kennedy Center for the Performing Arts

Madres Club

Saturdays: October 12,

November 9, December 14
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.



EUGENE PUBLIC LIBRARY WORKSHOPS

In Conjunction with the *Ralph Steadman Retrospective*



Workshops for all ages

Make a Book with Removeable Pages

Thursday, October 10: 2-3:30 p.m.

Downtown Eugene Public Library

This book requires no sewing and only a few dabs of glue. Each set of pages is attached to the accordion-folded spine by a strip of paper. The workshop is free and all materials are supplied.

Watercolor Creature Creation

Saturday, November 2: 6-7:30 p.m.

Downtown Eugene Public Library

Inspired by Steadman's use of color, ink lines, and splatters, this workshop turns young artists' blobs and sketches into creatures, monsters, and works of art.

Illustrations in Ink Splats

Downtown Library, Bascom-Tykeson Room,

Wednesday, December 4, 6 – 7:30 p.m.

Join us as we take an inky journey, starting with splats, drips, and flings of ink, turning them into colorful interpretations of pop culture. Inspired by the artist Ralph Steadman, we will make a bit of a mess as we create artistic works that are both spontaneous and calculated. Free and open to the public. Instructor: Marianne Walker.

SCHNITZER CINEMA presents AIFF's Best of the Fests

Programmed by Richard Herskowitz, curator of media arts and artistic director of the Ashland Independent Film Festival, 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!*



For No Good Reason

Wednesday, October 16, 7 p.m.

Made over the course of fifteen years, this 2012 American-British documentary by Charlie Paul (89 minutes), explores the connection between life and art through the eyes of Ralph Steadman. In addition to the artist, the film features Johnny Depp, Richard E Grant, Terry Gilliam, Jann Wenner, Hunter S. Thompson, and Hal Willner.



Queen of Paradis

with a Skype Q&A with artist Reine Paradis

and director Carl Lindstrom

Wednesday, November 13, 7 p.m.

After selling out her first exhibition in Los Angeles in 2016, artist Reine Paradis embarks on a dangerous and surreal road trip across the United States to complete her next body of photographic work. It's an all-out adventure and an in-depth look at what it takes to make art today. Winner of Jury Prize for editing at AIFF 2019 and Best Feature Film at the 2019 LA Indie Film Festival.

arts seen



1 Cheryl Hartup, Curator of Latin American and Caribbean Art and Academic Programs, identified this work for a JSMA acquisition by Puerto Rican artist Daniel Lind when she and Jill Hartz visited his studio last December. Lind is also represented in this year's Whitney Biennial.

2 Members of the Leadership Council, friends, and family joined Jill Hartz on a Havana Biennial tour last spring. On the last evening, they enjoyed rides in vintage American cars that took them to the restaurant La Guarida, which was featured in the film *Strawberries and Chocolate*.

3 Jill Hartz accepts the Fentress Award from Eugene Mayor Lucy Vinis on Friday, May 31, at the annual ABAE breakfast at the Hult Center. The Fentress Award is given annually to honor a local arts organization for their exceptional work and achievement in the arts and is accompanied by a grant to support the organization's general operating costs. Jill designated the grant to fund portable stools for the JSMA galleries.

4 Sarah Finlay, Libby Wadsworth, Patrick Murcia, and Paul Peppis enjoyed the Patron Circle opening for *What's New: Curatorial Conversations* on May 30.

5 Philip Haas premiered his installation and performance *Sculpture Breathes Life into Painting & Music* May 29-June 9 in the Schnitzer Gallery.

6 Ceramic artist and Michigan State University professor Jae Won LEE stands in front of her 2017 piece *Blooming Elsewhere* on view in the exhibition *Graceful Fortitude: The Spirit of Korean Women*.

7 JSMA curators and director—Danielle Knapp, Cheryl Hartup, Thom Sempere, Jill Hartz, and Anne Rose Kitagawa—at the May 31 member opening.

8 Visiting South African artist Mohau Modisakeng presented a talk on *Passage* and other work and met with UO students, including those in the Art of Athlete program.

9 Isaaah Crocker shows off the shaving cream print Harrison, a young VSA artist, made during their time together in the JSMA art studio.

10 Jill Hartz with Sharon Ungerleider and Otto Poticha at the member opening.

11 Ballet Folklórico Alma de México, directed by Monica Laura Olvera, performs at *Nuestras raíces y el arte* event on July 20. This new partnership with Huerto de Familia brought more than 500 visitors to the museum, many for the first time.

12 Huerto de la Familia board, staff, and members with artist Esteban Camacho Steffensen in front of his mural *Cultivando el tejido abundante*. Anchored by the loan of paintings by Diego Rivera and Rufino Tamayo, generous support for this project was provided by Art Bridges.

13 Debbie Williamson-Smith, JSMA Communications Manager (shown with her dog, Pippa) earned her BS in Arts Management this past June.

14 JSMA staff Lauren Nichols, Hannah Bastian, Debbie Williamson-Smith, Cheryl Hartup, Marianna Finke, and Danielle Knapp enjoy the 20x21EUG Mural Project Artist Reception on July 31.

15 20X21 artists Sidney Waerts (Netherlands), Kari Johnson (Eugene), Martha Cooper (New York), and Adele Renault (Belgium/USA) celebrate during the July 31 reception.





UNIVERSITY OF OREGON

Jordan Schnitzer Museum of Art
1223 University of Oregon
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JORDAN SCHNITZER MUSEUM OF ART



JSMA Store Treasures

Be sure to visit the newly re-merchandised JSMA Store to find an art-inspired treasure. Discover hidden gems while perusing our shelves to celebrate your own unique personal style, or to find an extra special gift. Your purchase at our store helps support JSMA's educational programs. JSMA members receive a 10% discount on all store purchases.

Cover: Ralph Steadman (British, b. 1936). **Don't draw, Ralph! It's a filthy habit..." HST. Self-Portrait (detail), Stop Smiling - The UK Issue, Issue No. 26, 2006.** Pen, brush and ink on paper with celluloid and collage and strip of ink-spattered paper from desk. 31 1/8 x 22 1/4 in. Private collection

Thank you to the Eugene Airport for being a Premier Partner of the JSMA!



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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 28, December 24-25, and January 1.

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.