

J SMA

FALL 2020

JORDAN SCHNITZER MUSEUM OF ART



Lorna Simpson, **Howling**,
2020

WELCOME BACK

We are excited to see you! For the safety of our visitors and staff, we are reopening with limited capacity and timed entry tickets, which list a specific date and time for admission.



1 Purchase tickets before entering:

<https://jsma.uoregon.edu/visit>

WHAT TO KNOW BEFORE YOU VISIT

In the interest of personal safety and community health, visitors and staff are required to adhere to safety precautions while visiting the JSMA.

- **Face coverings required**
- **Social distancing:** Visitors must maintain 6 ft distance
- Advance tickets are required
- Capacity is **limited**
- **Marché Café closed**
- **Water fountains are turned off**
- **Restroom availability is limited**
- **Coat/bag check closed:** Please leave larger bags, backpacks and umbrellas at home. Individuals experiencing disabilities will be allowed to keep their bags

NEW HOURS

Monday – Thursday: Closed

Friday: 11 a.m. – 5 p.m.

(University of Oregon faculty, staff, students and **JSMA members only**)

Saturday: 11 a.m. – 5 p.m.

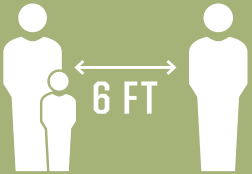
(11 a.m. – 12 p.m. Seniors and immunocompromised only)

Sunday: 11 a.m. – 5 p.m.

(11 a.m. – 12 p.m. Seniors and immunocompromised only)



2 All visitors must wear a face covering



3 Maintain 6 ft. distance



4 No coat or bag check

Members

Getting advance tickets is easy and FREE for you! We've already made an account for you using the same email address as your jsma membership. Go to jsma.uoregon.edu/GetTickets for detailed instructions.

For a direct link, scan the QR code with the camera on your smartphone.

Help us protect our community!

If you have a fever or cough, or you are experiencing any Covid-19 symptoms, please join us at a later date.



FROM THE DIRECTOR



I began writing this in early August, before the fires. Our museum had closed to the public four months earlier on Saturday, March 14, 2020. That feels like another lifetime now, before the pandemic changed our daily routines, work worries, social lives, eating and shopping habits, and health concerns. I'm sure many of us know someone who has died or lost a family member, friend, or colleague from COVID-19. Then, in May, the police murder of George Floyd

in Minneapolis and the widespread recognition of the March and February killings of Breonna Taylor and Ahmaud Arbery triggered reenergized, broader and deeper Black Lives Matter protests across the United States and in many other countries around the world. The outrage, pain, and anger reached a boiling point that crossed racial lines in ways that this country has never seen. And in September came the wildfires. We're living different lives now, lives we never imagined. We're living with uncertainties, fears for the future, and unknowns unlike anything most of us have ever experienced.

With all of this, what about art? Where does the Jordan Schnitzer Museum of Art at the University of Oregon think we're heading in the midst of a pandemic that is far, far from over? What's our role, and the role of art, in helping to build a community, a state, and a country that offers justice, equity, and safety, finally, to Black people? What will rise from the ashes of fires still burning? This is a humbling moment, because we have so much work to do. In this report, I'll share some of the actions the JSMA is and will be taking in response to the challenges of the moment.

First of all, let's talk about the pandemic. Since March the museum has pivoted (one of the words of the moment) to provide as much of our content online as we can. Our talented staff in Design, Communications, Curatorial, and Collections have created superb videos and high-resolution slide shows of our exhibitions. Highlights of these include an in-depth walk-through of the *Roger Shimomura* exhibition; an overview of *Carrie Mae Weems: The Usual Suspects*; a series of crisp *Minute Exhibit* videos of the Claire Burbridge, Shimomura, Weems shows and the Soreng Gallery *Myriad Treasures* installation of the arts of China. We also premiered a gorgeous new slideshow of the gallery installations of *Masterworks on Loan* art works, complete with in-depth information about the artists and works shown. (And we are rechristening that program this fall as *Shared Visions*...more about that below.) Along with the videos and slide shows, we have created study guides for academic use and for anyone simply interested in knowing more about the works we

show. We're now offering free downloads of many of our exhibition catalogues. Links to all of this, and more, are available on a single *Remote Teaching Resources* page of our website.

One of the most amazing and encouraging statistics I can share now is that the museum's academic impact has not merely survived but, in some ways, flourished throughout the time of the pandemic—thanks to the online resources we created. In fact, over the course of the last academic year, *the JSMA worked with more students and faculty than in any previous year!* Yes, we welcomed over 10,200 students from 323 classes and 55 academic departments to our galleries and our website for academic visits in the 2019-2020 academic year. Our summer online use also eclipsed our last year's academic visits in person. As we plan for a largely remote teaching landscape in the 2020-2021 year, the experience garnered over the last six months leaves us well prepared.



Lisa Abia-Smith, JSMA director of education, and Holly Almond, a nurse practitioner at Samaritan Health Cancer Center, work on a painting from an Art Heals workshop. Photo courtesy of Andy Cripe, Mid-Valley Media.

Our Education Department has also been incredibly busy and productive in this time, collaborating with Communication and Design staff to create a new *JSMA Creates* web page that offers artmaking projects that kids of all ages can do using simple materials available at home. *JSMA Creates* pairs wonderful, student-made videos with downloadable how-to PDFs that explain each project, all of which are based on *Masterworks on Loan/Shared Visions* art works.

The *Art Heals* programs we are known for have also moved online. Since the pandemic hit, Education staff and our partners had, as of the start of August, offered sixteen online Art Heals workshops. Wherever they live and work, we have provided access to our programming to cancer patients, physicians, hospice care providers and other medical providers, post-partum Latina women, children with disabilities, and to adults and caregivers coping with early onset dementia and Alzheimer's. Formerly we offered these programs in

person, whether in Eugene, Corvallis, Albany, or at OHSU in Portland. What we are finding is that by offering these workshops online, the JSMA is tapping into a much larger potential community in need of service. One of our programs, Madres Club, for Latina women in the Eugene/Springfield community, typically had fifteen to twenty participants. We have been seeing up to sixty participants now, with some logging on from well outside our immediate region. We're still digesting what this means and how we move forward with all of our Art Heals services, but it's clear we are evolving into a true statewide resource.

This fall, we are not doing in person K-12 school tours, and our *Fill Up The Bus* program is on hold for now. But our Exhibition Interpreters (EIs) will be working with museum staff to create short videos tailored to 20-minute remote learning experiences for schoolchildren, focusing on select pieces in the permanent collection. We also plan to offer 30-minute "live" classroom interactions with EIs. As with the *Art Heals* move to online programming, these new modes of art-based pedagogy offer intriguing potential for statewide impact, making it possible to offer museum-based in-school learning experiences regardless of physical distance.



UO student and curatorial intern, Wendy Echeverría García, along with JSMA Curator of Latin American and Caribbean Art, Cheryl Hartup, in the exhibition *Nuestra imagen actual | Our Present Image: Mexico and the Graphic Arts 1929-1956*.

Elsewhere in the magazine you can read about our fall shows, so I'll just touch on them here briefly. In collaboration with the Portland Art Museum we are presenting *Nuestra imagen actual / Our Present Image: Mexico and the Graphic Arts 1929-1956*, in the Arlene and Harold Schnitzer Gallery. Curated by the JSMA's Cheryl Hartup, it includes prints by the most renowned Mexican artists of the 20th century, including Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, as well as works from the world famous *Taller de Gráfica Popular* (Popular Graphic Art Workshop). We are doing extensive extensive remote bilingual programming for this show to support teachers, students, and parents still coping with online learning from home this fall, sponsored in part by funding from the Art Bridges foundation.



Artist Marie Watt at work on the sculpture **Companion Species (Underbelly)**, currently on view in the *Hallie Ford Fellows in the Visual Arts* exhibition. Image courtesy the artist (Photography by Shino Yanagawa).

In the Barker Gallery, we are delighted to present Oregon artists who received the prestigious Ford Family Fellowship, Oregon's premier award for contemporary artists. Work by seventeen recent Ford Fellows is on view, displaying a wide range of attitudes, ideas, and approaches to artmaking. You'll see painting, sculpture, textiles, conceptual art, and social practice projects, and more. A big thanks to The Ford Family Foundation for sponsoring the show's presentation here, and for supporting new art by Oregon artists.

Around the country and around the world, museums, universities, and other cultural-educational organizations have responded to the deaths of George Floyd, Breonna Taylor, and Ahmaud Arbery with statements of support, anguish, and self-examination. The JSMA's winter and spring show, *Carrie Mae Weems: The Usual Suspects*, focused precisely on the issues and deaths that originally sparked Black Lives Matter. Yet the brutal new deaths that led to its dramatic resurgence this spring and summer hit us hard. The JSMA has a solid record of showing work by Black artists in special exhibitions and regularly in the *Masterworks on Loan* program, which has featured an amazing series of works over the past few years by artists such as Kerry James Marshall, Theaster Gates, Mark Bradford, Julie Mehretu, and more. But in the wake of these recent, tragic killings, we know the museum needs to do more to help build the anti-racist world we want to live in. And that means dismantling four centuries of white supremacy nationally, and a particularly toxic history of racism in Oregon. I write this as a fourth-generation white Oregonian, and my priority is to make sure the museum undertakes this work both short-term and long-term—*because we have a ton of work to do, and it will take time, genuine commitment, and continued focus*. We need to use all means we have to make constructive changes, including our collecting, our exhibitions, our hiring practices, our spending and contracting, our governance structures, and community alliances we can join and forge. We have initiated a new JSMA staff working group, JSMA ACTS, to propose specific actions the museum can take, and I look forward to reporting more this year on our work and plans.



Left: Jordan D. Schnitzer, pictured at the podium, announced a \$50,000 gift to fund the BLM Artist Project Grant at a press conference in August.

Right: He is joined by (from left to right) UO President Michael Schill; Sabrina Madison-Cannon, the Phyllis and Andrew Berwick Dean, UO School of Music and Dance; Jamar Bean, Program Director, Multicultural Center; Dr. Aris Hall, Coordinator, Lyllye Reynolds-Parker Black Cultural Center; and John Weber.

In the meantime, we are pleased to participate in the new *JSMA Black Lives Matter Artist Grant Program*, an initiative envisioned and generously funded by Jordan Schnitzer. In collaboration with the UO Lyllye Renolds-Parker Black Culture Center (BCC), we will offer twenty \$2,500 grants to artists working in support of Black Lives Matter. The grant is open to artists of age 18 and up, for existing work or newly proposed works. Jordan is sponsoring identical grant programs administered by the Portland State University and Washington State University JSMA's, and we will announce grantees on November 30. Artists' applications will be reviewed on our campus by a panel including myself, Dr. Aris Hall, BCC Coordinator; Dean Sabrina Madison-Cannon of the UO School of Music and Dance; Jamar Bean, Program Director and Advisor of the UO Multicultural Center; and Jovencio de la Paz, UO Department of Art faculty member. We thank Jordan Schnitzer for supporting this project, which echoes his long support of Black artists by collecting their work in depth and sponsoring touring exhibitions and publications.

Before I sign off, I also want to let everyone know that we have rechristened our popular *Masterworks on Loan* program as *Shared Visions*. We feel this name conveys the intent of the program, which is to share the visions of a wide range of artists not represented in our own collection, artists whose works are, in turn, shared with us by the collectors who own them. The cover of this issue of the

JSMA magazine features *Howling*, a spectacular 2020 painting by New York artist Lorna Simpson. It's a perfect example of the kind of works that *Shared Visions* brings to the UO and Eugene. The body of new work from which it is drawn was featured in an extensive June 13 article in *The New York Times* about Simpson and her career. In it, the *Times* salutes Simpson as "a major figure in the generation that forced institutional attention, and ultimately recognition, of black artists—particularly black women artists—at the vanguard of the culture at large." It's a privilege to have her work on view this fall, and I hope you will come to see this breathtakingly beautiful and haunting painting in person. My thanks to Stuart and Gina Peterson for bringing this exceptional work to the museum, and to Lorna Simpson for permission to feature it on our cover.

By the time you have this in your hands or on your screen, the museum should (still, I hope!) be open again on our new, pandemic schedule, with new safety procedures in place. I look forward to seeing you here, soon, masked, and from a distance of at least six feet!

Stay safe, and thanks always for your support,

John

Featured artists:

Corey Arnold

Avantika Bawa

Pat Boas

Bruce Burris

Demian DinéYazhi'

Harrell Fletcher

Julie Green

Jessica Jackson Hutchins

Flint Jamison

James Lavadour

Niraja Cheryl Lorenz

Elizabeth Malaska

Jess Perlitiz

Sharita Towne

Marie Watt



Niraja Cheryl Lorenz (b. 1953; lives and works in Eugene, OR) 2019 Hallie Ford Fellow. **Strange Attractor # 14**, 2015. Hand-dyed and commercial solid-colored cotton fabric, machine pieced and machine quilted by the artist, 80 x 80 in. Courtesy of the artist.

Barker Gallery | On view through January 10, 2021

The JSMA is proud to present new and recent work by the fifteen artists honored with Hallie Ford Fellowships in the Visual Arts in 2017, 2018, and 2019. The Ford Family Foundation celebrates the contributions and potential of outstanding Oregon artists working in fine art and craft with its prestigious fellowship, awarded annually by an independent jury of regional and national arts professionals. According to independent curator Jenelle Porter, who organized *Hallie Ford Fellows in the Visual Arts 2017-19* for JSMA, this exhibition offers a cross-section—one of many possible—of the past several years of artmaking in our state. However, when Porter and JSMA staff began planning with the artists over a year ago, all envisioned presenting the selected works under very different circumstances.

Bringing together the Hallie Ford Fellows' work at this time celebrates the individual accomplishments of each award-winner and affirms how vital artists are to our present moment. In this exhibition, composed of many voices, there is no one thematic organizing principle. Works across media, including new projects and special installations by Demian DinéYazhi', Harrell Fletcher, Flint Jamison, and Sharita Towne, address a wide range of experiences, concerns, and themes: among them, community, the natural and urban environment, systemic injustice, the body, power, survival, the metaphorical dimensions and allowances of abstraction, and beauty.

This exhibition was made possible at JSMA by The Ford Family Foundation. Sharita Towne's *Community Message Marquee: Black Voices at UO* is presented courtesy of the artist and in partnership with Dr. Aris Hall and the Lyllye Reynolds-Parker Black Cultural Center.

HALLIE FORD FELLOWS in the Visual Arts 2017–19

Unprecedented. We've read and uttered this word repeatedly as we grapple with a pandemic, social upheaval, and glaring inequality. Unprecedented is the word we use when we don't yet know how to contextualize extraordinary events. It's the word we use when the future feels unknowable. During such tumultuous times, it is often writers, musicians, and visual artists who show us ways to interpret, to translate, and to make meaning. And because the arts have the capacity to hold time—hold the past, present, and future, often simultaneously—we often turn to them for sustenance. During the last months of extended confinement, during which museums, galleries, and libraries have been shuttered, the starkness of art's physical absence has been profound.

—Jenelle Porter, exhibition curator



Corey Arnold (b. 1976; lives and works in Portland, OR) 2019 Hallie Ford Fellow. **Tad and Octopus**, 2017. Archival pigment print. Courtesy of the artist and Charles A. Hartman Fine Art, Portland, OR

Avantika Bawa (b. 1973; lives and works in Portland, OR and Vancouver, WA) 2018 Hallie Ford Fellow. **Coliseum 24**, 2018. Graphite and pastel on paper, 60 x 40 inches. Courtesy of the artist. Photo: Mario Gallucci

Julie Green (b. 1961; lives and works in Corvallis, OR) 2017 Hallie Ford Fellow. **Holding Orange for Jason Strong**, 2018, from *First Meal* series. Acrylic on Tyvek. Courtesy of the artist and UPFOR, Portland, OR

EL FASCISMO

8ª CONFERENCIA

COMO COMBATIR EL FASCISMO

ORADOR

Lic. V. Lombardo

Toledano

JUEVES 6 DE JULIO

SALA DE ESPECTACULOS

PALACIO DE

BELLAS ARTES

A LAS 20 HORAS

ENTRADA LIBRE

RADIO

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LIGA PRO-CULTURA ALEMANA EN MEXICO

Jesús Escobedo (Mexican, 1918-1978). *Fascism. 8th Lecture. How to Combat Fascism*, 1939, lithograph (poster). Portland Art Museum, Museum Purchase: Marion McGill Lawrence Fund

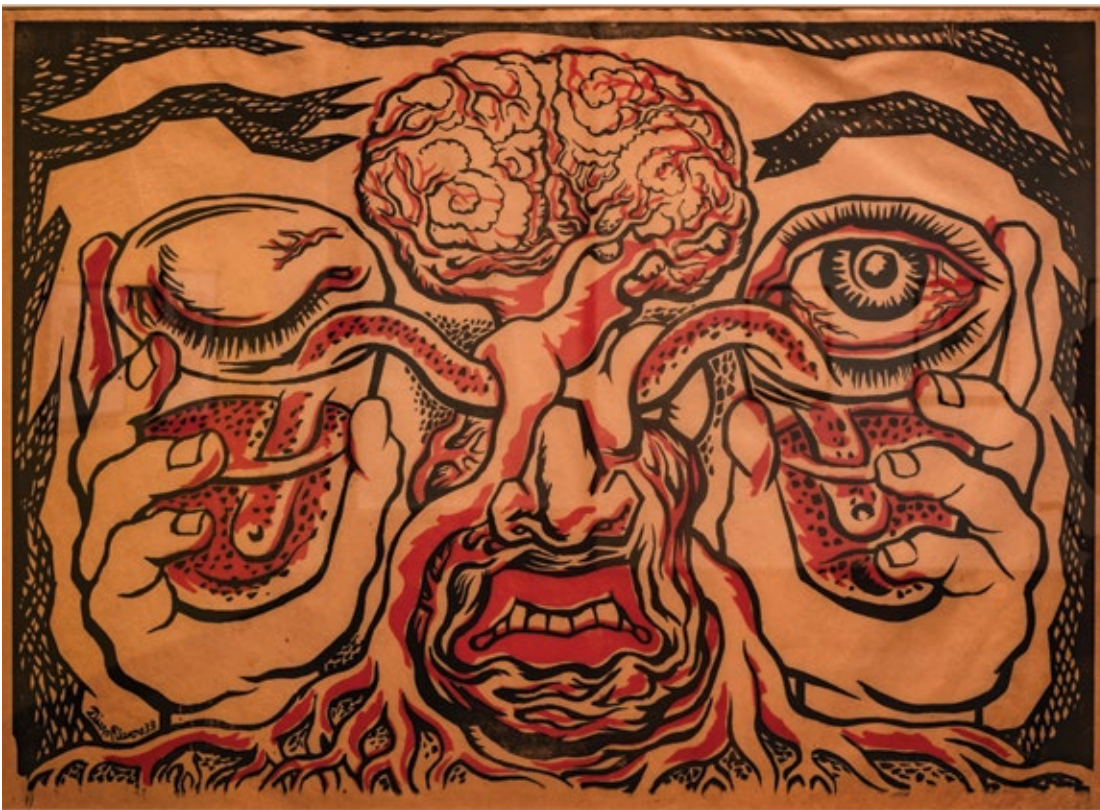
**NUESTRA
IMAGEN
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**OUR
PRESENT
IMAGE**

**MEXICO AND THE
GRAPHIC ARTS**

1929-1956

Schnitzer Gallery | On view through February 14, 2021

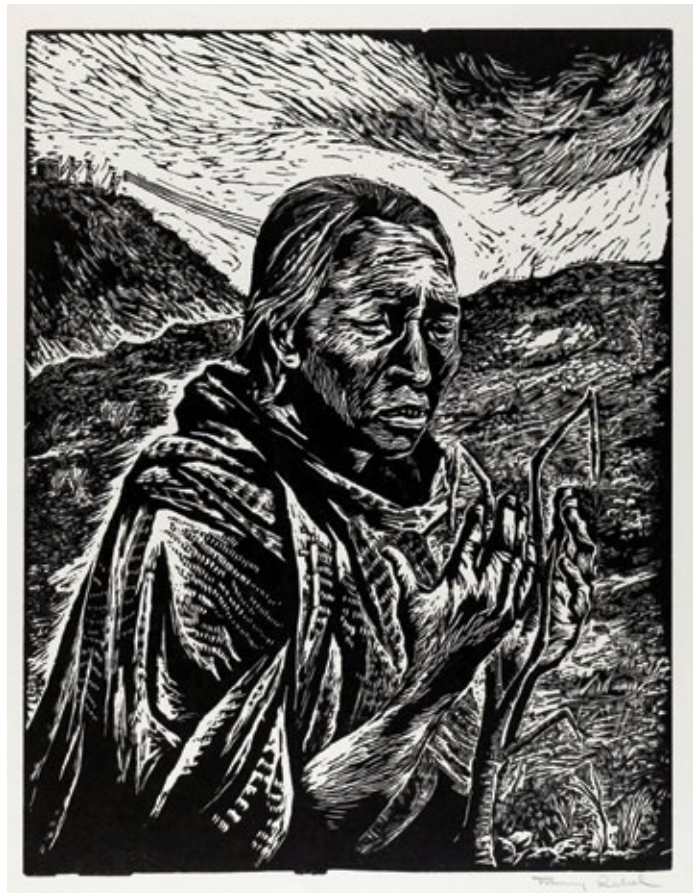


Diego Rivera (Mexican, 1886-1957). **The Communicating Vessels (Homage to André Breton)**, 1938, linocut in red and black. Courtesy of Dr. Li Ravicz

A remarkable artistic outpouring ensued after the Mexican Revolution (1910-1920). Printmaking flourished as artists continued to demand land, labor, and education reforms, and the rights of indigenous peoples. Artists made posters and leaflets for the masses in Mexico, as well as prints to satisfy a growing audience in the United States for images of Mexico. This exhibition aims to deepen and broaden the understanding and appreciation of the graphic art of post-revolutionary Mexico, a landmark in the history of twentieth-century printmaking and modern art.

Nuestra imagen actual | Our Present Image: Mexico and the Graphic Arts 1929-1956, co-organized by the JSMA and Portland Art Museum, presents sixty-two prints by twenty-two artists. The exhibition features relief prints and lithographs by Mexican muralists José Clemente Orozco, Fanny Rabel, Diego Rivera, and David Alfaro Siqueiros, and members of Mexico's world famous Popular Graphic Art Workshop, such as Elizabeth Catlett, Leopoldo Méndez, and Mariana Yampolsky, among others. Portland Art Museum's rich and exceptional Mexican print collection was the impetus for the exhibition, and fifty prints in *Our Present Image* hail from this institution.

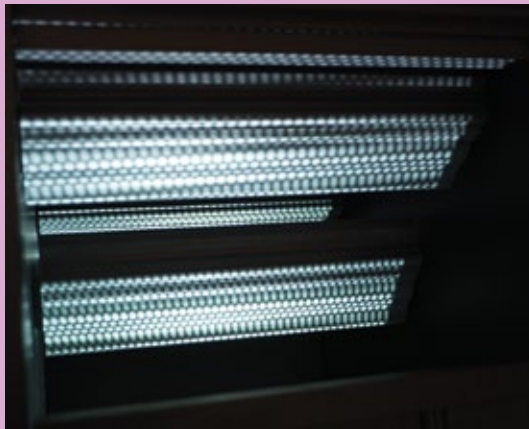
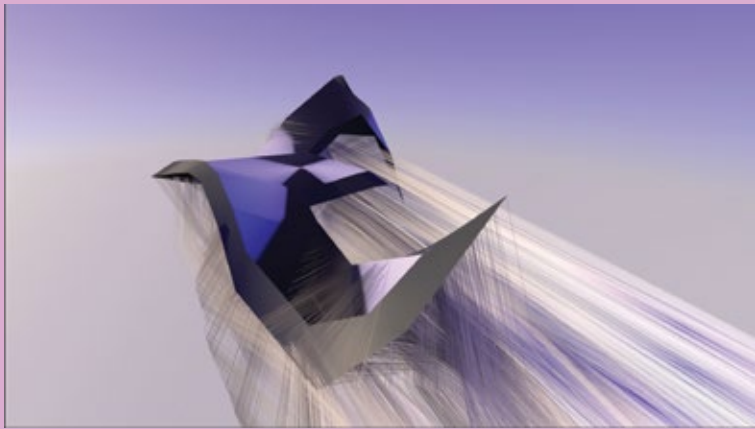
The JSMA thanks the following lenders to the exhibition for their generosity and support: Portland Art Museum, Seattle Art Museum, Cecily Quintana and Quintana Galleries, Dr. Li Ravicz, and University of Oregon Libraries Special Collections. The JSMA greatly appreciates the work of University of Oregon student Wendy Echeverría Garcia on this project. *Nuestra imagen actual | Our Present Image: Mexico and the Graphic Arts 1929-1956* is curated by Cheryl Hartup with the assistance of Mary Weaver Chapin, Curator of Prints and Drawings at Portland Art Museum. Support provided by Art Bridges, and by members and donors to the JSMA.



Fanny Rabel (Mexican, born Poland, 1924-2008). **The Drought**, 1952, linocut. Courtesy of Cecily Quintana and Quintana Galleries

LAURA FRITZ | RICK SILVA

Encounters



Rick Silva (American, b. Brazil, 1977). **The Silva Field Guide to Birds of a Parallel Future** (video still), 2014. Single channel video with sound (running time 11:38). Image courtesy of the artist

Laura Fritz (b. 1970). **Alvarium 2** (detail with video still), 2019. Wood, reflector, video. 72 ½ x 15 x 21 ¾ inches. Image courtesy of the artist

Laura Fritz
(Photo credit: Jeff Jahn)

Rick Silva
(Photo courtesy of the artist)

McKenzie Gallery | On view through March 7, 2021

Encounters pairs works by Oregon artists Laura Fritz (b. 1970) of Portland and Rick Silva (b. 1977) of Eugene. Together, Silva's web-based, audio-visual piece *The Silva Field Guide to Birds of a Parallel Future* and Fritz's three-dimensional *Alvarium 2* suggest interactions between the natural and the digital worlds, human and animal activity, and knowing and not knowing. Each artist operates in this blurred space, inviting a sense of wonder and further inquiry. How do observation and speculation shape our own understandings of reality?

Among Laura Fritz's artistic and philosophical concerns are our present environmental crisis and how human beings process uncertainty. In installations, she uses light, audio and video components, sculpture, and site-specific elements to create momentary encounters with the unknown. Her enigmatic, freestanding work *Alvarium 2* provokes this sense of investigative curiosity. By incorporating video footage she captured at the Oregon State University Honey Bee Lab while working with Dr. Ramesh Sagili, OSU associate professor of apiculture, Fritz manifests the possibility of a living element in this work.

Rick Silva, who was born in Brazil, is associate professor of art at the University of Oregon. His works envision near-future ecologies altered by technology and climate change. *The Silva Field Guide to Birds of a Parallel Future* collides the certainty of field guides with the possibilities inherent in multiverse theory. The resulting specimens exist only in a digital world—as far as we know. An accompanying short story by Claire L. Evans is available at <https://silvafieldguide.com/TheSilvaFieldGuidetoBirdsofaParallelFuture.pdf>.



UTAGAWA Kunisada (1786-1864). Japanese; Edo period, circa 1850. **Garden, Felicitation and Beauty.** *Ukiyo-e* woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 1/8 x 28 3/8 inches. Loan from the Lee & Mary Jean Michels Collection

Rhapsody in Blue and Red: *Ukiyo-e* Prints of the Utagawa School

Preble/Murphy Galleries | On view through Summer 2021

Woodblock prints became a primary visual mode of communication portraying many aspects of life and popular culture during Japan's Edo period (1615-1868). By the eighteenth century, artists of the Utagawa School came to prominence and ultimately went on to produce more than half of the *ukiyo-e* ("pictures of the floating world") now extant. The success of this lineage was due not just to talent and hard work, but also to brilliant marketing and diversification—themes explored in this exhibition of actor, beauty, and landscape prints designed

by Utagawa artists such as Kunisada (1786-1864), Kuniyoshi (1797-1861), Hiroshige (1797-1858), and their followers. In Winter 2019, Art History Professor Akiko Walley and Chief Curator Anne Rose Kitagawa team-taught an Utagawa School course in which students studied this vibrant artistic tradition and learned about exhibition planning to contribute to this installation. It features more than 30 loans from Lee and Mary Jean Michels, along with works in many media from the museum's permanent collection.

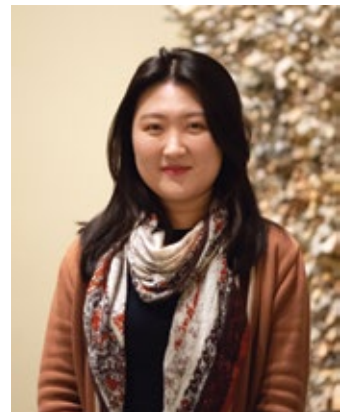


OH Chun Hak (1948-2005). Korean; Republic of Korea, 2000. **Life of Nature (Jayeon) 2000—II.** Stoneware, 14 x 21 x 10 inches. Gift of the artist with assistance by International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation

Korean Ceramic Culture: Legacy of Earth and Fire

Huh Wing and Jinjoo Galleries | January 16, 2021 – May 8, 2022

Focusing on the last fifteen centuries of Korea's celebrated ceramic tradition, the works in this exhibition range from elegantly crafted sixth-century earthenware vessels to luminous Goryeo-dynasty (918-1392) celadons, and from rustically decorated Joseon-period (1392-1910) porcelains through contemporary works that reinterpret the past and forge new creative directions. These ceramics are juxtaposed with Korean paintings and photographs that provide aesthetic and cultural context. The exhibition is co-organized by 2019-20 JSMA/Korea Foundation Global Challengers Museum Intern Bokyoung Hong, one of ten



promising young scholars sent by the Korean government to work at art museums in the west. A specialist in early East Asian ceramics, Hong spent six months researching the JSMA's Korean collection and planning this exhibition before returning home early due to the pandemic. Besides the JSMA (the only academic museum in the group), the other institutions to host Korea Foundation interns are the Art Institute of Chicago, the Asian Art Museum of San Francisco, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Freer Gallery of Art/Arthur M. Sackler Gallery at the Smithsonian, the Solomon R. Guggenheim Museum, the Museum of Fine Arts in Boston, the British Museum, and the Victoria and Albert Museum.



Sharita Towne. **Community Message Marquee: Black Voices at UO**, 2019 - present. Illuminated marquee with letters, 36 x 48 inches. Courtesy of the artist; Presented at the University of Oregon in partnership with Dr. Aris Hall and the Lyllye Reynolds-Parker Black Cultural Center. Documented on October 30, 2020

LOOK. Listen. Learn. Act.

Since 2016, the JSMA has responded to the UO's annual Common Reading—campus-wide programming around a shared book and its themes—with a “Common Seeing” exhibition that explores and expands on these topics through visual art. The 2020-21 academic year presents a new approach to the Common Reading. The university's *Listen. Learn. Act.* initiative will focus on Blackness, the Black experience, and dismantling racism through a different body of work each academic term. The cornerstone of fall programming is *The New York Times Magazine's 1619 Project*, an ongoing audio, visual and written piece started by journalist Nikole Hannah-Jones in 2019. Throughout the year, the JSMA will highlight art that represents the lived experiences of Black people in the United States, and themes of social justice and anti-racist activism that ask viewers to look, listen, learn, and act.

This fall, look for 2019 Hallie Ford Fellow Sharita Towne's *Community Message Marquee: Black Voices at UO* at the Lyllye Reynolds-Parker Black Cultural Center, a partnership with center coordinator Dr. Aris Hall in conjunction with *Hallie Ford Fellows in the Visual Arts 2017-19*. The illuminated sign's lettering, visible in the building's north-facing windows, will change weekly through January 10 to share different statements from the Center's community.

Beginning January 9, our annual “Common Seeing” exhibition will feature works by Black American artists Hank Willis Thomas and Alison Saar from the collection of the Jordan Schnitzer Family Foundation.

At JSMA we believe museums have a responsibility to educate and teach from an anti-racist and equity lens through our exhibitions and education programs, and not remain neutral in the fight to eliminate racism. When words are not enough, art can move people to change.



Ester Hernández (Chicana of Yaqui and Mexican heritage, b. 1944 Dinuba, California, lives and works in San Francisco, California). **Luna Ilena (Full Moon)**, 1990. Screenprint. Museum Purchase with funds from a JSMA Academic Support Grant



Marcos Irizarry (Puerto Rican, 1936-1995). **Untitled**, ca. 1970. Etching, aquatint and embossing on paper. Purchased with a gift from Elizabeth D. Moyer and Michael C. Powanda

Entre mundos: Memory and Material

Morris Graves Gallery | On view through June 6, 2021

Entre mundos (Between Worlds) explores the spaces within, between, and among multiple worlds where transformation and change occur in art and individuals. Artists in the exhibition work with memory, material, and various printing techniques to communicate a sense of place, the experience of working as a migrant farmworker, and profound connections between culture, consciousness, and economies of power.

In *Luna Ilena (Full Moon)*, Ester Hernández reconceives the ancient Aztec myth of Coyolxauhqui's dismembered body carved in stone into a shining fullness that empowers resistance. Artist Narsiso Martínez's memories of working in the fields in Eastern Washington and the experiences he shared with migrant farmworkers are his material for *Unnumbered Portrait III*. In Georgina Reskala's intimate and indistinct photographs on linen, the delicate threads of the fabric hold faint memories of a past reality. Marcos Irizarry's collagraph print represents the artist's break with figuration and his embrace of organic abstraction inspired by his memories of nature and music on Ibiza, a Spanish island in the Mediterranean Sea.

The four works on view in *Entre mundos* entered the museum's collection through the generosity of UO students, faculty and departments, and friends of the JSMA. The museum is deeply grateful to all the donors who made these acquisitions possible. UO student and museum intern Wendy Echeverría García worked with Cheryl Hartup, the JSMA's curator of academic programs and Latin American and Caribbean art on *Entre mundos*. Theoretical texts by Gloria Anzaldúa, a Chicana lesbian activist and writer, inspired the title of the exhibition.

Carrie Mae Weems. **In the Halls of Justice** (from the series, **Dreaming in Cuba**), 2002. 16 x 15 inches image on 24 x 21 inch sheet. Archival digital print. Gift of the PhotoAlliance Board of Directors in honor of the artist



Carrie Mae Weems

IN THE HALLS OF JUSTICE

Born in Portland, Oregon in 1953, Carrie Mae Weems is widely renowned as one of the most influential contemporary American artists living today. Her work has been extensively exhibited and collected internationally, and in 2013 she received the distinguished MacArthur Fellowship in recognition of her lifetime achievements.

A storyteller, Weems examines and responds deeply to complex issues surrounding race, class, sexism, cultural identity, political systems and consequences of power structures as they relate to contemporary life and the African-American experience.

In her insightful reconsideration of predominant narratives throughout history, Weems most often utilizes photography and video, but her practice also encompasses text, music, and performance.

This photograph is part of a series called *Dreaming in Cuba*, produced during an extended visit to the island nation. Here, Weems places herself in the corridor of a once stately building acting as "history's ghost and witness." She says, "a part of my project is absolutely inserting the black presence in the world, asserting it as the norm. Not as the abnormal. Not as simply racial politics. But rather, embracing the breadth of this humanity that comes through this brown skin."

Weems has said that regardless of medium, social activism is her central concern, and reflections on history build a dialogue to further our understanding of the present. "Photography can be used as a powerful weapon toward instituting political and cultural change, I for one will continually work toward this end."

CONTINUING EXHIBITIONS



Myriad Treasures: Celebrating the Reinstallation of the Soreng Gallery of Chinese Art

On view through July 11, 2021



The reinstallation of the JSMA's Soreng Gallery of Chinese Art is featured in the cover article of the Nov/Dec issue of *Orientalisms* magazine, the respected Hong Kong-based Asian art journal. This lavishly illustrated twelve-page article by the JSMA's Anne Rose Kitagawa tells the story of museum-founder Gertrude Bass Warner (1863-1951) and subsequent benefactors whose vision and largesse resulted in the JSMA's superlative Chinese collection and the gallery's recent renovation.



The Graceful Table

On view through January 3, 2021

William Spratling. **Mexican, 20th century. Set of salad servers.** Sterling silver, rosewood. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh



The Satirical Eye

On view through November 29, 2020

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



Every Word was Once an Animal

On view through November 29, 2020

Carla Bengtson, **Sceloporus**, 2018, perfume based on fence lizard, pheromones, glass, metal, cloth, perfume, 20 1/2 x 3 3/4 x 5 3/4 inches. Bottle fabrication by Sky Cooper, Sky Glass, technical assistance by perfumer Jessica Hannah



Shared Visions installation view, with works by Alex Da Corte, Sterling Ruby, and Anish Kapoor, left to right.

SHARED

This fall, the JSMA is thrilled to launch *Shared Visions*, a wide-ranging exhibition and academic enhancement program that facilitates connections between important works of art and University of Oregon students and faculty, JSMA members and visitors, and all of our virtual audiences.

Shared Visions represents both a rebranding and an evolution of the museum's *Masterworks on Loan* initiative that has brought exceptional works of art from private collections to the JSMA, including a diverse cross-section of contemporary and postwar art, and select, stellar examples of 19th and 20th century modern art. Sharing the visions of artists—whose works are in turn shared with the museum by their collectors—*Shared Visions* will support the museum's teaching role by providing students and the community with access to historically significant works of art



Lorna Simpson (American, b. 1960). **Howling**, 2020. Ink and screenprint on gessoed fiberglass. 108 x 72 inches. Peterson Family Collection

VISIONS

otherwise inaccessible to UO and Eugene audiences. The display of *Shared Visions* works in the JSMA's galleries will be complemented online by curatorial commentary and study guides, an edited list of links to selected learning resources about the artists and their work, images of the artworks themselves, and a periodically updated slideshow of *Shared Visions* works in the galleries.

With an increased focus on amplifying the artistic and cultural vision of artists, growing the next generation of art enthusiasts and museum professionals, and providing a platform for cross-cultural understanding, *Shared Visions* reflects the belief at the heart of the JSMA: that knowledge of art enriches people's lives by fostering human empathy and understanding.

Lorna Simpson emerged from the School of Visual Arts in New York and the University of California, San Diego, as a powerhouse of conceptual photography in the 1980s, quickly establishing herself as one of the most important and innovative artistic voices of her generation. Over thirty-five years, Simpson has expanded her multi-faceted practice to explore complex themes of race, identity, gender, cultural representation, and human relationships through bold pairings of text and fragmented photographs, found images transformed by collage and screen printing, and, in recent years, painting and sculpture.

Part of an evolving series of large-scale paintings begun in 2018, *Howling* combines Simpson's distinctive use of text and found images—cut from her favored sources of *Jet* and *Ebony* magazines—with timeworn photographs from arctic expeditions. Strips of text linger in a dripping azure haze, forming a curtain in the frozen landscape from which a woman's face can be glimpsed peeking through, a mix of caution and daring in her eye. The shifting blues and layers of ink, paint, and digitally enhanced photography that define the series embody Simpson's grief over the socio-political division, isolation, and unrest she feels increasingly permeating the United States. "It does feel like a preoccupation with an environment that is historically inhospitable, with very dire rules for survival," she reflected in 2019, speaking of the works as psychological mirrors to the "heightened inhospitable condition" of daily life.

FY20 Academic Highlights

During the 2019-2020 academic year, approximately **10,223** students from **323** classes across **55** departments at UO visited the JSMA physically or through remote teaching resources.



Jessie Vala and Carla Bengtson in *Every Word was Once an Animal*.

Despite COVID-19 and the temporary closure of the museum spring term, the JSMA connected 845 additional students to its collections and exhibitions for a class assignment, through online teaching resources, compared to last year's class visits spring term. JSMA staff produced approximately 25 new digital resources for faculty in ten weeks.



UO student presenting on V. Maldonado's **The Fallen**.

Between September 2019 and February 2020, approximately 1,713 students, from 74 classes representing 17 departments, as well as UO employee groups, came to see the JSMA's "Common Seeing" exhibition *Resistance as Power: A Curatorial Response to Under the Feet of Jesus* in response to the UO Common Reading program. Romance Languages and English classes were frequent visitors. This was the highest number of students and classes to visit a "Common Seeing" exhibition at the museum in the last four years.



Students in Roger Shimomura exhibition.

Other popular exhibitions in the 2019-20 academic year that attracted many classes from diverse departments were *Ralph Steadman: A Retrospective* (413 students in 19 classes), *Carrie Mae Weems: The Usual Suspects* (311 students in 16 classes), and *Roger Shimomura: By Looking Back, We Look Forward*, which was visited by 328 students in 12 classes.

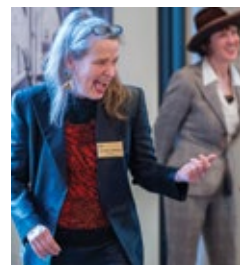


JSMA Collections Assistant Elizabeth Larew and other museum staff and interns gathered 1,075 objects from storage to present to students, faculty and scholars in the Gilkey Research Center, and Ford and Papé halls.

Elizabeth Larew presenting Peregrine Honig's prints to students.

The university departments that most frequently connected their students with the JSMA this past academic year were the History of Art and Architecture, Romance Languages, particularly Spanish and Spanish Heritage Language Program classes, English, School of Journalism and Communication, and School of Planning, Public Policy, and Management.

Professor Dorothee Ostmeier's winter term class on "Magic, Uncanny, Surrealistic and Cynical Tales" invited artist Peregrine Honig to UO. Ostmeier's students organized and participated in a public program focused on Honig's print portfolio *Father Gander* (2005-06) in the JSMA's collection. The artist talk and art viewing attracted 105 attendees and the program was supported by a JSMA Academic Support Grant, the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities, and the Clark Honors College.



Dorothee Ostmeier and Peregrine Honig

Member Spotlight: **Joanna and Otto Radke****When did you first become interested in the visual arts?**

Otto and I have always been very interested in visual arts. Otto is from Milwaukee, Wisconsin and was influenced at a young age by the works of Frank Lloyd Wright. For me, growing up in California, my parents took me and my two younger sisters to countless museums and exhibits.

Cultural arts are very important to us. We make sure to build a component into all of our trips, whether it be work or personal. By doing this, we get a better understanding of the community we are visiting and it enhances our overall perspective of different art forms.

What sparked your passion for the Eugene Symphony and the JSMA?

This one is easy. We believe in the missions of both organizations: Enriching lives through the power of music and deepening the appreciation of the human condition and bringing together international cultures through artistic expression.

Not only do art and music heal, but they inspire creative thinking and innovation. Otto and I have stressful careers in financial tech so making sure we continue to explore new things, be challenged to think outside the box and relax is a critical component to keeping a healthy work/life balance.

It is wonderful to have such amazing organizations in our community. Everyone needs to actively participate to keep these organizations thriving. We feel a responsibility to do our part.

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

Honestly, we were surprised at the variety and frequency of exhibits and curations that come through JSMA. It is refreshing to know we have access to all this great art here in Eugene. From the exhibition on Cuban Revolutionary Photography to Ralph Steadman and *Carrie Mae Weems: The Usual Suspects*, we are inspired and always very excited for what is next.

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

This is a tough one, but if we have to pick one exhibit that was our favorite, and was the tipping point to increasing our involvement with JSMA, it was *Ralph Steadman: A Retrospective*. We attended the community event and loved it. During our visit that day, we learned there were more intimate education viewing opportunities available through Patron's Circle. We enjoy these "closer look" experiences so we were encouraged to increase our support.

Also, we loved seeing Ai Weiwei's *Zodiac Heads* in Eugene after running into it in Chicago. Literally, I was running along the lakefront and randomly ran through the Circle of Animals at Adler Planetarium. It was surreal and I called Otto immediately to share my excitement.

What virtual content from the JSMA have you enjoyed?

The YouTube videos are fun. Otto and I are active subscribers. We also really enjoyed the virtual tour of Hung Liu's studio and Smithsonian National Portrait gallery Curator, Dorothy Moss. It was great to see an artist's space. The event with the Eugene Symphony was another great collaboration. The pandemic has presented some challenging times. It is great to see the arts organizations pivot and make it work.

What is something you look forward to once the museum is open again?

We are looking forward to seeing the exhibits up close, hearing art insights and networking with our community friends who enjoy the same—Shout out to our favorite Symphony & JSMA friends—Herb Merker and Marcy Hammock!

What are you reading?

Since it is summer, I like keeping things a little lighter. I am in the middle of reading, *The Fabulous Bouvier Sisters: The Tragic & Glamorous Lives of Jackie and Lee*. Ironically, both women were very big supporters of cultural arts. Next up, Moby's *Then it Fell Apart*. Because who doesn't love a Rock Memoir!

The JSMA Receives New Grant Funding



Hannah Bastian, JSMA museum educator for studio programs and special projects, prepares art supplies for virtual Art Heals programs and Madres Club.



Left: UO student Wendy Echeverria Garcia worked with Cheryl Hartup, JSMA curator of Latin American & Caribbean art, to create bilingual content for the Schnitzer Gallery.

Right: Julian Lamar (American, 1893-1967). **Gertrude Bass Warner**, 1927. Oil on canvas, 42 x 30 inches. Gift of Mrs. Gertrude Bass Warner; Jordan Schnitzer Museum of Art, University of Oregon [with digital addition of new JSMA facemask]

The JSMA is honored to announce timely support from two foundations for critical programs in the coming year. The Coeta & Donald Barker Foundation awarded the JSMA a grant to support the inaugural year of *Artful Observation*, an Art Heals program servicing patients, physicians, and medical staff in Eugene, Albany, and Corvallis. In partnership with Oregon Health & Science University's (OHSU) narrative medicine curriculum, *Artful Observation* presents Art Heals workshops within Samaritan Pastega Regional Cancer Center in Corvallis, and for oncology patients and cancer survivors through the Willamette Valley, including University of Oregon students. Thank you to The Coeta & Donald Barker Foundation for supporting arts and healthcare initiatives in our community!

Through a two-phase grant from Art Bridges in response to the COVID-19 pandemic, the JSMA is grateful for the opportunity to support engagement with Latinx organizations and bilingual K-12, university and family programs. The JSMA is virtually re-activating the Madres Club, creating thematic virtual tours of the collection for schoolchildren and teachers, and producing bilingual digital resources for the exhibition *Nuestra imagen actual / Our Present Image: Mexico and the Graphic Arts, 1929-1956*, which is co-organized by the Jordan Schnitzer Museum of Art and the Portland Art Museum. In partnership with local Latinx organizations, the JSMA is transitioning from leading on-site art activities at the museum, to distributing art kits to various locations in the Eugene-Springfield area. Generous support for this project is provided by Art Bridges.

The JSMA was recently awarded \$26,821 in Federal CARES Act Coronavirus Relief Funds from the Oregon Cultural Trust/Lane County Cultural Coalition. This grant will support the JSMA's efforts to provide a safe and enjoyable in-person visiting experience, and the transition of educational programming to virtual formats.

Leadership Council News



Pre-COVID, Leadership Council members gather in front of Marc Quinn's monumental sculpture *Frozen Wave*.

In July, JSMA Leadership Council welcomed two new faces to the board. Ashley Espinoza is the Sector Strategy Director at Lane Workforce Partnership and has proudly served the Eugene/Springfield communities as a strong advocate for ten years. Juan-Carlos Molleda is a tenured professor and the Edwin L. Artzt Dean of the School of Journalism and Communication at the University of Oregon, and has accumulated 21 years of experience teaching and researching public relations and communication management. We are happy to welcome Ashley and Juan-Carlos into the Leadership Council.

We also thank seven members who completed their term on the Council: Dr. Chris Chavez, Andrew Teufel, Sharon Ungerleider, Dom Vetri, Jim Walker, and student members Emily Beckstrand and McKenna Scott. We wish Emily and McKenna well in their futures! Look for announcements of more new members in our Winter magazine!

Dr. James Walker



Gertrude Bass Warner Award

The JSMA is honored to recognize Dr. James Walker as the 2020 recipient of the Gertrude Bass Warner Award. From passionate advocacy on the JSMA Leadership Council, both as President and Chair of the numerous committees, to investment in the JSMA's collections and programs, and timely and expert advice, Jim exemplifies public service, including service to something beyond oneself, a willingness to contribute time, talents, treasures, and expertise, and effort that goes above and beyond expectations. Together, Jim and his wife, Barbara Walker, have made an indelible impact on the JSMA, inspired staff with their curiosity, and helped chart a course of success for the JSMA through their ardent support. Thank you, Jim!



Sherri Jones, JSMA museum assistant administrator of education, in a new K-12 tour video created this fall.

K-12 Tours Go Digital!

The JSMA's education department affects the lives of thousands of Oregon schoolchildren each year through tours and outreach. As you may imagine, this year that experience will look a little bit different. JSMA education staff are creating remote tour opportunities for teachers, allowing them to offer art education to their students regardless of their teaching environments.

The museum's new scalable interactive lessons are designed to be usable in all different kinds of classrooms, so whether the teacher is conducting in-person learning, hybrid learning, or is completely online, they can still give students a meaningful art museum experience. Our goal is to give teachers the most adaptable tools we can to help them during this difficult time. The lessons are targeted for 4th-8th grade students, but because they are designed as building blocks, they can be scaled for either younger or older students.

Each tour will include a curriculum developed with education staff and Alexander Pratt, a CSSE doctoral candidate from the College of Education. Alex brings his recent teaching experience and study, combined with the results from our recent educator poll, into a flexible and user-friendly collection of materials. Each themed packet will include three focused video tours, each piece selected to support the interest and diversity of the audience; a curriculum with details from each video; and additional resources with suggested questions and information for the teacher to further dive into the history or artist of each piece.

Myriad Treasures: Celebrating the Reinstallation of the Soren Gallery of Chinese Art will be the focus of the first themed art offering. Using a few of the works in the exhibition that are most popular with our K-12 students, we will be filming brief tours of the *Jade Pagoda*, the two *Flying Tiger Banners*, and Hung Liu's *Imperial Column*. An experienced Exhibition Interpreter will lead each tour using techniques to inspire deeper looking, critical thinking, and to spark dialogue among students.

A lesson plan for the creation of an accessible art experience and the opportunity to have an Exhibition Interpreter call into the classroom setting for a question and answer period using Zoom are other options available to teachers. This unstructured and affordable format for teachers to create art literacy and history lessons will enable educators to continue to use the Jordan Schnitzer Museum of Art's collection in their art curriculum. The JSMA applauds the work of teachers in this ever-changing and challenging environment.

Calendar OF EVENTS

Fall 2020 Events

All events are virtual, visit jsma.uoregon.edu for details



Virtual Gallery Talk with Ina Asim & Anne Rose Kitagawa: *Myriad Treasures: Highlights of Traditional through Contemporary Chinese Art from the New Soreng Gallery*

Sunday, November 8, 2 p.m.
Co-presented by History Professor Ina Asim and Chief Curator of Asian Art Anne Rose Kitagawa, this presentation will focus on a selection of Chinese objects ranging in date from the 3rd millennium BCE through the present, and include archaeological materials, paintings, decorative objects, textiles, and modern and contemporary works.

<https://bit.ly/3ey2yBm>



UO School of Art + Design Visiting Artists Lecture Series: Jess Perlit

Thursday, November 12, 4 p.m.

Virtual live presentation and Q and A: Jess Perlit, Associate Professor and Head of Sculpture at Lewis & Clark College and 2019 Hallie Ford Fellow, will discuss her artistic practice.

Grappling with how space gets articulated, Perlit's work takes many forms, traversing performance, sculpture, and drawing. The work considers landscape and the ways in which we define and seek to recognize ourselves within it. This program is cosponsored by the UO School of Art + Design and the JSMA and made possible by The Ford Family Foundation in conjunction with *Hallie Ford Fellows in the Visual Arts (2017-19)*.

<https://bit.ly/3evRTqW>



Transcultural Bridges and Political Activism: *Mexico and the Graphic Arts, 1929-1956*

Friday, November 13, 12 – 1 p.m.

As part of the Eugene Public Library Foundation's lunch break series, *In Conversation with Experts and Enthusiasts*, join JSMA Curator Cheryl Hartup and UO student intern Wendy Echeverría García for a virtual presentation on the museum's current exhibition showcasing printmaking in post-revolutionary Mexico. For more information, visit

<https://bit.ly/38mrZES>



Beyond the Frame: Studio Tour with Mika Aono

Saturday, November 15, 2 p.m.

In this annual event, members at the \$250 and higher levels are in for a remarkable experience. Artist Mika Aono will give a behind the scenes tour of her printmaking studio and talk about her work in the upcoming exhibition, *Metamorphosis: Visualizing the Music of Paul Hindemith*.

Virtual Artist Talk Sandy Rodriguez

Wednesday, December 2, 2:30 p.m.

Join artist Sandy Rodriguez and UO's Latinx Scholars Academic Residential Community students for a virtual live presentation and Q and A.

<https://bit.ly/2UbiVdO>

Generous support for this project provided by Art Bridges.

Art Bridges

Virtual Workshops Madre's Club

November 7 and December 5 10 – 11:30 a.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 participar y crear sus propios trabajos de arte. Las clases se llevarán a cabo vía Zoom. Un paquete con el material necesario será proveído al llenar un formulario de inscripción.

Access VSA Workshops for K-12 Children with Special Needs

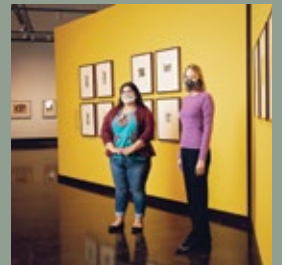
Saturday, November 14 and December 12 11 a.m. – 12 p.m.

Art workshop for children with special needs, led by artists in a creative and caring atmosphere. This workshop is offered over Zoom. Your reservation is required in order to receive a packet of art materials for each workshop. Contact artheals@uoregon.edu to register.

This VSA program is provided in 2020-2021 under a contract with the John F. Kennedy Center for the Performing Arts.



WATCH IT ONLINE



Almuerzo y arte | Lunch and Art Part I and II

JSMA curator Cheryl Hartup and UO student Wendy Echeverría García converse about their favorite works on view in *Nuestra imagen actual | Our Present Image: Mexico and the Graphic Arts, 1929-1956*.



39th Annual Día de los Muertos Celebration

Enjoy the YouTube Premiere of the 39th annual Día de los Muertos celebration with two unique concerts by Ensemble Almas de Cuerdas in Oaxaca, Mexico, dancing by Eduardo Lira and Pamela García from Guanajuato, Mexico, and student poetry readings.



UPCOMING EXHIBITIONS



NKAME: A RETROSPECTIVE OF CUBAN PRINTMAKER BELKIS AYÓN

Opens February 6, 2021

The Jordan Schnitzer Museum of Art is pleased to host *Nkame*, a solo exhibition dedicated to the work of the late Cuban printmaker Belkis Ayón (1967-1999). During her short but fertile career, she produced an extraordinary body of work central to the history of contemporary printmaking in Cuba and abroad.

Nkame: A Retrospective of Cuban Printmaker Belkis Ayón is curated by Cristina Vives and organized by the Belkis Ayón Estate, Havana, Cuba, with the Jordan Schnitzer Museum of Art. Exhibition Tour Management by Landau Traveling Exhibition, Los Angeles, CA.

Belkis Ayón, **Sin título (Sikán con chivo) [Untitled (Sikán with Goat)]**, 1993, collagraph. Courtesy of the Estate of Belkis Ayón

STEVE ROWELL: UNCANNY SENSING, REMOTE VALLEYS

Opens December 19, 2020



Steve Rowell (American, 1969). **Uncanny Sensing, Remote Valleys**, 2013-20. Image courtesy of the artist

Steve Rowell investigates ecology and post-natural landscapes in his multicomponent installation *Uncanny Sensing, Remote Valleys* (2013-20). The project's title combines "remote sensing" (a method of data collection from the physical world via sensors and other remote technology) and "uncanny valley" (the cognitive dissonance caused by lifelike replicas of living things). Through the use of autonomous

aerial cameras, air-monitoring sensors, and sound detectors, Rowell gathers and contextualizes media and data from the field. His presentation of this nonhuman documentation of animal behavior, plant cycles, waste, displacement, erosion, and other elements of the human-altered landscape investigates how we understand, perceive, and experience the environment through technology.

Born in Houston, Rowell has been based in Los Angeles, Oxford, Berlin, Washington, D.C., and Chicago over the past twenty years. Currently, he lives in Minnesota and teaches at the Kansas City Art Institute as Assistant Professor of Photography. JSMA's presentation of *Uncanny Sensing, Remote Valleys* is made possible courtesy of the artist and an Academic Support Grant awarded to previous Department of Art faculty member Euan McDonald and facilitated by Emily Eliza Scott, Assistant Professor of Art History and Environmental Studies.

METAMORPHOSIS: VISUALIZING THE MUSIC OF PAUL HINDEMITH

Opens March 6, 2021



Andrew Myers. Detail from **Flight of the Hindemith Marbled Murrelet**, 2020. Water based mixed media on paper and cut paper, 120 x 204 inches. (installation). Image courtesy of the artist.

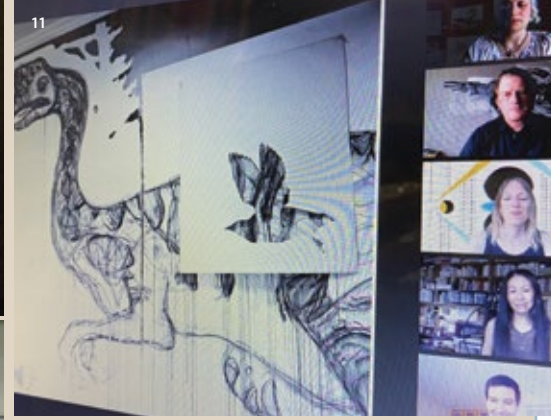
The JSMA and Eugene Symphony Association celebrate an innovative collaboration with four Oregon visual artists in response to Paul Hindemith's orchestral masterpiece, *Symphonic Metamorphosis on Themes of Weber*. Mika Aono, Anna Fidler, Andrew Myers, and Julia Oldham created new works in printmaking, painting, drawing, and animation inspired by Hindemith's most popular work.

arts seen



art seen captions

- 1 McCosh Curator Danielle Knapp and Chief Preparator Joey Capadona work with Hallie Ford Fellows guest curator Jenelle Porter via Zoom videocall to plan the exhibition layout.
- 2 Intermediate Architectural Design Studio students and their instructor visit the Prince Lucien Memorial Courtyard on a class visit.
- 3 Sarah Finlay, chair of the new Communications and Engagement committee, and her family enjoy CHEN Long-Bin's **Sotheby's Buddha** in the Soreng Gallery during last winter's Patron Circle reception.
- 4 Hip hop and performance artist m5 vibe tours *The Usual Suspects* at the Patron Circle reception.
- 5 Chinese history professor Ina Asim and John Weber discussing an 18th-century jade **Longevity Mountain** during the [pre-COVID] opening of *Myriad Treasures*.
- 6 Wendy Echeverría García sharing the exhibition with her mother, María del Rosario Echeverría.
- 7 JSMAC, the museum's student group, gave away a lot of rubber ducks to enthusiastic members at the first Members Day event in February.
- 8 Members make it happen! As our way of saying thank you, all members attended our February Member Day received a special mug,
- 9 JSMA Associate Director, Kurt Neugebauer and architect Daniel Purtha attend Members Day.
- 10 Patron Circle online exhibition preview of *Metamorphosis: Visualizing the Music of Paul Hindemith*, with featured speakers Julia Oldham, Andrew Myers, Anna Fidler, Mika Aono, and Francesco Lecce-Chong.
- 11 Details from Andrew Myer's *Flight of the Hindemith Marbled Murrelet*, during the Patron Circle online preview.
- 12 Anne Rose Kitagawa and Beth Robinson-Hartpence during a Chinese photography study session.
- 13 Anne Rose Kitagawa's Zoom presentation about wooden printing blocks for Japanese art history professor Akiko Walley's Japanese art class.
- 14 John Weber studying *Caochangdi, Beijing, 2004, No. 3*, by Rong Rong and inri during a Wadsworth contemporary Chinese photography study session.
- 15 Sabrina Madison-Cannon, UO Phyllis and Andrew Berwick Dean and Professor of Dance in the School of Music and Dance, at the press conference announcing twenty \$2500 BLM Artist Project Grants funded by Jordan Schnitzer.
- 16 Jamar Bean, Multicultural Center Program Director, will serve as a review panelist for the BLM Artist Project Grant.
- 17 Following the BLM Artist Grant press conference, Jordan Schnitzer and John Weber take a tour of the *Shared Visions* installations.





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Hours

For the safety of our visitors and staff, we are reopening with limited capacity and timed entry tickets, which list a specific date and time for admission.

Purchase here: ticket.uoregon.edu/events

Monday - Thursday: Closed to public
Academic class visits by appointment

Friday: 11 a.m. – 5 p.m.

UO faculty, staff, students and JSMA members only

Saturday: 11 a.m. – 5 p.m.

11 a.m. – 12 p.m. Seniors and immunocompromised only

Sunday: 11 a.m. – 5 p.m.

11 a.m. – 12 p.m. Seniors and immunocompromised only



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