

# JSMA

FALL 2014

JORDAN SCHNITZER MUSEUM OF ART



# RYO TOYONAGA: AWAKENING



October 11, 2014 –  
January 4, 2015

*Awakening* features the haunting, surreal work of Ryo Toyonaga, a New York City-based contemporary artist, in his first major museum exhibition. Organized by Lawrence Fong, former curator of American and Pacific Northwest art at the JSMA, the exhibition features ceramics and mixed-media sculpture, drawing, and painting. Toyonaga's imagery creates a surprising and original world that fuses craft, technology, and nature into mysterious hybrid forms. The exhibition will serve as inspiration for our next *NewArt Northwest Kids* exhibition in 2015.

The exhibition is comprised of nineteen medium and large-scale paintings and drawings and a companion survey of Toyonaga's ceramic and papier-mâché sculpture covering a twenty year period. The accompanying fully illustrated catalog includes a foreword by executive director Jill Hartz and essays by Fong, art historian Suzanne Ramljak, and distinguished historian, gallerist, and collector Helen Drutt English. The catalog discusses the artist's early influences and reflections on modern and contemporary art as well as the evolution of his imaginative and interpretive powers.

Toyonaga was born in Matsuyama, Japan, in 1960, and earned his BA in psychology from the National

University of Shinshu. He moved to New York City in 1986 and began creating works that appeared to emerge from the earth itself, perhaps from the depths of the ocean or recesses deep in forgotten mines. During the 1990s, Toyonaga worked exclusively in clay. As the organic energy flowed and changed within his imagination, he expanded his vocabulary of expression and materials, including the introduction of red wax in 2002 and bronze and aluminum casting in 2004.

With an interest in increasing the size and stance of his works, Toyonaga began exploring large-scale papier-mâché in 2005. Following his solo show of sculpture at the Charles Cowles Gallery in 2006, his artistic interest shifted to drawing. At his second solo show at the Charles Cowles Gallery in 2009, he exclusively showed drawings. Since 2010, Toyonaga has concentrated on large-scale acrylic paintings on canvas.

Support for *Ryo Toyonaga: Awakening* is provided by the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.



**Patron Circle Opening Reception**

Thursday, October 9,  
5:30–7:30 p.m.

**Members and Public Opening Receptions**

Friday, October 10  
Members, 5–6 p.m.  
Public, 6–8 p.m.

**Gallery Talk with Ryo Toyonaga, curator Lawrence Fong, and historian, gallerist and collector Helen Drutt English**

Saturday, October 11, 2 p.m.

**Blue Box Ensemble Concert: *The Grotesque***

Saturday, October 25, 3 p.m.

Inspired by the exhibition, the Blue Box Ensemble (formerly the Tardis Ensemble) presents a concert on the theme of the grotesque.

**Schnitzer Cinema: *The Video Art of Julia Oldham***

Wednesday, November 19,  
7 p.m.

Responding to the fantastic nature of Ryo Toyonaga's work, artist Julia Oldham screens her video art and presents an artist's talk. Oldham casts herself in the role of lover, wanderer, and scientist, combining science fiction and dreamy mythology to create fantasy worlds that she inhabits in her art.

**LECTURE: *Encountering the Animal***

Wednesday, December 3,  
5:30 p.m.

Alison Hawthorne Deming, Professor of Creative Writing, University of Arizona  
From the earliest cave art to the work of Toyonaga, animals inspire wonder, reflection, and invention. Deming responds to the exhibition and read from her new book *Zoologies: On Animals and the Human Spirit*.

## FROM THE DIRECTOR



### Welcome

to the fall season at the JSMA! Sometimes a theme holds a seemingly disparate series of programs together, and that's the case this year: in metaphoric terms,

we're charting new territory. We invite you to step into Ryo Toyonaga's landscape, a new world of saturated color and original creatures, that calls into question our own views of the future and the role of imagination. Artists' landscapes also beckon in our other galleries. There are only a few weeks left to immerse yourself in Norma Basset Hall's beautiful woodcuts of city and rural scenes in the U.S. and beyond, thanks to guest curator Joby Patterson. David McCosh's representations of Oregon and Europe open in the Schnitzer Gallery next, on October 28, in celebration of the 100th anniversary of the School of Architecture and Allied Arts, where McCosh served as an art professor.

We're also charting new territory in exciting, literal ways, too. Our new strategic plan with its four categories -- Bridging Cultures, Engaging Community, Learning Together, and Sustaining Tomorrow-- goes into action this fall. An inspiring new planned gift from Chris and Christine Smith affirms the importance of our Pacific Northwest art collection, and a magnificent building pledge for a new museum visitor pavilion from Allyn and Cheryl Ford will not only increase our physical footprint but create a destination for 21st century learning and community engagement. See our Development section for more about these fantastic gifts and devoted donors. We'll be sharing more about our goals—position, program, collections, and facility endowments, as well as building and operating needs—soon. If you'd like to help make these possible, please let me know. You, our members, are the museum's foundation, and our vision becomes a reality only with your support. Come see us in action!

## Acquisition Funds, Please!

The JSMA has a limited-time opportunity to acquire two wonderful works by contemporary Oregon artists, both of which were featured in recent exhibitions. **You can make this happen!**

Irene Hardwicke Olivieri's *Better is the Ready*, painted on a wooden door, could be ours for \$11,000, which more than matches a donation from the artist. Olivieri's unusual and compelling paintings combine heartfelt truths with consummate technique, outsider-art influences with a passion for the natural world and our place in it.



Vanessa Renwick's *Medusa Smack* (2012, two-channel video installation; spandex, Fiberglass, steel, fake fur, canvas, carpet, variable dimensions) could be ours for \$5,900, again a most generous offer from the artist. One of the most important media artists in the region, Renwick has created an installation that invites us to lie beneath a mesmerizing projection of jellyfish, accompanied by an audio track by Tara Jane O'Neil that includes a sound recording of our Harry Bertoia sculpture.

Please contact Tom Jackson, director of development, for more information and to make your gifts, at tomjack@uoregon.edu or 541.346.7476.

Irene Hardwicke Olivieri (American). *Better is the Ready*, 2010. Oil on wooden door, 74 x 32 in.

Vanessa Renwick (American, b. 1961). *Medusa Smack*, 2012. Two channel video installation; spandex, Fiberglass, steel, fake fur, canvas, carpet, variable dimensions.



Geraldine Ondrizek. *Shades of White*, 2013–14. Silk and steel, variable dimensions. Image courtesy of the artist

## GERALDINE ONDRIZEK Shades of White

Artist Project Space  
September 2 – December 14, 2014

Geraldine Ondrizek, an artist and professor at Reed College, creates installations that explore personal and political issues related to genetics, ethnic identity, and disease. Ondrizek created this site-specific installation of hand-dyed silk panels that represent the “Gates Skin Color Charts,” a tool used by eugenicists in the mid-20th century to chart race by color gradation, from “African” to “Caucasian.” The installation is based on the research of Alexandra Stern, a medical doctor and professor in multiple disciplines at the University of Michigan, who investigates the history of eugenics and its attendant genetic and racial discrimination as practiced in Oregon (and the United States more broadly) from 1900 to 1987.

The exhibition was organized by the Jordan Schnitzer Museum of Art and supported in part by the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; a Hallie Ford Fellowship from The Ford Family Foundation; and the Stillman Drake Fund at Reed College.

### LECTURE: Dividing Humans: Genetics, Race, and Disability in Mid-Century America

Tuesday, October 14, 5:30 p.m.

Dr. Alexandra Stern, historian of science and medicine and professor in the departments of Obstetrics and Gynecology, American Culture, and History at the University of Michigan, speaks about her book *Eugenic Nation: Faults and Frontiers of Better Breeding in Modern America*.

**ARTIST'S TALK: From Eugenics to Genetics: Tracing Visual Categorization in 21st Century Art**  
Saturday, November 8, 2 p.m.

**Human Rights Day in Oregon**  
Wednesday, December 10 • Free admission

## Morris Graves: Visions of Metamorphosis

Graves Gallery • Through December 7, 2014

For Pacific Northwest artist Morris Graves, metamorphosis was a spiritually rich symbol of growth and renewal. Drawing from the museum's permanent collection, this exhibition highlights two aspects of this concept: regeneration and enlightenment. *Visions of Metamorphosis* was organized by curatorial assistant Lindsay Keast, a 2014 M.A. graduate from the Department of the History of Art and Architecture, under the guidance of McCosh Associate Curator Danielle Knapp.

## The Art of Consumption

South Upper Hallway • October 14, 2014 – January 18, 2015

At the request of the City of Eugene, which is hosting the SCORIA (Sustainable Consumption Research and Action Initiative) conference this fall, the JSMA presents a selection of photographs from the collection that explore ways of looking at environmental consumption. Curated by Samantha Hull, the JSMA's administrative assistant, the exhibition showcases photography from the 1960s and '70s when the medium grew in respect as an art form and began exploring new expressive possibilities, including environmental documentary work.

### NEW ACQUISITION



John Smart, R. S. A. (Scottish, 1838–99). *Lone Loch Machaig, Braes o' Doune, Perthshire*, 1881–82. Oil on canvas, 42 1/2 x 62 in. Gift of Dr. John P. and Ethel Reeves MacKinnon

In honor of the late Dr. John P. MacKinnon and his wife, Ethel Reeves MacKinnon, the museum presents a Scottish landscape from the 19th century in the MacKinnon Gallery. The installation highlights a majestic view of Perthshire on an autumn afternoon by artist John Smart (1838–99), a member of the Royal Scottish Academy. The work, which was recently gifted to the museum by the MacKinnons, epitomizes the 19th century attitude toward landscape painting in Scotland, where the country was often depicted as a dramatic and romantic wilderness. We are deeply grateful to John and Ethel MacKinnon for their commitment to the museum.

In honor of the School of Architecture and Allied Arts's 100th anniversary, the JSMA presents three special exhibitions in its Schnitzer and MacKinnon galleries.



David McCosh (American, 1903–81). *Alley in Eugene (Trees)*, 1960s. Oil on linen, 29 x 43 1/2 in. Gift of Anne Kutka McCosh

## David McCosh's Eugene

October 28, 2014 – January 25, 2015

David McCosh arrived in Eugene in 1934 as a new faculty member in the Department of Art. Inspired by the rugged environment of his new home, he began to pursue a method of painting based purely on direct observation of nature. Local landmarks around the university's campus, including the banks of the Millrace stream, a popular restaurant known as the Anchorage, and his own lush, hilly neighborhood near Hendricks Park, appear frequently in his work. McCosh in Eugene is organized entirely from the McCosh Memorial Collection, established by McCosh's widow, painter Anne Kutka McCosh (1902–94) to preserve and promote the understanding of his works.

## McCosh in Europe

Complementing this exhibition is a selection of works McCosh created in Europe. On view October 28, 2014, through February 2, 2015, *McCosh in Europe* features works he made in the late 1920s, while traveling in England, France, Ireland, and Italy on a scholarship from the Art Institute of Chicago. The exhibition also features works created during his sabbatical from the UO in the late 1950s, when he returned to many of these places as well as Spain. *McCosh in Europe* traces the evolution of McCosh's style from the more naturalistic landscapes and urban scenes of his days in art school to the more abstracted evocations for which he became so recognized.

**Lecture: McCosh at Home and Abroad**  
**McCosh Associate Curator Danielle Knapp**  
Wednesday, November 12, 5:30 p.m.



Gordon Gilkey (American, 1912–2000). *University of Oregon Library Construction*, 1936. Etching, 10 3/8 x 6 3/4 in. Allocated by the U.S. Government Commissioned through the New Deal art projects

## FROM THE GROUND UP: Gordon Gilkey's University of Oregon Library Construction Series

October 28, 2014 – January 25, 2015

*From the Ground Up* honors the Department of Art's first Master of Fine Arts recipient, Gordon Gilkey '36. For his thesis project, Gilkey secured funding from the Works Progress Administration to document the construction of the University of Oregon's new library, designed by campus architect and Dean of AAA Ellis Lawrence (American, 1879–1946), who also designed this museum. After Gilkey's distinguished service during World War II as a member of the "Monuments Men," he enjoyed an illustrious career as an educator, curator, collector, and arts activist.

## Margo Grant Walsh's Promised Gift

The museum is honored to be the recipient of a promised gift from Margo Grant Walsh (BArch '60), one of the University's most accomplished design professionals. Walsh's successful career as the founder and head of a large design firm fostered her passion for design and her collection of American and English metalwork from the 19th and 20th centuries. Her collection will be familiar to many JSMA members as it was exhibited here in 2008 in the popular exhibition *Designed by Architects: Metalwork from the Margo Grant Walsh Collection*.

The highlights of that exhibition and her collection were featured in the accompanying catalog, *Collecting by Design: Silver and Metalwork of the Twentieth Century from the Margo Grant Walsh Collection*. We are thrilled to have several of these published works included in this promised gift. The names of Roycroft, The Birmingham Guild, Christopher Dresser, and Gustav Stickley will be familiar to connoisseurs of industrial design and decorative arts. This collection touches many aspects of the University's teaching mission and are already on display and available for academic research in a specially designed and built case on our second floor.

Other selections from Walsh's collections are being distributed to the Metropolitan Museum of Art, the MFA, Houston, and the Portland Art Museum. As the sole academic institution, we are excited to have access to so many of the touchstones of the late 19th and 20th century world of design.



Birmingham Guild of Handicraft. *Pitcher*, British, c. 1900. Copper, 8 3/8 x 6 1/8 x 4 3/4 in. Promised gift of Margo Grant Walsh

## MASTERWORKS ON LOAN

The JSMA continues to benefit from lenders whose generous loans of major works in their collection enhance our support of the university's academic program and the public's enjoyment. For a full list of masterworks on view, please see our website: <http://jsma.uoregon.edu/MOL>.



Jean-Michel Basquiat (American, 1960–88). *Untitled*, 1981. Acrylic and marker on wood, 22 x 16 x 3 1/8 in. Private collection

## Basquiat on View through Early November

In the mid-1970s, self-taught New York City street artist Jean-Michel Basquiat started creating graffiti with his friend Al Diaz under the pseudonym SAMO ("same old shit"). The candid and rebellious nature of graffiti, coupled with its ability to reach a broad audience, appealed to Basquiat who used social commentary to raise awareness of power structures and racial stereotypes prevalent in the 1970s. This untitled work retains the simplicity and bold characteristics of the graffiti style while incorporating Basquiat's common depiction of heads topped by crowns, hats, or halos. These heads, often metaphorical representations of the artist himself, emphasized the intellect over physical forces in the fight for social justice.

Graffiti would continue to be a powerful influence in his work, although the SAMO friends separated in 1979. Basquiat first exhibited his solo work in the Collaborative Project's radical Times Square Show in 1980, after which his fame rapidly grew. It would be a brief career, however, as Basquiat became increasingly isolated subsequent to the loss of his close friend Andy Warhol. Suffering from addiction and depression, Basquiat died of a heroin overdose at age 27 in 1988.

## CONTINUING EXHIBITIONS

See our website for dates and descriptions: [jsma.uoregon.edu/exhibitions](http://jsma.uoregon.edu/exhibitions)

**John Piper: Eye and Camera & Travel Notes**

John Piper: *A Romantic Modern*  
Lecture by Associate Curator June Black  
Wednesday, September 24, 5:30 p.m.

**Chipping the Block, Painting the Silk: The Color Prints and Serigraphs of Norma Bassett Hall**

**Placing Pierre Daura**

**The Word Becomes Flesh: Images of Christ in Orthodox Devotional Objects**

**Ten Symbols of Longevity and Late Joseon Korean Culture**

**Elegance & Nobility: Modern & Contemporary Korean Literati Taste**

**Vistas of a World Beyond: Art of the Chinese Gardens**

**Japanese Impressions from the Vault: The Rare, the Beautiful, and the Bizarre**

**Healing Arts: Highlights from the Museum's Arts and Healthcare Outreach Program**

UO student athletes Dominique ('Nique) Harrison and Bralon Addison share a lighter moment during the *Art of the Athlete* workshop.

## Karla Chambers: Farming, Food, and Fine Art

October 14, 2014 – January 25, 2015

Karla Chambers has operated Stahlbush Island Farms in Corvallis—the first farm ever to be certified as sustainable by the Food Alliance—since 1985. A self-taught artist, she uses the colors and textures of her produce as the inspiration for her lively paintings.

Chambers's passion for art began as her last child moved out of the family's home and she needed to find a creative outlet. Although she had no training in visual art, she has a keen sense for color and uses her profound love of farming and healthy eating as a platform to both express herself and educate others about the benefits of eating organic fruits and vegetables. "Healthy eating," says Chambers, "has become a recognized value in the 'life change' of adults and a 'way of life' for growing children today. What better reinforcement of these 'values' than through art!" Recognizing the power art can have on educating children about the value of a diet rich in plant-based items, she even created a coloring book to teach children about the healthy "colorful plate."

Karla Chambers. *The Colors of Nutrition*, 2013. Acrylic, triptych, each 48 x 48 in. Collection of the artist; photo credit Emily Hall



This exhibition directly supports JSMA's work at Edison Elementary School and our school tours this fall. During the winter, work created by Edison students will be displayed in our Artist Project Space to illustrate how Chambers's work has inspired them not only to embrace creating art for expression, but also to select a healthier plate when making decisions about eating.



## Art of the Athlete: 3

October 14, 2014 – January 25, 2015

The JSMA's education programs not only focus on introducing art to K–12 and university students, but also on giving them meaningful opportunities to engage in art so they may integrate art into their lives for years to come. *Art of the Athlete* is one such example: it teaches university student athletes how the process of looking at and creating art translates to better observation skills and serves as an outlet for non-verbal creative expression.

For four weeks this past summer, eleven UO student athletes learned color theory, unique practices in photo transfer methods, and plaster mold casting. They also studied a range of artists—from historic Greek and Roman artists, who focused on the athletic body as subject matter, to contemporary artists such as Kehinde Wiley, whose works address power and race.

The *Art of the Athlete* outreach program results in works of art for the public to view and writing samples that document how the project makes meaning for them. The exhibition—our third in three years!—becomes a forum for the student athletes to express what is sometimes invisible on the field and on the court. The opportunity to record a segment for the museum's Guide by Cell audio tour program also gives them the experience of evaluating how art and the JSMA benefits not only themselves, but also fellow UO students and visiting K–12 school children.

**Art of the Athlete: 3 Reception**  
Wednesday, October 22, 6:30–8 p.m.  
Public invited

# WOW! WHAT AN INTERNSHIP!



Being one of the first interns chosen for this program was truly one of the greatest opportunities I have ever had. I've learned so much, things that I never would have imagined learning, and I met wonderful people and built solid friendships through the time that I have been here. Overall, I am very grateful to the Jordan Schnitzer Museum of Art and the University of Oregon for helping me build a path for my potential future and exposing me to the world of art. Exploring different types of art, expressing myself through it, and working with kids have been some of my favorite activities during this internship.

Working with the kids during spring and summer art camps has been nothing but a pleasure and a great experience. Connecting with the kids through arts and crafts has been unbelievably fun, and I have made so many memories I will carry with me for a long time. Helping with the Museum's VSA Art Access program was a life-

changing experience. Seeing how the children with disabilities express themselves through art and genuinely enjoy every second they're in the museum is amazing. Working with special needs children is certainly an area I would consider pursuing in the future. I loved every single thing about it.

Learning how to make prints with JSMA Exhibition Interpreter Shelia Roth and how to prepare art for exhibition and installation with JSMA associate director Kurt Neugebauer and chief preparator Joey Capadona were high points of my internship, too. These are two amazing skills that I would have never imagined I would gain in my lifetime. Building a scale model of a museum gallery came in handy when I suggested it to my partner in my U.S. History class for a final project on civil rights. We got a perfect score!

Learning how to communicate with bosses and working together to make final and right decisions were helpful skills I gained as well. I met a number of people I look up to now, and I know they are there for me, if needed. This experience has been absolutely amazing, and I'm so happy I got to be a part of the "first batch" of interns for this program, which, I hope, will be here for a long time.

The transition from an intern to a mentor for the incoming interns is something I'm looking forward to doing. I feel excitement and pleasure when days at the museum come to mind. I'm looking forward to the future and what doors this experience may open for me.

— CARLOS CHOTO, senior, Springfield High School

This past spring, the JSMA launched World of Work (WOW), a unique museum-based arts education partnership and outreach program that provides 3-month paid internships for fifteen 9th–12th grade students from Eugene and Springfield. Funded by a grant from the Oregon Arts Commission, this program offers skill-based 21st century learning opportunities around instruction in art education, visual arts, and museology. The WOW interns work collaboratively with museum staff to learn the fundamentals of museum education programming and assisted with teaching art lessons for students in grades 1–5, including children with disabilities. They also learn other museum-specific skills, including matting, framing, and installation of artwork. Carlos Choto, a senior from Springfield High School, was one of three interns selected to work spring term and he shares his experience here.

# New Gifts Further JSMA Goals

## Creating a Strong Future

Committed to our mission to enhance the University of Oregon's academic museum and further the appreciation and enjoyment of the visual arts for the general public, we are excited to share with you our four strategic themes: **Bridging Cultures, Engaging Community, Learning Together,** and **Sustaining Tomorrow.**

**Bridging Cultures** goes back to our amazing founder, Gertrude Bass Warner, who, in June 1933, offered these words during UO's commencement: *the love for the beautiful, the understanding of which makes the whole world kin.* Warner's belief that art is one of the best means possible to forge the appreciation for and understanding of cultures throughout the world is vital to our mission and programs today. Through an ever-growing collection of fine and decorative art representative of countries and cultures throughout the world and a world-class series of special exhibitions, the JSMA supports teaching, connoisseurship, and engagement.

To bridge cultures effectively, the JSMA must be responsive to the changing demographics of Oregon—particularly our growing Latin American population and the increasing number of international students on campus. **Engaging Community** is at the core of how we serve our constituents. As the largest art museum between Portland and San Francisco, we present a breadth of programs—special exhibitions, masterworks on loan, collections installations, courses, lectures, and symposia, films and concerts, and cultural events—that offer meaning and value to the university community as well as residents and visitors throughout our region. We offer lifelong learning and volunteer opportunities, and we regularly ask our visitors to tell us what they want and how we're doing. Museums are great beneficiaries of the public's trust. We are dedicated to serving an increasingly diverse public in both traditional ways and through new partnerships that advance our communities' needs.

University museums have a very special mission: we are the training grounds for future museum and art world professionals, collectors, and patrons. We play a critical role in graduating thoughtful, curious adults and global citizens. We explore new ideas

generated by faculty and experiment with new ways of presenting and interpreting them. **Learning Together** begins with our youngest visitors and their families. It thrives in school and after-school programs, where our Thinking Through Art programs build critical thinking and creative skills that improve academic performance in all areas. And it continues to enrich the lives of lifelong learners, who value learning and the role that museums play in the intellectual, cultural, and social life of their communities.

While building a foundation for the future, museums must be flexible institutions, ready and eager to adapt to changes in our social fabric and educational goals and delivery. Such factors as technology, energy use, best practices, university priorities, and facility and staff growth are critical to our health and that of those we serve. Instituting practices that assure community responsiveness and growing philanthropic support are the pillars of **Sustaining Tomorrow.**

**The JSMA Plan** is, not surprisingly, ambitious. To realize our vision to be one of the finest academic museums in the world, we need your support. Our endowment opportunities range from staff positions, education programs, and exhibitions to collections acquisitions and care, research and the dissemination of knowledge. Our initiative also sets critical building and renovation goals that will make us a destination museum. We're already off and running with two transformational gifts recognized here, and we look forward to sharing our successes with you in the months and years to come.



## The Hope Hughes Pressman Endowment for Pacific Northwest Art at the JSMA

As president of the JSMA Leadership Council for the past two years, Chris A. Smith '76 and his wife, Christine, have dedicated themselves to building the museum family locally and throughout the state. "Often working behind-the-scenes from locations near and far," says executive director Jill Hartz, "they opened opportunities and conversations with artists, collectors, gallerists, and donors that have increased the museum's visibility and our value to the university and strengthened our programs and collections. We will forever benefit from their meaningful work on behalf of the museum."

Following on an earlier planned gift, this June, as his presidency came to an end, Chris announced that he and Christine were creating, as a planned gift, The Hope Hughes Pressman Endowment for Pacific Northwest Art—defined as works of art created in the northwestern United States or created anywhere by artists with substantial links to the northwestern United States. The endowment will support the acquisition, conservation, preservation, and exhibition of Pacific Northwest art.

Over the past five years, the JSMA has acquired more than 100 works by Pacific Northwest artists, including contemporary work made possible by purchase through The Ford Family Foundation. With the hiring of McCosh Associate Curator Danielle Knapp, our focus on artists of the Pacific Northwest has grown immeasurably, as evidenced by two upcoming exhibitions—one featuring David McCosh and Gordon Gilkey, the other Native American Newport, Oregon-based artist Rick Bartow—this academic year alone.

Making the gift in honor of Hope Pressman goes to the heart of the Smiths' purpose in establishing such an important bequest. "Hope Pressman," says Chris, "is the heart of this museum. With grace, intelligence, and unbelievable persistence, she has made the museum one her lifelong projects, and all of us—staff, students, and volunteers—have learned so much from her." "She inspires everyone associated with the museum to do our best and to do more," says Christine, who joins the Leadership Council this year in her first term of office.

## A New Visitor Pavilion Takes Shape with Ford Leadership

Cheryl Ramberg Ford '66 and Allyn C. Ford are among the University of Oregon's most generous supporters and steadfast advisors. Their leadership and philanthropy through The Ford Family Foundation and their gifts to Oregon State University and so many other charitable organizations throughout the state are truly exceptional. "We are honored to be among their top priorities now," says executive director Jill Hartz. "I have worked



closely with Cheryl over the past six years during her tenure on the JSMA Leadership Council, most recently as vice president. It's been such a joy to experience her passion in all aspects of the museum. From our school educational programs that reach out to rural communities across Oregon to our recent Lynda Lanker exhibition *Touch By Nature*, Cheryl is a champion of what we do—and can do at the JSMA."

When the museum reopened in 2005, the renovation and new spaces resulted in well-designed galleries, collections care areas, an art studio facility, a reception room, and multiuse program hall. Now, nearly ten years later, the need to redesign the main floor visitor areas, which were not addressed in the previous expansion, has become pressing. The new visitor pavilion, as envisioned in early conversations, will provide a "destination" experience for everyone entering the museum that imparts the educational role of the academic museum today, as both a center for interdisciplinary learning on campus and a meaningful cultural and social center for all. Other facility growth opportunities may include enhancing our collections care areas and, if we were to dream even more, we'd see a state-of-the-art auditorium and galleries above for new collections and exhibitions. An addition like this also impels us to rethink how and where we do what we do. That's both a joyous and serious challenge, and we hope you'll be part of the process! The project begins this fall with a design cost analysis, made possible with support from the Ford Family Fund at The Oregon Community Foundation and Allyn and Cheryl Ford, Roseburg Forest Products.

■■■  
*I fell in love with the museum during my student days. Now that I'm more involved in the museum than ever before, I know how important it is to the university and to all of us who live in Oregon. Art expresses the meaning of our lives and brings us together in important ways, whether it's for academics or for our cultural or social life. The JSMA embodies what's important at the university and in our community, and I'd like everyone to appreciate this special place as much as I do.*

— CHERYL RAMBERG FORD '66

■■■

If you are interested in supporting either of these projects or would like to know more about the museum's plans, please don't hesitate to contact Jill Hartz (hartz@uoregon.edu; 541.346.0972) or Tom Jackson (tomjack@uoregon.edu; 541.346.7476).

# Calendar OF EVENTS

## Free First Friday

Fridays, September 5, October 3, November 7, December 5

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

## First Saturday Public Tour

Saturdays, September 6, October 4, November 1, December 6, 1 p.m.

Enjoy a 45-minute tour of highlights from the museum's collection and current exhibitions with a docent. Free with museum admission.

## Go Ducks! Free Admission Weekends

August 30–31, September 6–7, September 13–14, October 2, October 18–19, November 1–2, November 22–23

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

## John Piper: A Romantic Modern

Lecture by Associate Curator June Black  
Wednesday, September 24, 5:30 p.m.

In conjunction with the exhibition *John Piper: Eye and Camera & Travel Notes*, on view in the MacKinnon Gallery, associate curator June Black discusses British artist John Piper's diverse body of work, from his earliest representational paintings to his later abstract experimentations.

## Lecture: Envisioning the City in Early Modern China

Wednesday, October 1, 5:30 p.m.

Ken Hammond, Professor and Academic Department Head, Department of History at New Mexico State University, explores maps of prominent urban centers in China from the 11th to the 18th century and leads us into the fascinating world

of maps and mapmaking during this early period of rapid urban development in China. Co-sponsored by the Confucius Institute for Global China Studies.

## Performance: This Hour Forward

Friday, October 3 & Saturday, October 4, 8 p.m.

Tickets: \$15, available at [www.octheatre.org](http://www.octheatre.org) or by phone at 541.465.1506  
Ryan Conarro addresses the subject of gay marriage in this multimedia performance piece, inspired by his brother's impending marriage. Conarro is a theater maker and teaching artist in Alaska, a company member with Juneau's Perseverance Theatre, and an adjunct artist with the New York-based international company Theatre Mitu. Presented in partnership with Oregon Contemporary Theatre, LCC Theatre and UO Theatre.

## UO ArtWalk

Wednesday, October 8, 5:30 p.m.

Johanna Seasonwein, JSMA Senior Curator of Western Art and Danielle Knapp, McCosh Associate Curator, lead this public tour. The third annual University of Oregon ArtWalk begins at the JSMA and includes several stops on campus. Organized by Lane Arts Council and sponsored by the JSMA and Marché Museum Café.

## Patron Circle Opening Reception: Ryo Toyonaga: Awakening

Thursday, October 9, 5:30–7:30 p.m.

## Exhibition Opening Reception: Ryo Toyonaga: Awakening

Friday, October 10, JSMA members 5–6 p.m.; public 6–8 p.m.

## Gallery Talk with Ryo Toyonaga, curator Lawrence Fong, and historian, gallerist and collector Helen Drutt English

Saturday, October 11, 2 p.m.

## Lecture: Dividing Humans: Genetics, Race, and Disability in Mid-Century America

Tuesday, October 14, 5:30 p.m.

Dr. Alexandra Stern  
See Exhibitions, *Shades of White*.

## Reception: Art of the Athlete 3

Wednesday, October 22, 6:30–8 p.m.

## Blue Box Ensemble Concert: The Grotesque

Saturday, October 25, 3 p.m.

Complementing *Ryo Toyonaga: Awakening*, the Blue Box Ensemble (formerly the Tardis Ensemble) presents a concert on the theme of the grotesque. This chamber music collective was founded in 2011 with the purpose of engaging audiences through thematic programs that explore distinct time periods, countries, or genres. Ensemble members are Sophia Tegart (flute), Catherine Lee (oboe), Helena Kopchick Spencer (bassoon), Casey Bozell (violin), Holland Phillips (violin/viola), Clark Spencer (viola), and Valdine Ritchie Mishkin (cello).

## Día de los Muertos

Wednesday, October 29; Thursday, October 30; Saturday, November 1; Sunday, November 2, 6–9 p.m.

Each of the four nights of this annual celebration features dancing, poetry, and live music, a special exhibition of works by Mexican painter Diego Rivera, and workshops in the art studio. An ofrenda, constructed by local students to celebrate the holiday, will be on view October 29–November 2. Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal del Migrante Guanajuatense y sus familias.



Three Pumpkins (*Kabocha mitsu*). KUSAMA Yayoi. Heisei period (1989–present), 1993. Silkscreen, edition 155/160. Gift of the Jack and Susy Wadsworth Collection of Japanese Prints

## Lecture: Eugenics to Genetics: Tracing Visual Categorization in 21st Century Art

Saturday, November 8, 2 p.m.

Artist Geraldine Ondrizek.  
See Exhibitions, *Shades of White*.

## Curator's Talk: McCosh at Home and Abroad

Wednesday, November 12, 5:30 p.m.  
McCosh Associate Curator Danielle Knapp

## Lecture: Floating in Her Lemon Juice: The Concept of "Infinity" in Kusama Yayoi's Prints

Saturday, November 15, 2 p.m.

Akiko Walley, assistant professor in the Department of the History of Art and Architecture, explores the deeply personal yet curiously universal nature of Kusama's prints, represented in the recent gift of the Wadsworth Collection, the subject of a major exhibition in fall 2015.

## Chamber Music on Campus

Friday, November 21, 12 p.m.

Enjoy a free noontime concert featuring students from the UO School of Music and Dance.

## Be Our Guest—Thanksgiving Weekend Open House

November 28–30

The JSMA invites you and your family to enjoy free admission during the Thanksgiving weekend.

## Lecture: Encountering the Animal

Wednesday, December 3, 5:30 p.m.

Alison Hawthorne Deming, professor of Creative Writing, University of Arizona  
See Exhibitions, *Ryo Toyonaga: Awakening*

## Artist's Talk: Karla Chambers

Saturday, December 6, 2 p.m.  
See exhibitions

## Human Rights Day in Oregon

Wednesday, December 10, 11 a.m.–8 p.m.

Commemorate Human Rights Day in Oregon with free admission and experience artist Geraldine Ondrizek's *Shades of White*, a site-specific installation in the APS that explores personal and political issues related to genetics, ethnic identity, and disease.

## Lecture: 100 Years of Art Faculty and Art Students in AAA School

Wednesday, January 21, 5:30 p.m.

Ken O'Connell, professor emeritus of art  
See Exhibitions, *McCosh and Gilkey*



## Family & Youth Programs

### After-school Art Class Draw, Paint, Sculpt, and Explore

Wednesdays, October 8, December 3 (except November 26), 3:30–5 p.m.

Registration deadline: October 3; Grades 1–5 \$90 (\$81 for JSMA Members)  
Instructor: Artharina Fears  
Imagine spectacular places, explore the museum's galleries, and learn techniques in drawing, painting, plein-air landscapes, and sculpture.

### ArtAccess VSA Workshops for K–12 Children with Special Needs

Saturdays, October 25, November 8, and December 6, 11:15 a.m.–12:15 p.m.

Drop-in studio sessions offer accessible art lessons and activities for K–12 children with special needs, instructed by OHSU occupational therapist and artists. Free but reservations required. Contact Nori Rice at [norikor@uoregon.edu](mailto:norikor@uoregon.edu) or 541.346.6443 to register. Funding for this program has been provided by the John F. Kennedy Center for the Performing Arts.

### Club de Arte para Mamás

Lunes, 20 de octubre, 17 de noviembre, y 15 de diciembre  
Talleres gratuitos de arte para mamás latinas, no es necesario inscribirse previamente. Acompáñenos a pasar una mañana relajada haciendo arte con otras mamás. Nosotros proporcionaremos el cuidado de niños. Este club se reunirá el tercer lunes de cada mes de 9 a 10:30 am en el estudio de arte (excepto días feriados). Si tiene alguna pregunta, por favor contacte a Artharina Fears, [afeards@uoregon.edu](mailto:afeards@uoregon.edu) o al 541.346.6443.

## Family Fun at the Eugene Public Library: Bookmark Art

Sunday, November 16, 2:30–3:30 p.m.

Location: Eugene Public Library downtown branch, 100 W. 10th Ave.  
With your favorite book as inspiration, create colorful, collaged bookmarks made from interesting shapes and found materials in this all-ages family activity led by JSMA educator Artharina Fears.

## Papier-mâché Sculpture

Wednesday, December 10, 4–5:30 p.m.

Cost: \$5 per family  
Create imaginative papier-mâché sculptures inspired by the surreal work of the *Ryo Toyonaga: Awakening* exhibition. All ages are welcome for this family-friendly activity.

## Family Day: Día de la Familia

Saturday, December 13, 11 a.m.–3 p.m.

In celebration of the Feast Day of the Virgin of Guadalupe, we invite you to spend a fun-filled day at the museum enjoying free family-friendly activities, including musical instrument making, ex-voto paintings, murals, holiday card printmaking, story time, and musical performances by Springfield High School Mariachi Band. The project is supported in part by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency.

Para celebrar la fiesta de la Virgen de Guadalupe, acompañenos para pasar un día divertido en el Museo, disfrutando de actividades para toda la familia, incluyendo la creación de instrumentos musicales, pinturas votivas (milagritos), murales, impresión de tarjetas de navidad y otras celebraciones, narración de historias, y la presentación musical del Mariachi de Springfield High School. La Biblioteca Pública de Eugene también ofrecerá una narración de cuentos y actividad en español e inglés durante el día.

# Schnitzer Cinema

Curated by Cinema Pacific director Richard Herskowitz, the 2014–15 season is devoted to American experimental media—with a special emphasis on the history of American avant-garde film. The series begins on October 8 with a personal overview of experimental film history by filmmaker Pip Chodorov and continue with a live “expanded cinema” projection performance of a Harry Smith film by Dennis Nyback. The fall's final program features guest video artist Julia Oldham, and we will return in the spring with more classic and contemporary experimental media art. Screenings are free and include free popcorn and soda. Schnitzer Cinema is brought to you in partnership with Cinema Pacific and the Jordan Schnitzer Museum of Art.

## Free Radicals: A History of Experimental Film

(France, 2010)  
Wednesday, October 8, 7 p.m.

Avant-garde filmmaker Pip Chodorov's affectionate overview of some of the leading figures of 20th century experimental film combines extensive film clips with conversations with such luminaries as Stan Brakhage, Robert Breer, Hans Richter, and Michael Snow. The personal tales of the filmmakers (such as Ken Jacobs's memories of dumpster diving) and Chodorov's exploration of the immigrant backgrounds of artists like Jonas Mekas give a strong sense of the socio-historical and artistic contexts of classic avant-garde films.

Below: Brian Graham, *Harry Smith, Second Avenue and Twelfth Street*, 1987. From Brian Graham: *Absurdity is King: Twilight of the Beats* (Lisbon: Casa Fernando Pessoa, 2005)

## Harry Smith's Heaven and Earth Magic: Expanded Cinema Version projected by Dennis Nyback!

Wednesday, November 5, 7 p.m.

In 1957, Portland-born Harry Smith (legendary producer of the *Anthology of American Folk Music*) began work on a feature-length cut-out animated film he shot entirely alone in a tiny East Side apartment in New York. Using his own bed as an animation stand, he appropriated images from 19th century sources to tell an eerie, visually austere, surrealistic story about a woman, a watermelon, and a toothache. Film historian Dennis Nyback researched the expanded cinema techniques Harry Smith used in presenting his film in 1961, and will recreate them in real time, moving between multiple film and slide projectors to create a layered image onscreen. The Oregon Cartoon Institute's recreation of Harry Smith's *Heaven and Earth Magic* received rave reviews from audiences in Bellingham, Portland, and

Seattle over the past year, and we are pleased to bring it to Eugene.

## The Video Art of Julia Oldham

Wednesday, November 19, 7 p.m.

Responding to the fanastic nature of Ryo Toyonaga's work, artist Julia Oldham screens her video art and presents an artist's talk. Oldham casts herself in the role of lover, wanderer, and scientist, combining science fiction and dreamy mythology to create fantasy worlds that she inhabits in her art. As the main character in each of her videos, Oldham falls in love with a coyote, tearfully sends off a research probe to sacrifice itself in a black hole, and tries to capture infinity by engaging in increasingly absurd mathematical tasks. She reimagines the birth of the universe as a series of complex interactions inside the four bellies of a colossal and hungry elk. Oldham collaborates with scientists to tease out poetic and wondrous elements of physics and nature, which she then weaves into romantic fairytales and myths in her video works. Her work frequently combines live action, animation and handmade costume and sets; and music and soundscape play an important role in her storytelling.



# arts seen



## CELEBRATING THE HUMAN TOUCH

In April, our opening events for *The Human Touch: Selections from the RBC Wealth Management Art Collection* brought collectors, investors, artists, and JSMA Patron Circle members and friends together for a weekend of exciting programs.



Don McNeil, curator of the RBC Wealth Management Art Collection, and featured artist T. L. Solien



▲ Leadership Council incoming president Philip Piele (left) with John Taft, CEO, RBC Wealth Management (U.S.)



► Incoming Leadership Council member Randall Stender and Jane Hoselton, Vice President, RBC Wealth Management Private Client Group



From left: Han Zhu, Faith Kreskey, Anne Rose Kitagawa and Robert D. Mowry during a short break during his survey of our Chinese and Korean ceramics.



**FAMILY FUN:** Our spring Family Day—Animal Tales—sponsored by Kendall Auto Group featured animal portraits, performances by our Dragon Puppet Theatre and Ballet Fantastique, and adoptable pets from Greenhill Humane Society and First Avenue Shelter.



John Taft, Karol Gottfredson, and JSMA executive director Jill Hartz

Darryl Traweek, West/South Divisional Director, RBC Wealth Management, speaks to Patron Circle members



Daniele Knapp, JSMA McCosh Associate Curator, and Dr. Phaedra Livingstone, Assistant Professor of Museum Studies, and students celebrate at the opening reception for the student-curated exhibition *Placing Pierre Daura* on May 13



Congratulations Yvonne and Charles Stephens, our 2014 Gertrude Bass Warner Award recipients.



Susan Cox, Honorary Consul, with Jung Henin, artist/writer ▲

Dick Sorensen, Senior Managing Director, RBC Wealth Management, on right, at the Patron Circle opening with JSMA Leadership Council members Doug Park, Phaedra Livingstone, and Lee Michels



**Cinema Pacific at the JSMA:** Also, in April, Cinema Pacific kicked off with its Fringe Festival celebrating Taiwan and Chile.

Cinema Pacific dancers: Liming Barnes, Pai-Hua Chang, Jing-Yun Chen, Yen-Chu Huberd, Yingying Hung, Kelsey Reed



Betty Soreng and Sylvia Giustina



**ASIA IN MAY:** Executive director Jill Hartz and chief curator Anne Rose Kitagawa were invited presenters at the Association of Pacific Rim University's second ever museum conference, which was held at National Taiwan University in Taipei.

Following the conference, they traveled to Korea and Singapore to meet artists and JSMA supporters. In Seoul, they met with ceramic artist Kim Yikyung, whose work is currently featured in the museum and whose new "benches" will arrive soon, and then traveled with Dr. Lee, of Arario Gallery, to visit Hanna Kim in Busan to discuss plans for a future exhibition.



► Tom Jackson and Anne Rose on the roof of the new Museum of Contemporary History in Seoul







UNIVERSITY OF OREGON

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# JORDAN SCHNITZER MUSEUM OF ART



*Lisa Abia-Smith  
Named Oregon  
Museum Education  
Art Educator  
of the Year*

Congratulations Lisa Abia-Smith, JSMA's director of education! Following standards and procedures set forth by the National Arts Education Association (NAEA), the Oregon Art Education Association (OAEA) awards (given mostly to arts educators in the state school system) are aimed at focusing attention on quality art education and exemplary art educators; increasing public awareness of the importance of quality art education; setting standards for quality art education and showing how they can be achieved; and providing a tangible recognition of achievement. This is a well-deserved honor for Lisa, who has steadily enriched and expanded our arts education offerings to schools throughout the state. Lisa will be honored on Saturday, October 11, at a special breakfast at Wilsonville High School, as part of OAEA's annual conference. Way to go, Lisa!

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



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**Museum Hours:**

Tuesday through Sunday 11:00 a.m. – 5:00 p.m.  
Wednesday Open until 8:00 p.m.  
The museum is closed Mondays and major holidays.

## MARCHÉ CAFÉ



Special thanks to QSL Print Communications, Eugene, Oregon, our printing partner.

Event Photography by Jack LIU

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