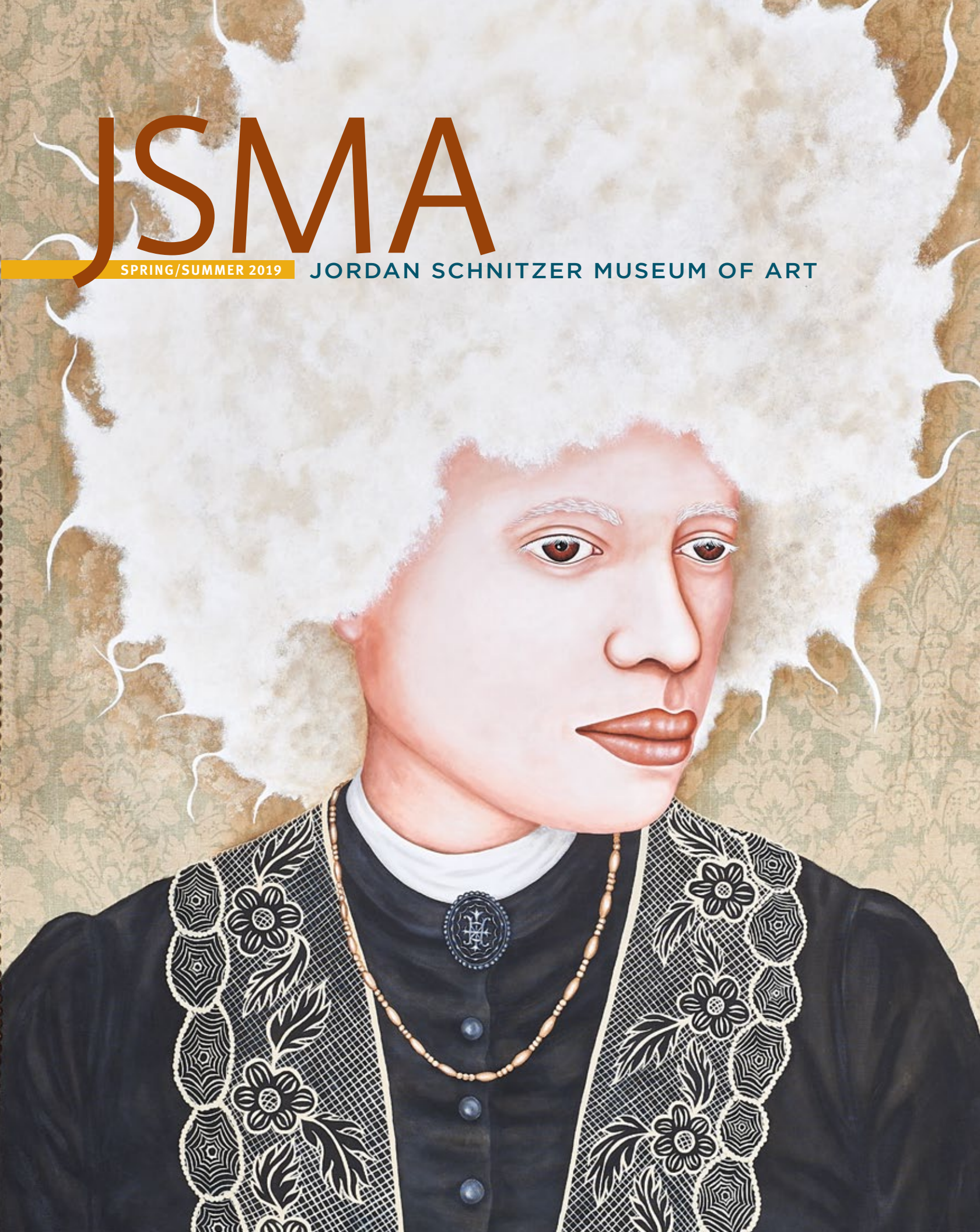


JSMA

SPRING/SUMMER 2019

JORDAN SCHNITZER MUSEUM OF ART





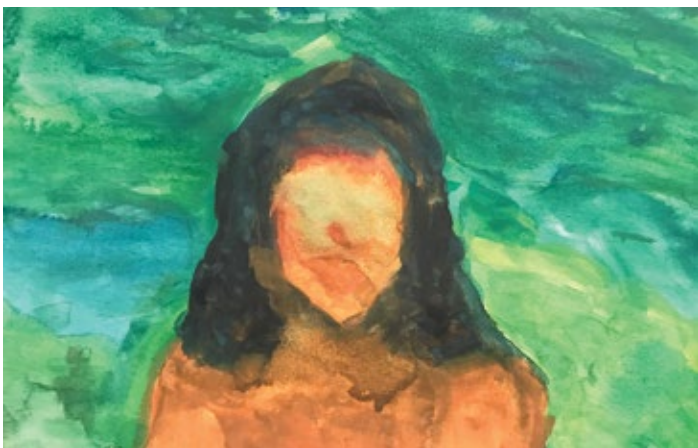
Cover image: Lezley Saar (American, born 1953), **Miss Pearly, The Transcontinental Mind Reader** (detail), 2017. Acrylic on fabrics with fringing, braided tassels, curtain rod. 85 x 45 inches. Museum purchase with funds from the Ballinger Endowment Fund; 2018:33.1

What's New: Curatorial Conversations

June 1 – September 9, 2019

As a follow-up to 2018's popular collections exhibition *A Decade of Collecting*, JSMA curators present newly acquired works as well as recent and planned gifts in honor of retiring JSMA Executive Director Jill Hartz. A section of the gallery will feature large-scale Masterworks on Loan.

Roger Shimomura (Japanese-American, born 1939). **Enter the Rice Cooker**, 1994. 13-color silkscreen on paper, edition 170/170, 42 1/8 x 47 1/8 inches. Gift of Greg Kucera and Larry Yocom, Given in Honor of Josine Starrels, 2014:44.19



Untitled artwork by *Art Heals* participant, 2018. Watercolor, 9 x 12 inches

Art Heals

Eugene Airport | April 23 - July 22, 2019

Following the renovation of the Eugene Airport, the gallery moved to the main level, just before TSA. We are honored to share this space on a rotating basis with other arts organizations in our community. Our *Art Heals* exhibition features work created by participants in four of our outreach programs: VSA Arts Access program for children with disabilities, contracted through the Kennedy Center for Performing Arts; Holly Residential, a care facility for individuals living with traumatic brain and spinal cord injuries; and *Reflections and Connections* art access program in partnership with the Alzheimer's Association Oregon & Southwest Washington Chapter. Also included in the exhibition are artworks created by patients and healthcare providers at Samaritan Pastega Regional Cancer Center in Corvallis, Oregon. The show reflects the museum's service as a national leader among university-affiliated museums providing quality arts in healthcare programming led by dedicated educators.



Reflections and Connections facilitators Hannah Bastian (left) and Rosemarie Oakman (right) guide participants through gallery conversations.

Reflections and Connections

Education Corridor Galleries | May 13 - September 8, 2019

This special exhibition showcases artwork made in the Alzheimer's arts access program, hosted by the JSMA in collaboration with the Alzheimer's Association Oregon & Southwest Washington Chapter. *Reflections and Connections* is a free workshop series for individuals living with early stages of Alzheimer's Disease and their care partners. Workshops include an hour of conversation in the museum galleries followed by an hour of art making in the museum studios. The artworks viewed in the galleries inspire the participants' art creations. The exhibition features paintings created in the Winter and Spring 2019 sessions.

Information Session and Gallery Talk

Saturday, September 7, 2 p.m.

Learn more about the JSMA's collaborative arts access program with the Alzheimer's Association Oregon and Southern Washington, presented by our educators and the Association's Regional Coordinator. Then, enjoy a guided tour of the exhibition.

Common Thread: Reflections on Aesthetic Culture through Attire

Education Corridor Galleries | May 13 – September 8, 2019

For those who enjoyed last year's exhibition and related programming for *Don't Touch My Hair*, we offer another student-organized show that provides a glimpse into the university's diverse student culture. Focusing on clothing and other wearable attire, the exhibition serves as a platform for conversations that address diversity, equity, and inclusion. The exhibition is organized by a UO student curatorial team: Taite Stull, Cassidy Shaffer, and Kristen Clayton, who also served as creative project manager. They were supported by UO students Jasmine Jackson (videographer), Ugochukwu Akabike (photographer), and Jonathan Roensch (photographer). Told through their photographs, the stories presented express intentional aesthetic choices that reflect personal, academic, and social influences, responding to cultural, political, and economic factors.

Jonathan Roensch, **Braxton Williams**, 2019. Photograph, 11 x 14 inches



Saints and Spirits in Early Modern Europe

North MacKinnon Gallery | Through November 10, 2019

Saints and Spirits in Early Modern Europe juxtaposes images of distillation and related revelry with representations of saints and the sacred. Among the works featured are a newly acquired print, **The Drunken Silenus (The Tazza Farnese)**, by Annibale Carracci (Italian, 1560-1609), and a Masterwork on Loan by Venetian painter Paris Bordone (Italian, 1500-71). Additional works from the JSMA's permanent collection examine the coextensive worlds of sanctity and distilled spirits. The exhibition was curated by Caroline Phillips, Curatorial Extern in European and American Art.

Curator's Talk: Distillation Technology and Drinking in Seventeenth-Century Europe

Wednesday, May 15, 2019, 5:30 p.m.
North MacKinnon Gallery

Annibale Carracci (Italian, 1560-1609). **The Drunken Silenus (The Tazza Farnese)**, 1597-1600. Engraving printed on paper, 11 7/8 x 10 inches. Museum purchase with funds provided by James Harper, Jill Bradley & Victoria Snyder, Ann & Terrence Carter, Janet Esposito, David & Marcia Hilton, Jane Ingle, Sue Keene, Lee & Mary Jean Michels, Randall & Susanne Stender, Ellen Tykeson, Sharon Ungerleider, James & Barbara Walker, and Victoria Wilson-Charles



FROM THE DIRECTOR



When this issue of our members' magazine arrives, I'll be as surprised as you are by one section that I'm actually not allowed to see until then. It's the page announcing new acquisition gifts to the museum in my honor. Without doubt, these works will be welcome additions to our collection, and I am

both humbled and excited that they are being made in my honor. We will all get a chance to see them in person at our next Patron Circle and Members Opening Receptions, when they go on view in our summer show *What's New: Curatorial Conversations*. I send a heartfelt thank you to all of you who are recognizing my tenure and strengthening our museum for the future.

As usual, there's so much going on at the museum, from changing exhibitions and gallery renovations to special performances, public programs, and student and family events. Thanks to a challenge gift from Betty Soreng, matched by anonymous contributors, we will be closing the Soreng Gallery of Chinese Art after graduation and upgrading its floor, walls, cases, and lighting. We'll be sure to let you know when it reopens in the late fall.

You will also see, as you read on, that we've selected the next three Mellon grant projects and our next round of JSMA Academic Support Grants. Thanks to these and other initiatives, we are on track for meeting, if not increasing, academic use of the museum this year. That's no mean feat, as last year we tracked more than 9,000 students who used the museum for curricular purposes, many taking courses or course sessions in the museum!

We're also on track with our Executive Director search. We anticipate the finalists will be coming to Eugene in the late spring, so keep an ear out for possible job talks and tell us what you think. Paul Peppis, who wears many hats as Executive Director of the Oregon Humanities Center, Professor of English, and JSMA Leadership Council member, is leading our search with his expected kindness and diligence.

See you soon!



Naeemeh Naeemaei (born 1984, Iran; lives in Eugene). **Persian Sturgeon**, 2011, 75 x 50 inches. Courtesy of the Artist

Naeemeh Naeemaei: *Dreams of Extinction and Under the Earth, Over the Moon*

June 17 – December 31, 2019

Dissolving the artificial boundary between human society and wild nature is the goal of this special exhibition, featuring work from two of the artist's recent series, *Dreams Before Extinction* and *Under the Earth, Over the Moon*. Painted in a dream-like, figurative style that is disarming in its sincerity, her paintings bring a distinct perspective to environmental art and activism. Through deeply personal narratives that are disturbing for both their intimacy and boldness, the artist awakens emotional concern not only for the animals in question, but also for the environment as a whole. "I use my dreams, wishes, memorabilia and legends, plus information about the species, to extend my imagination. In each painting, I've lived with an animal in my mind. It is a deep connection," says Naeemaei. Born and trained as an artist in Iran, Naeemeh Naeemaei now lives in Eugene.



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

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

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

Focus West Gallery | Through August 25, 2019

These two masterworks, on loan from Art Bridges for one year, have been the focal point of three different exhibition contexts at the JSMA. The first *Flor y canto* installation in fall 2018 focused on Rivera's and Tamayo's cross-cultural dialogues with modern art and New York City's art world in the 1930s and '40s. The second installation featured *La ofrenda* and *Perro aullando a la luna* with objects from China, Cuba, Japan, Mexico, and the United States, from the JSMA's collection and private collections, that resonate thematically with Rivera's and Tamayo's subjects.

From April to August, the JSMA will partner with Huerto de la Familia (The Family Garden) on the third phase of *Flor y canto*. Huerto de la Familia is a non-profit in Eugene dedicated to increasing the health and economic self-sufficiency of Latinos in Lane County by providing opportunities and education in organic agriculture and business creation. Artists Ofelia Guzmán and Esteban Camacho will collaborate with Latino families on a photography and mural project that will be exhibited this summer with the paintings of Rivera and Tamayo. On Saturday, July 20, the JSMA will host a cultural event to honor Huerto de la Familia and its community partners—Latino Professionals Connect, Centro Latino Americano and Downtown Languages—and to celebrate the artists and participants in the art projects. Art Bridges invited the JSMA to present this yearlong program at the 2019 Annual Conference of the Association of Academic Museums and Galleries at the University of Minnesota in June. Generous support for this project provided by Art Bridges.



**Musicking and the Work of Diego Rivera:
An Interactive Workshop with Taller de Son Jarocho de Eugene-Springfield**
Wednesday, May 15, 1-2 p.m.

Nuestras raíces y el arte
Saturday, July 20, 1-5 p.m.

Enjoy an afternoon of art, music, and food celebrating Huerto de la Familia and its community partners, Latino Professionals Connect, Centro Latino Americano and Downtown Languages. Generous support for this project provided by Art Bridges.

CONTINUING EXHIBITIONS

Visual Clave: The Expression of the Latino/a Experience through Album Cover Art: 1940-90

Through April 21

New Art Northwest Kids: Protecting the Northwest's Natural Beauty

Through April 28

Threshold of the Invisible World: Russian Icons from the Collection

Through April 28

The Materiality of Classical Pottery

Through May 5

Visual Magic: An Oregon Invitational

Through May 12

Qosqo, entre el pasado y el presente: Photography in Cusco 1895 - 1945

Through May 19

Reflections of the Cosmic Web: Intricate Patterns in Daoist Art

Through June 17

Vibrance and Serenity: Art of Japanese Nō Traditional Theater

Through July 7

Korda y el espíritu de la Revolución Cubana

(Korda and the Spirit of the Cuban Revolution)

Through July 21

Graceful Fortitude: The Spirit of Korean Women

Through August 4

Margo Grant Walsh: Expressions of Design

Through October 13

ONGOING:

The Metal Artistry of Charles Max Nixon (American, 1915–2000)

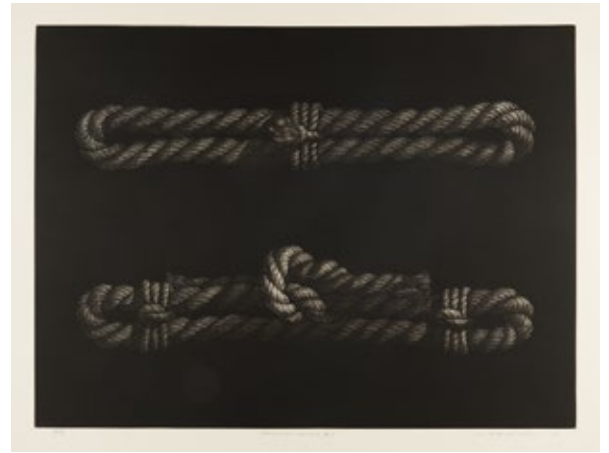
Devotional and Liturgical Arts in the Late Middle Ages

Between East and West: Gandharan Art from the JSMA

Evocative Shadows: Art of the Japanese Mezzotint

Preble/Murphy Galleries | July 27, 2019 - Summer 2020

This exhibition celebrates the history of Japanese mezzotint prints. *Mezzotint* is Italian for “half-tone,” a reference to this intaglio technique’s capacity to produce a broad tonal range of deep blacks through bright whites. Also known as *manière noire* (the “black method”), mezzotint relies on the force of repetitive motion, rather than the corrosive effect of acid, to create an image on the metal plate. When first developed in Europe in the seventeenth century, the tonal richness the technique made possible caused a sensation and was used to create nuanced reproductions of famous paintings. After the invention of photography, however, this purpose was eclipsed, and the technique nearly died out. Its twentieth-century revival can be credited in large part to two Japanese masters who exploited the medium’s expressive, rather than reproductive, possibilities: HASEGAWA Kiyoshi (1891-1980) and HAMAGUCHI Yôzô (1909-2000). This exhibition includes one recently acquired print by Hamaguchi, plus a selection by the next two generations of Japanese mezzotint artists, including SAITÔ Kaoru (born 1931), SAKAMOTO Koichi (born 1932), SAKAZUME Atsuo (born 1941), HIROSHIMA Seiichi (born 1950), and especially HAMANISHI Katsunori (born 1949), about whom the museum is publishing a monograph. It will also feature examples of other Japanese arts that will be the focus for upcoming UO classes – including paintings, prints, ceramics, lacquer, textiles, armor, and assorted decorative objects. The exhibition is co-curated by History of Art and Architecture Associate Professor Akiko Walley and JSMA chief curator Anne Rose Kitagawa and inspired by longtime museum supporters Elizabeth Moyer and Michael Powanda.



HAMANISHI Katsunori (born 1949). Japanese; Shōwa period, 1981. **Connection Variation No. 7**. Mezzotint; ink on paper, edition 25/30, 17 ¼ x 23 ¾ inches. Purchase in memory of Dick Easley with donations from Diana Learner & Carolyn Simms, 2019:15.1



Kwang Young CHUN (Korean, born 1944). **Aggregation 09-D071 Blue** (detail), 2009. Mixed media with Korean mulberry paper, 44 x 77 inches. Courtesy of Young Hwan Jeong

Kwang Young Chun: Aggregations

Huh Wing/Jin Joo Gallery | August 24, 2019 - June 2020

South Korean artist Kwang Young CHUN combines hundreds of paper-wrapped parcels to create sculptural compositions, called *Aggregations*, which look like crystal formations, asteroids, or the surface of the moon. These works are simultaneously Space Age and nostalgic, beautiful and violent, powerful and fragile. They draw on the artist’s training in abstract painting as well as memories of his childhood, when Korean apothecaries sold medicine in similar little bundles. Each parcel is wrapped in old book pages, printed in the traditional manner on Korean mulberry paper (*hanji*). Chun likens the parcels to cells or units of information, and sees analogies to both chemistry and the human condition

in the ways that the parcels interact physically: sometimes meshing, sometimes clashing. He compares the fragmentary passages of text on the wrappers—most taken from classics of Korean and Chinese philosophy—to voices overheard in a crowd.

In 2018, the JSMA acquired one of Chun’s works from the Chelsea gallery of UO alumnus Sundaram Tagore (M. Arch. 1987). It will be shown together with others in this special exhibition organized by the Brooklyn Museum of Art. Of different shapes, colors, sizes, and styles, Chun’s wall-mounted and free-standing pieces are the culmination of his deeply personal and theoretical search for a unique means of expressing complex emotions and embodying his concentric identities as a Korean national, individual, and artist.

The JSMA is grateful to the artist, our dear friend Sundaram Tagore, Joan Cummins, the Brooklyn Museum’s Lisa and Bernard Selz Senior Curator of Asian Art, and especially to Sunny Shin, President and Director of Art Mora, who coordinated the JSMA installation and communications with Korean colleagues. We are also deeply indebted to Mr. Young Hwan Jeong, whose generous support made the project possible.



Philip Haas: Sculpture Breathes Life into Painting & Music

Schnitzer Gallery | May 29 – June 9, 2019

The JSMA is excited to present the world-premiere of noted artist Philip Haas's new work, before it embarks on a year-long tour in the U.S. and abroad. The two-week performance installation incorporates motorized sculpture, construction, totems, altered found objects, film, fetishized costume, movement, sound, spoken word, and music.

The defining physical element of the performance is a life-size sculpture representing the arts of painting, music and sculpture, which, during part of the presentation, the artist will wear. Each morning, over the course of the two weeks, the event will start with the various elements—sculpture table, easel, musical instruments, objects—arranged throughout the gallery. Sound, music and video will be running concurrently. Haas will enter and fit the sculpture to his body, delivering a commentary, while the audience is encouraged to move around the sculpture.

Philip Haas, in marrying sculpture, painting, film, and architecture, has created a contemporary visual vocabulary all his own. He describes his process as “sculpting by thinking.” Haas's groundbreaking artwork has been featured in museums, including the

National Gallery of Art (Washington, D.C.), the Kimbell Art Museum (Fort Worth, Texas), the Nelson-Atkins Museum of Art (Kansas City), the Dulwich Picture Gallery (United Kingdom) and the Centre Georges Pompidou (Paris). In the public realm, his work has been exhibited in the Piazza del Duomo (Milan) and the Gardens of Versailles (France). Haas is the recipient of a Guggenheim Fellowship, as well as other awards. His feature film, *Angels & Insects*, was nominated for the Cannes Film Festival's Palme d'Or and an Academy Award. He has taught in the visual arts program at Princeton University.

Haas will present selections from his work in Schnitzer Cinema's May 29 program. See the Calendar.

Mohau Modisakeng: *Passage*

Artist Project Space | May 11 – August 4, 2019

This three-channel video, South Africa's entry in the 2017 Venice Biennale, meditates on slavery's dismemberment of African identity. In Setswana, the experience of life is referred to as a “passage.” The Setswana word for life, *botshelo*, means “to cross over,” and people are *bafeti* (voyagers), a recognition that the experience of life is transient; it has a beginning and an end, as with any voyage.

In each of the artwork's three projections, we are confronted with a character – a woman with a hawk perched on her arm, a young man in a Trilby hat, and a woman wrapped in a Basotho blanket. The arched shape of the boat frames each passenger with their heads pointed toward the prow; each travels with a single possession. As the passengers lie motionless on their backs looking up at the sky, they perform a series of actions that move between gestures of struggle and resignation. A pool of water slowly forms beneath their bodies. The rising water gradually floods the well of the boat, eventually leaving the passengers submerged while the boat slowly sinks and eventually disappears. The ebb and flow of water, as both life giving and deadly, symbolizes the many who have arrived or departed from South Africa in trade, as cargo, or as transient bodies belonging to no particular state.

Artist Talk

Friday, May 24, 5:30 p.m.

Made possible in part with support from the UO Division of Equity and Inclusion.



Mohau Modisakeng (born 1946, Soweto, South Africa), *Passage*, 2017, 3-channel projection; 17:34 minutes; edition 7/10. Commissioned by the South African Department of Arts and Culture on the occasion of the 57th International Art Exhibition – la Biennale di Venezia. Museum purchase with the Hartz FUNd for Contemporary Art. 2017:54.1

MASTERWORKS ON LOAN

Featuring Theaster Gates

The JSMA will exhibit several iconic works by interdisciplinary artist Theaster Gates this spring. A self-described potter with degrees in art, religious studies, and urban planning, Gates utilizes “nothing” materials like discarded cast-offs salvaged from the urban landscape in his studio practice. Tar, featured in **Sky Study with Prime Real Estate on My Mind** (2013), is such an element. The sludge is familial—Gates’s father was a roofer—and it further invokes the legacy of Black labor and craftsmanship in the building of this nation. In the context of a fine art object, the medium is re-seen, reimagined. “I’m actually excited about this idea that a work could at the same time be itself, be the demonstration of a thing, and be part of the solution of the problem that it’s referencing,” said Gates. Proceeds from art sales, grants, and other investments funnel into the Rebuild Foundation, a non-profit the artist founded in 2011 that revitalizes abandoned and derelict buildings in Chicago’s South Side into affordable housing and creatively focused communal spaces.

Gates is represented by Richard Gray Gallery in Chicago, Regen Projects in Los Angeles, Gagosian in New York, and White Cube in London.



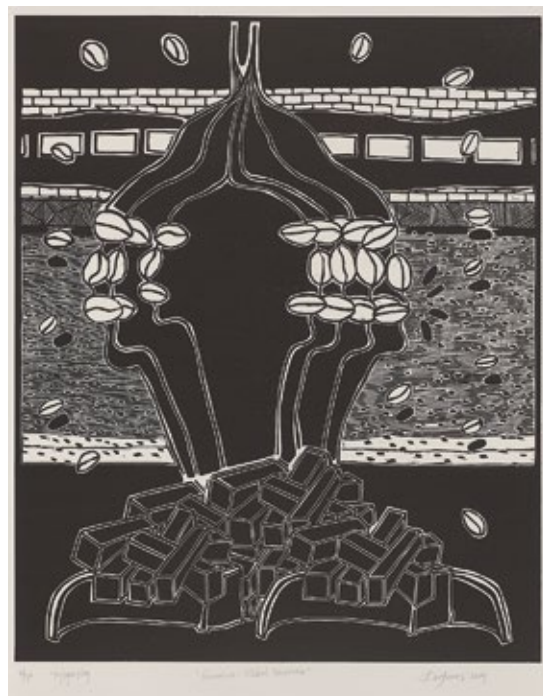
Theaster Gates (American, born 1973)
Sky Study with Prime Real Estate on My Mind, 2013
Wood, rubber and tar, 96 x 96 x 5 1/2 inches
Peterson Family Collection. L2018:173.2

Mark Tobey's *Space Rose*

Mark Tobey's intaglio **Space Rose** is a replication of his 1959 tempera painting of the same title, which he made shortly after winning the International Grand Prize at the 1958 Venice Biennale. Its edition was a collaborative effort between the American artist and French master printer Marcel Fiorini (1922-2008). Fiorini, who was also a painter, created books and portfolios with several artists during this period. The phrase *Fiorini Sculps* (an abbreviated version of the Latin word *Sculpsit*, meaning, "engraved it") appears on the plate. By the time Tobey made this print, he had just moved to Basel, Switzerland. The JSMA has more than thirty works by Tobey in the permanent collection, including drawings in pen and pencil, paintings in tempera, gouache, and watercolor, and lithographs. We are grateful to collectors Michael C. Powanda and Elizabeth D. Moyer for making this purchase possible.

Mark Tobey (American, 1890-1976). **Space Rose**, 1961. Color collagraph and aquatint, edition 35/50

Platemark: 16 x 12 1/8 inches; sheet: 21 1/4 x 18 1/8 inches. Museum purchase with funds from Michael C. Powanda and Elizabeth D. Moyer; 2019:9.1



Diógenes Ballester (Puerto Rican, born 1956). **Guanlan: Global Discourse**, 2009. Woodcut print on paper, 48 x 31 3/4 inches. Museum purchase with funds from the Ballinger Endowment Fund, 2019:8.1

New Acquisitions from Puerto Rico

For four days in December 2018, Executive Director Jill Hartz and Associate Curator of Academic Programs and Latin American Art Cheryl Hartup travelled to San Juan, Loíza, and Ponce, Puerto Rico. Hartup, who spent eleven years as an art curator in Puerto Rico, organized a full schedule of visits to art museums, fifteen artist studios, art and culture centers, and university art departments. They previewed the Institute of Puerto Rican Culture's 17th *Muestra Nacional*, a national juried art exhibition dedicated to sculpture and the urban street art festival *Santurce es ley*. They also saw Rufino Tamayo's 1957 mural **Prometeo** (Prometheus) at the University of Puerto Rico, Río Piedras campus. Several of the artists Hartz and Hartup visited had lost their studios during Hurricane María. The commitment artists demonstrated to developing and directing social practice projects for their communities impressed the JSMA's director and associate curator.

Hartz and Hartup purchased woodblock prints made in Guanlan, China, by Diógenes Ballester, drypoint etchings by Martín García Rivera, linocut prints from the Dorothy and Lorenzo Homar Estate, an assemblage by Daniel Lind Ramos, and gelatin silver and platinum prints by Jochi Melero, for the JSMA's collection. These works will be exhibited in June, in the upcoming exhibition *What's New: Curatorial Conversations*, and San Juan-based artist Lilliam Nieves will come to UO this year to make a woodcut for the JSMA's collection.

Member Spotlight: Sarah Finlay and Patrick Murcia



Sarah Finlay and Patrick Murcia became members at the JSMA shortly after moving to Eugene in December 2017. They both attended college and began their careers in Washington, DC. Patrick earned an MBA at American University, and Sarah has an MA in art history from George Washington University. After working at several prominent commercial galleries in D.C. and interning at the Hirshhorn Museum, Sarah opened her own gallery, Fusebox, on historic 14th Street, where they worked together to create a more meaningful dialogue and a more supportive environment for emerging and mid-career artists in the city. Fusebox was the first (and still only) D.C. gallery to be invited to participate in Art Basel Miami Beach. In 2006, they moved their family to San Francisco and, more recently, relocated to Eugene.

When did you first become interested in visual art?

Sarah: Both my parents were passionate about art, and my grandfather was an artist's agent in Manhattan, acting as a conduit between fine artists and Madison Avenue. He represented Salvador Dali in his work for ad campaigns. I developed that same reverence for art. I was also fortunate enough to grow up with access to the National Gallery and the Smithsonian museums. When Patrick and I moved into D.C., I got to know many of the local and NY-based artists and curators while working in contemporary galleries. Then, Patrick and I got interested in the idea of collecting art and eventually having a gallery of our own. Even now, many years after our gallery, we are still very passionate about art and artists and feel strongly about exposing our children to the visual arts.

Patrick: I've been interested in and played with visual art since I was a child, as an avid drawer. As such, I've always been drawn to art museums and galleries, and, of course, my life with Sarah immersed me in that world for many years. Our shared passion for contemporary art and friendships with artists, curators, and writers have only deepened my appreciation.

You recently moved to Eugene from San Francisco. What brought you to Eugene?

Sarah: We spent eleven happy years in the Bay Area, five in San Francisco's Mission District, then to the East Bay for another six years, after our second child, Angus, was born. We came to Eugene in December 2017. That was really a quality-of-life decision, as Patrick works from home in community development banking and could take his job anywhere. We loved the idea of a smaller university town with amazing access to nature and excellent neighborhood schools. We are still in the honeymoon period with Eugene and don't really see it ending.

How did you first become involved at the JSMA?

Sarah: One of the artists that we represented, Sylvan Lionni, who is now a professor of painting at the University of Oregon, sent us to the JSMA. We were then more thoroughly introduced by our lovely neighbors, Jim and Barbara Walker, who are very involved with the museum. We were so excited that there was a first-class teaching museum at the U of O—the kind of museum

and comprehensive collection you want your kids to grow up spending time in and knowing intimately. We were even more delighted when we saw the caliber of the programming and started meeting some of the curators and staff. I was so impressed with executive director Jill Hartz, when Jim Walker introduced us and we toured the museum. She is a consummate professional, an amazing administrator, and has an impeccable eye. Patrick and I started to regularly attend openings, lectures, and events and developed an even deeper appreciation for the caliber of our new town's museum.

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

Sarah: Of course the Masterworks on Loan program is amazing! You never know what major artist or work, some of which have never been seen outside of private collections, awaits you. I also love the myriad ways the museum serves, involves, and teaches U of O students. I remember noting the quality of some wall text for an exhibition and learning that it was written by a graduate student intern.

Patrick: One of the most pleasant surprises was the level of collegiality among the staff of the museum, which was also reflected in their graciousness toward visitors. It was clear that everyone there loved their work and the JSMA, and enjoyed sharing their knowledge with the community.

What does being a JSMA member mean to you?

Sarah: I believe that art institutions are part of a larger ecosystem, and I am passionate about participating in and supporting that community. Being a member gives me a chance to support the beauty, scholarship, and intellectual dialogue that the JSMA brings to my life here. I am also so excited to be a part of the exhibition Action Team for the upcoming Ralph Steadman retrospective; I'm relishing the opportunity to work with other members, along with UO faculty and museum staff to bring this iconic artist to the museum.

Patrick: Our gallery gave Sarah and me the opportunity to engage

meaningfully with the arts community in D.C. As newcomers to Eugene, the JSMA has brought us into the fold of a new and vibrant arts community, where we feel welcome, engaged, and at home.

What is something you wish everyone knew about the museum?

Sarah: The JSMA is part of a vibrant constituency of university museums and galleries. Last summer, they hosted an excellent lecture series called "Museum Roles in Changing Times," that brought several prominent university museum directors to discuss the challenges of serving their diverse communities in a changing political and social climate. It was an eye-opening discussion.

Patrick: I'm a big fan of the JSMA building itself. I love the intricate brickwork of the facade, the intimate galleries, and especially the serenity of the interior colonnaded courtyard. It's the perfect contemplative spot to reflect on your visit or just sit for a spell.

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

Sarah: My current favorite is a sublime Anish Kapoor piece that is here via the Masterworks program. I also love Laura Ross-Paul's ethereal portrait **Hot Hands**, from the *Visual Magic* exhibition.

Patrick: I really enjoyed the new exhibition of photography from the Cusco region of Peru. As a Latino, I connected with these intimate and compelling images and appreciated that they reflected the social and political nuances and complexities of that place and time.

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

Sarah: Hands down, Fred Hoffman's lecture on Jean-Michel Basquiat!

Patrick: We just discovered the fantastic Schnitzer Cinema series; it has become a regular date-night destination! The opportunity to view magnificent works of art from artists such as Picasso, Botero, Warhol, and Monet. It is lovely to invite friends to join me at the museum and give them the opportunity to enjoy the artwork and become a supporter.



Welcome, Thom Sempere!

Thom Sempere joins the JSMA staff this spring as our part-time Associate Curator of Photography. Since 2005, Thom has served as the Executive Director of PhotoAlliance in San Francisco, where he has developed and directed the organization's programming, including lectures, workshops, and exhibitions, and advanced photography initiatives. Thom studied art history at the University of Michigan, completed a BFA in photography at the San Francisco Art Institute, and earned his MFA in photography from the University of Washington. He previously held positions at the San Francisco Museum of Art and Photographic Center Northwest and is a familiar face at the JSMA. In 2016, Thom presented talks in conjunction with our exhibitions *From the Heart: The Photographs of Brian Lanker* and *Scrimmage: Football in American Art from the Civil War to the Present*. He has chaired the museum's photography development subcommittee since 2017. In his new role on the curatorial team, he will research, develop, and plan exhibitions of the JSMA's collection of photographs and collaborate with curators, photography collectors, and faculty on other projects.



New JSMA Academic Support Grants

We recognized the recipients of this year's JSMA Academic Support Grants during our Patron Circle reception on January 17. Now in its seventh year, the program, made possible with support from the College of Arts & Sciences, the College of Design, the JSMA, and the Office of the Provost, incentivizes faculty to use the museum as a site of learning. We congratulate the following:

- Carlos Aguirre (History): Lecture "The Meanings of Portrait Photography in the Andes, 1900-1950" by Northwestern University Professor Jorge Coronado in conjunction with *Photography in Cusco* exhibition
- Ina Asim (History): Visit and talk by the silk textile conservator Beth Szuhay, Chrysalis Art Conservation, Half Moon Bay, CA
- William S. Ayres (Anthropology): Research and display of selected Southeast Asian objects from various collections
- Carla Bengtson (Art): Interdisciplinary exhibition and interactive dance performance *Every Word was Once an Animal*
- Tom Bonamici (Interior Architecture): Display and publication of furniture designed by students, inspired by the JSMA's Margo Grant Walsh Collection
- Kelley León Howarth (Romance Languages), Michael Hames-García (Ethnic Studies), and the Latinx ARC Stakeholders: Visit of Latinx/Chicanx artists to give talks and/or workshops and acquisition of work for the collection
- Euan Macdonald (Art): Steve Rowell exhibition in 2020
- Dorothee Ostmeier (German & Scandinavian; Folklore and Public Culture): Visit of artist Peregrine Honig and display of her print series *Father Gander*, which is in the museum's collection
- Philip W. Scher (Anthropology and Folklore and Public Culture): *Visual Clave* exhibition for which Scher is co-curator



Join us for our Summer Members Opening Reception!

JSMA members are invited to join us for our **Summer Members Opening Reception** on Friday, May 31, from 5 to 7 p.m. to preview our new exhibitions and enjoy a special performance by Philip Haas. This event will feature new acquisitions and curatorial favorites. Look for your invitation in the mail!

Support JSMA students on #DucksGive Day 2019!

The 4th annual **#DucksGive Day** is Thursday, May 16. Make a gift of any size to the JSMA on May 16 to enrich the UO student experience! Every year, the museum impacts thousands of students by providing internships, employment, academic tours, research opportunities, engaging programs, and world-class exhibitions. Did you know:

- 9,000 UO students take classes in the museum.
- The JSMA partners with more than 40 UO academic departments.
- More than 50 UO students work in the JSMA each year.
- UO students studied more than 700 objects from the JSMA collection in our Gilkey Research Center.

We are dedicated to providing professional development opportunities to students across all departments and all fields of study. Your gift can make a difference in our students' lives.

Contact Lauren Nichols, Development Program Manager, at lnichols@uoregon.edu or 541-346-0974 for more information.





Thank you, Gerald Webking!

The JSMA remembers and recognizes long-time museum member Gerald “Jerry” Webking for his support of the museum. Jerry was a beloved German teacher at South Eugene High School. In 2016, he was recognized as one of the “legendary greats of South’s past” with induction into the school’s Hall of Fame. Of utmost importance to him were his treasured and enduring friendships, devotion to family, and dedication to community. An active community member and arts supporter, Jerry passed away on September 27, 2018, at the age of 93. His passion for the arts lives on through his generous estate gift to the JSMA and other local arts organizations. We are honored to be a recipient of Jerry’s legacy gift.

A gift through your estate plan will make a lasting difference to the museum. If you would like to learn more about making a gift to support the JSMA through your estate, please contact Esther Harclerode, Associate Director of Development, estherh@uoregon.edu or (541) 346-7476.

Upcoming Exhibition:

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

Artist Project Space | Opens August 17, 2019



Tom Cramer (American, born 1960). **Untitled**, n.d. Mixed media on paper, 6 x 9 inches. Courtesy of the artist

Portland artist Tom Cramer is widely known for his intricate relief paintings, which celebrate the lushness of nature and the mysteries of the cosmos. While many are familiar with his ecstatic and visionary works on panel, few know of his parallel practice in drawing, which deeply informs his paintings. Organized by guest curator Richard Speer, this exhibition will use a focused selection of Cramer’s drawings over a 47-year span, as well as wood

burnings and relief paintings drawn from private collections and the museum’s collection, to show viewers how this gifted artist uses inventive and idiosyncratic techniques to create a vessel for the voyage from line to form to volume. *Journey to the Third Dimension* will be accompanied by a fully illustrated catalog, made possible by a Ford Family Foundation Exhibition and Documentation Support Grant and Augen Gallery.

Mellon Grant: Round 2!



Clockwise: Daphne Gallagher, Akiko Walley, Mary Wood, Kristin Yarris

Last year, The Andrew W. Mellon Foundation awarded the University of Oregon a \$300,000 grant to support enhanced collaboration between the UO Libraries and the JSMA. Under the direction of Jenny Kreiger, our Mellon Postdoctoral Scholar—and the first library-museum joint appointment—we supported three projects in the first year. Professor David Frank’s research on James Blue’s *The March* is now public and attracting international attention (see <https://themarch.uoregon.edu/>), and digital projects by Professor Ina Asim (Chinese textiles) and Professor Glynne Walley (Japanese votive slips) will be completed by the summer.

During its second year, Kreiger, assisted by continuing Graduate Employees Liam Maher and Tom Fischer, will launch three new faculty projects.

- Daphne Gallagher (Anthropology, Clark Honors College) will design a new course on museum and library collection and curation practices, with case studies and learning activities drawn from the JSMA and UO Libraries.
- Akiko Walley (History of Art and Architecture) will create a digital exhibition of an important collection of Japanese calligraphic fragments that resides partly in the JSMA and partly in the Libraries’ Special Collections.
- Mary Wood (English) and Kristin Yarris (International Studies) will study the history of mental health in the Pacific Northwest and share their research via a digital exhibition and a public event at the JSMA.

Each project draws on the collections and expertise of both institutions and highlights their value for humanistic research at UO. In addition to the generous Mellon grant, the UO is providing two graduate student fellowships and \$11,000 per grant project to realize this GLAM—Galleries, Libraries, Archives, and Museums—initiative.

NEW ACQUISITIONS honoring outgoing Executive Director Jill Hartz

Sally Mann Photographs

JSMA supporters David and Marcia Hilton presenting to Jill Hartz their donation of two works by their mutual friend, photographer Sally Mann.

Top: Sally Mann (American, born 1951), **Untitled/Jacktown Road**, 1995. Digital print, 19 15/16 x 23 15/16 inches; Bottom: Negative by Michael Miley (American, 1841-1918), printed by Sally Mann, **View of House Mountain and the Maury River**, circa 1900 (negative), n.d. (print). Gelatin silver print, 6 7/8 x 9 1/8 inches; both Gift of David & Marcia Hilton in honor of Jill Hartz. L2019:25.1-2



Masami Teraoka *McDonald's Hamburgers Invading Japan*



Masami TERAOKA (Japanese, born 1936). **McDonald's Hamburgers Invading Japan/Tattooed Woman and Geisha III**, 2018. 43-color woodblock print; ink and color on paper, 12 1/4 x 18 1/2 inches. Gift in honor of Jill Hartz by the members of the JSMA Leadership Council, L2018:219.1

Since its founding, this museum has emphasized cross-cultural contact and boasts a large collection of nineteenth-century Japanese woodblock prints (*ukiyo-e*) as well as western works created in response to Asia. In the 1970s, Japanese-born artist Masami TERAOKA lived in California and began to utilize *ukiyo-e* imagery to produce brilliant images rife with titillation and satire. His newest print, **McDonald's Hamburgers Invading Japan/Tattooed Woman and Geisha III**, shows a blond woman with colorful Japanese tattoos who wears a voluminous robe and slurps *ramen* noodles while glancing back toward an elegantly-coiffed Japanese woman who awkwardly clutches a hamburger. Behind is an elegantly calligraphed text recounting the figures' conversation. The acquisition of this masterful contemporary cross-cultural *ukiyo-e* by the JSMA Leadership Council in honor of Jill Hartz seems especially fitting since it perfectly encapsulates her exquisite taste and playful, irreverent sensibility.

Lillian Pitt

River Totem

Two major sculptures from Oregon artists also join the collection in honor of the museum's expanding representation of the Pacific Northwest under Jill Hartz's leadership. The puckered expression on **River Totem** by sculptor, printmaker, and mixed-media artist Lillian Pitt (Warm Springs/Wasco/Yakama) indicates a "Stick Indian." According to traditional stories, this whistling mountain spirit either leads a traveler (if a good person) back home safely, or lures one (if a bad person) off the path. Pitt's own handprint appears on the Anagama ceramic cheek, an especially personal touch. The whimsical maiolica ceramic sculpture **Earth and Sky**, enjoyed by museum visitors this winter while on view during *Visual Magic: An Oregon Invitational*, is the first work by Connie Kiener (American, born 1945) acquired for the JSMA's permanent collection. Kiener has previously said, "My primary interest is in the beauty of all things universal and the importance of our connectedness to everything."

Lillian Pitt (American, Warm Springs/Wasco/Yakama, born 1944). **River Totem**, 1999. 68 x 16 inches. Mixed media: reclaimed wood; beaver chewed sticks; leather ties; beads; clay; copper; and feathers. Museum Purchase in honor of Jill Hartz, 2019:21.2



Ester Hernández

Sun Mad

In honor of Hartz's commitment to Latin American and Caribbean art, the museum has acquired Ester Hernández's **Sun Mad** – perhaps the most iconic screen print by a Chicana artist. Growing up in the central San Joaquin Valley of California as the daughter of farmworkers active in The United Farm Workers movement, Hernández made **Sun Mad** to draw attention to the deadly effects of pesticides on agricultural workers from Mexico and Central America, "unmask[ing] the truth behind the wholesome figures of agribusiness." During her tenure as Director, Hartz added over 450 works from Latin America to the JSMA's collection, and many engage socio-political issues. **Sun Mad** will be featured in the museum's 2019-20 Common Seeing exhibition based on the Helena María Viramontes novel, *Under the Feet of Jesus*, which addresses the health consequences migrant and seasonal farmworkers experience when harvesting grapes in California.

Ester Hernández (Chicana of Yaqui and Mexican heritage, born 1944). **Sun Mad**, ©1981. Screen print on paper, 30 x 22 inches. Museum Purchase in honor of Jill Hartz, L2019:28.1

To make a gift in support of these and other exciting art acquisitions in honor of Jill Hartz's tenure as Executive Director of the JSMA, simply go to www.uofoundation.org/JSMAAcquisition or send your gift to 1223 University of Oregon, Eugene, OR 97403. Please contact Lauren Nichols at 541.346.0974 or lnichols@uoregon.edu for more information.

Calendar OF EVENTS

Ongoing Events

First Free Friday

Fridays, May 3, June 7, July 5, August 2, September 6
11 a.m. – 5 p.m.

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

First Saturday Public Tour

Saturdays, May 4, June 1, July 6, August 3, September 7
1 p.m.

Enjoy a 45-minute tour of highlights from the museum's collections and exhibitions with an Exhibition Interpreter. Free with museum admission.

Blue Star Museums

The JSMA offers free admission to all active duty military personnel and their families from Memorial Day until Labor Day 2019.

May – August Events

INFLUX: A Night of Performance Art

Wednesday, May 1, 5 - 7 p.m.

Calling all UO Students! JSMAC proudly presents INFLUX: A Night of Performance Art. Come enjoy refreshments, art, and live performances by UO student groups at the museum.



Gallery Talk – The Human Figure

Saturday, May 4, 2 p.m.

Jeri Hise, George Johanson, Connie Kiener, and Laura Ross-Paul discuss their paintings on view and how they approach the human figure in their work.

Musicking and the Work of Diego Rivera: An Interactive Workshop with Taller de Son Jarocho de Eugene-Springfield

Wednesday, May 15, 1-2 p.m.

This mini-fandango, organized by Assistant Professor of Ethnomusicology Juan Eduardo Wolf, references and engages the work of Diego Rivera and other Mexican artists on view at the JSMA

Curator's Talk: Distillation Technology and Drinking in Seventeenth-Century Europe

North MacKinnon Gallery
Wednesday, May 15, 5:30 p.m.

The David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art

Resurrecting the Dead: Contemporary Critiques of Edward S. Curtis and Frank Matsura's Photographic Legacies

Saturday, May 18, 2 p.m.

By Michael Holloman, Associate Professor of Fine Arts and Drawing Coordinator, Washington State University



Mohau Modisakeng Artist Talk

Friday, May 24, 5:30 p.m.

In conjunction with the special exhibition *Passage*. Made possible in part with support from the UO Division of Equity and Inclusion.



Patron Circle Reception: Summer Exhibitions

Thursday, May 30, 5:30 – 7:30 p.m.

Special performance by Philip Haas

Members Reception: Summer Exhibitions

Friday, May 31, 5 – 7 p.m.

Members Tour at 6 p.m.
Special performance by Philip Haas

Public Summer Exhibition Preview

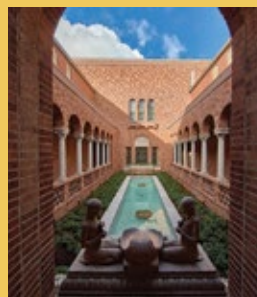
Friday, May 31, 7-8 p.m.

Free Weekend at the JSMA

June 1 – June 2, 11 a.m. – 5 p.m.

11 a.m. – 5 p.m.

Enjoy free admission and explore our newest exhibitions!



Art and Culture Weekend Saturday, June 15 – Monday June 17

The JSMA and the Museum of Natural and Cultural History are open and admission is free. Congratulations, UO graduates!

Pierre Daura and the Enchanted Universe

Saturday, June 29, 2 p.m.

Lecture on Catalan-American artist Pierre Daura and the surrealist concept of "magic art" by Caroline Phillips, Curatorial Extern in European and American Art



Nuestras raíces y el arte

Saturday, July 20, 1-5 p.m.

Enjoy an afternoon of art, music, and food, celebrating Huerto de la Familia and its community partners Latino Professionals Connect, Centro Latino Americano and Downtown Languages. Generous support for this project is provided by Art Bridges.

20x21 Mural Project Artist Reception

Wednesday, July 31, 6 – 8:30 p.m.

Join the five artists creating work during the 2019 Eugene Walls festival for an outdoor reception.

Annual Outdoor Family Film: *Kubo and the Two Strings*



Strings

Wednesday, July 31, 8:30 p.m.

Kubo and the Two Strings, produced by the Portland-based animation studio LAIKA, is an epic action-adventure set in a fantastical Japan. Clever and kindhearted, Kubo ekes out a humble living, telling stories to the people of his seaside town, but his relatively quiet existence is shattered when he accidentally summons a spirit from his past, setting Kubo on a thrilling quest to save his family and solve the mystery of his fallen father, the greatest samurai warrior the world has ever known.

Reflections and Connections: Exhibition Presentation and Tour

Saturday, September 7, 2 p.m.

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

Studio Programs

Madres Club

Saturdays: April 20, May 11, June 1

2 p.m. – 3:30 p.m.

Free

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.

VSA/Art Access Art Workshops for children with special needs

Saturdays: April 20, May 11, June 1

11:15 p.m. – 12:15 p.m.

Free

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

SCHNITZER CINEMA

The Schnitzer Cinema series is programmed by Richard Herskowitz, JSMA curator of media arts and Artistic Director of the Ashland Independent Film Festival. All programs are free, with popcorn and refreshments also provided!



From *Burton Before and After* by Courtney Herman and Kerribeth Elliott

Short Films from the 2019 Ashland Independent Film Festival

Wednesday, May 8, 7 p.m.

Richard Herskowitz will present his selection of favorite short films from this year's edition of AIFF (April 11-15).

Art on Film introduced by director Philip Haas

Wednesday, May 29, 7 p.m.

Philip Haas has made films with some of the most acclaimed artists working today, including David Hockney, Boyd Webb, Richard Long, and Gilbert & George. By finding the "theatricality" in each artist, Haas constantly surprises and delights the viewer.

In *A Day on the Grand Canal with the Emperor of China, or: Surface is Illusion but so is Depth* (1989, 43 minutes), legendary English artist David Hockney, discoursing on a seventeenth-century Chinese scroll painting, delightfully explores one of his signature interests: spatial perspective and its fluctuating role within painting and the photographic arts. *The Singing Sculpture* (1992, 20 minutes) documents the revolutionary living sculpture made by Gilbert & George. Standing together on a table, their faces covered with metallic paint, they dance and sing the Flanagan and Allen standard "Underneath the Arches." *The Butcher's Shop* (2008, 7 minutes) is a meditation on the sixteenth-century Annibale Carracci painting of the same name, the artist's work and life, and on the depiction of meat and human flesh in art from the Italian renaissance to Rembrandt through to Francis Bacon.



SUMMER ART CAMPS

The JSMA offers a variety of summer camps for young artists. Each week concludes with an art exhibition the entire family can attend!

Full Day: \$300
(\$270 for JSMA Members/UO)

Half Day: \$150.00
(\$135 for JSMA Members/UO)

Aftercare: \$25.00
12-1 p.m. or 4-4:45 p.m.

WEEK 1: JUNE 24 – JUNE 28

Animals in Art

Morning, 9 a.m. – noon

Grades 1-5

Discover animals in art! Use the museum's collection as inspiration to construct sculptures, textiles, costumes, papier-mâché, and more.

Create New Worlds:

Building with LEGO

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Explore creative possibilities you can make from LEGO blocks! Use LEGOs as an art medium to construct cityscapes, sculptures, and mosaics.

WEEK 2: JULY 8 – 12

STEAM Ahead

Morning, 9 a.m. – noon

Grades 1-5

Create, make, and innovate! Campers can take their artwork to the next level by investigating the science behind making art. Create wind-powered kinetic sculptures, explore the chemistry of color through tie-dye, and experiment making pop-up cards.

Passport Around the World

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Travel around the world using art from the JSMA collection as your tour guide! Along the way, create art souvenirs to document your journey.

WEEK 3: JULY 15 – 19

Mindfulness and Art

Morning, 9 a.m. – noon

Grades 1-5

Learn mindfulness techniques through movement, games, and art creation. Basic yoga poses and awareness exercises will be used to bring artwork to life!

Eco Art: Creating Environmental Art

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Discover how to create unique works of art using natural and recycled materials! Construct sculptures, create terrariums, and try your hand at papermaking.

WEEK 4: JULY 22 – 26

Design, Build, Go: Architecture Camp

Morning, 9 a.m. – noon

Grades 1-5

Design buildings and monuments in this hands-on exploration of architecture. Learn about architecture across different cultures and time periods and gain experience drawing, designing, and building. Projects include building from natural objects and recycled materials.

Make Your Mark! Mixed Media Exploration

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Learn creative techniques in drawing with the basic elements of art. Experiment with mark making using a fun variety of media and materials.

WEEK 5: JULY 29 – AUGUST 2

Art of East Asia

Morning, 9 a.m. – noon

Grades 1-5

Learn about the art, culture, and stories of China, Korea, and Japan through activities, including the construction of paper lanterns, brush paintings, and drum making.

Create New Worlds:

Building with LEGO

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Explore creative possibilities you can make from LEGO blocks! Use LEGOs as an art medium to construct cityscapes, sculptures, and mosaics.

WEEK 6: AUGUST 5 – 9

Passport Around the World

Morning, 9 a.m. – noon

Grades 1-5

Travel around the world using art from the JSMA collection as your tour guide! Along the way, create art souvenirs to document your journey.

Oregon Art Adventures

Afternoon, 1 p.m. – 4 p.m.

Grades 1-5

Create artwork inspired by Oregon plants, animals and landscapes while learning art techniques like printmaking, illustration, watercolor and various other art forms.

WEEK 7: AUGUST 12 – 16

Art Exploration Camp for Transgender and Gender Non-Binary Youth

Full day, 9 a.m. – noon

Grades 1-5

In this second annual art camp for transgender and gender nonbinary youth, the JSMA welcomes young artists who want to explore and express themselves through art making and to enjoy art as a method of self-reflection.

arts seen



art seen captions

- 1 McCosh Curator Danielle Knapp with many of the exhibiting artists at the Patron Circle opening for *Visual Magic: An Oregon Invitational*.
- 2 Danielle Knapp and Jill Hartz with former JSMA Curator Larry Fong and his wife, Christine Fong, at the *Visual Magic* opening.
- 3 Exhibition co-curators Jill Hartz and Danielle Knapp with collector Bill Avery and gallerist Charles Froelick at the High Desert Museum's opening of *Rick Bartow: Things You Know But Cannot Explain*.
- 4-5 Artist George D. Green leads a tour of his studio outside Portland for JSMA's Exhibition Interpreters and staff.
- 6 Lisa Abia-Smith, Director of Education, received the IDEAL Institutional Award at the 2019 Martin Luther King, Jr., Awards Luncheon. Here, she's pictured with President Schill, Senior VP and Provost Jayanth Banavar, and VP for Equity and Inclusion Yvette Alex-Assensoh.
- 7 Thi Bui, author of *The Best We Could Do* (UO's 2018-19 Common Reading) speaking to students in the gallery.
- 8 JSMAC, the museum's student group, hosted a well-attended UO student date night event *For the Love of Art* on February 13!
- 9 Executive Director Jill Hartz and Barbara Rothermel, Director of the Daura Gallery at the University of Lynchburg, raise a glass to Martha Daura, at a special event for the Virginia Association of Museum's annual conference.
- 10 Professor Jina Kim and her Korean popular culture and transnationalism students discussing art made by and for Korean women in the *Graceful Fortitude* exhibition.
- 11 Executive Director Jill Hartz with AAM Accreditation Commission colleagues in Tampa, during their last meeting.
- 12-13 JSMA Staff members Mark O'Harra and Beth Robinson posed against the studio backdrop featured in the special exhibition *Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945*.
- 14 *Visual Magic* artist Robert (Bob) Dozono with Cheryl Hartup, Associate Curator of Academic Programs and Latin American art.





UNIVERSITY OF OREGON

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JORDAN SCHNITZER MUSEUM OF ART



Coming Up!
Ralph Steadman: A Retrospective

October 5, 2019-January 19, 2020

Curated by Anita O'Brien at the Cartoon Museum, London, this special exhibition offers insights into the genius and career of an iconic contemporary artist. The retrospective takes us 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 images. Included are Steadman's legendary collaborations with maverick gonzo journalist Hunter S. Thompson; his illustrated literary classics, including Alice in Wonderland and Treasure Island; and the inventive books he authored, including I Leonardo and The Big I Am.

Ralph Steadman (British, b. 1936). Extinct Boids - Pallas's Cormorant, 2011. Pen, brush, mouth atomiser, acrylic ink, wash from cleaning jar on paper, 35 1/4 x 24 1/2 inches. Private collection

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



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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.



Have You Shopped at the JSMA Lately?

On your next visit to the JSMA, be sure to make time to browse our curated selection of multicultural stories. Bilingual baby books (12 Lucky Animals, Contando con Frida) and epicurean enticements with Bee-Bim Bop and Moonbeams, Dumplings and Dragon Boats, take children and adults on a world-wide adventure. From Warhol's cats and Hockney's dogs to a fearless duet of poetry and drawing by Maya Angelou and Jean-Michel Basquiat, the stories on our shelves inspire exploration and instill cross-cultural appreciation. They're great gifts for any occasion!

MARCHÉ CAFÉ



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