

JSMA

WINTER 2016

JORDAN SCHNITZER MUSEUM OF ART



From the Heart

THE PHOTOGRAPHS OF BRIAN LANKER

January 23–April 24, 2016



A



B



C



D

More than four years in the making—since Brian Lanker died of pancreatic cancer on March 11, 2011, at the age of 63—this retrospective exhibition accompanies a major book of the artist's photography, with reflections and reminiscences by his colleagues, friends, and admirers. Drawn primarily from the images in the publication, the exhibition features Lanker's extraordinary photographs of rural Kansas, sports, the arts, noted African American women, shoes, and more.

"Rich Clarkson, president of Clarkson Creative, Lynne Lamb, Lanker's assistant, and Lynda Lanker brought the project to me," recalls executive director Jill Hartz, who served as in-house curator for the show. "All of us at the JSMA were honored to publish the book and bring the exhibition to fruition." The JSMA had most recently worked with the Lankers on Lynda's book and exhibition *Tough By Nature: Portraits of Cowgirls and Ranch Women of the American West*, which just finished its national tour at the High Desert Museum.

In 1970, Clarkson first hired Lanker at the Topeka Capital-Journal, which had already developed an impressive reputation as a training ground for the finest (photo)journalists. During his tenure there, Lanker was twice named Newspaper Photographer of the Year and, in 1973, he received a Pulitzer Prize

for feature photography for his series on natural childbirth. It was an unusual way to meet one's future wife, but for Lanker, not only was his own life filled with exceptional experiences, he had a rare gift of making all his subjects feel very special. In her article on Lanker (March 19, 2011), *The Oregonian* writer Kristi Turnquist noted: "Lanker leaves behind a body of work that revolutionized his art form. But his friends, family and colleagues around the globe say they will remember not only his exceptional eye and artistic ability, but also his passion for living, vast spirit and boundless energy."

In 1974, Clarkson encouraged Lanker to accept a job at The Register-Guard in Eugene, first as photographer and later as director of graphics, where he continued to set new standards for journalism and photographic storytelling. He left in 1982 to pursue free-lance work for such magazines as *Life*, *National Geographic*, and *Sports Illustrated*. He also took on three personal book/exhibition projects. The first, *I Dream a World: Portraits of Black Women Who Changed America* (1989)—Lanker's first collaboration with Maya Angelou—featured portraits of 75 women in academia, the arts, business, politics, sports, and other fields and was at that time the largest attended exhibition at the Corcoran Gallery in Washington, D.C. *Shall We Dance?* (2008;

A. Janet Collins, 1986, from *I Dream a World: Portraits of Black Women Who Changed America* **B.** Wynton Marsalis, 1983 **C.** Rooftop Dancers, 2006 **D.** Brian Lanker with Jack Nicholson, 1986 **E.** Carl Lewis, 1984

Cover: Alice Walker, 1987, from *I Dream a World: Portraits of Black Women Who Changed America*

foreword by Maya Angelou) began as a photo essay for National Geographic and expanded to become a book that explored dance in cultures throughout the world. *10,000 Years of Shoes* (2011; Museum of Natural and Cultural History, Eugene) was completed following his death.

In addition to the photographs, *From the Heart* features an audio-visual educational program—*Images of Man*—with works by Lanker, W. Eugene Smith, Henry Cartier-Bresson, and Eliot Porter, among others; newspaper clippings; and mementoes. Lanker's 1998 documentary film, *They Drew Fire: Combat Artists of WWII*, a highly acclaimed PBS broadcast, will also be shown.

From the Heart: The Photographs of Brian Lanker is made possible by Clarkson Creative, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold & Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, and JSMA members.

Patron Circle Opening Reception

Thursday, January 21, 5:30–7:30 p.m.

Members/Public Opening Receptions

Friday, January 22
Members: 5–6 p.m.
Public: 6–8 p.m.

From Photograph to Art Book: The Making of From the Heart: The Photographs of Brian Lanker

Saturday, January 23, 11 a.m.

A conversation between Michael O'Brian, nationally recognized photographer, and DJ Stout, design partner at Pentagram.

What happens when you bring together a renowned photographer who knew Brian Lanker well with a highly experienced designer who didn't create the best art photography book possible?

From Topeka to Eugene: Telling the Story

Saturday, January 23, 2 p.m.

Panel discussion with Blaine Newnham, Carl Davaz, and Gary Settle. Introduced by Rich Clarkson.

Clarkson hired Lanker in 1970 for the *Topeka Capital-Journal*; Newnham, former sports editor and columnist for

eleven years at the *Eugene Register-Guard*, brought Lanker to Eugene; and Davaz, deputy managing editor for the past sixteen years at the Register-Guard, knew and learned from Lanker.

Members-Only Tour

Wednesday, February 3, 6 p.m.

A members-only tour led by curator Jill Hartz, Lynda Lanker and Lynne Lamb.

Journalism Today

Saturday, February 27, 2 p.m.

Panel discussion with UO School of Journalism and Communication faculty: Nicole Dahmen, Assistant Professor of Visual Communication; Torsten Kjellstrand, Assistant Professor of Practice; Sung Park, Instructor of Photojournalism/Multimedia, Co-Director Multimedia Masters in Journalism, and a Fulbright Scholar; and Wes Pope, Co-Director, Multimedia Journalism master's program; moderated by Jill Hartz, JSMA Executive Director

Join us for a lively discussion about how the field has changed since Lanker started in the 1970s and what they're doing to prepare students

for careers in journalism tomorrow.

Different Views: A Gallery Tour of From the Heart: The Photographs of Brian Lanker

Wednesday, March 2, 5:30 p.m.

What do you see when you look at a Brian Lanker photograph? Join Jill Hartz, Executive Director and in-house curator of the exhibition, as she explores the photographer's work with Rupert Jenkins, freelance photography curator, editor, and non-profit arts manager; Julianna H. Newton, Edwin L. Artzt Interim Dean and Professor of Visual Communication, UO School of Journalism and Communication; Rachelle H. Saltzman, Ph.D., Executive Director, Oregon Folklife Network; and Rick Williams, photographer and Dean of the Arts, Lane Community College

Photography Today

Saturday, March 5, 2 p.m.

A conversation with Thom Sempere, director, Photo Alliance, San Francisco, and Rupert Jenkins, freelance photography curator, editor, and non-profit arts manager; moderated by JSMA executive director Jill Hartz



Designed by Pentagram, *From the Heart: The Photographs of Brian Lanker* features the full range of the photographer's oeuvre and includes reflections and commentaries by noted photographers, journalists, and friends, including Maya Angelou. Look for it in our Museum Store. Price \$50.



E

FROM THE DIRECTOR



Happy New Year! May 2016 bring you happiness, health, and art!

When Sam Abell, a National Geographic photographer and

good friend from Charlottesville, heard I was moving to Eugene, he told me to look up Brian Lanker, someone he deeply admired, both for his photography and his friendship. That was in 2008. I was privileged to know Brian for just over three years, but it seemed like I knew him always. He made you feel that valued. Brian was a force of nature with an impeccable eye for the image and an unquenchable curiosity for the story. He is recognized as one of our nation's finest newspaper and magazine photographers, and he is remembered for his fine art photography, especially his book and exhibition *I Dream a World: Portraits of Black Women Who Changed America*. As we approach the fifth year of his passing, we take our first look back at what he left behind. The quality and power of his art endures as does the sadness of his loss.

Brian was not alone in the artist's search for meaning, whether it's social and cultural relationships or personal identities. Our special exhibitions this season take on that challenge in many ways. As Oregon's only venue for *First Folio! The Book that Gave Us Shakespeare*, we can study both the language and development of character in some of this writer's most loved plays. Our Pacific Northwest sculpture exhibition invites us to tease out commonalities in the work of our region's artists, while *Call and Response* asks us to be an active player in making meaning, as we respond to the work of four artists in our collection. Both Schnitzer Cinema and *Relationship* take us into a world beyond binary, he-she, limitations, to more fully become human.

Shaping the Collection

50 Years of Pacific Northwest Sculpture at the JSMA

December 19, 2015–September 4, 2016

This installation highlights artists, donors, and collecting interests that have contributed to the museum's holdings of Pacific Northwest sculpture over the past fifty years. Among the works on view are selections from the Virginia Haseltine Collection of Pacific Northwest art, gifts from artists, works acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission, and new purchases. These examples suggest the variety of materials and artistic practices explored in Oregon and Washington since the mid-twentieth century. Founded as a museum of Asian art, the University of Oregon Museum of Art (now the JSMA) held no examples of sculpture from our own region for its first thirty years. It wasn't until the 1960s, with a gift of works from collector and arts advocate Virginia Haseltine, that the museum began to focus on collecting works from what Haseltine called "this time and place."

Sculpture and Sculptors of Oregon • Wednesday, February 24, 5:30 p.m.

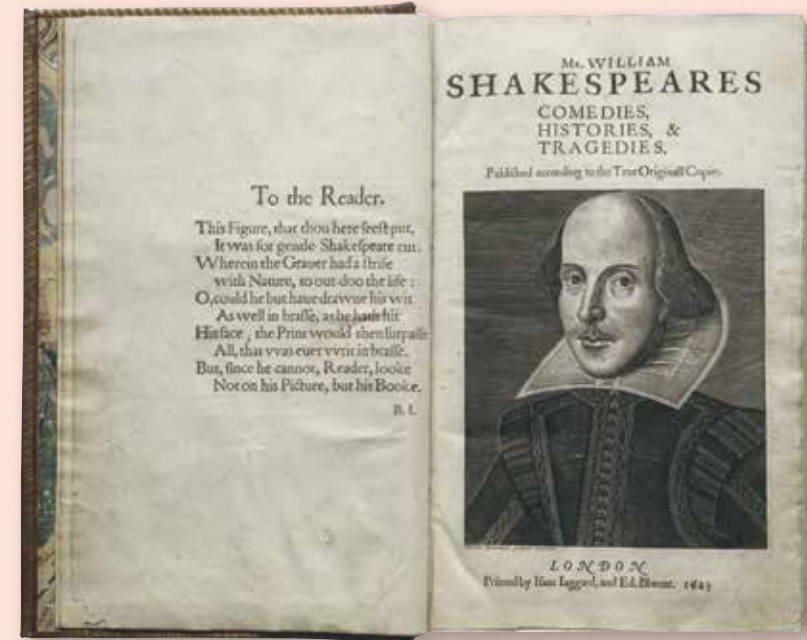
Ken O'Connell, Professor Emeritus, UO Department of Art

Inaugural David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art • Saturday, April 2, 2 p.m.

Bonnie Laing-Malcolmson, The Arlene and Harold Schnitzer Curator of Northwest Art, Portland Art Museum. This program is generously funded by the David John and Anne Kutka McCosh Memorial Museum Endowment Fund.



Lillian Pitt (American, Wasco-Yakama-Warm Springs, born 1944). Left: *Shadow Spirit Hovering over the Moonscape*, 2010. Cast New Zealand lead crystal, steel, wood burl, 25 x 13 x 10 in. Right: *Shadow Spirit Feeling the Moon Dust*, 2014. Anagama fired clay, steel, 22 x 4 x 7 in. Images courtesy Quintana Gallery



FIRST FOLIO! The Book that Gave Us Shakespeare on tour from the Folger Shakespeare Library

Focus Gallery | January 6–February 7, 2016

Published just seven years after his death, Mr. William Shakespeares Comedies, Histories, & Tragedies—now known as the “First Folio”—saved for posterity 18 of Shakespeare's 38 plays, including *The Tempest*, *Macbeth*, *Twelfth Night* and *As You Like It*. In 2016, multiple copies of this original edition will tour the nation as the exhibition *First Folio! The Book that Gave Us Shakespeare on tour from the Folger Shakespeare Library*. Part of the international events planned for 2016 in observance of the 400th anniversary of Shakespeare's death, First Folio! will bring the 1623 original edition of the playwright's first published collection to 52 sites: one site in all 50 states as well as the District of Columbia and Puerto Rico. Each location will host the exhibition for four weeks. As the winning Oregon host site, the JSMA offers free admission for the duration of the exhibition.

Additional materials from the University of Oregon Special Collections and University Archives add context to our exhibition. These include the second and fourth folios of Shakespeare's collected works, the first folio of the works of playwright Ben Jonson, and illustrations for an edition of *The Tempest* by English artist Walter Crane.

The exhibition is organized by the Folger Shakespeare Library, the American Library Association Public Programs Office, and the Cincinnati Museum Center. The tour is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org and Vinton and Sigrid Cerf, and other generous donors. The JSMA's presentation is supported by the Kingsley Weatherhead Undergraduate Shakespeare Fund in the Department of English, the College of Arts and Sciences, the Office of Undergraduate Affairs, the Oregon Humanities Center, and the Departments of English and Theatre Arts. Additional support has been provided by the City of Eugene Hult Center for the Performing Arts, the Oregon Shakespeare Festival, and the University of Oregon Special Collections and University Archives.

Sweetly Writ: Oregon Shakespeare Festival Celebrates Shakespeare's First Folio

Saturday, January 9, 7 p.m.

Hult Center for the Performing Arts

Actors from the renowned Oregon Shakespeare Festival perform Shakespeare's own changing versions of excerpts from *King Lear*, demonstrating how Shakespeare conceived different takes and intriguing variations on the same characters and situations. After the performance, the cast will discuss Shakespeare's changes and how actors and directors choose among Shakespeare's different texts. A celebratory reception follows, including Renaissance music performed by Phil and Gayle Neuman, Alexandra Bonds's award-winning Shakespeare costumes, and delicious Renaissance savory and sweet treats! For tickets call 541.682.5000 or go on line, Hultcenter.org



Documentary Film Screening: Shakespeare Behind Bars

Sunday, January 10, 3 p.m.
Location: 156 Straub Hall

Teacher Workshop: Seeking Shakespeare: Integration of Visual Arts, Theatre, and Writing

Wednesday, January 13, 5:30–7:30 p.m.

Free but registration required. Please email halley@uoregon.edu to register.



Shakespeare's First Folio, 1623. Folger Shakespeare Library.

Folio vs. Quarto: Conflicting Readings and the Critical Tradition

Friday, January 15, 12 p.m.

Lunchtime lecture by Ben Saunders, professor of English. Bring your lunch or purchase one from Marché Museum Café.

A Guide to Commemorating Shakespeare, 1616–2016

Saturday, January 16, 3 p.m.

Location: Eugene Public Library

Lecture by Lara Bovilsky, associate professor of English

Oregon Humanities Center Tzedek Lecture: We Know Who We Are But Not Who We May Be

Tuesday, January 19, 7:30 p.m.

Location: 156 Straub Hall

Lecture by Curt Tofteland, founder and director, Shakespeare Behind Bars

Scenes from Shakespeare Wednesday, January 27, 6 p.m.

Students in the Department of Theatre Arts perform scenes from selected plays.

Creating Shakespeares: The First Folio and its Afterlives

Friday, January 29, 12 p.m.

Lunchtime lecture by Lara Bovilsky, associate professor of English. Bring your lunch or purchase one from Marché Museum Café.



Everyday Is Not The Same: Squeak Carnwath's Prints and Papers

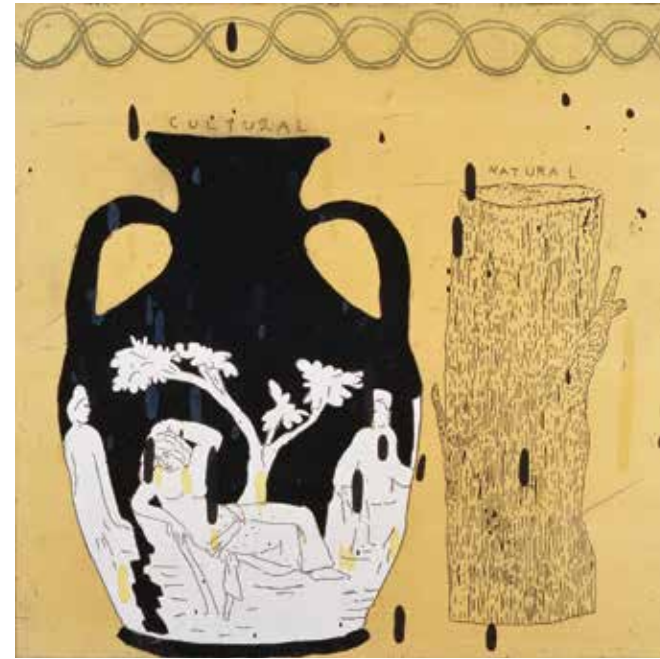
Artist Project Space | February 6–April 10, 2016

A tenured professor at UC Berkeley, contemporary American painter Squeak Carnwath combines personal references and icons from anthropology and art history with purely visual elements to create thought-provoking combinations of text and image. The title of the exhibition is taken from a line in one of Carnwath's poems, which appears in text on the surface of several of her prints. A selection of her "Crazy Papers" will also be on view. According to Carnwath, in an interview with Richard Whittaker in 1993, "Art doesn't illustrate a premise or an ideology. It asks questions. It won't give you any answers really. It's more ambiguous."

This project and Carnwath's lecture are made possible by a JSMA Academic Support Grant.

Artist's Lecture

Thursday, February 11, 6 p.m. | Location: 115 Lawrence Hall
Co-sponsored by the Dept. of Art 2015–16 Lecture Series



Squeak Carnwath (American, b. 1947). *Memorial*, 2006. Intaglio and lithograph; edition 1 of 8 AP, 16 7/8 x 16 7/8 in. Loan courtesy of artist

Zackary Drucker & Rhys Ernst: *Relationship*

Artist Project Space | April 20 – June 26, 2016



Created by Zackary Drucker and Rhys Ernst, *Relationship* debuted at the 2014 Whitney Biennial. The JSMA exhibition features 26 photographs from the project, which chronicles Drucker and Ernst's private moments, from 2008 to 2013, as an opposite-oriented transgender couple, during which time Ernst transitioned from female to male and Drucker transitioned from male to female. Throughout the series, Drucker and Ernst portray each other and themselves as both whole and fragmented subjects—figures and bodies obscured by objects or reflected in mirror—and situated within environments ranging from domestic interiors to lush, outdoor settings. Included in the exhibition is Drucker

and Ernst's video collaboration, *She Gone Rogue*, featuring Drucker and Ernst with legendary transgender performers Holly Woodlawn, Vaginal Davis, and Flawless Sabrina.

Drucker is an independent media, photography, and performance artist whose work has been exhibited internationally in museums, galleries, and film festivals, including the Whitney Biennial, MoMA PS1, the Hammer Museum, and the Art Gallery of Ontario. Drucker is also a transgender artist who breaks down the way we think about gender, sexuality, and seeing. Ernst is a filmmaker and artist who works across forms and modalities to investigate transgender identity, masculinity, and the intersection of gender and narrative construction. Drucker and Ernst are co-producers of the Amazon TV series *Transparent*.

Relationship is made possible with support from a JSMA Academic Support Grant, the College of Arts and Sciences, and the Division of Equity and Inclusion, and is part of the "Queer Productions" series, organized by the Department of English.

The Video Art of Zackary Drucker and Rhys Ernst, with the artists present • Wednesday, May 4, 7 p.m.

Panel discussion: "Crossover TV: From *She Gone Rogue* to *Transparent*," with the artist present
Thursday, May 5, 4 p.m.

COLLECTIONS NEW ON VIEW

STRIKE A POSE:

Images of Dance from the JSMA's Collections

Morris Graves Gallery | February 10–June 5, 2016

Drawn from the JSMA's photography collection, the exhibition presents works acquired following its 1963 exhibition *Dance in Art*, including two images of dancer and choreographer Pearl Primus by Gerda Peterich. Born in Port of Spain in Trinidad and Tobago in 1919, Primus moved to New York as a child, where she began studying dance as a young adult. She performed in the 1946 Broadway revival of *Show Boat* and the 1947 Chicago revival of the opera *Emperor Jones*. Primus is best known for her work as a champion of African and African-American dance, which she researched, using the methods she had learned as a graduate student in anthropology, through visits to the American South and across Western and Central Africa.

The Hidden Histories of Art: A Dance of Welcome

Friday, March 4, 12 p.m.

Students from UO's School of Music and Dance perform dances informed by the choreography of Pearl Primus; introduction by Dance Department chair Jenifer Craig.



Gerda Peterich (American, born Germany, 1906–74). *Pearl Primus Performing her "African Ceremonial" Dance*, ca. 1945. Gelatin silver print, 20 x 16 in. U.O. Collection

CONTINUING EXHIBITIONS

Art of the Athlete IV
Through January 31

Brett Weston in Oregon
Through January 31

**Benevolence & Loyalty:
Filial Piety in Chinese
Art**
Through July 31

**"True" Korean
Landscapes & Virtuous
Scholars**
Through May 15

**Olga Volchkova:
The Nature of Religion**
Through June 13



Call and Response

Focus Gallery | February 20–August 28, 2016

Ann Hamilton (American, b. 1956) *Signal*, 2010. Archival pigment print on newsprint and metal, 45 x 67 x 3 in. Museum collection, purchased with funds from the Margo Ramsing Bequest

Call and Response brings together four recent acquisitions that invite viewers to consider our own role in artistic communication. The title is derived from a technique in music, where a melody sung by one person is echoed by another. Through her multi-media installations, Ann Hamilton asks questions regarding place, identity, and the role of language, text, and voice in human communication and ways of knowing. In her statement about her 2010 installation at the Pulitzer Foundation for the Arts in St. Louis, Missouri, *stylus*, a project for which *Signal* was originally intended, Hamilton wrote, "If the call is the origin of speech, then the hand—raised to touch, or signal at a distance—is its silent counterpart." Hamilton's signaling hand is thus a silent marker of the artist's act of creation as well as an acknowledgment of the visitor's presence. Other works engage the viewer through sound and sight. Nina Katchadourian's *Acca Dacca Diptych* (2011) is part of a larger project, *Seat Assignment*, created

during the artist's travels by plane. Filming herself in the airplane lavatory using only a camera phone and materials available at hand, Katchadourian fashioned self-portraits that mimic the works of Netherlandish portraiture. Humorously, the portraits come to life as the artist lip-synchs to a song by AC/DC. Peter Sarkisian's *Book 2* (2012), a commission in honor of former UO President Richard Lariviere, is a commentary on the loss of writing as a form of communication in contemporary society, while Ken Matsubara's *Eiffel Tower*, from his *Repetition Series* (2014), which juxtapose old photographs with modern technology, is a meditation on past and present, absence and presence.

Three Boats by Wayne Thiebaud

Focus Gallery | December 2–March 6, 2016

This winter, visitors to the JSMA have an opportunity to see a gem by renowned painter Wayne Thiebaud: *Three Boats* (1966). Born in California, Thiebaud moved to New York in 1956, during the height of Abstract Expressionism. He adapted the movement's use of thick layers of paint—a technique known as *impasto*—to his own interest in representational painting. Thiebaud's work ranges across genres, but he is best known for his still-life paintings of typical American foods. The carefully applied layers of pigment seem to mimic the swirls of frosting on a cake, or the luscious fillings of pies in a bakery case. In *Three Boats*, Thiebaud captures the shapes of a popular toy with a similar approach. By rendering common objects in an uncommon way, he enables us to see the mundane through new eyes.

Also on view this winter are two masterpieces of Pop Art, Robert Indiana's iconic *LOVE* sculpture (conceived in 1988), and Andy Warhol's *Rorschach* (1984). Although Thiebaud is often associated with the artists of the Pop Art movement, unlike Warhol, who rejected traditional painting for commercial techniques, such as silkscreen, Thiebaud is resolute in his commitment to painting. For him, it is the forms, not the subject matter, of the objects he captures on canvas that are of greatest concern. He once remarked, "I don't make a lot of distinction between things like landscape or figure painting because to me the problems are inherently the same—lighting, color, structure, and so on."

Wayne Thiebaud (American, born 1920) *Three Boats*, 1966. Oil on canvas, 12 ¼ x 14 in. Private Collection. Art © Wayne Thiebaud/Licensed by VAGA, New York, NY



YA Ming (1924–2002). Chinese; late 20th century. *Red Cliff* (赤壁圖 *Chibi tu*). Hanging scroll; ink and color on paper. Loan from the Lijin Collection

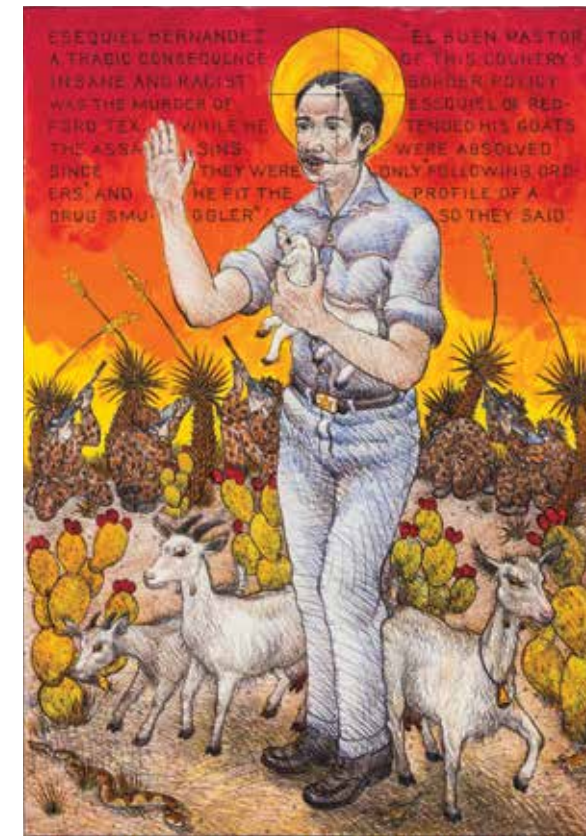
Chinese Scholar's Room Features YA Ming Scroll

We are deeply grateful to Sandy and Vinie Miller for this generous loan from their Lijin Collection. The following information about the artist and work was researched and written by Sangah Kim, a second-year M.A. student in the Department of the History of Art and Architecture.

Traditional Chinese painter Ya Ming is famous for both figural and landscape compositions. A leading member of the New Jinling School in the 1960s, he pursued artistic reform and suggested a new direction for traditional painting. Claiming that "painting follows rules, but is not governed by laws," he emphasized the continuation of tradition, the connection with real life, and the incorporation of Western artistic influences. After the Cultural Revolution (1966–76), he infused new vitality into Chinese painting by creating many works with poetic references.

This scroll illustrates the "Red Cliff Ode," a famous poem by Song-dynasty literatus Su Shi (1037–1101), who composed it while in exile in Huangzhou after boating with friends to the Red Cliff. There, he recalled Cao Cao, the hero of the Battle of the Red Cliff (208 C.E.), and grieved at the limited lifespan of humans in contrast to the infinite cycle of nature. As described in Su Shi's poem "Waves Did Not Rise," Ya Ming's painting shows the three friends enjoying the tranquil river beneath the strongly brushed cliff.

El Buen Pastor Enters Collection



Thanks to our Academic Support Grant program—now in its fourth year—the JSMA recently acquired a work by artist Luis Jiménez (American, 1940–2006). Although Jiménez is best-known for his large-scale public sculptures, he was also a prolific printmaker. Titled *El Buen Pastor* (The Good Shepherd), this new acquisition commemorates the May 20, 1997, shooting of Esequiel Hernández near his home in Redford, Texas. Hernández, an eighteen-year-old Mexican American, was shot by U.S. Marines as he was herding his family's goats near the Mexican border. Unknown to Esequiel or anyone in Redford, four marines had been camped along the Rio Grande for three days prior to the shooting. On patrol as part of the War on Drugs, the marines reportedly mistook Hernández for a drug smuggler. He became the first American citizen to be killed by U.S. military forces on native soil since the Kent State shootings in 1970.

Jiménez studied at the National Autonomous University of Mexico in Mexico City and was influenced by the works of the Mexican muralist movement. Drawing on the social and political ideals of that movement, his work explores working class life as well as his own experiences growing up near the U.S./Mexico border. *El Buen Pastor* forces viewers to question the accessibility of the American dream.

The composition borrows from iconography of martyred saints and Christ as the Good Shepherd and builds on the Mexican folk art tradition of the *retablo* (also *lámina*): small, devotional paintings that document a miraculous (or in this case, tragic) event in everyday life. Here, the traditional halo is placed with the sighting of a rifle scope. The text along the top of the piece reads: *Esequiel Hernandez "El Buen Pastor." A tragic consequence of this country's insane and racist border policy was the murder of Esequiel of Redford, Tex. while he tended his goats. The assassins [sic] were absolved since they were only "following orders," and "he fit the profile of a drug smuggler," so they said.*

JSMA Offers New Friday Lunchtime Series: The Hidden Histories of Art

Join us to hear UO faculty and students uncover the stories behind works of art on display in our galleries. **Talks begin at 12 p.m.** Bring your lunch or purchase one from Marché Museum Café.

Friday, March 4: A Dance of Welcome. Students from the UO's School of Music and Dance perform dances choreographed by Pearl Primus, introduced by Jenifer Craig, chair, Department of Dance. Two photographs of Primus are on view in *Strike a Pose: Images of Dance from the JSMA's Collections* in the Morris Graves Gallery.

Friday, April 8: Sweet Success: The Plantation Origins of Wealth in 18th Century England and the Bendyshe Portraits. Phil Scher, David M. and Nancy L. Petrone Faculty Scholar in the Department of Anthropology and the director of the Folklore Program, delves into the social, cultural, and economic contexts of the early-18th century portraits of Sir Henry and Lady Catherine Bendyshe, the English owners of a sugar plantation in Barbados. The portraits are on view in the John and Ethel MacKinnon Gallery of European Art.



Circle of Godfrey Kneller (English, 1646–1723). *Portraits of Sir Henry Bendyshe and Lady Catherine Bendyshe*, ca. 1707. Oil on canvas, 56 x 46 ½ in., each. Gift of the Estate of Roy and Jeanne Neville

Friday, June 3: Chocolate in the Americas. Lynn Stephen, Distinguished Professor of Arts and Sciences and Professor of Anthropology, and Co-Director of the Center for Latino/a and Latin American Studies, explores the history of chocolate in the Americas, using as her starting point an early-20th century American chocolate pot on display in the Margo Grant Walsh Collection of Silver and Metalwork.

JSMA Partners with Imagination International for Art Education

For the past three years, Nori Rice has been working at the museum as an intern, GTF (Graduate Teaching Fellow), and now as a museum educator. She is currently a graduate student in the UO's Arts and Administration program. Uniting her graduate studies and her work at the JSMA is her focus on arts and healthcare. "Being involved with such JSMA programs as VSA: Art Access, Holly Residential outreach, and Stress Less has helped me understand the importance of art in healthcare," says Nori. "It has also allowed me to see how these programs can impact individuals in a positive way."

The new partnership between JSMA and Imagination International, Inc. (III), supports our shared missions of bringing art and education to the community. A local company, III manages a wide variety of brands, including Copic markers and Creatures of Amalthea. Through its partnership with the museum, III is providing the JSMA with products, curricula, staff time, and an exciting new outreach opportunity: a mobile art museum that goes to the six rural school districts participating in our STELLAR program (funded by the U.S. Department of Education), which trains teachers in the use of Visual Thinking Strategies.

A new program developed by Copic—*Tracing Memories*—began at the JSMA in November and is taught by Rice. The initiative for adults from Cottage Grove, who have early onset dementia, other memory loss, or Alzheimer's disease, uses art to help participants relax and evoke memories by coloring images created from personal photos.

"Thanks to Imagination International," we can make a difference in the lives of so many," says executive director Jill Hartz. "We are thrilled to have such a visionary and supportive partner in the arts and healthcare field."

"Being involved with such JSMA programs as VSA: Art Access, Holly Residential outreach, and Stress Less has helped me understand the importance of art in healthcare."

— NORI RICE



Gourmet Group Becomes Friends of the JSMA

Thanks to everyone who participated in Art in the Attic on August 26, 2015, at the Oakway Heritage Courtyard! Through purchases of previously owned art and décor, the Gourmet Group raised nearly \$4,500 for Fill Up the Bus! In September, the Gourmet Group approved an additional gift of \$5,000 to Fill Up the Bus and shared an exciting update. To more closely align their name with their goal of fundraising for the JSMA's educational programs, the Gourmet Group is now called Friends of the JSMA, which also connects back to the group's roots in the late 1970s as "Friends of the Museum." From everyone at the JSMA and the thousands of students who "fill up" the field trip buses, thank you to our Friends of the JSMA for your generous gifts of time and resources and for ensuring that arts education is accessible for students across the state of Oregon.

NewArt Northwest THE ROAD NOT TAKEN

February 10 – May 29, 2016

Artists will be honored at an exhibition reception Saturday, May 21, 11 a.m.–12 p.m.

NewArt Art Northwest Kids, our annual exhibition of K–12 student art, returns to the Education Corridor Galleries. This year's theme, "The Road Not Taken," explores students' visual depictions and definitions of their lives, travel, or hopes for the future. Students have been encouraged to read Robert Frost's poem *The Road Not Taken* and consider the ideas conveyed to them through the poet's words. The art created addresses the broad theme of choices made in life, travel, or exploration, including real or imaginary outcomes that can be expressed in visual form through paintings, photographs, prints, digital art, illustration, and collage. *NewArt Northwest Kids* is made possible through support from the Cheryl and Allyn Ford Educational Outreach Endowment, Dr. Michael Balm and Dee Carlson, and RosaLinda Case.

Member Spotlight Jim & Barbara Walker



Jim and Barbara Walker have been directly involved with the museum since the early 1980s. Jim has been a part of the Leadership Council since 2005; he currently serves as Vice President and will become President in June 2016.

Portrait of Jim and Barbara Walker by Lynda Lanker

How did you two become involved with JSMA?

We became involved in the early 1980s through Barbara's work as President of the Friends of the Museum, a group that fund-raised and held events to build support and membership for the museum. The Gourmet Group, now called the Friends of the JSMA, was born out of the Friends of the Museum. We were drawn to the museum's collections of textiles, Chinese art, ceramics, and Pacific Northwest art. Jim became involved with the board shortly before the museum was closed for renovation in 2005.

How would you describe the museum today?

If there were a single word to characterize the JSMA, that word is momentum. There has been and continues to be so much activity, expansion, movement, and building of new audiences. What attracts people to this place is that the museum practices its academic mission and provides entertainment and education for the public. Before the museum reopened in 2008, the museum was somewhat closed off. We are now at a point where there are so many opportunities for students, families and children to experience the museum, and an ease of access that truly facilitates this mission.

Why do you feel drawn to serve on the Leadership Council, Jim?

I really enjoy being among such good company as we continue to build on the museum's momentum. The Leadership Council is composed of individuals who truly feel that this is the finest academic teaching museum in the country. I also serve on the Collection

Committee, which reviews and recommends new acquisitions and gifts of art. As a part of this subcommittee, we have opportunities to work with enthusiastic curators and hear how their exhibition and academic goals align with our collections, both of which are continuing to grow.

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

We both really connected with Lynda Lanker's *Tough by Nature* show. After seeing that show, we commissioned Lynda to do a portrait of us and are delighted with how she captured us and our relationship. We treasure the portrait and the friendship that has grown out of that experience for which the museum was the catalyst. Through our membership in the Patron Circle, we also have participated in trips to Cuba and Rome with the museum. Both were great opportunities to travel, learn, and experience art through a guided and focused exploration.

Do you have a favorite place in the museum?

The Soreng gallery is our base and in many ways the foundation of the museum. The textiles, Buddha statue, pagoda, and the early Chinese ceramics are favorites of ours. The entire museum is special, but it's the grandeur of 4,000 years of Chinese art in one room and knowing that the rest of the museum was built on the Asian galleries that draw us to these exhibitions and collections. We enjoy the contemporary art and seeing all of the changes happening in the museum, but the foundation is key.

Are there any events or exhibitions you're looking forward to at JSMA?

We both love Pacific Northwest art and know we'll enjoy the new sculpture exhibition in the Schnitzer Gallery featuring artists of our region. We also appreciated how *Faster Than a Speeding Bullet: The Art of the Superhero* brought in new audiences and know Ben [Saunders] will do that again with his May show focusing on Entertainment Comics. We always look forward to the public programs at the museum on Wednesday nights that are offered in conjunction with exhibitions. The staff does a wonderful job bringing art to life and sharing their expertise. It's difficult not to be inspired and enthusiastic about everything happening currently and all of the wonderful programs and exhibitions on the horizon at the JSMA.

arts seen



Artist Libby Wadsworth and Paul Peppis, professor of English and director of the Oregon Humanities Center—and a new JSMA Leadership Council member—enjoy the opening festivities.



UO President Michael Schill congratulates the Wadsworths after JSMA Executive Director Jill Hartz introduced them.

Jack and Susy Wadsworth (on right) generous donors of the Japanese print collection on view in *Expanding Frontier*, with curators Akiko Walley and Anne Rose Kitagawa and their students. The exhibition and catalog incorporate research and writings by students who took courses last year. Many of the students were on hand during the opening to present highlights of their work and gave tours of the exhibition throughout the fall.



Hamanishi makes a print with Mika Oeno, printmaking and fibers technician in the Art Department

Anne Rose Kitagawa, Hamanishi Katsunori and his wife, Tsuyako



Professor Walley tours visitors through the exhibition.



Sangah Kim (left) and Chyna Bounds, graduate art history students, present on their *Expanding Frontiers* artists.

Students share the show through social media.



Congratulations, this year's JSMA Academic Support Grant recipients! Shown with President Schill and Provost and Senior Vice President Scott Coltrane are (from left): Brook Muller, Interim Dean, School of Architecture and Allied Arts (accepting certificates on behalf of faculty that could not attend); Ben Saunders, Professor, English Department; Jenifer Presto, Associate Professor, Comparative Literature; Akiko Walley, Assistant Professor, History of Art and Architecture; Ina Asim, Professor, History Department, and Director of the Confucius Institute; Katie Meehan, Assistant Professor, Geography Department; Yvonne Braun, Associate Professor, Women's and Gender Studies; Maile Hutterer, Assistant Professor, History of Art and Architecture; and Quinn Miller, Assistant Professor, English Department



Artist Olga Volchkova and Greg Bryant

A visitor enjoys Olga Volchkova's painting from the exhibition *The Nature of Religion*.



Our four days of Día de los Muertos programs featured an artist's talk and Papel Picado workshop with Catalina Delgado Trunk, as well as music performances, ofrendas, lectures, and more.



Visitors with Enrique Chagoya in his Schnitzer Gallery exhibition *Adventures of Modernist Cannibals*

Art of the Athlete took center stage with a public opening on October 21, a promotional radio interview with Lisa Abia-Smith, director of education, hosted by Joey Mac, and art activities for the public led by student athletes at the Moshofsky Center on October 10.



Nicholas Dorman (left), Seattle Art Museum chief conservator, with Anne Rose Kitagawa, during the October 29 symposium for the Overseas Korean Collection Conservation Grant Project, co-organized by the Korean National Research Institute of Cultural Heritage and the Korea Foundation, in Seoul.



UO student Jingjie Wang discusses her series "The Trauma Only I Know," on view in the exhibition *Line and Lineage*, which responds to Rick Bartow's prints, at the public program on October 17.





UNIVERSITY OF OREGON

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

Nonprofit Organization
U.S. Postage
PAID
Eugene, OR
Permit No. 63

JORDAN SCHNITZER MUSEUM OF ART



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>

The JSMA continues to provide educational access to University and K-12 groups on Mondays and Tuesdays by appointment.

New Public Hours

Wednesday 11 a.m. – 8 p.m.

Thursday through Sunday 11 a.m. – 5 p.m.

The museum is closed on major holidays.

SAVE THE DATE!

Aliens, Monsters, and Madmen: The Art of EC Comics

May 14 – July 10, 2016

Patrons Circle Opening Reception: Thursday, May 12

Opening Reception: Friday, May 13 • Members 5–6 p.m. • Public: 6–8 p.m.

Aliens, Monsters, and Madmen celebrates the achievements of the most artistically and politically adventurous American comic-book company of the twentieth century: Bill Gaines's Entertainment Comics, better known to fans all over the world as EC.

For those of you who remember our *Superheroes*, show, this exhibition is also curated by Ben Saunders, professor of English and director of the Comics Studies minor at the UO. It promises to chart new territory in our understanding of this unique art form.

MARCHÉ CAFÉ



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

An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Accommodations for people with disabilities will be provided if requested in advance by calling 541.346.3213.