

# JSMA

WINTER 2015

JORDAN SCHNITZER MUSEUM OF ART





# UNDER PRESSURE

Contemporary Prints from the Collections of  
Jordan D. Schnitzer and his Family Foundation



Above: Kiki Smith (American, born Germany 1954). *Sitting with a Snake*, 2007. Published by Pace Editions, Inc., New York, NY; edition 12/18. Digital acid-based inkjet dyes on silk charmeuse, 69½ x 48½ in. Collection of Jordan D. Schnitzer, © Kiki Smith, courtesy Pace Gallery

Opposite, top center: Roy Lichtenstein (American, 1923–97). *Bull Profile Series*, 1973. Published by Gemini G.E.L., Los Angeles, CA: *Bull II*, lithograph and linecut; *Bull III*, lithograph, screenprint, and linecut; *Bull IV*, lithograph, screenprint, and linecut. Each sheet 27 x 35 in. Collection of the Jordan Schnitzer Family Foundation, © Estate of Roy Lichtenstein

Opposite, bottom center: Sol LeWitt (American, 1928–2007). *Color Bands (from Wadsworth Portfolio)*, 2000. Published by Parasol Press, Ltd., New York, NY; edition of 75, 10 AP. Eight linocuts, each sheet 29 x 29 in. Collection of the Jordan Schnitzer Family Foundation, © 2014 The LeWitt Estate/Artists Rights Society (ARS), New York

Opposite, far right: Hung Liu (Chinese, born 1948). *The Last Dynasty: Countess*, 2009. Published by Shark's Ink., Lyons, CO; edition 8/30. Lithograph, 50 x 21 in. Collection of Jordan D. Schnitzer, © Hung Liu

**Barker Gallery**  
January 24–March 29, 2015

This special exhibition traces printmaking's rise to prominence in postwar American art. Informed by the central question "why printmaking?", *Under Pressure* reveals the diverse ways artists have adopted, embraced, and transformed this versatile medium over the last five decades.

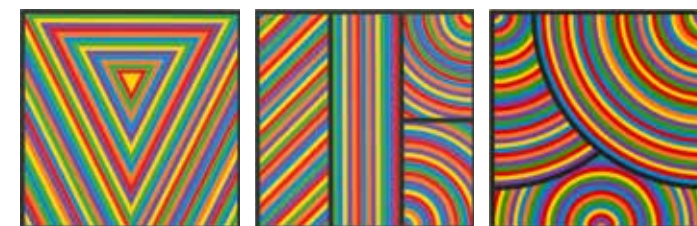
Until the 1940s, most American artists viewed prints as a lesser medium, practiced by those who were concerned solely with the technical aspect of making art rather than with the importance of creative expression. Yet, over the course of the 1950s and 1960s, bolstered by the adventurous spirit of experimentation championed by such artists as Jasper Johns, Helen Frankenthaler, and Robert Rauschenberg, printmaking became one of the most dynamic fields in contemporary art. During the 1950s and 1960s, independent print workshops, such as ULAE (United Limited Art Editions) on Long Island and Gemini G.E.L. (Graphic Editions Limited) in Los Angeles, opened their doors. Staffed with highly skilled technicians, these studios supplied artists with the equipment, space, and expertise they needed to push the limits of printmaking. Welcoming the opportunity to expand their practices, artists transformed print workshops into laboratories where media and techniques intertwined, and a new visual language emerged.

*Under Pressure* considers major currents in contemporary art, among them Abstract Expressionism, Minimalism, Photorealism, and Pop Art. It explores innovations specific to printmaking, including recent advancements in technology that have reinvigorated the print's role in art production. The works on view address diverse themes, from feminism and civil rights to the use of art as social critique.

The selection of work in *Under Pressure* comes from the extensive holdings of collector and University of Oregon alumnus Jordan Schnitzer and was organized by the Joslyn Art Museum in Omaha, Nebraska. Support for the exhibition and related educational and outreach programs has been made possible by a grant from the Jordan Schnitzer Family Foundation, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

Featured artists include:

Radcliffe Bailey  
John Baldessari  
Jennifer Bartlett  
Robert Bechtle  
Mark Bennett  
Vija Celmins  
Enrique Chagoya  
Chuck Close  
Richard Diebenkorn  
Richard Estes  
Joe Feddersen  
Eric Fischl  
Helen Frankenthaler  
Ellen Gallagher  
Red Grooms  
Damien Hirst  
Robert Indiana  
Jasper Johns  
Donald Judd  
Alex Katz  
Barbara Kruger  
Sol LeWitt  
Roy Lichtenstein  
Hung Liu  
Brice Marden  
Kerry James Marshall  
Sarah Morris  
Judy Pfaff  
Martin Puryear  
Robert Rauschenberg  
Edward Ruscha  
Richard Serra  
Roger Shimomura  
Lorna Simpson  
Kiki Smith  
Donald Sultan  
Fred Tomaselli  
Kara Walker  
Terry Winters



**Patron Circle Opening Reception**  
Thursday, January 22,  
5:30–7:30 p.m.

**Exhibition Opening Reception**  
Friday, January 23,  
JSMA members 5–6 p.m.;  
public 6–8 p.m.

**Under Pressure: Exhibition Tour with Jordan Schnitzer**  
Saturday, January 24, 11 a.m.  
Jordan Schnitzer will speak about his passion for collecting modern and contemporary prints.

**Studio Workshop: Introduction to Printmaking**  
Sunday, February 22, 1–4 p.m.  
Cost: \$25 (\$22.50 for JSMA members)  
Instructor: Mika Boyd  
Ages: Teens to adults  
Have you ever wondered how these beautiful prints are created? Learn how to create your own prints in this introductory workshop inspired by the *Under Pressure* exhibition.



**Artist's Talk: Hung Liu**  
Saturday, March 7, 2 p.m.

Chinese-born artist Hung Liu, professor emerita of painting at Mills College, California, creates work that bridges both Chinese and American cultures. Her paintings and prints mix Chinese and Western imagery as well as modes of art making. Liu will give a talk about her work, including the two prints on view in the exhibition, with a focus on the role of printmaking.



## FROM THE DIRECTOR



**Happy New Year!**  
**May it be filled with**  
**friends, family—**  
**and art.**

We have an exciting winter program on its way to you!  
*Under Pressure: Contemporary*

*Prints from the Collections of Jordan D. Schnitzer and his Family Foundation* opens on January 24, with our Patron Circle and Members previews the Thursday and Friday before, and a gallery tour with Jordan Schnitzer at 11 a.m. on Saturday. This is an opportunity to see a selection representative of the range and quality of one of the world's most interesting private print collections and be inspired and informed by a consummate collector.

Many of our winter programs are partnerships with departments and programs on campus. We're mining our collection of images of architecture in conjunction with an A&AA class and our Belluschi exhibition, and we're working with Latin American Studies faculty on a project that addresses the rights of Dominican Haitians. Other shows, including Laura Heit's *Two Ways Down* and *The Color of Health and Nutrition*, a collaboration with Edison School and Karla Chambers, foreground the work of one of Portland's most inventive moving image artists, while the other shows how art can affect healthy life-style changes, especially for our youth.

We're featuring in this issue two special loans, a vibrant painting by Yayoi Kusama, the subject of a recent Whitney Museum of American Art retrospective, and in our Morris Graves gallery, an exhibition featuring the artist's goat imagery, which includes the loan of *Hero: Portrait of the Irish Celtic Temperament*, paired with our recent acquisition of *Irish Goat*. It's a rare opportunity to see these related works together, and we're deeply grateful to the anonymous collector. Our Masterworks on Loan, of which Kusama is one, has already featured works by Chagall, Beuys, Frankenthaler, Pollock, and many others. There are always magnificent pieces on view—on loan and in the collection. Come see for yourself!



Laura Heit. Image: Courtesy of Adams and Ollman. Photo by Mario Gallucci

## Laura Heit: Two Ways Down

240A (adjacent to Barker Gallery) | January 24 – March 29, 2015

A hand-drawn animated installation and film, *Two Ways Down* takes inspiration from the Hieronymus Bosch work *Garden of Earthly Delights*. Reflecting on the momentary nature of life, Heit's fantastical piece uses thrown shadows from tabletop dioramas and reflected and refracted animated projections to create a fleeting world where human-animal hybrids, specters, and body parts morph and flit across the walls.

Portland-based, Heit is an experimental filmmaker and performance artist who has been making puppet shows/performance work and animated films for more than fifteen years. Disquieting and evocative, her films and performances seamlessly cross genres to unfold poetic visual narratives. Heit employs a strong handmade aesthetic, an irreverent sense of humor, drawing, puppetry and animation to bring together ideas and stories about phantoms, ghosts, love, loss, and invisibility. Her works have been screened extensively in the U.S. and abroad (including Rotterdam, Annecy, Hong Kong International Film Festival, London International Film Festival, Ann Arbor Film Festival, Walker Art Center, MOMA, Millennium Film, and the Guggenheim Museum). Recent performance venues have included the Pompidou Centre, Paris; FIMFA Puppet Festival Lisbon, Portugal; TBA, Portland; REDCAT, Los Angeles; and Santa Monica Museum of Art. Heit has a BFA in film from The School of the Art Institute of Chicago and an MFA from the Royal College of Art, London. From 2007 to 2011, she was co-director of the Experimental Animation Program at Cal Arts in Valencia.

**Animations by Laura Heit**  
**Schnitzer Cinema**  
February 11, 7 p.m.

## Images of Architecture

February 17–April 5, 2015 | Focus Gallery

Drawn entirely from the collections of the JSMA, this exhibition explores different modes of representing European architecture. From prints to drawings to photography, the works on view explore the ways in which artists have rendered three-dimensional space in two-dimensional form. This exhibition is organized in conjunction with ARH 607, "Representing Architecture," a graduate-level class taught by Professor Maile Hutterer in the Department of the History of Art and Architecture.

### Curator's Talk: Images of Architecture

Wednesday, February 25, 5:30 p.m.

Senior Curator of Western Art Johanna G. Seasonwein speaks about the works in the exhibition.



Wenceslaus Hollar (Czech, 1607–77). *Antwerp Cathedral*, 1649. Etching; first state of five. Courtesy of Dr. Robert and Margaret Leary



Morris Graves (American, 1910–2001). *Irish Goat*, 1955. Oil on canvas, 38 x 52 in. Van Duyn Art Museum Fund Purchase

## Morris Graves's Goats: Heroes and Fantasies

Graves Gallery | Through April 19, 2015

Inspired by the special loan of *Hero: Portrait of the Irish Celtic Temperament* and the museum's recent acquisition of *Irish Goat*, this selection of paintings and works on paper showcases Morris Graves's goat imagery from the 1950s. These animals were of particular interest to Graves during a period of respite in the Irish countryside (1954–64). The landscape and climate in Ireland reminded Graves of his native Pacific Northwest, and he drew from the local livestock, wildlife, and folklore for inspiration. Graves's images of goats—which ranged from careful studies to imaginative fantasy drawings—reveal his fascination with a commonplace creature.

### Curator's Lecture: Morris Graves in Ireland

Wednesday, January 28, 5:30 p.m., Danielle Knapp, McCosh Associate Curator

## The Architecture and Legacy of Pietro Belluschi

Schnitzer Gallery | February 7–April 26, 2015

Portland-based architect Pietro Belluschi (1899–1994) was one of the leading proponents of Modernist architecture in the Pacific Northwest. Born in Italy, Belluschi joined the Portland firm of A.E. Doyle in 1925, quickly rising up the ranks and eventually buying out the remaining partners in 1943. He went on to design more than 1,000 buildings, many of them in Oregon, including the main building of the Portland Art Museum (1932), the Equitable Building in Portland (1944–47), and the Central Lutheran Church in Eugene (1959). Organized by Pietro's son, architect Anthony Belluschi, for the Oregon Historical Society in 2012, this exhibition features models built by University of Oregon students of ten Belluschi buildings located across Oregon. The exhibition is made possible in part by a JSMA Academic Support grant.

### The Architecture and Legacy of Pietro Belluschi: A Conversation with Anthony Belluschi and Judith Sheine

Wednesday, February 18, 5:30 p.m.

Join Architect Anthony Belluschi, Pietro's son, and Judith Sheine, head of the Department of Architecture at the UO, for an evening of conversation about Belluschi and his legacy. Reception to follow.



# Celebrating 100 Years of Architecture and Allied Arts

## The Works of Gordon Gilkey, David McCosh, and Jan Zach



On the occasion of the 100th anniversary of the School of Architecture and Allied Arts, the following exhibitions honor three accomplished artists with longstanding ties to the University: Gordon Gilkey, the University of Oregon's first recipient of a Master of Fine Arts in printmaking (1936); painter and lithographer David McCosh, who taught on the faculty (1934–70), and sculptor Jan Zach, who also taught on the faculty (1958–79).

**100 Years of Art Faculty and Art Students in A&AA**  
**Wednesday, January 21, 2015, 5:30 p.m.**  
 Lecture by Kenneth O'Connell, Professor Emeritus of Art



Jan Zach (American, b. Czechoslovakia, 1914–86). *Workers*, 1956. Conte crayon on paper, 27 1/4 x 31 3/4 in. (frame). Gift of the Judith and Jan Zach Estate

### Gifts from the Judith and Jan Zach Estate

**MacKinnon Gallery | February 17–June 15, 2015**

Sculptures and works on paper from the artist's estate show the breadth of former A&AA professor Jan Zach's talents. Trained as a painter in his native Czechoslovakia, Zach was an internationally recognized artist when he joined the UO faculty in 1958. Although he was especially well-known for his large sculptures carved from wood or made of thin sheets of stainless steel, Zach was accomplished in many media. This exhibition includes three-dimensional works alongside paintings and drawings from his time in Brazil, Canada, and the United States.

### David McCosh's Eugene

**Schnitzer Gallery | Through January 25, 2015**

Oil paintings from the McCosh Memorial Collection illustrate the artist and faculty member's long-standing fascination with the natural surroundings of his home near the University of Oregon campus. Representing a span of nearly forty years, the works on view show how McCosh's painting style changed over the course of his teaching career, with an increased emphasis on direct observation of nature.

### From the Ground Up: Gordon Gilkey's University of Oregon Library Construction Series

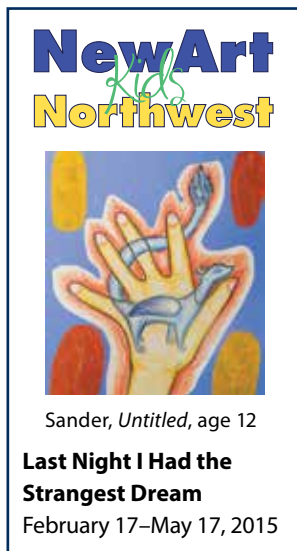
**Schnitzer Gallery | Through January 25, 2015**

Etchings from Gordon Gilkey's 1936 MFA thesis project document the construction of the University of Oregon's new library, designed by Dean of A&AA and campus architect Ellis F. Lawrence. In this series, the artist recorded both the progress of the laborers and their machinery, and the details of the finished building.

### McCosh in Europe

**MacKinnon Gallery | Through June 15, 2015**

Throughout his life, travel stimulated profound developments in former A&AA faculty member David McCosh's approach to painting. This selection of watercolor and oil paintings from his travels to Europe—first as a student in 1928–29 and later during a sabbatical from teaching in 1958—reveal the evolution of his work and his enduring interest in color.



Sander, *Untitled*, age 12

**Last Night I Had the Strangest Dream**  
 February 17–May 17, 2015

## CONTINUING EXHIBITIONS

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

**Art of the Athlete 3**  
 Through January 25, 2015

**Karla Chambers: Farming, Food and Fine Art**  
 Through January 25, 2015

**The Word Became Flesh: Images of Christ in Orthodox Devotional Objects**  
 Through August 30, 2015

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

**Elegance & Nobility: Modern & Contemporary Korean Literati Taste**  
 Through June 7, 2015

**Vistas of a World Beyond: Art of the Chinese Garden**  
 Through July 5, 2015

**Japanese Impressions from the Vault: The Rare, the Beautiful, and the Bizarre**  
 Through February 8, 2015

## RECONOCI.DO: Dominicans of Haitian Descent

**March 3–May 3, 2015**  
**Storms & Millis Corridor Gallery**

In the wake of a recent decision by the Constitutional Tribunal in the Dominican Republic, many Dominican youth of Haitian descent are unable to go to school, start a bank account, or get married for lack of proper documentation. This exhibition presents photographs by members of Reconoci.do, an organization of Dominican youth of Haitian descent that is struggling to reinstate their rights as nationals. The Spanish word "reconocido" translates to "recognized" or "acknowledged" in English. The photographs document the increasingly hostile situations that Dominicans of Haitian descent and Haitian migrants face on a daily basis as they seek recognition from the state. Organized by Professors Lanie Millar (Romance Languages), Alai Reyes-Santos (Ethnic Studies), and Juan Eduardo Wolf (Ethnomusicology), this project is funded in part by a JSMA Academic Support Grant.

**Panel Discussion: Human Rights Issues Related to Documentation**  
**Wednesday, March 4, 2015, at 5:30 p.m.**  
 Professors Lanie Millar (Romance Languages), Alai Reyes-Santos (Ethnic Studies), and Juan Eduardo Wolf (Ethnomusicology) discuss human rights issues related to documentation.

## OF NOTE

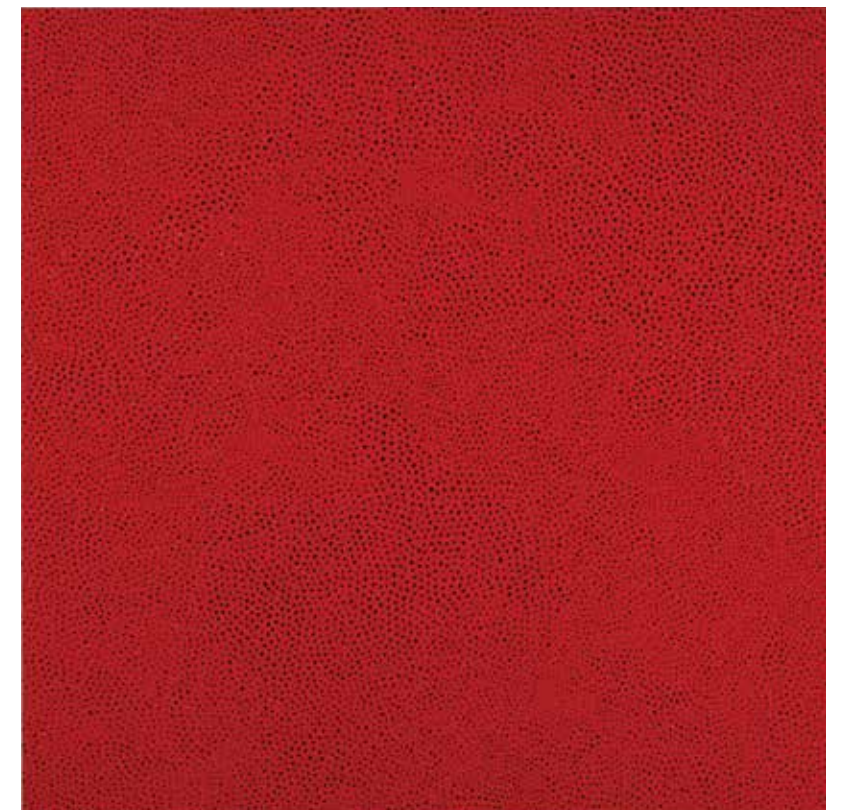
**In the Small Prebble/Murphy Gallery**



KOBAYAKAWA Kiyoshi (1898–1948). Japanese; Shōwa period, 1934. *Dance (Buyo)*. *Shinhang* woodblock print in vertical *ōban* format; ink and color on paper. Murray Warner Collection

## ON LOAN

### MASTERWORK



KUSAMA Yayoi (born 1929). Japanese; Heisei period, 2014. *Infinity Nets (Ehko)*. Acrylic on canvas. Anonymous Loan. © KUSAMA Yayoi

Since childhood, Yayoi Kusama has experienced vivid hallucinations of flowers, polka dots, and nets covering every surface. According to the artist, her condition provides the impetus for the repetitive patterns she captures on canvases, sculptures, her own body, and the bodies of others.

In the mid-1950s, Kusama worked on the periphery of Tokyo's experimental art scene but grew to loathe the bureaucratic nature of the Japanese art world, and so in 1957, she moved to Seattle to have her very first solo exhibition (in the U.S.) at the Zoë Dusanne Gallery. Kusama moved to New York City the following year, and for the next fifteen years, she became a vibrant presence in the avant-garde movement. In addition to shows in the U.S. and Europe of her vividly patterned works, she hosted happenings in which she painted colorful dots on the naked bodies of participants, often with a political agenda, such as protesting the Vietnam War or Wall Street.

In 1973, Kusama returned to Japan, where her work received little critical acclaim. In 1977, she checked into a Tokyo psychiatric hospital where she has lived ever since, continuing to produce art and write novels. Japanese recognition came in 1982, when she exhibited at the renowned Fuji Television Gallery in Tokyo. In addition to a series of international shows since the 1980s, Kusama was chosen as the sole artist representing Japan in the Japan Pavilion at the 45th Venice Biennale in 1993, thus solidifying her status in her homeland.

Kusama's "infinity nets" operate on multiple, almost contradictory levels. On one hand, their repeating arcs seemingly obliterate the surfaces they cover, enveloping them and reality itself. Yet their net-like properties can also be interpreted as the artist's attempt to grasp and control reality.





Guillermo Gómez-Peña, Felicia Rice, Gustavo Vazquez, and Zachary Watkins. *DOC/UNDOC (Documentado/Undocumented): Ars Shamánica Performática*, 2014. Mixed media. Patricia Noyes Harris Bequest

## DOC/UNDOC (Documentado/Undocumented): Ars Shamánica Performática

The museum recently acquired a mixed media work by Moving Parts Press called *DOC/UNDOC (Documentado/Undocumented): Ars Shamánica Performática*, which speaks to issues of diversity, border culture, and relations between the United States and Mexico. The outcome of a seven-year collaboration, it features performance texts by Guillermo Gómez-Peña, relief prints by Felicia Rice, video art by Gustavo Vazquez, and interactive sound art by Zachary Watkins. The piece is accompanied by critical commentary from art historian Jennifer A. González, whose important work *Subject to Display: Reframing Race in Contemporary Installation Art* (The MIT Press, 2008) has been widely discussed in the museum world. All of the components, including an accordion book that extends to more than 30 feet, an altar with ritual objects for border crossings, and sound and video recordings, are contained in an interactive aluminum case.

*DOC/UNDOC* is the sequel to a 1998 mixed media book, *CODEX ESPANGLIENSIS: From Columbus to the Border Patrol*, also published by Moving Parts Press, and continues the interests of the collaborators in discussing the issues that confront the peoples of the Americas. The first subtitle, *Documentado/Undocumented*, references Gómez-Peña's performance scripts, which are embedded into Rice's relief prints. They chronicle Gómez-Peña's experiences as an immigrant as well as his observations of the boundaries—geographic and otherwise—that exist between the United States and Mexico. The Spanish word “documentado” implies information and access, while the English word “undocumented” carries with it negative—even criminal—connotations. The second subtitle, *Ars Shamánica Performática*, according to Gómez-Peña, offers an invitation to viewers to “choose an object, find a poetic way of using it. Reimagine yourself, tell a new story.”

## Please Be Seated!

We are happy to announce the installation of one of the JSMA's most recent Korean acquisitions, a set of five elegant porcelain stools by contemporary ceramicist KIM Yik-yung (born 1935), who has been a forceful presence in the Korean art world for more than fifty years. While studying at the College of Ceramics at Alfred University in New York in the late 1950s, Kim's life and work were transformed when she attended a lecture by British folk-art ceramicist Bernard Leach (1887–1979). Leach stated that the finest functional ceramics ever produced were those created during Korea's Joseon dynasty (1392–1910).

Upon her return to Seoul, Kim devoted herself to learning more about those elegant, unpretentious vessels and has since become well known for her own elegant contemporary reinterpretations in various textures and colors. The works recently acquired by the JSMA represent Kim's recent modernist departures from traditional vessel forms. Characterized by intriguing sculpted and textured volumes, the five gently asymmetrical *Pentagonal Variance* stools are functional furniture on which museum visitors are invited to sit. Another work the JSMA acquired by Kim, *The Oak*, is inspired by a poem of the same name by Alfred Lord Tennyson (1809–92); we anticipate featuring this free-standing sculpture in an upcoming installation.

KIM Yik-yung (Korean, born 1935). *Pentagonal Variance #1-#5*, 2010. Wheel-thrown, altered and textured porcelain with grog, iron washed ash glaze, 20 x 18 x 17 1/2 in. Farwest Steel Korean Art Endowment Fund Purchase



Oliver, (3rd grade). *Watermelon Body*. Marker on mixed-media paper

## The Color of Health and Nutrition

Artist Project Space | Through February 22, 2015

An advocate for the importance of the arts in schools, the JSMA is partnering with Edison Elementary School to explore together the relationship between sustainability, food, and art. The museum offers in-class projects for 3rd grade students at the school, and after-school classes for K–5th grade Edison students take place in the museum.

Over the past term, students have explored healthy eating and colorful food inspired by Edison's School Garden Project and the work of Karla Chambers, artist and owner of Stahlbush Farms. The students plant and harvest organic fruit and vegetables from the school garden, which are then incorporated into their school lunches. In alignment with the garden project, Chambers meets with the students to highlight nutrition education in an effort to inspire them to make healthier food choices. Students have learned how the color of food can relate to its nutritional value, such as brown and white fried food versus a rainbow of healthy colorful food. During this exhibition, students' artwork is displayed alongside banners created by Chambers that depict the color of health and nutrition.

Students are learning that they are what they eat through self-portraits comprised of vegetable shapes, textures, and colors and how healthy food choices can relate to the color wheel. Drawing and painting their favorite, healthiest meal, the students have constructed a table setting of their dream meal depicting their understanding of a healthy meal. During the exhibition, Edison students will participate in an all-day event at the museum about the healthy food choices they can make.



## A STELLAR Project!

The JSMA is excited to report that the U. S. Department of Education's Office of Innovation and Improvement has awarded a grant of \$800,000, administered through the Oakridge school district, for a four-year teacher professional development project for educators in Creswell, Cottage Grove, Junction City, Lowell, and Oakridge. The STELLAR project—Strategies for Technology-Enhanced Learning and Literacy through Art—is a partnership with Oakridge, Lane ESD, the UO's Center for Advanced Technology in Education (CATE), the Oregon Writing Project (OWP), and the JSMA. The JSMA will receive a portion of these funds to provide training in Visual Thinking Strategies (VTS).

The goal of the *STELLAR Project* is to provide teachers and administrators in high-need, rural schools with intensive and sustained professional development that uses proven strategies for teaching the visual arts that lead to improvements in many academic areas, including English, social studies, science, and math. The project will focus particularly on enhanced visual literacy, improved informational writing, increased digital literacy skills, the integration of visual literacy, thinking, and writing skills across disciplines, and proficiency related to national standards in visual arts writing, and technology. Certified to teach VTS, Lisa Abia-Smith, JSMA's director of education, and Arthurina Fears, museum educator for studio programs and special projects, will provide the professional development for these rural schools as well as for selected schools in Eugene as part of an additional federal grant from the U.S. Department of Education.

“We are thrilled to be a partner in this large initiative,” says Abia-Smith. “Our collection and exhibitions will be used as a core resource for professional development and integration.”



## Leadership Council Off to a Great Year!

The JSMA Leadership Council convened this fall to advise the museum on its programs and new campaign. Philip Piele assumed the presidency (Chris Smith now serves as past president of the Council), Cheryl Ford continues her term as vice president, and we welcomed new members Christine Smith, Keith Eggener, and Sue Keene, as well as those entering their second year, Randy Stender and Chip Zachem.

**Philip K. Piele** begins his two-year term as president of the Leadership Council. Philip is emeritus professor of education and former head of the UO's Department of Educational Leadership, Technology and Administration. From 1968 to 2003, he served as director of the ERIC Clearinghouse on Educational Management, the largest educational database in the world with online access to over 1.5 million abstracts of documents and journal articles. During his tenure, Philip taught courses on education law, economics of education, and applied statistics. Active in Eugene performing arts organizations since 1980, Philip was a member of the board of the Oregon Bach Festival and the Oregon Mozart Players, and a member of the Silva Foundation Committee. He also served as both a board member of the Eugene Opera and, as its executive director (in a volunteer capacity). He is currently a member of Eugene Round Table.

A native of Portland, **Keith Eggener** is the Marion D. Ross Distinguished Professor of Architectural History in the Department of the History of Art and Architecture. He is the author of two books and numerous articles and book chapters on Mexican and U.S. art, architecture, landscape, and urban design. His current projects include a monograph on the early 20th century Kansas City architect Louis Curtiss and a collection of essays on built environments of the American Midwest.



Philip K. Piele



Keith Eggener



Sue Keene



Christine Smith



Randy Stender



Charles Russell "Chip" Zachem III

**Sue Keene** (MM '72, Music) recently returned to Eugene from Chicago. She is a former associate dean of UO's College of Arts and Sciences and a former acting director of the University of Oregon Museum of Art. Her career in music included concert tours in Germany, Israel, Poland, Puerto Rico, and the USSR as well as serving as former director of music for First Methodist and Central Lutheran Churches in Eugene. Sue was a UO Foundation Trustee from 1999 until 2009 and a founding board member of Life of the Mind, UO Insight Seminar, and a founding co-president of the Friends of the Oregon Bach Festival.

**Christine Smith** has run a construction and property development firm with her husband, Chris, for more than thirty years. She has been active with the Jordan Schnitzer Museum of Art since its grand reopening in 2005.

**Randy Stender** is a senior vice president with Merrill Lynch. Randy has been active in the Eugene Arts scene, having served in art leadership roles as a board member of the Eugene Opera, Arts Foundation of Western Oregon, Arts and Business Alliance of Eugene, Hult Endowment, and several others. He presided as chair of the Silva Endowment Advisory Committee and as president of The Lane Arts Council and Eugene Arts Foundation.

**Charles Russell "Chip" Zachem III**, D.O., moved to Eugene in 1997 and joined Eugene Springfield Nephrology Associates, where he currently practices. Chip is a Fellow of the American Society of Nephrology and board certified in Internal Medicine and Nephrology. He has held multiple leadership roles within the PeaceHealth Medical Staff system and hospital administration. Currently, he serves on the board of Pacific Source Insurance.

## INTRODUCING...



Left to right: Sarah Wyer, Victoria Reis, and Esther Harclerode

### Esther Harclerode

Esther recently joined the JSMA as Development Program Manager. After completing her Masters in English at the University of Oregon in 2011, Esther dedicated her time to supporting various non-profits in the Eugene area. For the past two years, she has been a member of the University of Oregon's central Development team. As development program manager at the JSMA, Esther handles membership and annual giving and assists with events, cultivation, and stewardship activities. "I'm thrilled to be a part of the team here at the JSMA," she says. "Surrounded by such innovative colleagues and world-class works of art, it's hard not to be inspired every day. I'm looking forward to drawing on that inspiration to strengthen our Membership program. As a JSMA member myself, I know how rewarding it can be to support JSMA's mission, and I want to share that feeling with more art lovers in our community."

### Victoria Reis

Following the departure of Samantha Hull this summer to start her MA in Museum Studies at JFK in San Francisco, Victoria Reis signed on as our interim administrative assistant. She supports JSMA's executive director, senior staff, and our development operation. Victoria graduated in June with a BA in art history from the University of Oregon and knows the museum well, having worked as an intern in communications with Debbie Williamson-Smith and as a student in our Pierre Daura project last year.

"The museum has been a hugely positive impact in my life since the day I first visited it as an incoming

freshman," says Victoria. "It was such a wonderful resource for me as a student employee and an aspiring art historian, and now as a graduate, it is where I am fortunate enough to begin my career in the arts."

### Sarah Wyer: JSMA's New Leader

JSMA—the Jordan Schnitzer Museum of Art Student Member Advocacy Council—has a new leader. It's Sarah Wyer, a first-year dual MA student in Arts and Administration and Folklore. Sarah is our second GTF in this position, and we are excited to see what she and JSMA have planned for the coming year.

Last year, JSMA was formed to function as a liaison between the University of Oregon's student body and the JSMA. It's goals are to involve students in enhancing awareness of the museum and to further the museum's mission.

"This year," says Sarah, "We are partnering with other student organizations, including UO Slam Poets, the Museum of Natural and Cultural History Ambassadors, and the Student Mental Health Advocates to increase our visibility and engage with the student body. As our numbers grow, JSMA is bolstering outreach efforts by offering leadership positions within the group, including a membership chair to assist in bringing more student activity to the JSMA. In addition, we have developed a promotions chair to lend creative voice to JSMA by designing posters and fliers for our programming. JSMA will be co-hosting Trivia Nights, contributing to Stress Less programming, and putting on some repeat events from last year, like the Performance Arts Night, which will establish continuity within our student body and create a higher involvement on both the undergraduate and graduate levels."

ART  
IN THE  
Attic

### Thank you, Gourmet Group!

This summer the Gourmet Group presented its third "Art from the Attic" fundraiser at Oakway Center. The most successful yet, this year's sale of art and decorative items netted more than \$3,000, which goes to the JSMA's educational programs. Our **Fill Up the Bus** initiative, which provides scholarships and other support toward field trips to the museum for schools throughout Oregon benefits greatly from this event.





## Our Campaign Wants You!

The University of Oregon launched its largest campaign ever on October 17 with a goal of \$2 billion. The JSMA's goal, as part of this total, is \$18 million.

The JSMA Campaign aims to strengthen the museum now and for the future in four key areas: Bridging Cultures, Engaging Community, Learning Together, and Sustaining Tomorrow. Our staff position endowment goals aim to attract and keep the finest museum professionals and launch an apprenticeship program for emerging museum curators; our facility goal aims to create an exciting visitor center and memorable museum experience; and our program goals aim to build acquisition, exhibition, and educational program endowments. We welcome gifts at all financial levels as well as art (not included in the total).

Please contact Executive Director Jill Hartz (541.346.0972, hartz@uoregon.edu) or Director of Development Tom Jackson (541.346.7476, tomjack@uoregon.edu) to learn more and pledge your support!

### The JSMA Campaign Goals

Endowed Positions:	
Executive Director	\$5,000,000
Curators @ \$2 million	\$4,000,000
Director of Education	\$2,000,000
Post-graduate Curatorial Fellows	\$1,000,000
Art acquisition, exhibitions, and education programs	\$1,000,000
New Visitor Center	\$5,000,000

## Allied Works Architecture Chosen for Feasibility Study!

We are deeply grateful to Allyn C. and Cheryl Ramberg Ford '66 for their leadership pledge toward the visitor center and for supporting a feasibility cost study for the project. Founded in Portland, Oregon, in 1994, by UO alumnus Brad Cloepfil (Bachelor of Architecture, 1980), Allied Works Architecture is responsible for many major art museum projects, including the Clyfford Still Museum in Denver, the Contemporary Art Museum in St. Louis, and the addition to the University of Michigan's Art Museum.

# Calendar OF EVENTS

### Free First Friday

**January 2, February 6, March 6, April 3, May 1**  
Enjoy the JSMA with free admission the first Friday of every month.

### First Saturday Public Tour

**January 3, February 7, March 7, April 4, May 2, 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.

### 100 Years of Art Faculty and Art Students in A&AA

**Wednesday, January 21, 5:30 p.m.**  
Lecture by Kenneth O'Connell, Professor Emeritus of Art

### Patron Circle Opening Reception: Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation

**Thursday, January 22, 5:30–7:30 p.m.**

### Exhibition Opening Reception: Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation

**Friday, January 23, JSMA members 5–6 p.m.; public 6–8 p.m.**

### Gallery Tour with Jordan Schnitzer

**Saturday, January 24, 11 a.m.**  
See *Under Pressure* exhibition.

### Curator's Talk: Morris Graves in Ireland

**Wednesday, January 28, 5:30 p.m.**  
McCosh Associate Curator



Danielle Knapp speaks on Morris Graves's work from his time in Ireland, 1954–64. See *Morris Graves's Goats: Heroes and Fantasies* exhibition.

### Curator's Talk: The Word Became Flesh

**Friday, February 6, 12 p.m.**  
Meredith Lancaster, a second-year graduate student in the Department of the History of Art and Architecture and curatorial intern at the museum, speaks on her exhibition *The Word Became Flesh*.

### The Architecture and Legacy of Pietro Belluschi: A Conversation with Anthony Belluschi and Judith Sheine

**Wednesday, February 18, 5:30 p.m.**  
See *Belluschi* exhibition.

### Studio Workshop: Introduction to Printmaking

**Sunday, February 22, 1–4 p.m.**  
Cost: \$25 (\$22.50 for JSMA members)  
Instructor: Mika Boyd  
Ages: Teens to adults  
Have you ever wondered how prints are created? Learn how to create your own prints in this introductory workshop inspired by the *Under Pressure* exhibition.

### Curator's Talk: Images of Architecture

**Wednesday, February 25, 5:30 p.m.**  
Senior Curator of Western Art Johanna G. Seasonwein.  
See *Images of Architecture* exhibition.

Morris Graves (American, 1910–2001). *Hero: Portrait of the Irish Celtic Temperament*, 1955. Oil on Masonite, 33 x 48 inches. Anonymous Loan

### Panel Discussion: Human Rights Issues Related to Documentation

**Wednesday, March 4, 5:30 p.m.**  
See *Reconoci.do* exhibition

### Chamber Music on Campus

**Friday, March 6, 12 p.m.**  
Enjoy a free noontime concert featuring student chamber ensembles from the UO School of Music and Dance.

### Artist's Talk: Hung Liu

**Saturday, March 7, 2 p.m.**  
See *Under Pressure* exhibition.

### Curator's Talk: After the Storm

**Wednesday, April 8, 5:30 p.m.**  
June Black, associate curator for the arts of the Americas and Europe, speaks on Jozef Israëls' 19th century painting *After the Storm* on view in the MacKinnon Gallery.

## Studio Programs

Scholarships are available for fee-based classes.

### After-School Art Class: Pop Art

**Wednesdays, January 21–March 11, 3:30–5 p.m.**

Registration deadline: January 16  
Grades 1–5, \$90 (\$81 for JSMA Members)  
Instructor: Arthurina Fears  
Learning from Pop artists like Andy Warhol, Ellen Gallagher, and Roy Lichtenstein, students will create prints, comic strip images, bound books, and collages.

### Class for Teens: Digital Mixed-Media

**Saturdays, January 24, January 31, and February 7, 1–2:30 p.m.**

Registration deadline: January 16  
Grades 7–12, \$85 (\$76.50 for JSMA Members)  
Instructor: Carolina Reese  
Students will incorporate painting and collage with digital art created with InDesign and Photoshop.

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

**Saturdays, January 10, February 14, March 14, April 11, and May 9, 11:15 a.m.–12:15 p.m.**

These drop-in studio sessions feature accessible art lessons and activities for K–12 children with special needs; instructed by OHSU occupational therapist and artists. Free, but reservations are required. Funded by the John F. Kennedy Center for the Performing Arts. Contact Nori Rice at norikor@uoregon.edu or (541) 346-6443 to register.

### Club de Arte para Mamás

**Lunes, 17 de noviembre, 15 de diciembre, 16 de febrero, 16 de marzo, 20 de abril, y 18 de mayo, de 9 a 10:30 a.m.**

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 a.m. en el estudio de arte (excepto días feriados). Si tiene alguna pregunta, por favor contacte a Arthurina Fears, afears@uoregon.edu o al (541) 346-6443.

## Sunday Family Fun at the Eugene Public Library

Downtown Branch, 100 W. 10th Ave.

### Stories to Send

**January 11, 2:30–3:30 p.m.**  
Create postcard art and stories to keep or send in this all-ages activity led by JSMA educator Sharon Kaplan.

### A Picture from Two Words

**March 1, 2:30–3:30 p.m.**  
What do you get when two words meet by chance? In this all-ages illustration activity, led by JSMA educator Sharon Kaplan, you'll start with two words and end up with something worth a thousand.

### Accordion Books

**April 5, 2:30–3:30 p.m.**  
This fun introduction to bookbinding, led by JSMA educator Arthurina Fears, teaches children and their families how to construct decorative accordion-fold books.

## Spring Break Art Camp

**March 23–27**

Grades 1–5  
Morning Session: 9 a.m.–12 p.m.  
Afternoon Session: 1 p.m.–4 p.m.  
After Care: 12–1 p.m. or 4–5 p.m.  
Tuition: Full day: \$225 (\$202.50 for JSMA Members)  
Half day: \$125 (\$112.50 for JSMA Members)  
After Care: \$25

### Art of the Samurai (morning)

From poetry and ink paintings to the construction of castles and samurai helmets, students will learn about Japanese history and culture through an exploration of the samurai's way of life.



*Suit of Armor, Helmet* signed "Myochin Nobutoshi" (dates unknown). Probably Momoyama period (1573–1615). Leather body armor, leather helmet, both covered with black lacquer; neck protector of lacquered iron plates. Gift of Dr. George W. Forbes

### Mixed-Media Printmaking (afternoon)

Using found and recycled objects, participants will create monoprints, screenprints, stamps, stencils, and block prints on paper and fabric.

# Schnitzer Cinema

## American Experimental Media: Part Two

The 2014–15 season of Schnitzer Cinema, curated by Cinema Pacific director Richard Herskowitz, is devoted to American experimental media, with a special emphasis on the history of American avant-garde film.

Screenings, which begin at 7 p.m., are free and include complimentary popcorn and soda. Schnitzer Cinema is brought to you in partnership with Cinema Pacific and the Jordan Schnitzer Museum of Art.

### Animations by Laura Heit With the artist

**Wednesday, February 11, 7 p.m.**

Laura Heit is an experimental filmmaker and performance artist who has been making puppet shows/performance work and animated films for more than fifteen years. Disquieting and evocative, her films and performances seamlessly cross genres to unfold poetic visual narratives. Heit will present short animations and talk about the ideas and process behind the making of the animated installation, *Two Ways Down*, on view in the JSMA.

### Big Joy With guest artist Stephen Silha (via Skype)

**Wednesday, March 11, 7 p.m.**

A spirited documentary exploring the life of James Broughton, a pioneer of experimental cinema, visionary poet, and bard of Gay Liberation, *Big Joy* is a kaleidoscopic portrait of Broughton's luminous life and personality. The filmmakers intersperse Broughton's diaries, poems, and experimental films, weaving an entertaining and complex tribute.

### Jonas Mekas Program I: Film Portraits With gallerist Deborah Colton

**Wednesday, April 15, 7 p.m.**

Film portraits and diaries by Jonas Mekas will complement the JSMA and Cinema Pacific's exhibition of Mekas's photo portraits opening this April.

### Jonas Mekas Program 2: Walden (Part One) With guest speaker Scott MacDonald

**Wednesday, April 29, 7 p.m.**

Originally titled *Diaries, Notes, and Sketches*, *Walden* was Mekas's first diary film, and it was edited as a collection of images gathered between the years 1964 and 1969. The sketches in *Walden* refer to various films that, edited previously, were later included in *Walden: Report from Millbrook* (1965–1966), *Hare Krishna* (1966), *Notes on the Circus* (1966), and more. Scott MacDonald, the leading chronicler of avant-garde filmmakers, is the author of the five volumes of the Critical Cinema series (UC Press) and of several other books on avant-garde film.

### Black Maria Film and Video Festival

**Wednesday, May 13, 7 p.m.**

This international juried competition has a mission to exhibit and reward cutting-edge works from independent film and video makers. The festival takes its name from the first motion picture studio, built by Thomas Edison in 1893, and is now in its thirty-third year and its sixth at the Jordan Schnitzer Museum of Art. This year's selection will emphasize new experimental media, along with some documentary, animated, and narrative shorts.



# arts seen



Our Patron Circle reception celebrated the opening of *Ryo Toyonaga: Awakening*, on October 9. Left to right: Dr. Alvin Friedman-Kien; exhibition curator Lawrence Fong, catalog essayist and collector Helen Drutt English; and artist Ryo Toyonaga



(Above) Ethel MacKinnon at the Patron Circle opening. Associate director Kurt Neugebauer, who designed the handsome exhibition, with Lawrence Fong and Dr. Alvin Friedman-Kien



On November 6, the JSMA hosted a reception for Brian Rogers (shown with Jerril Nilson and Jill Hartz), the new executive director of the Oregon Arts Commission and the Oregon Cultural Trust, with support from a host of university and community sponsors. Rogers was the keynote speaker at the ABAE's BRAVA Breakfast the next morning.

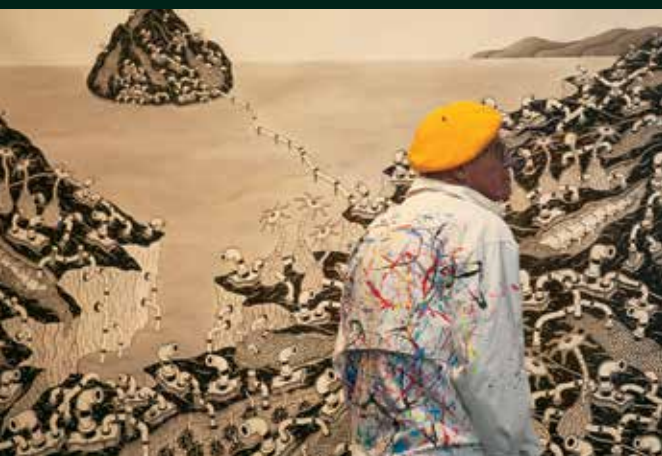


▲ On December 3, JSMAC, in conjunction with UO Poets, presented its first Poetry Slam to a standing-room only student audience, cosponsored by the UO Poetry Slam Team.

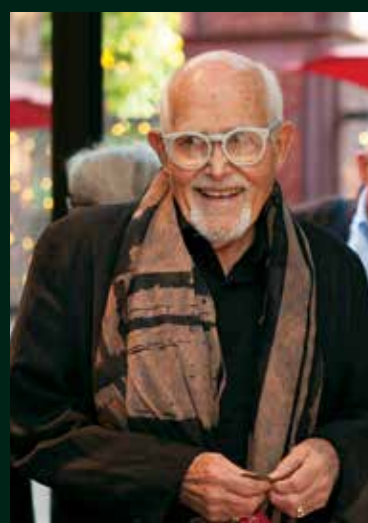
Our annual *Día de los Muertos* featured ofrendas (including a community altar), music, tours, and art workshops October 29–November 2. This special event is cosponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal del Migrante Guanajuatense y sus familias.



Visitors enjoyed Toyonaga's range of artworks during the Public Opening Reception on October 10.



Ryo Toyonaga with Frances Bronet, interim senior vice president and provost, at the Patron Circle reception. (Right) Leadership Council member and artist Keith Achepohl.



The JSMA and its Thinking Through Art program guided students at Kelly Middle School in the creation of their new mural. Helping with the project were Lisa Abia-Smith, director of education, and Jamitah Iamaleava, a UO basketball player, art major, and outreach assistant for our Art of the Athlete program.





UNIVERSITY OF OREGON

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

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# JORDAN SCHNITZER MUSEUM OF ART

## COMING SOON!

*Rick Bartow: Things You Know But Can't Explain*



Rick Bartow (American, b. 1946). *Frog in Orange Britches*, 2014. Acrylic on canvas, 36 x 48 in. Courtesy of the artist and Froelick Gallery, Portland, OR

Curated by Danielle Knapp, Associate McCosh Curator, and Jill Hartz, Executive Director, this major exhibition spans Bartow's career and features significant new works.

### Hold the date:

**Patron Circle opening, April 16 | Members/Public Opening: April 17**

The exhibition is made possible with support from The Ford Family Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, Philip and Sandra Piele, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

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



### Mailing address:

1223 University of Oregon  
Eugene, OR 97403-1223

### Street address:

1430 Johnson Lane  
Eugene, OR 97403

*In the heart of the University of Oregon Campus*

**Phone:** 541.346.3027 **Fax:** 541.346.0976

**Website:** <http://jsma.uoregon.edu>

### 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.

**Cover:** Robert Indiana, American (b. 1928). *American Dream #5 Series: American Dream*, edition 36/100, 1980. Screenprint, 26 5/8 x 26 5/8 in. Collection of the Jordan Schnitzer Family Foundation, © 2014 Morgan Art Foundation/Artists Rights Society (ARS), New York

## MARCHÉ CAFÉ



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