

JSMA

SPRING/SUMMER 2014

JORDAN SCHNITZER MUSEUM OF ART



FROM THE DIRECTOR

As we enter the final quarter of our fiscal year, which ends June 30, I have occasion to thank so many of you for your generosity and support. Collections gifts and purchases (made possible through endowments, foundations and private support) significantly strengthened our American (especially Pacific Northwest), Asian, Latin American, and European holdings. Indeed, so many of you made our acquisition of Xiaoze Xie's *Order (The Red Guards)* a reality. Major exhibition support through endowments like the Coeta and Donald Barker Changing Exhibitions fund, Jordan Schnitzer and his Family Foundation, the Harold and Arlene Schnitzer CARE Foundation, and RBC Wealth Management enable us to present and curate stellar shows of internationally acclaimed artists. Area businesses, including Kendall Subaru, Merrill Lynch, US Bank, and Wells Fargo, as well as grants from The Ford Family Foundation and the Oregon Arts Commission and major gifts from the Barker Foundation, the Daura Foundation, Eugene Airport, the Alvin E. Friedman-Kien Foundation, and the Kennedy Center help to underwrite exhibitions, special initiatives, and educational projects for students of all ages, providing unparalleled access to the museum and its resources.

On behalf of all of us at the museum, I offer my gratitude to all of you. Our membership program fills

the growing gaps between our resources and strategic goals. Increasingly, museums are in the business of making our communities whole—inspiring, teaching, empowering, and healing people of all ages and abilities, on and off campus, through the visual arts. You make that possible.

Our most generous supporter, the University of Oregon, is also a very good friend of the museum. The JSMA Academic Support Grants—made possible with funding from the JSMA, AAA, CAS, and most recently, the Clark Honors College—matched by the Provost, are building interdisciplinary object-based collaborations across campus and providing funds for special loans, guest speakers, film programs, concerts, publications and more. Our goal is to make all teachers and faculty visual learners and to give every student a meaningful museum experience.

This spring, we offer our gratitude to Han Zhu and Jessi DiTillio, who, after receiving their MAs in art history two years ago, were hired as temporary assistant curators, a further step in our re-imagining of what a teaching museum should be. Jessi curated our recent Kara Walker show, among other projects, and Han, in addition to assisting with Asian gallery rotations and research, is writing a monograph on a magnificent Korean calligraphic screen in our collection.

And finally, thanks to new university support we have hired a second senior curator, Johanna (Jody) Seasonwein, former Andrew W. Mellon Fellow for Academic Programs at the Princeton University Art Museum, who will lead our Western (art of the Americas and Europe) program. She and her family, including three small children, are house hunting and plan to move to Eugene in June. Welcome, Jody!

East Asian Languages and Literatures professor Glynne Walley's interest in and knowledge about traditional Japanese theater was the impetus for a series of fall 2013 and winter 2014 curricular installations and events. His JSMA Academic Support Grant funded two insightful shows and allowed us to borrow magnificent *bunraku* puppets and prints. He also worked closely with our digital team to create a touch-screen display of Japanese theater-related images from Gertrude Bass Warner's historic lantern slide collection and relevant film clips.

Far right: Johanna (Jody) Seasonwein, the JSMA's new senior curator



Roland Fischer (German, b. 1958). *Untitled (L.A. Portrait)*, 1994. C-print and acrylic on fiberboard, 55 1/2 x 63 3/4 in. Collection of RBC Wealth Management

Patron Circle Opening Reception
Thursday, April 24, 6–9 p.m.

Members and Public Opening Receptions
Friday, April 25
Members, 5–6 p.m.
Public, 6–8 p.m.

Artist's Talk: T. L. Solien
Saturday, April 26, 2 p.m.

Followed by a gallery tour with artist, RBC curator Donald McNeil, and JSMA executive director Jill Hartz

From serious to whimsical, realistic to abstract, the exhibition features 40 artworks devoted to creative interpretations of the human figure.

The Human Touch

Selections from the RBC Wealth Management Art Collection

April 26 – September 14

For more than twenty years, RBC Wealth Management, one of the nation's largest full-service securities firms, has collected and presented art that reflects the society in which they live and work. The corporate collection, permanently displayed at the firm's headquarters in Minneapolis, has grown to more than 400 pieces. Selected artworks from the collection comprise *The Human Touch* art tour, which is visiting cities across the country where RBC Wealth Management offices are located.

From serious to whimsical, realistic to abstract, the exhibition features forty artworks devoted to creative interpretations of the human figure, reflecting astounding diversity in media and the people portrayed. The collection explores concepts of self and identity and includes the works of internationally renowned artists who offer a vast diversity of perspectives. Among the artists featured are John Baldessari, Radcliffe Bailey, Chuck Close, Lalla Essaydi, Roland Fischer, Ann Hamilton, Roy Lichtenstein, Hung Liu, Elizabeth Peyton, Jaune Quick-to-See Smith, Willie Smith, and T. L. Solien.

The Human Touch is made possible by RBC Wealth Management, the Coeta and Donald Barker Changing Exhibitions Endowment, the Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission, and JSMA members.



Roy Lichtenstein (American, 1923–97) *Modern Art 1*, 1996. Lithograph, 51 1/4 x 27 7/8 in. Collection of RBC Wealth Management © Estate of Roy Lichtenstein

(Cover) Lalla Essaydi (Moroccan, 2005). *Les Femmes di Maroc, #21C*. Chromogenic print on aluminum, 60 x 40 in. Collection of RBC Wealth Management

CONTEMPORARY OREGON VISIONS

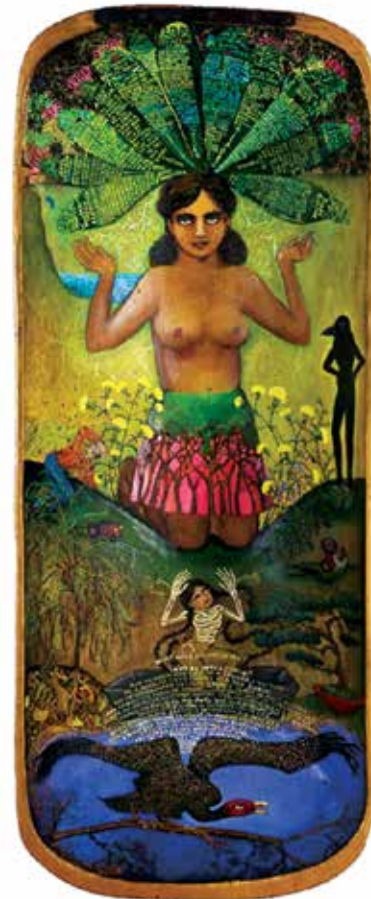
Jo Hamilton & Irene Hardwicke Olivieri

Schnitzer Gallery • April 1–August 3

These two contemporary Oregon artists offer substantially different but equally innovative approaches to figurative art.

Jo Hamilton, born in Glasgow, Scotland, in 1972, found her true home when she moved to Portland in 1996. After painting for almost twenty years, her artistic practice was transformed when she visited a non-traditional textile arts exhibition. From there she was inspired to fuse the two parts of her life that were closest to her—her daily urban environment and her grandmother's tradition of crochet. Often portraying friends and co-workers from her days in the food-service industry, Hamilton's work displays a whimsical and affectionate vision of working-class Portland. As her work has progressed, she has taken on other subjects as well, including mug shots from Multnomah County, industrial landscapes of Portland, and full-figure nudes.

Born and raised in southern Texas and educated in New York, **Irene Hardwicke Olivieri** now lives and works “off the grid” in the high desert of central Oregon. Her intimate knowledge and passion for the natural world pervades her artwork, which expands on her engagement with natural elements to develop complex and idiosyncratic mythological worlds. Tropical animals and woodland creatures serve as avatars for the artist and her loved ones. Language is also a key element in Olivieri's painting, where dense layers of poetic, visionary, and autobiographical text are interwoven with the background and figures. The exhibition features a selection of her inventive sculpture series *PaleoGirls*, delicately articulated mosaics of female figures and hybrid creatures, made from the fragile bones she extracts from owl pellets.



Top: Jo Hamilton (Scottish, born 1972). *Self Portrait*, 2009. Mixed crocheted yarn. 25 x 23 in. Image courtesy of the Artist

Irene Hardwicke Olivieri (American, born 1959). *Little house in my heart*, 2006. Oil on wooden rising bowl. 35 x 14 in. Image courtesy of the Artist.

VANESSA RENWICK

Hunting Requires Optimism & Medusa Smack

April 25–June 29

In conjunction with Cinema Pacific and made possible by a JSMA Academic Support Grant, the JSMA is pleased to present two video installations by Portland-based artist Vanessa Renwick. Renwick's installations address serious issues related to our environment in often humorous ways. *Hunting Requires Optimism*, on view in the Artist Project Space, contrasts the challenges wolves face in finding food with those of humans seeking sustenance. *Medusa Smack*, an immersive video installation in 240A (off the Barker Gallery), is inspired by this quote from Haruki Murakami: “What we see before us is just one tiny part of the world. We get into the habit of thinking, this is the world, but that's not true at all. The real world is a much darker and deeper place than this, and much of it is occupied by jellyfish and things.” The piece includes a score composed and performed by Tara Jane O'Neil with sounds recorded by the artist Harry Bertoia on his Sonambient sculptures.

Renwick is one of the most highly regarded experimental filmmakers in the U.S. Her installations have been displayed at the Centre Pompidou, the Tacoma Art Museum, PDX Contemporary Art, and the Elizabeth Leach Gallery, and her films have screened all over the world.

Hope and Prey

A multi-screen film and music performance by Vanessa Renwick and Daniel Menche
Saturday, April 26, 8 p.m.

Vanessa Renwick's *Hope and Prey* (2010) is a three-channel video featuring stunning cinematography of animals hunting and being hunted by each other, a slow build toward oblivion that summons the awesome grandeur and the cold horror of the wild. The adrenal-pumping dramatic and sometimes brutal nature cinematography is transformed and elevated through black and white high-contrast re-composition and a hyper-dynamic score by Portland's infamous underground composer Daniel Menche. Renwick will also screen an excerpt from her work in progress, *The Land Piranhas*, about the fight for the identity of the West, with fear, food politics, land use and immigration, all seen through the prism of the reintroduction of gray wolves into the modern West. Preceded by Deke Weaver's performance *Hope* (see Calendar). Cinema Pacific tickets required.

Art for Endangered Species: A Forum

Sunday, April 27, 2 p.m.

UO professors Ted Toadvine and Stephanie Lemenager join artists Vanessa Renwick and Deke Weaver, the day after their *Hope and Prey* and *Wolf* performances in Cinema Pacific, to discuss their deep interest in exploring endangered animals and habitats, and our relationships with them.

Gallery Talk: Vanessa Renwick • May 24, 2 p.m.



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



Kiera, grade 3
Marshmallow Face

NewArt Northwest Kids:
Food for Thought
Annual Children's Art Exhibition

Through June 8

The 7th annual *NewArt Northwest Kids* exhibition features more than fifty works of art from K–12 students in Albany, Eugene, Halsey, and Portland that draw inspiration from healthy eating. Submitted by teachers of public, private and home schools, the works explore the relationship of food to art. Sponsored by Dr. Michael Balm and Dee Carlson and the Cheryl and Allyn Ford Endowment for Educational Outreach Endowment.

Young Artists' Reception

Saturday, May 3, 11 a.m.

Followed by Family Day, sponsored by Kendall Subaru

HEALING ARTS

Highlights from the Museum's Arts
and Healthcare Outreach Program

June 24 – September 28

For the past year, the JSMA has provided art activities at Holly Residential, a care center in North Eugene that specializes in the care of adults with traumatic brain injuries. JSMA museum educators, practicum students, interns, and volunteers lead twice weekly art activities at the center, and the residents visit the museum for guided tours.

In March, we began an outreach program with the Oregon Supported Living Program (OSLP) Arts & Culture Program for adults with developmental disabilities. Jamie Walsh, OSLP Arts and Culture Program Coordinator, says that their goal is to offer “a dignified and accepting platform for the artistic voices of emerging artists who may otherwise be overlooked as professionals in their field because of disabilities or other disadvantages.” A biweekly arts program at the JSMA combines gallery tours and art workshops, which tie in the content of the museum tours with art production so that the participants will learn more about the connections between the process of creating art and the finished product.

The artwork from Holly Residential and OSLP culminates in an exhibition of approximately 40 pieces.

Geraldine Ondrizek

Artist Project Space • August 2 – December 14

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

CHIPPING THE BLOCK, PAINTING THE SILK

The Color Block Prints and Serigraphs of Norma Bassett Hall



Norma Bassett Hall (American, 1888–1957). *A Street of Villefranche*, September 1925–March 1927. Color block print, 10⁷/₈ x 5¹³/₁₆ in. Private collection

Schnitzer Gallery of American and Regional Art
August 23 – October 12

This special exhibition presents a spectrum of the Oregon-born Hall's twenty-five year career as a printmaker. It is the first solo exhibition of Hall's work since her death in 1957, the first time that more than sixty of her prints have been gathered for exhibition, and likely the first time prints by her have been exhibited in Oregon since a 1930 group retrospective at the Portland Art Association.

Hall, who was born in Halsey, Oregon, in 1888, was a watercolorist and oil painter, but her greatest love was color printmaking. After studying at the Portland Art Association School and graduating from the Art Institute of Chicago, she spent two years in Europe, where she learned the skills of block printmaking. She returned to live in Kansas, where she was a member of the Prairie Print Makers, and later New Mexico, where she became part of the pioneer movement in the development of serigraphy.

Hall was educated in early twentieth century America, when the Arts and Crafts movement was all the rage. This training is revealed not only in the carving of a cherry woodblock as a form of craft, but in the Japanese-influenced style and interpretation of her subjects. As was typical of an Arts and Crafts artist, Hall found inspiration in the diverse landscapes that she encountered in her extensive travels. She loved figural representation, particularly of foreign subjects, and she always explored the possibilities of color. Exhibited for the first time will be a cherry woodblock and a portfolio of colorblock prints depicting the Oregon coast, jointly made by Hall and her husband, artist Arthur William Hall (American, 1889–1981), on the occasion of their marriage in 1922.

Guest curator Dr. Joby Patterson, a collector, researcher, and teacher, has been involved with fine prints for more than thirty years. After research in black and white intaglio prints for *Bertha E. Jaques and the Chicago Society of Etchers* (Fairleigh Dickinson University Press, 2002), Dr. Patterson's new interests turned to color. Her upcoming book, *Norma Bassett Hall: Catalogue Raisonné of Block Prints and Serigraphs* (Pomegranate Communications, available August 2014), traces the adventurous and creative life of Hall and her spouse.

Curator's Lecture • Saturday, August 23, 2 p.m.

Dr. Patterson shares her adventures in uncovering the life and work of Norma Bassett Hall and provides a tour of the exhibition. A book signing for her new publication, *Norma Bassett Hall: Catalogue Raisonné of Block Prints and Serigraphs*, follows.

CONTINUING EXHIBITIONS

The Art of Traditional Japanese Theater
Preble/Murphy Galleries
On view through July 6, 2014

UTAGAWA Kuniyoshi (1797–1861), *Actor Ichikawa Danjūrō VIII as Narukami Shōnin in the play Narukami*. Japanese; Edo period, 1851. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 15 x 10 in. Lee & Mary Jean Michels Collection

Ave Maria: Marian Devotional Works from Eastern and Western Christendom
McKenzie Gallery • On view through August 24

Traditional Korean Art from the Mattielli & JSMA Collections

Huh Wing • Through June 22

NEW ON VIEW

COLLECTIONS



▲ *Placing Pierre Daura* project members depicted here are (back row) AAD Assistant Professor Phaedra Livingstone, McCosh Associate Curator Danielle Knapp, and (front row) students Lindsay Keast, Lauren Szumita and Cody Russell.

◀ Pierre Daura (Catalan-American 1896–1976). *Fields and Hogback Mountain*, 1945–55. Watercolor on paper, 21 ¼ x 27 ¼ in. (framed). On loan from the University of Oregon Law School, Gift of Martha Daura in memory of Chapin D. Clark

Placing Pierre Daura

Focus Gallery • May 10 – September 28, 2014

This special exhibition, featuring the work of Catalan-American artist Pierre Daura (1896–1976), was organized by students working under the guidance of Danielle Knapp, our McCosh Associate Curator, and Dr. Phaedra Livingstone, assistant professor in Arts and Administration. It is the culmination of a three-term series of courses on curatorial strategies and planning and implementing interpretive exhibitions. Envisioned as a model for future exhibition courses, the Daura project not only enhanced our collections research but gave young scholars valued opportunities to share their academic studies with the public.

Placing Pierre Daura explores the artist's process of identity formation as interpreted through three major motivating forces: his devotion to family, his engagement with various artistic communities, and his transition from Spanish to American citizenship. The overarching theme of "place," which connects these three topics, can be understood not only as geographic location, but also his psychological and emotional state throughout his life. Daura, who produced paintings, drawings, prints, and sculpture, mainly worked in landscape, portraiture, and still life, though he also experimented with abstraction. His search for "self" can be understood as a complicated and enduring process of personal inquiry, expressed through his art, to redefine his identity amid the many evolutions of life.

In her mission to promote her father's legacy, Martha Daura generously gifted a large collection of Pierre Daura's works to the Jordan Schnitzer Museum of Art and the University of Oregon School of Law in 2004 in memory of family friend and former dean of the Law School Chapin D. Clark (Martha's husband, Tom Mapp, was a professor of law at the University of Oregon). It is this impressive body of work that the exhibition seeks to introduce to the university and greater Oregon audience. We are deeply grateful to the Daura Foundation for its generous support of this project. Additional support was provided by a JSMA Academic Support grant and the Office of Academic Affairs.

Graduate and undergraduate students from the departments of Anthropology, Arts and Administration, History of Art and Architecture, Historic Preservation, and the Humanities developed the concept, checklist, catalogue, and programming for the exhibition. Students include Tracey Bell, Helen Blackmore, Lindsay Keast, Sarah Lester, Yi Liang, Carrie Morton, Jillian Norris, Beatrice Ogden, Maddy Phillips, Victoria Reis, Taylor Rikhoff, Mattie Reynolds, Sarah Robison, Cody Russell, Lauren Szumita, Merrit Thompson, Emily Volkmann, Juiliana Wright-Kennedy, Sarah Wyer, and Aryn Zanca.

Panel Discussion and Opening Reception: *Placing Pierre Daura*
Tuesday, May 13, 5:30 p.m.

A scholarly panel featuring Dr. Cecilia Enjuto Rangel, assistant professor of Romance Languages at the University of Oregon; Dr. Carmen Lord, assistant professor of Liberal Arts at Pacific Northwest College of Art; and Dr. Barbara Rothermel, assistant professor of Museum Studies and director and curator of the Daura Gallery at Lynchburg College provides context for Daura's work. The student curators will illuminate themes and artwork in the exhibition. Cosponsored by Academic Affairs. A reception follows.

A Spirited Bourrée: Concert and Exhibition Tour
Saturday, June 7, 2 p.m.

UO voice instructor Laura Wayne and her students perform a recital of Catalan and Spanish songs highlighting prominent themes in Pierre Daura's work. The program includes music by Enrique Granados, Federico Mompou, Manuel de Falla, Fernando Obradors, and Oscar Espla. An exhibition tour with the student curators of *Placing Pierre Daura* follows. Made possible with a JSMA Academic Support grant.

JOHN PIPER

Eye and Camera & Travel Notes

MacKinnon Gallery • June 3 – October 12

British artist John Piper (1903–92) defies categorization. In addition to producing some of Britain's best-loved paintings, prints, and photographs of the 20th century, Piper designed fabrics, stained glass windows, and stage sets for a number of theatrical works (including six operas by Benjamin Britten). He also wrote extensively—both poetry and non-fiction texts—on the arts in England.

John Piper: Eye and Camera & Travel Notes features eight large silkscreens from the artist's series *Eye and Camera*, which are based on photographs of his wife, Myfanwy. The exhibition also includes two screenprints from the series *Travel Notes*, including views of Castle Ashby Avenue and Devil's Bridge Waterfalls.

► John Piper (British, 1903–92), *Eye and Camera: Yellow and Green*, 1967. Silkscreen on paper, 30½ x 22¾ in. Gift of Dr. Lewis Burrows.



WPA IMPRESSIONS

The Reality of the American Dream

Graves Gallery • Through July 27



Joseph Vogel (American, 1911–68). *Lament*, circa 1935. Lithograph, 12 x 16 in. Allocated by the U.S. Government Commissioned through the New Deal art projects

We are pleased to present a selection from our large holdings of WPA prints, which have been on long-term loan to the JSMA from the federal government since 1956. Curated by Merrit Thompson, a senior in the Department of the History of Art and Architecture, the exhibition supports the Eugene Public Library's 2014 Big Read (F. Scott Fitzgerald's *The Great Gatsby*), a program of the National Endowment for the Arts in partnership with Arts Midwest.

The prosperous and optimistic Roaring Twenties were followed

by years of bank closures, high unemployment, and devastating drought in the 1930s. The hardships of this period inspired the enactment of the Works Progress Administration (WPA) by the U.S. government in 1935, which allowed many American artists to earn livable wages during the Great Depression. The WPA artists represented in this display shared the plight of the common man and depicted the realities of everyday life—both good and bad. In *WPA Impressions*, isolation, woeful faces, confusion within the crowd, and desolate landscapes are contrasted with images of revelry, ambition, and hope for better times to come.

Curator's Gallery Talk • Friday, April 4, 12 p.m.

The Delicate World of Josefine Allmayer: Papercuts from the Permanent Collection

MacKinnon Gallery • Through May 25

Austrian artist Josefine Allmayer was born in a small town near Vienna in 1904. Allmayer's father taught her the art of psaligraphy, or papercut silhouettes, when she was a child. The works in this exhibition feature enchanting renditions of life along the Danube River, painstakingly cut from tissue-thin papers with scissors. In these delicate vignettes, the mundane and the fantastical collide: weary travelers trudge through snowy landscapes, goatherds serenade their flocks, and diminutive gnomes smoke pipes in the company of snails. Also included is a charming portrait series of such composers as Beethoven, Mozart, Schubert, and Strauss.

Lecture: *Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique*

Sherwin Simmons, Professor Emeritus, Department of the History of Art and Architecture
Wednesday, May 21, 5:30 pm

Simmons places Allmayer's works within a tradition of silhouette cutting that runs from the 18th century to the present. Beginning within the disciplines of science and art, it became a domestic craft that was taken up by the artistic avant-garde at different moments in the 19th and 20th centuries.



Ten Symbols of Longevity and Late Joseon Korean Culture

Huh Wing/Jin Joo Gallery • Through Winter 2015

The JSMA is proud to unveil our recently conserved *Ten Symbols of Longevity* screen along with a selection of Korean objects spanning the 19th and 20th centuries. This rotation features a number of court and Buddhist paintings and textiles, prints of traditional Korean subjects by Scottish artist Elizabeth Keith (1887–1956), and a few contemporary works. The museum's famous *Ten Symbols* screen was commissioned in 1879 to celebrate the recovery from smallpox of Crown Prince Yi Cheok (Sunjong, 1874–1926), the final ruler of the Joseon dynasty (1310–1926). This vibrant painting of auspicious

landscape, floral, and animal motifs bears the names of its many court patrons and was recently conserved through a generous grant from the Korean National Research Institute of Cultural Heritage (KNRICH). The JSMA is deeply indebted to the KNRICH for their support of this project as well as to master conservator SONG Jeongju and the staff of her Gochang Conservation Institute for bringing the screen back to its original glory. This is the first showing of the painting since its return from Korea, where it was the centerpiece of a special exhibition at the National Palace Museum.

Ten Symbols of Longevity (Shipjangaengdo). Joseon dynasty, 1879–1880. Ten-panel folding screen; ink, color and gold on silk, 80¼ x 205 in. Murray Warner Collection

Elegance & Nobility: Modern & Contemporary Korean Literati Taste

Huh Wing
Opening July 2014

In summer 2014, the JSMA will install a small selection of 20th–21st century Korean calligraphy, paintings, and ceramics, including recently acquired porcelain vessels by KIM Yikyung (born 1935) and LEE Young-Ho (born 1977). The centerpiece will be the museum's exquisite *Ten Chinese Poems* screen by master calligrapher JUNG Hyunbok, a tours-de-force of expressive brushwork that will be the focus of an upcoming JSMA publication.



JUNG Hyunbok (1909–1973), *Appearance of a Pine Tree, Conduct of a Crane (Song Ja Hak Jo)*. Korean; Republican period, 1970. Framed calligraphic panel; ink on paper, 20¼ x 61¼ in. Gift of Jung Do-jun

Our new Asian gallery installations include favorites like our *Ten Symbols* screen, new gifts, and some surprises.



Vistas of a World Beyond ART OF THE CHINESE GARDEN

Soreng Gallery • Opening June 17

Traditional Chinese garden design and its characteristic elements have inspired the decoration of art in China for many centuries. Han Zhu, assistant curator for Asian Art, and Ina Asim, associate professor, Department of History, use objects from the museum's Chinese collection to explore the topic of the Chinese scholar's garden as a private paradise. The installation features pages

from two famous Chinese woodblock-printed books, *Mustard Seed Garden Painting Manual* (*Jieziyuan huazhuan*, first printed in 1679) and *Ten Bamboo Studio Collection of Calligraphy and Painting* (*Shizhuzhai shuhua pu*, first printed in the early 17th century). Exquisite textiles, paintings, and sculptures decorated with rich garden imagery extending the discussion into the religious and theatrical spheres. The theme is further explored in an iBook, made possible with JSMA Academic Support Grant funds.

Outer Coat with Scene of Sudhana (*Shancai tongzi*) encountering Avalokitesvara (*Guanyin*). Chinese; early 20th century. Black silk satin with gold-wrapped thread and polychrome silk embroidery, 41 1/8 x 51 1/8 in. Gift of Ellen Johnston Laing

Iris and Rock from Part III of the *Mustard Seed Garden Painting Manual* (*Jieziyuan huazhuan*). Chinese; Qing dynasty, 18th century. Detached page from a woodblock-printed book; ink and color on paper, 10 1/8 x 12 1/2 in. Murray Warner Collection



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

Preble/Murphy Galleries • July 2014 – Winter 2015

This selection of Japanese woodblock prints was catalogued during a recent print re-housing project undertaken by Faith Kreskey (MA, art history, 2012). The works include a variety of 19th century *ukiyo-e* (images of the floating world) by artists of the Utagawa School, 20th century *shinhang*a (so-called new prints) and *sōsaku hanga* (creative prints), and a few recently acquired contemporary Japanese works.

UTAGAWA Yoshiharu (1828–1888), *French Circus under Direction of L. Soullier: The Great Acrobatic Horse Show* (*Furansu Surie: Karuwaza Daikyokuba*). Japanese; Meiji period, 1871. *Yokohama-e* woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 3/8 x 28 1/4 in. Murray Warner Collection

GOLGOTHA The Place of the Skull Christological Imagery in Orthodox Devotional Objects

McKenzie Gallery
August 30, 2014 – August 23, 2015

The works in this exhibition feature scenes from the life of Christ, culminating in his passion and death at Golgotha. According to the Christian tradition, Christ was buried at Golgotha, which in Aramaic means “the place of the skull.” Orthodox representations of the crucifixion generally include a small skull buried at the base of the cross. Not only does the skull allude to the death of Christ, but it also acts as an allegorical signifier of the Christian belief that Adam was also buried at Golgotha, lending itself to the typology of Christ as the “New Adam.” The exhibition was organized by Meredith Lancaster, a first year graduate student in the Department of the History of Art and Architecture, whose specialty is medieval art.

Memorial and Estate Gifts Sustain our Future

The Jordan Schnitzer Museum of Art started with a memorial gift—a very special tribute to Murray Warner, Gertrude Bass Warner's late husband. Nearly a century ago, Mrs. Warner bequeathed what became our museum's founding collection to the University of Oregon, which inspired the building of our beautiful museum. Since that time, museum friends and university alumni have made special arrangements for the JSMA in their estate plans. As a result of their forethought and generosity, our museum has become one of our state's cultural treasures and one of the finest university art museums in the country.

Recently, the JSMA received two significant bequests. Designated for the purchase of works by Pacific Northwest artists, the **Van Duyn Art Museum Fund** has, thus far, been used to acquire a major painting by Morris Graves, a sculpture by Mel Katz, and (pictured here) Rick Bartow's *Saki Nepui*. In 1997, Charles Froelick of Froelick Gallery in Portland and Bartow visited the Shinpukuji temple in Oguni town, Japan, where they saw huge Mokuji guardian sculptures and a wall of scroll paintings depicting aspects of Daruma. Bartow was inspired by the affinity he found between Buddhist mythology and its graphic representation and his own Native American subject matter and style and created a set of scroll-like works, including this piece. Featured recently in our *Celebrating Oregon Artists* exhibition (on view in the Artist Project Space. during *Living Legacies*),

the work connects Eastern and Western themes and aesthetics, a central goal of this museum. Next spring, the JSMA will present a major exhibition of Bartow's work, organized by Jill Hartz, executive director, and Danielle Knapp, McCosh Associate Curator.

In support of our goal to strengthen our Latin American collection, thanks to the **Margo Ramsing Estate** we were able to purchase our first contemporary Colombian artwork, *Risus Sativus*, by Carlos Castro. Through the artist's appropriation and re-contextualization of image and objects, Castro lays bare socially suppressed or commonly ignored subjects in history. This work, a multimedia kinetic sculpture, is constructed with knives confiscated by Bogota's police. A working music box, the sculpture plays a war melody from the first century A.D.

The JSMA relies on the contributions of friends like you to build our collections, present world-class exhibitions, and meet the educational needs of our diverse constituents. If you would like to discuss designating the museum in your estate plan, or are considering a gift of art, please call Tom Jackson, JSMA director of development at 541.346.7476.



Celebrating a New Grant: World of Work

The JSMA was one of eight agencies across Oregon to receive support for *Connecting Students to the World of Work*. This new initiative, funded by the Oregon Arts Commission, offers high school students paid internships in arts organizations for the purposes of introducing them to careers in the arts and strengthening their 21st century skills. Starting this spring, through June 2015, fifteen interns (three per academic term) will work at the JSMA leading tours, teaching in the museum's studio programs, conducting outreach programs, writing interpretive materials, and learning how to mat, frame, and install art. Through their experiences, these “Artwork” interns will enhance their communication, critical thinking, public speaking, writing, painting, drawing, and handling art abilities. Half of the interns selected

will come from North Eugene High School and Springfield High School; some will be identified as “at risk,” diagnosed with a disability, or use English as a Second Language. As a result of their 60 hour per term internships, this diverse population of exceptional students will gain “ready to work” skills and be better prepared for college and future careers. The program ultimately supporting Oregon's overarching 40–40–20 education goal: By 2025, 40% of adult Oregonians will hold a bachelor's or advanced degree, 40% will have an associate's degree or a meaningful postsecondary certificate, and 20%, with only a high school diploma, will go directly into the workforce.

For more information, please contact Lisa Abia-Smith, director of education, at abia@uoregon.edu or 541.346.0966.

Above: Rick Bartow (American, b. 1946). *Saki Nepui*, 1998. Ink and graphite on handmade paper, 72 x 26 in. Van Duyn Art Museum Fund Purchase

Carlos Castro (Colombian, b. 1976). *Risus Sativus*, n.d. Multimedia, wood, knives, overall: 60 1/2 x 20 1/2 x 26 in. Museum purchase with funds from the Margo Ramsing Estate

Calendar OF EVENTS

Free First Friday

Fridays, May 2,
June 6, August 1

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

First Saturday Public Tour

Saturdays, May 3, June 7, July 5, August 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.

Artist's Talk:

Michael Jones McKean
Monday, April 7, 6 p.m.

Michael Jones McKean, Associate Professor at Virginia Commonwealth University (Truk Island, Micronesia, 1976) is an internationally known American artist working in sculpture and installation. His works probe the poetic backstories of objects, examining the poetry of materials conceptually embedded in our banal, mythological, political, or psychic structures of reality. Cosponsored by the Department of Art

Artists' Talk:

Jo Hamilton and Irene Hardwicke Olivieri
Wednesday, April 16, 5:30 p.m.

Reception follows.

Patron Circle Exhibition

Opening Reception: The Human Touch
Thursday, April 24, 6–9 p.m.

Exhibition Opening Reception:

The Human Touch
Friday, April 25
JSMA Members 5–6 p.m.
Public 6–8 p.m.

Sponsored by RBC Wealth Management

The Human Touch Artist's Talk: T. L. Solien

Saturday, April 26, 2 p.m.

Followed by exhibition gallery tour with Solien, RBC Curator Don McNeil, and JSMA executive director Jill Hartz



Philip Yenawine

Lecture: What is Art For?

by Philip Yenawine, cofounding director of Visual Understanding in Education
Thursday, May 1, 6 p.m.
Location: Lillis 182
Book signing follows.

Artist's Talk and Book Signing: Irene Hardwicke Olivieri

Saturday, May 10, 1 p.m.
Olivieri leads a gallery tour highlighting works included in her new publication *Closer to Wildness*.

Panel Discussion and

Opening Reception: Placing Pierre Daura: Family, Community, Nationality
Tuesday, May 13, 5:30 p.m.
See Daura exhibition

Lecture: Introduction to Chinese and Korean Ceramics

Saturday, May 17, 2 p.m.
Robert D. Mowry, Retired Alan J. Dworsky Curator of Chinese Art and Head of the Department of Asian Art, Arthur M. Sackler Museum, Harvard Art Museums, and Senior Lecturer on Chinese and Korean Art, Department of the History of Art and Architecture, Harvard University. Cosponsored by CAPS and the UO Confucius Institute for Global Chinese Studies

Workshop: Connoisseurship of Chinese and Korean Ceramics

Sunday, May 18, 1–4 p.m.

Robert D. Mowry leads a hands-on connoisseurship seminar on Chinese and Korean ceramics from the JSMA collection. Limited to 12 participants; \$60 per person (5% discount for UO affiliates or 10%

discount for JSMA members). To register contact Sharon Kaplan at kaplan@uoregon.edu or 541.346.0968.

Cosponsored by CAPS and the UO Confucius Institute for Global Chinese Studies.

Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique

Wednesday, May 21, 5:30 p.m.
Sherwin Simmons, Professor Emeritus, Department of the History of Art and Architecture
See Allmayer exhibition

Gallery Talk: Vanessa Renwick

May 24, 2 p.m.

Chamber Music on Campus

Friday, May 30, 12 p.m.
Enjoy a free noontime concert featuring students from the UO School of Music and Dance.

Concert and Exhibition

Tour: A Spirited Bourrée
Saturday, June 7, 2 p.m.
See Daura Exhibiton

Art and Culture Weekend

Saturday, June 14–Monday, June 16, 11 a.m.–5 p.m.
The JSMA and the Museum of Natural and Cultural History are open and admission is free. Congratulations, graduates!

Concerts

Saturday, June 28, 2:30 p.m.
Sunday, July 13, 1:30 p.m.
Cosponsored by the Oregon Bach Festival Road Scholar program and coordinated with Academic Extension.

Curator's Talk: Chipping the Block, Painting the Silk

Saturday, August 23, 2 p.m.
See Hall exhibiton

Vase with Floral Design.

Chinese; Qing dynasty, Kangxi period (1661–1722). Porcelain with blue underglaze and yellow overglaze enamel. 22 1/8 x 14 in. Murray Warner Collection



Youth and Family Programs

Exhibition Reception: NewArt Northwest Kids: Food for Thought

Saturday, May 3, 11 a.m.–12 p.m.
Celebrate the artists in the 7th annual K–12 student art exhibition.

Family Day: Animal Tales

Saturday, May 3, 12–3 p.m.
Enjoy a day of art making and performances during this free family-friendly event! Create a portrait of your favorite animal in the style of a contemporary artist. Enjoy puppet shows by the JSMA Dragon Puppet Theatre and a dance performance by Ballet Fantastique. Don't forget to meet our special guests—adoptable pets from Greenhill Humane Society and First Avenue Shelter! Sponsored by Kendall Auto Group

Outdoor Family Film: Ernest & Celestine

(English version)
Wednesday, August 13, 8:30 p.m.
(2013, France, 80 minutes)
Deep below snowy, cobblestone streets, tucked away in networks of winding subterranean tunnels, lives a civilization of hardworking mice, terrified of the bears who live above ground. Unlike her fellow mice, Celestine is an artist and a dreamer—and when she nearly ends up as breakfast for ursine troubadour Ernest, the two form an unlikely bond. Based on the classic Belgian book series by Gabrielle Vincent, *Ernest & Celestine* won France's César Award for Best Animated Feature and has been nominated for Best Animated Feature at the 86th Academy Awards. Bring a



Ernest & Celestine

blanket or chairs. Cosponsored by Osher Lifelong Learning Institute and Summer Session, the Department of Romance Languages, and UO Cinema Studies

ArtAccess VSA Workshops for K–12 Children with Special Needs

Saturday, April 5 and May 10, 11:15 a.m.–12:15 p.m.
Drop-in studio accessible art lessons and activities for K-12 children with special needs, instructed by OHSU occupational therapist and artists. Free, but reservations requested. Contact Nori Rice at norikor@uoregon.edu or 541.346.6443 to register. Sponsored by the John F. Kennedy Center for the Performing Arts VSA Initiative.

Club de Arte para Mamás (Moms' Art Club)

Lunes, 7 y 21 de Abril, 5 y 19 de Mayo, 9–10 a.m.
Talleres gratuitos de arte para mamás latinas, no es necesario inscribirse previamente. Acompañenos a pasar una mañana relajada haciendo arte con otras mamás. Nosotros proporcionaremos el cuidado de niños. Si tiene alguna pregunta, por favor contacte a Artharina Fears, afears@uoregon.edu o al 541.346.6443.

After School Art Class: Powerful Portraits

Wednesdays, April 9–May 28, 3:30–5:00 p.m.
Grades 1–6
\$90 (\$81 for JSMA Members)
Instructor: Artharina Fears
Through a creative approach to sculpture, drawing, painting, and mixed media, students will learn about contemporary artists in *The Human Touch* and create works exploring portraits and identity.

Summer Art Camp

This summer, the JSMA offers seven weeks of art camp for students in the museum's art studio. Campers will explore a range of media and materials and will regularly visit the museum's galleries.

Tuition: Full Day \$225; Half Day \$125; After Care \$25

For more information and to register, please visit: <http://jsma.uoregon.edu/ArtCamp>

WEEK 1: JUNE 23–27

Drawing the Details
Grades 1–8, 9 a.m.–12 p.m.
Using drawing media, students will learn drawing techniques, from outdoor plein air to indoor still-life compositions.

Printmaking

Grades 1–8, 1–4 p.m.
Students will explore the museum's collection of etchings, lithographs, and woodcuts as they make their own series of prints.

WEEK 2: JULY 7–11

Comics Creators
Grades 1–8, 9 a.m.–12 p.m.
Campers will explore the many aspects of comics and comic art, including comic books, comic strips, and manga.

Stop-Motion Animation

Grades 1–8, 1–4 p.m.
Students will design and create special effects, film sets, and characters using recycled materials, modeling clay, and other objects.

WEEK 3: JULY 14–18

Art of East Asia
Grades 1–5, 9 a.m.–12 p.m.
Students will learn about the art, culture, and stories of China, Korea, and Japan through the construction of paper lanterns, brush paintings, calligraphy, drum making, and a tea ceremony.

Time Travelers: Ancient Art to Future Art

Grades 1–5, 1–4 p.m.
Students will travel through time to discover works of art ranging from petroglyphs and pyramids to futuristic art, create a time machine, and unearth time capsules.

WEEK 4: July 21–25

LEGO Sculpture
Grades 1–5, 9 a.m.–12 p.m.

Amazing Animals

Grades 1–5, 1–4 p.m.
Whether fantastical, imaginary, or real, animals in

art of all shapes and forms will inspire artmaking.

WEEK 5: JULY 28–AUGUST 1

Art and Science Lab
Grades 1–8, 9 a.m.–12 p.m.
Students will engage in hands-on activities in science and art experimentation, including astronomy, chromatography, and prisms and light.

Eco Art

Grades 1–8, 1–4 p.m.
Students will create paintings, drawings, and sculptures from natural and recycled materials. Inspired by nature and the museum's collection, campers will learn how artists have depicted nature and used natural materials to create artwork.

WEEK 6: AUGUST 11–15

Young Authors: Creative Writing and Illustration
Grades 6–8, 9 a.m.–12 p.m.
Using stories from their own lives and imagination, students will create illustrated stories and learn about storytelling, writing fiction, nonfiction, and poetry.

LEGO Sculpture

Grades 6–8, 1–4 p.m.

WEEK 7: AUGUST 18–22

Architecture and Design Studio
Grades 1–8, 9 a.m.–12 p.m.
Through hands-on building projects and an exploration of materials, campers will solve architecture and design problems as they construct floor plans, cityscapes, landscapes, monuments, and modes of transportation.

High School Art Camp: Architecture and Design

Grades 9–12, 1–4 p.m.
High school students will explore the field and careers in architecture and design while building their portfolio of work.

FILMS AT THE MUSEUM

Museums on Film

In support of Arts & Administration Professor Phaedra Livingstone's course *Museum Theory* (and other classes in Anthropology and Art History) and made possible with a JSMA Academic Support Grant, this series uses the analysis of documentary and popular films as a vehicle to contrast theoretical and stereotypical understandings of museum operations. The public is welcome!

Herb and Dorothy 50x50

(USA, 2013, 86 minutes)
Wednesday, April 30, 6 p.m.

Developed as the follow-up to Megumi Sasaki's award-winning documentary *Herb & Dorothy* (2008), the new film captures the last chapter of the Vogels' extraordinary life and their gift to the nation (50 works for 50 states).

Objects and Memory

(USA, 2008, 62 minutes)
Wednesday, May 7, 6 p.m.

Guided by the narration of Frank Langella, the film follows, verité style, the efforts of museum curators and everyday folk who, after 9/11, were driven to collect and preserve objects that, once ordinary, are now irreplaceable.

The New Rijksmuseum

(The Netherlands, 2008, 110 minutes)
Wednesday, May 28, 6 p.m.

Oeke Hoogendij's film provides an inside, cinema verité look at the dispute-plagued renovation of Holland's great treasure trove of Dutch art, home of Rembrandt's *Night Watch*. This absolutely gripping and illuminating documentary is a must for anyone interested in art, museums, architecture, and city planning.

The Art of the Steal

(USA, 2010, 101 minutes)
Wednesday, June 4, 6 p.m.

Don Argott's gripping documentary chronicles the long and dramatic struggle for control of the Barnes Foundation, a private collection of art valued at more than \$25 billion.

Schnitzer Cinema & Cinema Pacific

Curated by Cinema Pacific festival director Richard Herskowitz, Schnitzer Cinema is the JSMA's monthly showcase for adventurous cinema, featuring screenings and live presentations or Skype dialogues with special guests. Screenings are free and include free popcorn and soda. Schnitzer Cinema is brought to you in partnership with Cinema Pacific and the Jordan Schnitzer Museum of Art.

OPENING NIGHT OF CINEMA PACIFIC!

Kenya Boran (1974) with co-director David MacDougall
Wednesday, April 23, 7 p.m.

Filmed by James Blue and legendary ethnographic filmmaker David MacDougall in the Marsabit District of northern Kenya, *Kenya Boran* explores problems posed for rural Boran herdsman and their families by the encroachment of urban development on their once-isolated grazing lands.

Cinema Pacific Fringe Festival

Friday, April 25, 6–8 p.m.

Watch award-winning video remixes of the Taiwanese comedy classic *Brother Wang and Brother Liu Tour Taiwan* and experience music, dance, and other tastes of Taiwan at the Cinema Pacific Fringe Festival, running in the Marché Museum Café concurrently with the April 25 Public Exhibition Opening Reception.

Wolf: Performed by Deke Weaver

Saturday, April 26, 6:30 p.m.

Wolf is the third chapter in Weaver's life-long endeavor, *The Unreliable Bestiary*, a performance for every letter of the alphabet, each letter represented by an endangered species. Sheep-killer to ranchers, spirit animal to New Age seekers, admired by many hunting cultures, devil incarnate to medieval European farmers—the wolf's spot at the top of the food chain elicits strong reactions. Weaver performs his own versions of these stories, with video accompaniment.

Hope and Prey

A multi-screen film and music performance by Vanessa Renwick and Daniel Menche
Saturday, April 26, 8 p.m.

See Renwick exhibition for description. Tickets for each are \$8 public/\$6 students. Available April 2 online at cinemapacific.uoregon.edu/schedule, at the UO Ticket Office (EMU), or at the door starting one-half hour before.

Art For Endangered Species: A Forum

Sunday, April 27, 2 p.m.
See Renwick exhibition.



Black Maria Film and Video Festival with Skype

dialogue with festival director John Columbus
Wednesday, May 14, 7 p.m.

Named after the first motion picture studio, built by Thomas Edison in 1893, the festival is an international juried competition with a mission to exhibit and reward cutting-edge works from independent film and video makers. Now in its thirty-third year and its fifth at the JSMA, the festival travels about fifty jury and director's prize-winning short films and videos to more than 65 sites around the country, with each individual program tailored to the location of its screening.

arts seen



Friends came from near and far to celebrate Hope Pressman at a luncheon in her honor, held in the museum on April 24, hosted by Jordan Schnitzer. Joining Hope (on left) are Lynda Lanker, Kyong Gregor, and Ethel MacKinnon.

Patron Circle members and guests celebrated the opening of *Emancipating the Past: Kara Walker's Tales of Slavery and Power* on April 23.

Above: Jordan Schnitzer, who generously lent the Walker prints from his personal and Family Foundation, speaks with exhibition curator Jessi DiTillio, assistant curator of contemporary art at the JSMA, and Mimi Gomalo, a senior at UO who works in our visitor services area.

From left: Kandis Brewer Nunn, senior advisor, The Ford Family Foundation; Carol Dalu, program manager, Grants & Visual Arts, The Ford Family Foundation; Laurie LaBathe, Arlene Schnitzer's executive assistant and curator/ registrar of her collection; Vanessa Blake, executive assistant, and Brenda Davey, vice president of Human Resources, Harsch Investment Properties



We were thrilled that Arlene Schnitzer could join us for the festivities.

Our Patron Circle reception also celebrated *We Tell Ourselves Stories in Order to Live*, an exhibition organized by the Museum of Contemporary Craft in partnership with Pacific Northwest College of Art and made possible by The Ford Family Foundation (with additional support at the JSMA by the Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, and JSMA members). Anne Kubisch, president and CEO of The Ford Family Foundation recognized 8 of the 12 Hallie Ford Fellows, who were able to join us that evening. From left: Bruce Conkle, Heidi Schwegler, D.E. May, Cynthia Lahti (also on right), Michelle Ross, Sang-ah Choi, Daniel Duford, and Mike Bray.



Students (from left) Victoria Reis and Merrit Thompson greet visitors to the JSMA booth at the 29th Oregon Asian Celebration on February 15 and 16 at the Lane County Events Center.

Consulting textile conservator Beth Szuhay (far left) examines an oversize Chinese tapestry with the assistance of Faith Kreskey and Han Zhu during our Institute of Museum and Library Services-funded condition survey of the JSMA's large and important Asian textile collection.



New JSMA Museum Store

Dr. James and Colleen Fitzgibbons explore our pop-up store at the April Patron Circle opening. We thank Denise Sprengelmeyer, owner of Modern, for partnering with us on this new retail endeavor.

Come check it out!



Kathy Marmor's installation *The Messengers*, on view in our Artists Project Space and made possible in part with a JSMA Academic Support Grant, offered a special message to our wonderful Els.



Patron Circle Members: Join Us in Seattle!

The JSMA invites all Patron Circle members to Seattle May 8-11. We've planning a very special series of events in Seattle, including private tours of collections and exhibitions, hosted receptions, and more. We expect places to fill up soon, so if you're interested, contact Tom Jackson at tomjack@uoregon.edu or 541.346.7476 right away.



UNIVERSITY OF OREGON

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JORDAN SCHNITZER MUSEUM OF ART

MASTERWORKS ON LOAN



Kay Sage (American, 1898-1963)
I Walk Without Echo, 1940.
Oil on canvas, 25 1/4 x 21 1/8 in.
Collection of Andrew S. Teufel

Through June 22

KAY SAGE was a member of a prosperous family based in Albany, New York, and upon her parents' separation shortly after her birth, she was taken to Italy by her mother.

Throughout her youth she traveled widely, learned several European languages, and became familiar with the contemporary art movements in Italy and France. She attended several art schools (most notably, one year at the Corcoran Art School in Washington, D.C., from 1919 to 1920), but considered herself a self-taught artist. In 1938, Sage viewed the International Surrealist Exhibit at Galerie Beaux-Arts in Paris, where she marveled at the enigmatic landscapes of metaphysical painter Giorgio de Chirico (Italian, 1888-1978); she exhibited her own paintings in the Salon des Surindépendants. Sage returned to the United States after the start of World War II, with the aim of building her own reputation as an artist while promoting exhibition opportunities for other Surrealists, including her husband, Yves Tanguy (French, 1900-55). *I Walk Without Echo* was included in Sage's first American solo show, held at the Pierre Matisse Gallery in New York City in 1940. This work is typical of her otherworldly, deserted landscapes and may have been a study for a later canvas.

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

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

MARCHÉ CAFÉ



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

Event Photography by Jack LIU
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