



Jordan Schnitzer Museum of Art



Annual Report 2017–2018



Brian Wilson Museum of Art
BRIAN WILSON

Calvin B...

Director's Report

Preparing for Change

Ten years is a good amount of time to take stock—to see what's been accomplished, learn lessons from what hasn't, and assess both the opportunities and challenges on the horizon. It's been just over ten years since I was honored to become the director of this truly exceptional museum, and so it is with both pride and regret that I share my intention to retire in August 2019.

We are, fortunately, at a different place than we were in the fall of 2008, when I came on board. The JSMA, as we know it today, was just three years old, having been closed in the early 2000s to embark on a renovation and expansion, reopening in 2005. In just that brief period, it became clear that the "new" museum demanded a new vision and a much larger and more complex infrastructure.

My first years, despite a national financial meltdown, were exciting and filled with promise and possibilities. A highly supportive university, from the president on down (and there were a few presidents!), joined generous donors and other stakeholders on campus and further afield to envision what we should be and how we could get there. We prioritized our academic role and our commitment to transform students into productive, global citizens. We identified the needs of our larger community and launched K-12 programs aimed at demonstrating the value of the arts—for academic achievement, cross-cultural understanding, personal growth, creativity, and civic responsibility. We discovered that museums could help in the social services and medical fields, building empathy and reducing stress among caregivers, training better medical students, and giving agency to those facing personal and family hardships.

I have worked in the academic museum field for more than thirty years, and I know that no museum of our size has a more impressive team of collections, curatorial, education, and administrative staff. They combine knowledge with humanity, and they dream big. They conduct impressive research and share their discoveries through exhibitions, publications, teaching, and conferences. They mentor and share their passions with generations of students, including emerging museum and art-field professionals. Uniting them is a firm belief in the value of museums, especially this one, a joy and satisfaction in fulfilling our mission and each of their responsibilities, and a respect for open communication and dialogue.

And that is why the museum will flourish well beyond my tenure.

This is not to say that there aren't pressing challenges ahead. Aligning with the goals of a parent institution, when those goals are not the arts and humanities, requires expansive thinking, advocacy on all fronts, and new partnerships. Museums are expensive institutions and sustaining support is critical. Our future depends on the university as much as it does on our community, our members, alumni, Masterworks on Loan collectors, state and federal grants, and foundations. You are an integral part of that community, and we depend on you to keep us on a strong and true path for the common good.

JSMA Executive Director Jill Hartz with artist Glenn Brown whose new works were featured in a special exhibition May 18-August 19, 2018, thanks to the Peterson Family Collection.

Exhibitions & Programs

Our fall season was extraordinary in many ways. First, we opened not one, but two major shows. When Professor James Harper, a world expert on Barberini tapestries, negotiated a partnership with the Cathedral of Saint John the Divine in New York City to borrow their “Life of Christ” series, we knew that these large-scale textiles would not fit in our Barker Gallery, which is devoted to changing exhibitions. The only space that could, in fact, accommodate their height was the Soreng (Chinese) Gallery, which our ingenious design and prep staff reconfigured for this purpose. Concurrently, in the Barker, we presented a second special exhibition, *Graphic Identity*, that explored China’s Cultural Revolution, with works drawn from an esteemed private collection. Both projects were multilayered and involved students, faculty, and world scholars. Professor Harper then led a June tour of Italy’s Barberini heritage.

Our commitment to the art of the Northwest found expression in exhibitions that presented the work of Keith Achepohl, Mark Clarke, Margaret Coe, Morris Graves, Clay Lohmann, and Rick Williams (whose work was included in our summer 2018 *Decade of Collecting*). *Losing Mark* in 2016 and *Keith and Rick* in 2018 has been tough for so many of us. Selections from Lee and Mary Jean Michels’ Japanese print collection,





Above: Photograph by University of Oregon student Ugochukwo Akabikes for the *Don't Touch My Hair* exhibition.

Left Top: Anne Rose Kitagawa, chief curator and curator of Asian art, curated the special exhibition *Graphic Ideology: Cultural Revolution Propaganda from China*.

Left Bottom: Professor and exhibition curator James Harper explains aspects of the Barberini Tapestries *Life of Christ* series.

Weegee photographs from a new gift, and shows featuring work by Herman Brookman, Barbara Mac-Callum, Michael Snow, and Rodrigo Valenzuela offered an unusual combination of aesthetic mastery, provocative ideas, and diverse materials. We partnered with members of the Art Department on *Discursive*, an exhibition that affirmed the fine art of craft. In this, perhaps one of the last years of full Academic Support Grant funding, many of our exhibitions and other projects were made possible with the combined resources of the museum, the College of Arts & Sciences, the College of Design, and the Provost's Office. Changes in university priorities and budget models place even successful programs like JSMA Academic Support Grants in jeopardy.

Our *Art of the Athlete* exhibition and mentoring program returned to Seattle for a second year to support students experiencing gang violence, and we added a new partnership with the Boys & Girls Club of Coos Bay, thanks to private philanthropy from Marcia and David Hilton, Shane Gutierrez, and Dale Hartley. Lisa Abia-Smith, our director of education, led a Global Oregon summer program with many AoA students, possible only with the generosity of so many in our community. With support and guidance from the UO Office of Equity and Inclusion, we mounted a joyful *Don't Touch My Hair*, a student-focused exhibition, featuring photographs of and by students.



Masterworks on Loan

Masterworks on Loan brought us astounding works of art by many nineteenth, twentieth, and twenty-first century masters, and we remain deeply grateful to a growing group of California collectors who share their treasures with us. Ai Weiwei's *Circle of Animals/Zodiac Heads*, on view in our north courtyard, supported our first endowed lecture series – the J. Sanford and Vinie Miller Family Arts of Asia Distinguished Lecture in Asian Art. We have long benefited from the Millers' loans of literati scrolls, which anchor our Chinese Scholar's Room, and we are thrilled to bring noted international scholars of Asian art to the museum on a regular basis.

Gina and Stuart Peterson, long-time MOL lenders, and Emilia and Tad Buchanan gave us the rare opportunity to present a mini-exhibition of new work by the fascinating British artist Glenn Brown. The Petersons' support saw fruition in a beautiful catalog, featuring an essay by graduate student Emily Shinn, the visit to Eugene by the artist and his husband, Edgar Laguinia, and, thanks to the Gagosian Gallery, a celebratory dinner. Sometimes, the JSMA is the center of the arts world!

For the past few years, we've presented "Collector Conversations," an often surprisingly fascinating topic. Collectors, we learn, have such varied passions and means by which they have developed their interests and acquired their works. Drs. Michael Powanda and Elizabeth Moyer shared their growth as collectors. We learned that Elizabeth grew up with and inherited an eclectic collection, while Michael found a path to art appreciation through Elizabeth and a printmaking course. Together, they grew as connoisseurs with shared fine art interests. Isaac Applbaum discussed his love of post-impressionist art and his willingness to travel far and wide to see the works he wanted in person. Sundaram Tagore (who joined that conversation in addition to presenting his new film on Louis Kahn's Tiger City) enlightened us with a global perspective on the art market and his own education and career in the arts.

Ai Weiwei (Chinese, born, 1957) **Circle of Animals/Zodiac Heads**, 2010. Set of 12; cast bronze, edition 5/6, Each approx. 154 x 66 x 77 in. Private Collection. L2017;89.1a-g



Featured in the Common Seeing exhibition *Conversations in the Roundhouse* was this recent work by James Lavadour (American, Walla, Walla, b. 1951). **Torch**, 2012. Oil on panel, 48 x 60 in. This work was acquired with the assistance of the Ford Family Foundation through a special grant program managed by the Oregon Arts Commission and the Van Duyen Acquisition Endowment; 2015:9.1

Special Initiatives: Mellon Grant, Director Series, and Common Seeing

Museum Roles in Changing Times: This year, we asked ourselves what other museums are doing that could inform our own strategies and programs. We invited three academic museum directors and one public museum director (who had academic museum credentials) to share their challenges and innovative practices with us. Linda Tesner, Director of the Hoffman Gallery of Contemporary Art at Lewis & Clark College, doubled as our McCosh Visiting Lecturer and spoke about the importance of wonder in the appreciation of art and museums. Craig Hadley, Director and Curator of Exhibitions and University Collections at the Peeler Art Center, DePauw University, shared his research on curating "75 Years of Japanese-American Incarceration." Kristina Durocher, Director of the Museum of Art at the University of New Hampshire, offered thoughtful examples of how museums can adapt to stay relevant to new audiences and social issues. Kristian Anderson, Executive Director, Utah Museum of Contemporary Art, offered perspectives on audience engagement aimed at connecting provocative contemporary art with a predominantly Mormon audience. The series drew a diverse, returning audience and sparked stimulating dialogue.

Andrew W. Mellon Foundation GLAM (Galleries, Libraries, Archives, and Museums) Grant: The JSMA and UO Libraries received a \$300,000 Mellon grant this year (with a match from the UO that includes funding for two graduate employees) to further museum-library collaboration. We created our first joint position and hired Dr. Jenny Kreiger as our Postdoctoral Mellon Scholar. Jenny will treat the grant itself as a research project, while she oversees two years of faculty grants that further research and pedagogy on our “shared” collections. For the coming year, Ina Asim, Associate Professor, History, will focus on “Artful Fabric of Collecting: Silk Textiles in Gertrude Bass Warner’s Chinese Art Collection and their Historical Context.” David Frank, Professor, Robert D. Clark Honors College is studying “James Blue’s 1963 documentary *The March: The Cold War, Civil Rights, and the Politics of American Apartheid*”; and Glynne Walley, Associate Professor, East Asian Languages and Literatures is researching “Japanese Votive Slips: Play and Plays.”

Conversations in the Round House: Each year, first-year students are asked to read and discuss an assigned book. In 2016, for the first time, we partnered with the Common Reading (Coates’s *Between the World and Me*) on a Common Seeing exhibition that became our most used curricular offering. So we did it again! In 2017, inspired by Louise Erdrich’s *The Round House*, we curated *Conversations in the Round House: Roots, Roads, and Remembrances*, featuring works from the collection and on loan by contemporary Native American artists.

Collections

Through gift and purchase, we strengthened our collections across the board. Asian art, in particular, had a stellar year. The JSMA has unusually deep ties with artists, curators, foundations, and collectors in Korea, and we saw the benefits many times over this year. Thanks to a Korea Foundation grant, supplemented with Farwest Steel Endowment funding, we acquired major work by contemporary Korean ceramicists. Noted artist and calligrapher JUNG Do-jun and his family donated significant works by the artist. UO alumnus and gallerist Sundaram Tagore helped the museum purchase its first major piece by CHUN Kwang Young, one of Korea’s most important contemporary artists. Generous donors Kyong and John Gregor, Drs. Michael Powanda and Elizabeth Moyer, Don and Carol Dummond, and many others donated or supported the acquisition of Chinese, Japanese, Korean, and Vietnamese prints, paintings, textiles, and sculpture. Many friends of the late Dick Easley contributed to important Japanese print purchases.

As the fiscal year drew to a close, we were deeply honored to receive the gift of more than fifty mixed media pieces by San Francisco-based artist Hung Liu, created through an experimental resin-based process developed with David Salgado, owner of Trillium Graphics (see cover image). And, as I write this, we are expecting a shipment of contemporary Chinese photographs from Hong Kong, a major gift from Susy and Jack Wadsworth, which will be recorded in our next fiscal year.

Pacific Northwest art is a core collecting, research, and exhibition focus of this museum, and we added important works by Keith Achepohl, Ka’ila Farrell-Smith, David McCosh, Robert Miller, and Nelson Sandgren. Ongoing support from The Ford Family Foundation through a special grant program managed by the Oregon Art Commission helped us acquire Marie Watt’s *Witness (Quamichan Potlatch 1913)*, a work featured in our Common Seeing exhibition. Composed of blankets, embroidery floss and thread, *Witness* joins a growing body of work by contemporary Native American artists. We also happily accepted a major gift of prints by Mildred Bryant Brooks (1901-95), a California printmaker and teacher, with funds to support their care and research.

Caroline and Mark Foster enhanced our Cuban holdings with a major body of work, including vibrant paintings and posters. Adding to our Cuban art holdings are a fine Roberto Fabelo sculpture, given by Marla and Jeff Michaels, and one of Belkis Ayón's most important prints, the gift of Norman Brown and Anne Cooling. Cheryl Hartup, our Associate Curator of Latin American Art and Academic Programs, came to us (most recently) from Puerto Rico, where she served as chief curator at the Ponce Museum for more than seven years. This makes the acquisition of a major work by the Puerto Rican artist Antonio Martorell especially welcome.

As a contemporary curator, I attend the Venice Biennale, Art Basel Miami Beach, and museum and gallery shows on both coasts (as well as Havana, where I have a particular interest in Cuban art). This past year, walking through the Untitled Fair in Miami Beach, I noticed a photograph from an extraordinary three-channel video installation, *Passage*, by Mohau Modisakeng, which had represented South Africa in Venice. Much to my delight, of the edition of ten, one was still available—and affordable. Look for it in our Artist Project Space in May 2019!

Staff & Volunteers

It's always great when you can promote from within, and we were thrilled that Esther Harclerode became our Associate Director of Development. I was personally very excited when Lauren Nichols assumed Esther's former position (Development Program Manager), as Lauren, a recent M.A. graduate in the UO's Arts and Administration program, co-managed with me our 2017 AAMG conference.

We welcomed Hannah Bastian, another recent AAD graduate, as Museum Educator for Studio Programs and Special Projects. Michelle Chaewon Kim joined us for nearly a year as our Korea Foundation Global Museum Intern, and Rebecca Crowder became a valued part-time security officer. Ammas Tanveer, a fourth-year student, served as president of JSMAC, our student advocacy council.

The Exhibition Interpreter program recruited six impressive docents: Maria Gulemetova, Helen Kaufman, Adrienne Colaizzi, Valerie Bailey, Susan Creed, and Marcy Holle. Our EI instructors, Elaine Pruett and Cathy Mosqueda, led a more intensive training program, compressing nine months into three, with tours led by our newest cohort underway in the spring. A highlight this year was having students view the Ai Weiwei installation. The looks of delight as the children entered the *Circle of Animals* was as much a gift for the EIs as it was for the students and their teachers.

Dr. James Walker ably led the Leadership Council in his final year as president. He is succeeded by Randall Stender, who will be assisted by two co-chairs: Eugene-based Ellen Tykeson and California-based Andrew Teufel. Long-time board members Philip Piele, David Hilton, and Doug Park rotated off at the end of the year, and Ken Kato, Tucker Teague, and Susy Wadsworth joined the Council. The JSMA benefits immeasurably from this highly engaged group of advisors and supporters.



TRANSFORMING LIVES

THE JSMA AT 85

Art Teaches | Art Inspires | Art Heals

Transforming Lives: The JSMA at 85

I arrived in Eugene just as the museum approached its 75th anniversary. That year and five years later, we launched two special exhibitions. *Lasting Legacies* featured highlights of our collection, a shout-out to all who had made us what we had become. *Living Legacies* celebrated our present, drawing from local collections and engaging collectors in meaningful ways. This year, with some trepidation, we organized a gala fundraiser, mindful that their ubiquity in the non-profit world can be a hindrance to their success. Under the direction of gala hosts Chris and Christine Smith, we set a goal of \$85,000 in honor of our 85th— and we actually raised more than double that amount for our community education programs: Art Teaches, Art Inspires, and Art Heals. We also honored our benefactors—Cheryl and Allyn Ford, Hope Pressman, and Jordan Schnitzer, all of whom were present. They say timing is everything, and this was the last public event to honor Hope Pressman, who died this summer. Hope was the heart of this museum for more than forty years, sharing her love of art and the museum and her belief in public service with all who were fortunate enough to know her.

Gertrude Bass Warner Awards: Margo Grant Walsh and Don Dummond

Hope was also the second person to receive our Gertrude Bass Warner award, which annually recognizes an outstanding volunteer. This year, our ninth, we honored Margo Grant Walsh (UO '59, BS '60, BIArch), an internationally renowned interior architect and esteemed collector of silver and metalwork. In 1973, Margo joined the New York office of Gensler as Director of Interior Design, rising in the ranks to become Vice Chairman and Managing Principal. She then founded the firm's offices in New York, London, Boston, and Washington, D.C., growing a staff of two to 143 designers. Margo has been a generous and inspiring donor to the museum since 2008, and selections from her collection are rotated in our MacKinnon Gallery.

In August 2018, Dr. Don Dummond, an emeritus faculty member and emeritus director of the Museum of Natural and Cultural History, became our tenth GBW awardee. Don and his late wife, Carol, epitomize service to the museums and thus far have given us hundreds of works of American, Asian, and European art.

Our Vision for the JSMA

VISION

The Jordan Schnitzer Museum of Art aspires to be one of the finest university art museums in the world.

BELIEF

We believe that knowledge of art enriches people's lives.

MISSION

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

Our Constituents

The museum's primary constituents are the University of Oregon's students, faculty, and staff as well as K-12 students and teachers throughout Oregon, regional residents, and visitors. Our varied activities and web presence extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Values

- The museum experience enriches people's lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors' different learning styles and the needs of multigenerational and culturally diverse audiences.
- Our visitors will have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.

- We follow the highest ethical, academic, and professional standards.
- We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences.
- We value our visitors' feedback and incorporate their recommendations to improve future visitor experiences.
- We are committed to sustaining a positive and productive work environment for staff and volunteers.

KEY STRATEGIES

Programs

The museum presents stimulating, innovative, and inclusive programs and exhibitions that enhance the academic curriculum, emphasize cross-cultural understanding, provide broad education experience, and support collaborative and interdisciplinary opportunities on- and off-campus. Ongoing evaluation measures how effectively the museum's program goals are being realized.

Collections

The museum collects, preserves, studies, exhibits, and interprets works for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its American, Asian, European, Latin American, and Pacific Northwest art collections and to acquiring fine examples from the history of art, from earliest times to the present, representing cultures throughout the world.

Research & Publications

The museum supports high-quality research on its collections and programs by its staff, University of Oregon faculty, students, and others who use its resources. Research is made accessible through teaching, exhibitions, programs, publications, and online.

Funding & Development

The university allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible. The museum raises revenue for all programs not covered by the university's general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The museum is committed to a balanced budget model. The Leadership Council is a key support group, raising money and advocating for the museum.

Communications & Marketing

Internal communications are proactive, direct, and honest, aiming for transparency and inclusivity by and among all University of Oregon staff and volunteers. External communications represent the full range of museum functions and services and are proactive, timely, direct, and engaging, while delivering a clear, consistent message.

Visitor Experience

The museum aims to provide consistently high-quality programs and customer service that enhance visitors' on site and online art-inspired experiences, leading to ongoing engagement with the

museum. The museum is committed to building culturally diverse audiences, reflective of on- and off-campus demographics.

Facilities

The museum performs effective and efficient maintenance for the overall care of its facilities, including following preventative maintenance schedules, conducting timely HVAC/ mechanical and equipment inspections, and other related work. The museum ensures that exhibition and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

Risk Management

The museum develops, implements, and monitors preventative plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the museum facility at all times, during regular operations and from unexpected threats and emergencies.

Management & Governance

The museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university's administration and the museum's Leadership Council are supportive and informed advocates of the museum. The Executive Director and senior staff are responsible for developing, implementing, reviewing and revising the long-range plan with input from the museum's constituents, including the Leadership Council.

Human Resources

The museum employs and trains competent staff and volunteers who strive for excellence. The museum supports diversity training and professional advancement opportunities for its staff and volunteers and provides training opportunities for students interested in the museum profession. The museum follows the University's human resources procedures, including annual evaluations.

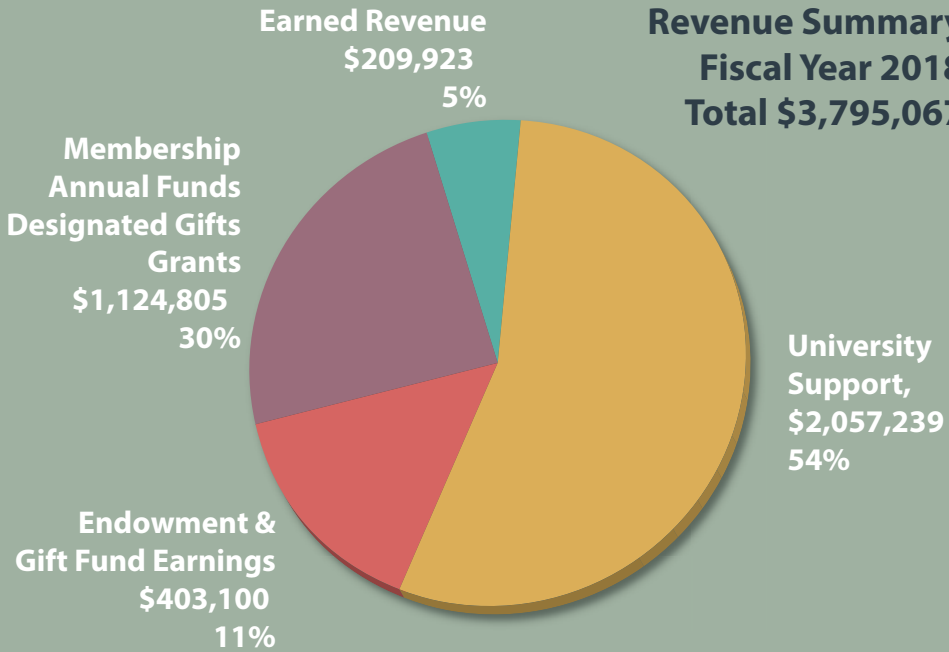
Ethics, Academic & Professional Standards

The museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the University and the American Alliance of museums in all that they do on behalf of the museum. This commitment is realized in the museum's commitment to maintain its accreditation from the AAM.

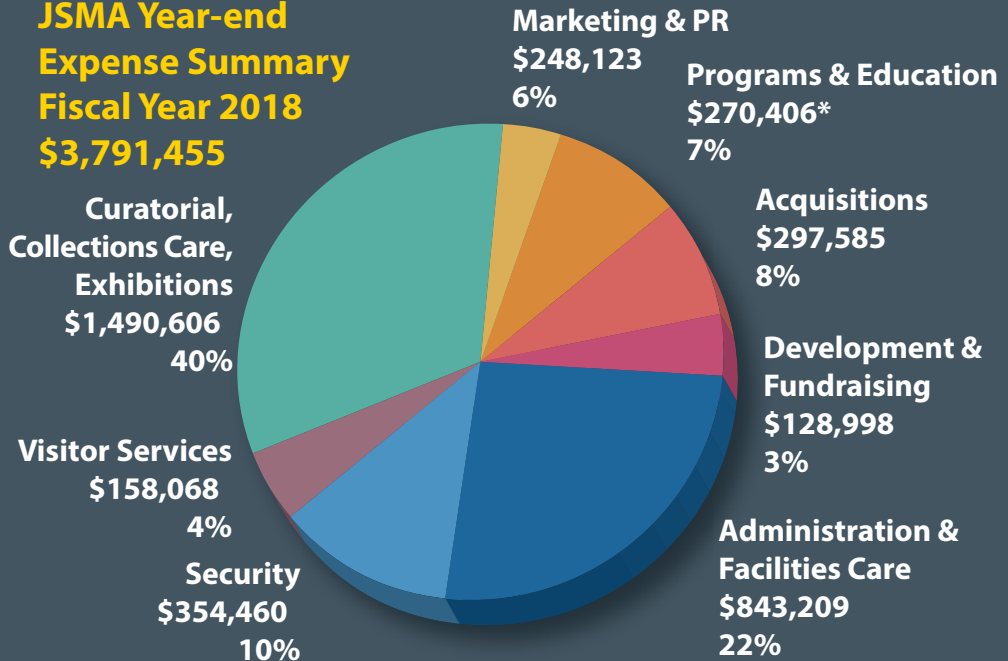
Leadership Council & Support Groups

The Leadership Council serves as the museum's primary advisory and fund-raising body of volunteers and helps to ensure the museum's artistic quality, educational integrity, and financial strength. Museum members, Exhibition Interpreters, and other support groups are integral to the museum's ability to fulfill its mission.

**JSMA Year-end
Revenue Summary
Fiscal Year 2018
Total \$3,795,067**



**JSMA Year-end
Expense Summary
Fiscal Year 2018
\$3,791,455**



*A US Dept. of Education grant, administered thru the UO College of Education, partially covered staff costs in the amount of \$63,000.

Jordan Schnitzer Museum of Art

Programs, Classes, Collections, Loans and Honor Roll

2017-2018

Public Programs & Exhibitions

July 1, 2017 – June 30, 2018

Contemporary Korean Ceramics

February – August 2017
Curated by Anne Rose Kitagawa
Made possible in part by the Korea Foundation

Diálogos

March 4 - October 8, 2017
Curated by Cheryl Hartup

Cuba Ocho

September 16, 2016 - October 8, 2017
Curated by Jill Hartz and Amelia Anderson, a second-year MA graduate student in art history

Art from Tanzania

March 18, 2017 - August 6, 2017
Co-curated by Johanna G. Seasonwein, former senior curator of Western art, in collaboration with Doris Payne, professor of linguistics and director of the African Studies Program, and Melissa Graboyes, assistant professor of African and medical history, Robert H. Clark Honors College
Made possible by a JSMA Academic Support Grant

Street and Pendulum by James

Nares
May 10 - September 3, 2017
Curated by Richard Herskowitz
Made possible by support from the Provost's Office of Academic Affairs

Miramé Bien: Portraits of Mexico by Manuel Álvarez Bravo, Paul Strand, and Edward Weston

June 7, 2017 - January 14, 2018
Curated by Cheryl Hartup

Graphic Ideology: Cultural Revolution Propaganda from China

July 22 - December 31, 2017
Curated by Anne Rose Kitagawa, with further research by Professors Roy Chan, Jenny Lin, and Ina Asim and graduate students
Exhibition, catalogue, and programs made possible with generous support from the WLS Spencer Foundation; the Coeta and Donald Barker Changing Exhibitions Endowment; the Harold and Arlene Schnitzer CARE Foundation; the Oregon Arts Commission, and the National Endowment for the Arts; a federal agency; JSMA Academic Support grants, and JSMA members.

September 22, Patron Circle/Members/Public Opening Receptions
October 7, *The East is Red*, lecture by artist Hung Liu
October 8, Gallery Tour with Anne Rose Kitagawa, faculty, and students
October 22, *How to Conduct a Revolution with Culture: Some Core Logics of China's Cultural Revolution, 1966-1976*, lecture by Professor Laikwan Pang
November 9, *The Politics of Concern: Global Marxism and Asian Studies in the Long Sixties*, lecture by Professor Fabio Lanza
November 12, *Politics of the Personal: Mass Messaging in the Mao Era*, lecture by Alfreda Murck
December 3, Student-led Gallery Tour

Conversations in the Round House: Roots, Roads, and Remembrances

(Common Seeing)
September 9, 2017 - February 11, 2018
Co-curated by Danielle Knapp and Cheryl Hartup with Beth Robinson-Hartpence (Lenni Lenape)
September 22, Patron Circle/Members/Public Opening Receptions
October 5, James Lavadour: Artist's Talk, UO Department of Art Lecture Series
January 31, Ka'ila Farrell-Smith Artist's Talk: *A Lens on Contemporary Indigenous Art and Culture*
February 8, Wendy Red Star: Artist's Talk, UO Department of Art Lecture Series

Barbara MacCallum: Appropriating Science

September 23, 2017 - January 28, 2018
Curated by Jill Hartz
Made possible by the Hartz FUNd for Contemporary Art
September 22, Patron Circle/Members/Public Opening Receptions
September 23, Artist's Talk

The Barberini Tapestries: Woven Monuments of Baroque Rome

September 23, 2017 - January 21, 2018
Curated by James Harper, associate professor, UO History of Art and Architecture, and Marlene Eidelheit, director of the Textile Conservation Laboratory, Cathedral of St. John the Divine

Made possible with the generous support of the National Endowment for the Arts, the National Endowment for the Humanities, Alex & Amanda Haugland, Dentistry @ The Ten, Sharon Ungereider, Excelsior Inn and Ristorante Italiano, and JSMA members

September 22, Patron Circle/Members/Public Opening Receptions
October 1, Curator's Tour with Professor James Harper

October 4, *The Tapestries of Coptic Egypt*, lecture by Nancy Arthur Hoskins

October 11, *Reading, Writing and Collecting in Baroque Rome*, lecture by Nathalie Hester, associate professor of Italian and French

October 13, Luncheon Concert: *Italian Music of the Baroque Period*, performed by UO graduate students Holly Roberts and Alison Kaufman

November 16-17 Symposium: Baroque Tapestry and the Rome of the Barberini

Made possible with the support of the National Endowment for the Humanities, the UO College of Design, the Sally Claire Haseltine Endowment in the Department of the History of Art and Architecture, and the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities

November 16
David Rogers in Concert, Lute and Theorbo Repertoire: *The Music of Giovanni Girolamo Kapsberger for Francesco Barberini*

Keynote Address: *The Loom of Time: Music and Tapestry in Five Barberini Spaces* by Frederick Hammond, Bard College

November 17
Welcome Remarks by Jill Hartz
Session One: The Seventeenth Century with moderator Thomas P. Campbell, Getty Research Institute
The Marquis of Caracena's Scipio Ensemble and Collaborative Entrepreneurial Action in Brussels Tapestry c. 1660, lecture by Koenraad Broens, University of Leuven
The Painting and the Palace: Valentin de Boulogne's Italia Barberiniana by Louise Rice, Associate Professor of Art History, New York University

The Pope's Own Emperor: Pietro da Cortona and the Customized Meaning of the Barberini Life of Constantine Tapestries by James G. Harper

Demonstration of the Interactive *Virtual Gesù* Project of Pascal-François Bertrand, Université Bordeaux Montaigne, presented by art history graduate student Caroline Phillips
Session Two: Baroque Tapestry in America with moderator James G. Harper

Turn-of-the-Century American Art Market for Baroque Tapestry, Strategies & Opportunities, lecture by Charissa Bremer-David, J. Paul Getty Museum
The Barberini Tapestries as Architecture's Ephemeral Skin: The Case of the Cathedral of St. John the Divine, New York City, lecture by Lisa Pon, Southern Methodist University
Discussion led by Valerie Soll, Senior Textile Conservator, Cathedral of St. John the Divine, New York

November 29, Student Research Presentations

January 10, *Where Innovation and Technology Meet: The Nexus of Geographic Technologies and the Arts and Humanities at UO*, <http://barberini.uoregon.edu/>, lecture by Ken Kato, director, UO GIS and Mapping Program
January 17, *The Baroque Science of Color*, lecture by Vera Keller, associate professor of history

Mark Clarke and Margaret Coe: Our Lives in Paint

October 21, 2017 - April 1, 2018
Curated by Danielle Knapp, McCosh Associate Curator.
Catalog made possible by a Ford Family Foundation Exhibition Documentation and Support Grant

October 21, Guided Tour and Opening Reception

November 19, *Beyond the Frame* Members Event
January 12, *Our Lives in Paint*, Margaret Coe Gallery Tour
February 9, Curator's Gallery Tour

Hallmarks of Modernism and Taxco Silver: Selections from the Margo Grant Walsh Collection

October 21 - summer 2018
Curated by Caroline Phillips, graduate student, History of Art and Architecture, with Kurt Neugebauer

The Long Nineteenth Century in Japanese Woodblock Prints

November 18, 2017 - July 29, 2018
Curated by Anne Rose Kitagawa
Made possible in part by a JSMA Academic Support Grant

AI Weiwei: Circle of Animals/Zodiac Heads

December 1, 2017-June 24, 2018.
May 18, Inaugural J. Sanford and Vinie Miller Family Arts of Asia Lecture in Asian Art: *AI Weiwei: A Rhetoric of Struggle*, lecture by Jeff Kelley, art critics, author, and curator
June 7, Film Screening: *Human Flow* by AI Weiwei

Morris Graves: Layers of Time

January 18 - March 18, 2018
Curated by Keith Achepohl
January 18, Patron Circle Reception
January 19, Members/Public Opening Reception
April 11, *Design for Living: Morris Graves and The Lake*, lecture by Lawrence Fong

Keith Achepohl: Vision of Nature/Vessel of Beauty

January 20 - April 29, 2018
Curated by Jill Hartz and Danielle Knapp
Exhibition and catalog made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment; the Harold and Arlene Schnitzer CARE Foundation; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; Philip and Sandra Piele; Diana Gardener; and JSMA members

January 18, Patron Circle Reception
January 19, Members/Public Opening Reception
January 20, *Conversations in the Gallery* with the artist, curators, Robert and Desiree Yarber (co-directors, Morris Graves Foundation) and Cory Gundlach, curator of the arts of Africa, Oceania and the Americas, University of Iowa Museum of Art
March 7, Members-Only Tour with Danielle Knapp

Herman Brookman: Visualizing the Sacred

February 21 - August 5, 2018
Curated by Kenneth Helphand, Philip H. Knight Professor of Landscape Architecture, Emeritus, and Henry Kunowski, Portland-based architectural historian
Made possible with to a JSMA Academic Support Grant

February 24, *Herman Brookman: Visualizing the Sacred*, lecture by Henry Kunowski

Discursive

February 28 - April 29, 2018
Made possible with funding from the School of Art + Design and a JSMA Academic Support Grant

February 28, Gallery Tour with Artists
April 28, Artist Panel and Printmaking StudioTour

Weegee's Grief and Joy: Selections from the Collection

March 28 - September 9, 2018
Curated by Lucy Miller, graduate student in the History of Art and Architecture, under the guidance of Danielle Knapp
April 21, Gallery Talk

Rodrigo Valenzuela: Work in its place

April 25 - August 5, 2018
Curated by Cheryl Hartup with practicum student Erika Milo (BA, Arts and Administration)
Made possible with the generous support of the Hartz FUNd for Contemporary Art and additional support from the UO School of Art + Design and Upfor Gallery

**Michael Snow: Solar Breath (Northern Caryatids)
May 9 - July 22, 2018**

May 9, Schnitzer Cinema: *Wavelength* and a Skype conversation with Michael Snow
Made possible with a JSMA Academic Support Grant

Reflections of the Cosmic Web: Intricate Patterns in Daoist Art

May 19, 2018 to April 7, 2019
Co-curated by UO Chinese History Professor Ina Asim and Anne Rose Kitagawa

Glenn Brown / Transmutations:

What's Old is New Again
May 18 - August 19, 2018
Exhibition, catalog, and artist's visit made possible with support from the Peterson Family Collection
June 1, Patron Circle and Members' Opening

A Decade of Collecting

June 2 - September 2, 2018
Made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment; the Harold and Arlene Schnitzer CARE Foundation; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; and JSMA members
June 1, Patron Circle and Members' Opening

ONGOING COLLECTIONS EXHIBITIONS

Threshold of the Invisible World: Russian Icons from the Collection

Curated by post-graduate intern Emily Silbergeld, with research by Dr. Johanna G. Seasonwein, Heggine Hakobyan, and Anastasia Savenko-Moore
May 6, Galley Tour with Emily Silbergeld

The Materiality of Classical Pottery

Curated by Kristen Seaman, assistant professor, Department of the History of Art and Architecture
February 7, Lecture by Kenneth Lapatain, Associate Curator of Antiquities, J. Paul Getty Museum

Between East and West: Gandharan Art from the JSMA

From Past to Present: Selected Masterworks of Korean Art

EDUCATION CORRIDOR EXHIBITIONS

Brilliant and Resilient: Celebrating the Power of Disabled Women Activists

June 10 - August 27, 2017
Spanish translation made possible by Palo Alto Software

Art of the Athlete VI

September 2, 2017 - February 4, 2018
Curated by Lisa Abia-Smith

Made possible with support from the Cheryl and Allyn Ford Educational Outreach Endowment
October 28, Art of the Athlete at Autzen
November 8, Opening Reception

Don't Touch My Hair: Expressions of Identity and Community

February 23 - May 13, 2018
Guest-curated by Meredith Lancaster (MA 2015, History of Art and Architecture) and Kristen Clayton (graduate student, non-profit management), with project collaborator Roderick Hall
Exhibition and programs generously funded by the UO Division of Equity and Inclusion
January 10, 11, 12, 16, 17, Community Conversations
February 23, Opening Reception
May 2, Community Reflections

NewArt Northwest Kids: Nature and Art

May 19, 2018 - September 23, 2018
May 19, Public Opening Reception

Schnitzer Cinema

Curated by Richard Herskowitz

October 18, James Blue: *Citizen Blue* with Richard Blue and director Daniel Miller
November 15, *The Inner World of Aphasia* with local filmmakers Edward and Naomi Fell
February 22, Louis Kahn's *Tiger City* with filmmaker Sundaram Tagore
March 15, *Acts and Intermissions* with a Skype Q&A with director Abigail Child
April 18, Short Films from the 2017 Ashland Independent Film Festival
May 9, Schnitzer Cinema: *Wavelength* with a Skype conversation with Michael Snow

SPECIAL LECTURES, PERFORMANCES, AND EVENTS

Nocturna, Outdoor Family Film
August 2

20x21 Eugene Walls Artist Reception
August 2

First Saturday Tour

July 1, August 5, September 2,
October 7, November 4, December 2,
January 6, February 3, March 3, April 7,
May 5, June 2

Art in the Attic

Organized by the Friends of the
Museum
August 23

Día de los Muertos

November 1 and 2
Co-sponsored by Oak Hill School in
conjunction with the JSMA, MEChA de
UO, Adelante Sí, University of Oregon
Office of Equity and Inclusion, el
Instituto de Cultura de Guanajuato, el
Instituto Estatal de Migrante Guana-
juatense y sus familias

UO Student Date Night

Organized by Allen Hall Public
Relations
February 14

Conversations with Collectors

September 27, Drs. Elizabeth Moyer
and Michael Powanda
February 21, Isaac Applbaum and
Sundaram Tagore

Transforming Lives: The JSMA at 85 Gala

May 11

Museum Roles in Changing Times

May 16, The David and Anne McCosh
Memorial Visiting Lecturer Series on
Northwest Art: *Thoughts on a Museum
of Wonder*, lecture by Linda Tesner,
Director, Ronna and Eric Hoffman
Gallery of Contemporary Art, Lewis &
Clark College
May 30, *On Display: Curating 75 Years
of Japanese-American Incarceration*,
lecture by Craig Hadley, Director and
Curator of Exhibitions and University
Collection, Richard E. Peeler Art Center,
DePauw University
June 2, *Sticky and Elastic: Museums in
Times of Change*, lecture by Kristina
Durocher, Director, Museum of Art,
University of New Hampshire
June 6, *Tackling Contemporary Is-
sues*, lecture by Kristian Anderson,
Executive Director, Utah Museum of
Contemporary Art

Chalk it Up

May 23
Art Influx: Student Member Apprecia-
tion Night Organized by JSMAC

STUDIO PROGRAMS, CLASSES, AND FAMILY PROGRAMS

Summer Art Camp

July 10-14, July 17-21, July 24-28, July
31-August 4, August 7-11, August 14-
18, August 21-25,
June 25-29, 2018

Tracing Memories Workshop

Sponsored by Imagination Internation,
Inc.
September 9, October 21, November
11, December 16

Madres Club

September 9, September 18, October
14, October 23, November 11, No-
vember 20, December 2, December
18, January 27, February 24, March 17,
April 21, May 26, June 16

Wednesday After-School Art Workshop

October 4 – November 29 *Storytelling
in Art*
January 10 – February 28, *Nature & Art*

Edison After-School Art Class

October 5 – November 30
January 11- March 1

VSA/Art Access Workshops for children with special needs

The VSA Program is provided under
a contract with the John F. Kennedy
Center for the Performing Arts
October 21, November 11, December
16, January 20, February 17, March 17,
April 21, May 26, June 16

Día de la Familia/Family Day

December 9

Spring Break Art Camp

March 26-30

Family Day: Exploring Art through the Senses

May 19

ANNUAL FREE ADMISSION PRO- GRAMS

Free First Friday

July 7, August 4, September 1,
October 6, November 3, December 1,
January 5, February 2, March 2, April 6,
May 4, June 1

Smithsonian Magazine Museum

Day
September 23

Go Ducks! Free Admission Weekend

September 2-3, September 9-10,
September 30-October 1, October
7-8, October 28-29, November 18-19,
November 25-26

Be Our Guest – Thanksgiving Wee- kend Open House

November 24-26

Art Museum Day

May 19

Blue Star Museums

Memorial Day to Labor Day

Art and Culture Weekend

June 16-18

COURSES HELD IN THE MUSEUM

AAD 4/510 Lifelong Learning in the Arts

Lisa Abia-Smith; fall 2017

ARH 4/510 Inside Museum Exhibits

James Harper; fall 2017

AAD 4/530 Youth Arts Curriculum and Methods

Lisa Abia-Smith; winter 2018

EDST 410 Art and Education

Lisa Abia-Smith; spring 2018

ARH 399/ART 399 Making: History, Media, Technique

Nina Amstutz and Charlene Liu; spring 2018

FACULTY, STAFF AND UNIVERSITY/ COLLEGE CLASSES & PROGRAMS

Note: LCC = Lane Community College

AAD 252 Art and Gender

Julie Voelker-Morris; July 8, class assignment

ARCH 611 Graduate Design Process

Juli Brode; July 12, class meeting

ARTC 199/255/355 Introduction to Ceramics and Top Ceramic Circus

Brian Gillis; July 13, art viewing with Anne Rose Kitagawa

AAD 251 Arts and Visual Literacy

David Turner; July 13, class assignment

ARCH 611 Graduate Design Process

Cem Kayatekin; July 15, class meeting

FR 302 Culture et langage

Ana-Maria M'Enesti; July 20, class assignment

AAD 301 Understanding Arts

Julie Voelker-Morris; July 30, off-site art viewing with Debbie Williamson-Smith

AEI Elective 77 Multicultural American Short Stories and Story Telling

Stephina Brewer; August 3, class assignment

AAD 301 Understanding Arts

Julie Voelker-Morris; August 9, self-guided gallery tour

School of Law Student Orientation
Dominick Vetri; August 10, general gallery tour with Danielle Knapp

WR 121 Writing Composition I

Avinnash Tiwari; August 9, tour of Graphic Ideology with Anne Rose Kitagawa

School of Law Alumni Group

Dominick Vetri; September 8, general gallery tour with Danielle Knapp

ARH 611 Art Historical Theories and Methods

Kristen Seaman; September 25, tour of Cuba Ocho and Conversations in the Round House with Cheryl Hartup and Danielle Knapp

ART 233 Drawing I

James Schauer; September 27, class meeting

MKTG 435 Consumer Behavior

Troy Campbell; September 28, tour of exhibitions with Cheryl Hartup and Danielle Knapp

ARH 300 Critical Approach to Art History Study

Joyce Cheng; October 2, class meeting and instructor-led gallery tour

COLT 301 Approaches to Comparative Literature

Katy Brundan; October 3, tour of Diálogos and Mirame Bien with Cheryl Hartup

SPAN 448 Puerto Rico and its Diaspora

Cecilia Enjuto-Rangel; October 4, tour of Cuba Ocho and Diálogos in Spanish with Cheryl Hartup

COLT 211 Art and Tragedy

Robert Moore; October 4, instructor-led tour of Graphic Ideology

ARH 4/557 Top Global Asia

Jenny Lin; October 4, tour of Graphic Ideology with Anne Rose Kitagawa

AEIS 102 Listening and Speaking

Laura Jennifer; October 4, general gallery tour with curator

ART 381 Letterpress

Rebecca Childers; October 4, class assignment

SPAN 303 Expresiones Artisticas

Heather Quarles; October 5, tour of Diálogos and art viewing with Cheryl Hartup

COLT 211 Art and Tragedy

Robert Moore; October 5, instructor-led tour of Graphic Ideology

ANTH 161 Introduction to Cultural Anthropology

Timothy Herrera; October 6, instructor-led gallery tour

ARTR 245 Introduction to Printmaking

Katherine Spinella; October 11, art viewing with Danielle Knapp

CINE 230/ARTD 251/CINE 199**Remixing Media @ritiquing @culture (Freshman Interest Group)**

Andre Sirois; October 11, tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

CHN 607 Cult of Mao

Roy Chan; October 11, tour of Graphic Ideology with Anne Rose Kitagawa

ARCH 201 Introduction to Architecture

James Givens; October 11, class meeting

JPN 4/510 Culture of Play in Early Modern Japan

Glynn Walley; October 12, art viewing with Anne Rose Kitagawa

AAD 199 Portable Life Museum

Julie Voelker-Morris; October 12, VTS of Conversations in the Round House with Sherri Jones and Hannah Bastian

ARH 353 Modern Art 1880-1950

Joyce Cheng; October 12, class assignment on Masterworks on Loan

HC 221H HC Literature

Jody Seasonwein; October 12, class assignment

ARH 353 Modern Art 1880-1950

Joyce Cheng; October 13, class assignment on Masterworks on Loan

ART 233 Drawing I

Wendy Heldmann; October 15, class assignment

ARH 353 Modern Art 1880-1950

Joyce Cheng; October 17, class meeting

SPAN 448 Puerto Rico and its Diaspora

Cecilia Enjuto-Rangel; October 18, lecture by Cheryl Hartup

HIST 387 Early China

Ina Asim; October 18, class meeting and art viewing with Anne Rose Kitagawa

WGS 351 Decolonial Feminisms

Carolyn Craig; October 18, tour of Graphic Ideology with Anne Rose Kitagawa and tour of Conversations in the Round House with Cheryl Hartup

IARC 4/586 Furniture Design

Tom Bonamici; October 18, tour of Barberini Tapestries with James Harper and Kurt Neugebauer

CLAS 4/507 Archaeology of Pompeii

Kevin Dicus; October 18, art viewing with Cheryl Hartup

J 460 Topic: Leadership Tools

Chris Chavez; October 19, facilitated discussion with Jill Hartz

AAD 312 Arts Management

Eleonora Redaelli; October 23, facilitated discussion with Jill Hartz

IARC 4/586 Furniture Design

Tom Bonamici; October 23, facilitated discussion with Chris White

AAD 301 Understanding Arts

Scott Huetter; October 23, tour of public art with Debbie Williamson-Smith

AAD 252 Art and Gender

Julie Voelker-Morris; October 24, tour of Graphic Ideology with Anne Rose Kitagawa and Our Lives in Paint with Danielle Knapp

CHN 152 Chinese Popular Culture

Roy Chan; October 25, tour of Graphic Ideology with Anne Rose Kitagawa

LCC ART 270/272 Traditional and Digital Etching, Linocut and Woodcut

Susan Lowdermilk; October 25, art viewing with Danielle Knapp

AAD 525 Museum Ethics

David Turner; October 25, instructor-led tour of Barberini Tapestries

CHN 152 Chinese Popular Culture

Roy Chan; October 26, tour of Graphic Ideology with Anne Rose Kitagawa

ITAL 150 Cultural Legacies of Italy

Nathalie Hester; October 26, tour of Barberini Tapestries with James Harper

EDST 4/556 Equal Opportunity: Colonization and Genocide

Michelle Jacob; October 26, tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

SPAN 303 Expresiones Artisticas

Heather Quarles; October 26, class assignment on Mirame Bien

HC 231H Sources of the Self

Vera Keller; October 30, tour of Russian Icons and art viewing with Cheryl Hartup

AAD 425 Ethics in Arts and Museums

David Turner; November 1, facilitated discussion with Anne Rose Kitagawa

ITAL 201 Italian Language

Claudia Ventura; November 1, instructor-led tour of Barberini Tapestries

SPAN 150/ENG 280 The Spanish-Speaking World in Comics

David Wacks; November 2, Día de los Muertos art viewing with Cheryl Hartup

ITAL 201 Italian Language

Claudia Ventura; November 4, instructor-led tour of Barberini Tapestries

ARH 611 Grad Studies Art History

Kristen Seaman; November 6, class meeting and tour of Barberini Tapestries with James Harper

ANTH 150 World Archaeology

Daphne Gallagher; November 7, art viewing with Anne Rose Kitagawa

JPN 4/510 Culture of Play in Early Modern Japan

Glynné Walley; November 7, art viewing with Anne Rose Kitagawa

J 331 Introduction to Digital Filmmaking

Rebecca Force; November 8, class assignment with Joey Capadona and Preparators

J331 Introduction to Digital Filmmaking

Rebecca Force; November 9, class assignment with Chris White and Anne Rose Kitagawa

WR 121 College Composition I

Steve Rust; November 9, self-guided gallery tour of Graphic Ideology

J 365 Photojournalism

Torsten Kjellstrand; November 9, class assignment with Beth Robinson-Hartpence

ANTH 150 World Archaeology

Daphne Gallagher; November 9, art viewing with Anne Rose Kitagawa

LCC ART 282 Landscape Architecture and Photography

Camilla Dussinger; November 9, class assignment

ARH 348 Rome in Age of Bernini

James Harper; November 10, curator-led tour of Barberini Tapestries

American English Institute

Misti Williamsen; November 10, instructor-led gallery tour

ITAL 201 2nd Year Italian

Riccardo Sama; November 10, class assignment on Barberini Tapestries

ITAL 201 2nd Year Italian

Nadia Ceccacci; November 10, class assignment on Barberini Tapestries

WR 121 College Composition

Steve Rust; November 14, curator-led tour of Graphic Ideology with Anne Rose Kitagawa

ITAL 307 Italian Oral Skills

Claudia Ventura; November 14, instructor-led tour of Barberini Tapestries

J 454 Public Relations Campaigns

Connie Chandler; November 14, class assignment with Debbie Williamson-Smith

EALL 209 Languages and Societies of East Asia

Kaori Idemaru; November 15, curator-led gallery tour and art viewing with Anne Rose Kitagawa

RUSS 204 Introduction to Russian Literature

Katya Hokanson; November 15, curator-led tour of Russian Icons and curator-led general museum tour with Cheryl Hartup

ES 399 Race, Ethics, Justice

Alai Reyes-Santos; November 15, curator-led tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

LCC ART 294/295 Watercolor Introduction/Intermediate

Erica Beyer; November 16, art viewing and curator-led general gallery tour with Danielle Knapp

ITAL 319 Survey – 19th and 20th Centuries

Massimo Lollini; November 21, curator-led tour of the Barberini Tapestries and art viewing with Cheryl Hartup

ITAL 201 2nd Year Italian

Peter Kinzig; November 22, class assignment on Barberini Tapestries

HC 231H Honors College History

Roxann Prazniak; November 22, class assignment on Gandharan exhibit

Graduate School

Tori Byington; November 29, tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

OA Council

Will Hatchet; November 30, tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

JPN 4/510 Culture of Play in Early Modern Japan

Glynné Walley; November 30, art viewing with Anne Rose Kitagawa

ARH 211 Survey of Latin American Arts

Derek Burdette; November 30, class assignment on Mirame Bien

LCC ART 131 Introduction to Drawing

Carrie O'Coyle Richenberg; December 2, class assignment

IARC 4/586 Furniture Design Studio

Tom Bonamici; December 4, class meeting

IARC 4/586 Furniture Design Studio

Tom Bonamici; December 6, class meeting

LAS 211 Top Literature and Power

Erin Gallo; January 10, class assignment on Mirame Bien

ART 233 Drawing I

James Schauer; January 10, class assignment

ARH 4/507 Gender, Ethnicity, and Status in Greek and Roman Art and Architecture

Kristen Seaman; January 10, curator-led tour of Conversations in the Round House and Mirame Bien with Cheryl Hartup

MKTG 435 Consumer Behavior

Troy Campbell; January 11, class assignment

IARC 4/584 Interior Architecture Studio

Solmaz Mohammadzadeh Kive; facilitated discussion with Kurt Neugebauer, curator-led tour of Conversations in the Round House with Danielle Knapp, tour of basement storage with Chris White

ARH 359 History of Photography

Nina Amstutz; January 14, class assignment on Mirame Bien

ARH 101 Global Masterpieces

James Harper; January 16, class assignment

ARH 4/510 Italian Renaissance Villa

James Harper; January 16, class assignment

MUS 351 Bach and Handel

Lori Kruckenberg; January 17, curator-led tour of Barberini Tapestries with James Harper

ITAL 318 Survey: Baroque/Enlightenment

Nathalie Hester; January 17, instructor-led tour of Barberini Tapestries

ART 410 Invisible Infrastructure

Amanda Wojcik; January 17, class assignment

LCC Continuing Education

Beth Habian; January 18, curator-led tour of Barberini Tapestries and Conversations in the Round House with Cheryl Hartup

ARH 101 Global Masterpieces

James Harper; January 19, class assignment

GER 356 German Fairy Tales

Dorothee Ostmeier; January 24, art viewing with Cheryl Hartup

ART 612 Graduate Critique

Carla Bengtson; January 25, class assignment

HC 434H Top Art & Film in China

Jenny Lin; January 26, curator-led tour of Circle of Animals/Zodiac Heads and art viewing with Anne Rose Kitagawa

Science, Environment, and Society Lab Group: Geography

Kate Shields; January 26, curator-led tour of Barbara MacCallum: Appropriating Science and Keith Achepohl: Vision of Nature/Vessel of Beauty with Danielle Knapp

CRWR 230 Introduction to Poetry

Amanda Cox; January 30, class assignment and self-guided gallery tour

J 361 Reporting I

Lori Shontz; January 31, tour of Conversations in the Round House with Debbie Williamson-Smith and Beth Robinson-Hartpence

HIST 4/500M Chinese Cities

Ina Asim; January 31, art viewing with Anne Rose Kitagawa

ARH 607 Sem Objects of Protest

Jenny Lin; February 1, curator-led tour of Circle of Animals/Zodiac Heads and art viewing with Anne Rose Kitagawa

ARCH 4/540 Human Context of Design

Jenny Young and Mark Gillem; repeated visits in February, class assignment with assistance from Debbie Williamson-Smith and Kurt Neugebauer

LCC ARH 209 Arts of Japan

Lenore Snowdon; February 6, art viewing and curator-led tour of Japanese galleries with Anne Rose Kitagawa

EDST 605 Read Indigenous Study

Jerry Rosiek; February 7, curator-led tour of Conversations in the Round House with Cheryl Hartup

ARTC 255 Introduction to Ceramics

Brian Gillis; February 7, class assignment with assistance from Danielle Knapp

JPN 435 Advanced Readings Japanese Literature

Yoko O'Brien; February 7, class assignment and self-guided tour of Japanese galleries

ANTH 150 World Archaeology

Alison Carter; February 8, art viewing with Anne Rose Kitagawa

WGS 315 History and Development of Feminist Theory

Kemi Balogun; February 8, curator-led tour of Conversations in the Round House with Danielle Knapp and Cheryl Hartup

LAW 607 Sem Art Law

Dominick Vetri; February 9, art viewing and general gallery tour with Anne Rose Kitagawa

ARTR 347 Intaglio

Noah Breuer; February 13, art viewing with Danielle Knapp

ARTR 245 Introduction to Printmaking

Jack Ryan; February 13, art viewing with Danielle Knapp

ARCH 4/540 Human Context of Design

Jenny Young and Mark Gillem; February 14, class meeting with Danielle Knapp and Cheryl Hartup

PD 301 Introduction to Design Studio

Tom Bonamici; February 15, art viewing with Erin Doerner and Caroline Phillips

J 4/563 Audio Storytelling

Daniel Radcliffe; February 22, class assignment

HIST 186 Cultures of India

Arafaat Valiani; February 22, art viewing with Anne Rose Kitagawa

J 206 Gateway to Media II

Charles Butler; February 22, class assignments with Debbie Williamson-Smith, Sherri Jones and Cheryl Hartup

UO Chapter National Society of Leadership and Success

Michelle Miller; February 22, general gallery tour with Danielle Knapp

AEIS American English for International Students

Nicole Eustice; February 23, self-guided gallery tour

J 4/532 Reporting for Electronic Media

Ed Madison; February 23, class assignment on Don't Touch My Hair

LCC ART 115 Basic Design

Kathleen Caprario-Ulrich; February 25, self-guided gallery tour

AEIS 199 iFIG American English for International Students College Connections

Korey Rice; February 27, curator-led tour of Circle of Animals/Zodiac Heads with Anne Rose Kitagawa and curator-led tour of Don't Touch My Hair with Kristen Clayton

AEIS 199 iFIG American English for International Students College Connections

Angela Dornbusch; February 27, curator-led tour of Circle of Animals/Zodiac Heads with Anne Rose Kitagawa and self-guided gallery tour

WGS 199 Sp St Black Feminist History

Shoniqua Roach; February 28, class assignment

ANTH 4/511 Politics, Ethnicity, and Nationalism

Maria Escallon; February 28, curator-led tour of Don't Touch My Hair with Kristen Clayton

LCC ART 294/5 Beginning and Intermediate Watercolor

Erika Beyer; March 1, art viewing with Danielle Knapp

ARH 359 History of Photography

Nina Amstutz; multiple visits in March, class assignment to view En Noir et Blanc

ARH 101 Global Masterpieces

James Harper; March 6, self-guided general gallery tour

SPAN 303 Expresiones artísticas

Liliana Darwin López; March 7, self-guided gallery tour of Don't Touch My Hair

ARH 101 Global Masterpieces

James Harper; March 9, self-guided general gallery tour

HC 434H Global History of Color, 1400-1900

Vera Keller; March 12, art viewing with Anne Rose Kitagawa

EDST 605 Read Indigenous Study

Jerry Rosiek; March 14, curator-led tour of public art on campus with Danielle Knapp

ARTC 354 Industrial Ceramics

Brian Gillis; March 14, facilitated discussion with Kurt Neugebauer

WGS 101 Introduction to Women's and Gender Studies

Andrea Herrera; March 15, curator-led tour of Don't Touch My Hair with Kristen Clayton

UO Counseling Center

March 22, tour of Don't Touch My Hair and museum with Kristen Clayton, Danielle Knapp, and Cheryl Hartup

UO ART 233 Beginning Drawing

James Schauer; April 5, class assignment

ARH 4/507 Greek Sculpture in Cities and Landscapes

Kristen Seaman; April 6, self-guided tour of Circle of Animals/Zodiac Heads and self-guided general gallery tour

ART 116 Core Interdisciplinary Lab

Jessie Rose Vala; April 11, class assignment

ARH 210 Contemporary Asian Art and Architecture

Jenny Lin; April 12, class assignment

ARC for Art + Design Freshman Residence Community

Colleen Choquette-Raphael; April 18, facilitated discussion and general gallery tour with Kurt Neugebauer

ARH 206 History of Western Art III

Joyce Cheng; multiple visits in April, class assignment on Masterwork on Loan

ARH 354 Contemporary Art

Kate Mondloch; multiple visits in April, class assignment on Masterwork on Loan

ARH 358 History of Design

Jenny Lin; April 25, lecture by artist Rodrigo Valenzuela

PS 109 Politics, Science and Body

Priscilla Yamin; April 26, curator-led tour of Don't Touch My Hair with Kristen Clayton and Cheryl Hartup

College of Education

Li-Hsien Yang; April 27, VTS training with Sherri Jones

WGS 101 Introduction to Women's and Gender Studies

Andrea Herrera; May 1, curator-led tour of Don't Touch My Hair with Kristen Clayton

SPAN 301 Identidades Hispanas

Liliana Darwin López; May 2, class assignment and self-guided tour of Don't Touch My Hair

GEOG 142 Human Geography

Olivia Molden; May 3, curator-led tour of Rodrigo Valenzuela: Work in its place and Masterwork on Loan

COLT 232 Literature and Film

Kenneth Calhoun; May 3, class assignment

SPAN 301 Identidades Hispanas

Liliana Darwin López; May 3, class assignment and self-guided tour of Don't Touch My Hair

GEOG 142 Human Geography

Olivia Molden; May 3, curator-led tour of Rodrigo Valenzuela: Work in its place and Masterwork on Loan

WGS 251 Transnational and Indigenous Feminisms

Carolyn Craig; May 9, curator-led tour of Don't Touch My Hair with Kristen Clayton and art viewing with Cheryl Hartup

ARCH 284 Architectural Design II

Javier Bonnin; May 9, lecture and art viewing with Anne Rose Kitagawa

HIST 4/587 The Ming and Qing Dynasties

Ina Asim; May 9, curator-led tour of Circle of Animals/Zodiac Heads and art viewing with Anne Rose Kitagawa

ARH 206 History of Western Art III

Joyce Cheng; May 10, class assignment on En Noir et Blanc

ARH 4/507 Art, Work, and Play

Joyce Cheng; May 10, class assignment on En Noir et Blanc

ARH 327 Medieval Art

Maile Hutterer; May 10, class assignment

LCC ARH 208 Arts of China

Lenore Snowdon; May 16, self-guided general gallery tour, curator-led tour of Circle of Animals/Zodiac Heads and art viewing with Anne Rose Kitagawa

ARTC 4/510 Capstone Methods and Materials

Brian Gillis; May 16, facilitated discussion with Jonathan Smith and Joey Capadona, self-guided general gallery tour

LCC ART 282 Landscape and Architectural Photography

Camilla Dussinger; May 16, instructor-led tour of En Noir et Blanc and Weegee's Grief and Joy

LCC ART 270/271 Printmaking, Woodcut, Traditional and Digital Etching

Susan Lowdermilk; May 16, art viewing with Cheryl Hartup and self-guided general gallery tour

HC 421H Color Autobiography

Esther Hagenlocher; May 16, curator-led tour of Rodrigo Valenzuela: Work in its place and instructor-led general gallery tour

ART 233 Drawing I

Jack Ryan; May 17, class assignment

SPAN 4/580 Top Haunted Literature

Mayra Bottaro; May 17, instructor-led gallery tour of Rodrigo Valenzuela: Work in its place

AEI IEP ISS86A International Student Success

Jessica Lynch; May 18, class assignment

SPAN 303 Expresiones artísticas

Juanita Devereaux; May 18, instructor-led tour of Circle of Animals/Zodiac Heads, Rodrigo Valenzuela: Work in its place and general gallery tour

JPN 306 Introduction to Japanese Literature

Alisa Freedman; May 23, art viewing and curator-led tour of Japanese galleries with Anne Rose Kitagawa

J 463 Top Audio Storytelling

Damian Radcliffe; May 23, self-guided gallery tour

FHS 407 Sem Suprv Iss Begin

Matt Jones; May 24, class assignment

IARC 447 Color Theory and Application

Esther Hagenlocher; May 30, class assignment

ART 116 Core Interdisciplinary Lab

Christopher Michlig; May 31, self-guided tour of Michael Snow: Solar Breath (Northern Caryatids)

JPN 4/537 Classic Jpn Lit Lang

Glynn Walley; June 6, self-guided tour of Japanese galleries

ART 233 Drawing I

James Schauer; June 27, class assignment

Attendance

July	2195
August	3515
September	4494
October	8099
November	6754
December	3212
January	5735
February	6152
March	4727
April	5208
May	6807
June	5302

Total attendance: 62,200

In addition, the JSMA reached an audience of approximately 100,000 people through community events and organizations, including the Oregon Asian Celebration, Fiesta Cultural, 20x21EUG Mural Project, and Art of the Athlete at Autzen.

Online Attendance (website)

July	4301
August	4284
September	4732
October	6403
November	6326
December	4366
January	6578
February	5772
March	6212
April	5960
May	5753
June	5733

Total annual users: 66,420

Online Engagement
(Electronic Communication
and Social Media)

E news Subscribers	7063
Facebook	6346
Instagram	1997
Twitter	3153
YouTube Channel Subscribers	1038
YouTube video views	9,867

Total reach: 79,464

Collection Activity

ACQUISITIONS

LARGE GIFTS

Gifts of Artist Hung Liu and Trillium Graphics/David Salgado

Hung LIU (LIU Hung), Chinese, b.

1948. *Girl and Crane*, 2007. Mixed media, 41 x 41 in. 2018:25.1a,b

Full Circle, 2008. Mixed media, 26 x 24 x 6 in. 2018:25.2a,b

12 Months, 2008. Mixed media, each: 12 x 12 in. 2018:25.3a-l

Polly, 2008. Mixed media, 41 x 41 in. 2018:25.4

Polly and Her Horses, 2008. Mixed media, 41 x 41 in. 2018:25.5

Women in the War - Comfort Women II, 2008. Mixed media diptych, 41 x 86 in. 2018:25.6a,b

Ox Year (Cow and Girls III), 2009. Mixed media, 41 x 41 in. 2018:25.7

Red Curtain, 2010. Mixed media triptych, 60 x 81 in. 2018:25.8a-c

Lovefield, 2010. Mixed media, 18 x 36 in. 2018:25.9

Searching for Peng Lai, 2010. Mixed media, 28 ¾ x 41 in. 2018:25.10

Boat Trackers, 2010. Mixed media, 41 x 48 ½ in. 2018:25.11

Yellow Flowers, 2010. Mixed media, 41 x 41 in. 2018:25.12

Loveland, 2010. Mixed media triptych, 41 x 81 ½ in. 2018:25.13a-c

Wings II, 2011. Mixed media triptych, 41 x 81 in. 2018:25.14a-c

The Party Leads the Way, 2011. Mixed media diptych, 41 x 82 in. 2018:25.15a,b

Communism is the Truth I, 2011. Mixed media, 41 x 41 in. 2018:25.16

All the Ancestors, 2011. Mixed media triptych, 60 x 100 in. 2018:25.17a-c

Famine Leftover, 2012. Mixed media, 41 x 41 in. 2018:25.18

Apsaras, 2012. Mixed media quadriptych, 41 x 250 in. 2018:25.19a-d

Four Kings, 2012. Mixed media diptych, 36 x 119 in. 2018:25.20a,b

Cycle, 2012. Mixed media quadriptych,

41 x 164 in. 2018:25.21a-d

Dynasties, 2012. Mixed media quadriptych, 48 x 120 in. 2018:25.22a-d

Sentencing Day, 2012. Mixed media, 41 x 60 in. 2018:25.23

Heart II, 2012. Mixed media, 60 x 41 in. 2018:25.24

Companion II, 2012. Mixed media, 41 x 41 in. 2018:25.25a,b

Village Portrait: Little Swan, 2012. Mixed media, ed. 5/9, 13 ½ x 10 ½ in. 2018:25.26

Village Portrait: Children of the Water, 2012. Mixed media, ed. 5/9, 13 ½ x 10 ¼ in. 2018:25.27

Village Portrait: Old Uncle, 2012. Mixed media, ed. 1/9, 13 ½ x 12 in. 2018:25.28

Waiting for Rain II, 2012. Mixed media, 41 x 41 in. 2018:25.29

Village Portrait: Painting Landscape, 2012. Mixed media, ed. 5/9, 13 ½ x 10 in. 2018:25.30

Leaping (Yue), 2012. Mixed media, 41 x 60 in. 2018:25.31

Grandma, 2012. Mixed media, ed. 8/27, 5 x 4 ¼ in. 2018:25.32

Spring Thunder, 2012. Mixed media, 41 x 73 in. 2018:25.33

Village Portrait: Peasant Soldier, 2013. Mixed media, ed. 1/9, 13 ½ x 10 ½ in. 2018:25.34

Village Portrait: His Mightiness, 2012. Mixed media, ed. 1/9, 13 ½ x 10 ½ in. 2018:25.35

Apsara V, 2013. Mixed media, 20 ½ x 20 ½ in. 2018:25.36

Mission Girls Series 1, 2013. Mixed media, 13 ½ x 13 ½ in. 2018:25.37

Apsaras, 2013. Mixed media, 60 x 60 in. 2018:25.38

White Rice Bowl, 2014. Mixed media, 60 x 60 in. 2018:25.39

Ma II, 2014. Mixed media, 41 x 41 in. 2018:25.40

Ayi (Auntie) Study I, 2014. Mixed media, 20 ½ x 20 ½ in. 2018:25.41

Cruise, 2014. Mixed media triptych, 60 x 96 in. 2018:25.42a-c

On the Grass I, 2015. Mixed media, 41 x 41 in. 2018:25.43

Fairy Tale - Blue, 2015. Mixed media, 41 x 41 in. 2018:25.44

Boy and Donkeys, 2015. Mixed media, 41 x 41 in. 2018:25.45

Portrait I, 2015. Mixed media, 41 x 41 in. 2018:25.46

Imperial Column, 2016. Mixed media, 93 x 82 in. 2018:25.47

Mother, Daughter and River, 2016. Mixed media, 23 x 41 in. 2018:25.48

Fortune Cookies, 2013. Mixed media, Set of 20 panels, each 10 x 10 in. 2018:25.49a-t

Sisterhood, 2016. Mixed media, 41 x 41 in. 2018:25.50

Dandelion with Small Bird, 2017. Mixed media, 41 x 41 in. 2018:25.51

Grandma - progressive, 2012. Mixed media, 10 x 18 in. 2018:25.52

Village Portrait: The Broken Bridge, 2012. Mixed media, ed. 3/9, 13 ¾ x 10 ½ in. 2018:25.53

Tribute, 2007. Mixed media, 41 x 41 in. 2018:25.54

Spring Budding, 2012. Mixed media diptych, 41 x 57 in. 2018:25.55a,b

Gifts of Elizabeth D. Moyer & Michael C. Powanda

ASAHI Mio, Japanese, b. 1957.

Master of the Pteosaur, Heisei period, 2009. Etching and aquatint; ink and color on paper, ed. 19/35, 25 ¼ x 20 ½ in. 2017:36.56

You Sing and I Dance, Heisei period, 2016. Etching and aquatint; ink and color on paper, ed. 4/35, 32 ¾ x 23 ½ in. 2017:36.57

OGATA Gekkō, Japanese,

1859-1920. *The Screen, from the series Stories of Japan (Yamato monogatari)*, Meiji period, ca. 1896. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.2

Mount Fuji, Meiji period, ca. 1904. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 14 ¾ in. 2017:36.4

Urashima Tarō Leaving the Palace Under the Sea, from Gekkō's Miscellaneous Drawings, Meiji period, 1894. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¼ x 9 ¾ in. 2017:36.5

Ise no Taifu, Meiji period, ca. 1898. Woodblock print in vertical *ōban* format; ink and color on paper, 12 ½ x 9 ¾ in. 2017:36.39

TSUKIOKA Kōgyo, Japanese,

1869-1927. *Rashōmon, from the series Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.1

Hōka-zō, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.3

Futari Okina (Dual Okina), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 9 ¾ x 14 ¾ in. 2017:36.6

Sotoba Komachi, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.7

Utsubo-saru, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.8

Sekkyō or Ishibashi, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.9

Koi no Omoni, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1900. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.10

Fujisan, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1901. Woodblock print in horizontal *ōban* format; ink and color on paper, 9 ¾ x 14 ¾ in. 2017:36.11

Hashitomi, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.12

Seiobo, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.13

Yoshino Tennin, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal

ōban format; ink and color on paper, 10 x 14 ¾ in. 2017:36.14

Yōkihi, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.15

Arashiyama, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.16

Tōru, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.17

Yūgao (Twilight Beauty), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.18

Fuji (Wisteria), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1899. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.19

Miidera, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 14 ¾ in. 2017:36.20

Ishigami (Kyōgen), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.21

Su-utai (Chanting without Accompaniment), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1899-1901. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.22

Izutsu (Well Curb), from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.23

Karafune, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.24

Tamakazura, from the series Pictures of Nō Plays (Nōgaku zue), Meiji period, 1898-99. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.25

Fujidaiko, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1899. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ¼ x 15 in. 2017:36.26

Roppō, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1899. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.27

Uta-ura (Poetry Divination), from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ¼ x 15 ¼ in. 2017:36.28

Tomoakira, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.29

Taema, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 9 ¾ x 14 ¾ in. 2017:36.30

Settai, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1901. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 15 in. 2017:36.31

Nishikigi, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. 2017:36.32

Ebira, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 14 ¾ in. 2017:36.33

Nomori (Field Keeper), from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.34

Teika, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ½ x 14 ¾ in. 2017:36.35

Shōjō, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 ¼ x 14 ¾ in. 2017:36.36

Kamo, from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban*

format; ink and color on paper, 10 x 15 in. 2017:36.37

Bashō (Banana Tree), from the series *Pictures of Nō Plays (Nōgaku zue)*, Meiji period, 1898. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 14 ¾ in. 2017:36.38

Ama (Diver), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 in. 2017:36.40

Fujidaiko (Fuji's Drum), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ½ in. 2017:36.41

Fujito (The Wisteria Gate), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ¼ in. 2017:36.42

Hachinoki (The Potted Trees), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 11 in. 2017:36.43

Hashitomi (The Lattice Shutter), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 10 ½ in. 2017:36.44

Hanjo (Lady Han), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ½ in. 2017:36.45

Hashi Benkei (Benkei on the Bridge), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 10 in. 2017:36.46

Kanawa (The Iron Crown or Tripod), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ½ in. 2017:36.47

Kōgō (Lady Kōgō), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock-printed vertical *ōban*

diptych; ink and color on paper, 15 x 20 ¾ in (combined). 2017:36.48a,b

Kumasaka (The Robber), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ½ in. 2017:36.49

Kurama tengu, from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock-printed vertical *ōban* diptych; ink and color on paper, 15 x 20 ¾ in (combined). 2017:36.50a,b

Rashōmon, from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 ¼ in. 2017:36.51

Takasago, from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock-printed vertical *ōban* diptych; ink and color on paper, 15 x 20 ½ in (combined). 2017:36.52a,b

Tamura, from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 10 ½ in. 2017:36.53

Tsuchigumo (Earth Spider), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 10 ¼ in. 2017:36.54

Yashima (Yoshitsune and the Battle of Yashima), from the series *One Hundred Nō Plays (Nōgaku hyakuban)*, Taishō period, 1922-26. Woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 10 ¼ in. 2017:36.55

Gifts in Memory of Dick Easley

with contributions from Ina Asim, Robert Carolan & Kathleen Wiley, Deborah Casey & John Witte, Joan Claffey & Anthony Meyer, Eric & Nancy Corneliussen, James Earl and Louise Bishop, Mathews & Sandra Fish, Greg Fitz-Gerald & Susan Cox, Mari & Mark Dembrow, Jill Hartz & Richard Herskowitz, Cecelia & Ronald Head, Andrea & Ted Heid, Adriana Huyer & Robert Smith, Esther Jacobson-Tepfer & Gary Tepfer, Kazuko & Bong Hyuk Kay, Sherrill Kirchoff, Anne Rose

Kitagawa & Ian Coleman, John & Kathy Kitagawa, Diana G. Learner, Calvin & Yi-Hua Lin, Helen & Yto Lin, Eugene Liu, Asako Matsumoto, Glenn May & Helen Liu, Duane & Maureen Mayhew, Ken McClain & Maria Bolanos-McClain, John & Mary Meacham, Larry & Laree Morgensern, John & Susan Moseley, Dale & Connie Mueller, James & Jennifer Newton, Alice Parman, Karen & Richard Pfunder, Chingling & Joel Reed, George & Gwen Rhoads, Frank Rossini, Linda & Martin Sage, Deidre & Clinton Sandvick, Ronald Saylor & Pamela Whyte, Howard & Marvy Schuman, Elizabeth Search & Charles Search, Jr., John & Dene Sihler, Craig Starr & Sandy Sheetz, Christina Svarverud, The Taiwanese Association of Eugene Oregon, Phillis & Mitch Temple, James & Barbara Walker, Douglas & Jean Walker, Akiko & Glynne Walley, Charles & Leslie Wright, and Tsuli Wu.

ISHIKAWA Toraji, Japanese, 1875-1964. *Reading (Dokusho)*, from the series *Ten Types of Female Nudes (Rajo jushu)*, Shōwa period, 1935. *Shinhanga* woodblock print; ink, color and mica on paper, 14 ½ x 12 in. 2018:13.1

KAWAKAMI Sumio, Japanese, 1895-1972. *Namban-esque Bahavior*, Shōwa period, 1945. *Sōsaku hanga* woodblock print; ink and color on paper, sheet: 18 ¾ x 25 ¼ in. 2018:9.2

UTAGAWA Hiroshige III (Shigemasa), Japanese, 1842-1894. *Famous Place of Tokyo, Shimizu-do at Ueno Park: Cherry Blossoms (Tokyo meisho Ueno Kōen Shimizu-dō hanazakari no shinkei)*, Meiji period, 1880. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 ¼ x 29 in (combined). 2018:9.1

Gifts of Beth Bryant Tucker

Mildred Bryant Brooks, American, 1901-1995. *After the Rain*, 1936. Etching and drypoint on cream wove paper, ed. 69/75, 13 x 7 ½ in. Gift of Beth Bryant Tucker. 2017:52.1

Among Branches, 1941. Etching and drypoint on wove paper, from an edition of 100, 9 ¼ x 11 ¾ in. 2017:52.2

Benediction, 1938. Etching and aquatint on thin cream laid paper, from an edition of 150, 8 ¼ x 8 ¾ in. 2017:52.3

Boy Trouble, 1946. Etching, from an edition of 60, 12 ½ x 10 in. 2017:52.4

Clouds at Rest (alternate title: "Redwoods"), 1935. Etching and drypoint on cream wove paper, from an edition of 40, 14 ¾ x 10 ¾ in. 2017:52.5

Companions, 1935. Etching and drypoint on cream laid paper, 9 x 9 in. 2017:52.6

Cypress of Monterey (alternative title: "The Dance"), 1941. Etching and drypoint on thin cream laid paper, 8 ¼ x 9 in. 2017:52.7

Fish Harbor, 1931. Etching, ed. 41/75, 10 ¾ x 15 in. 2017:52.8

Hotei Laughs On, 1936. Etching, edition of 75, 12 x 9 ¾ in.. 2017:52.9

La Casita Vieja, n.d. Etching on cream wove paper, edition of 75, 12 ½ x 12 ½ in. 2017:52.10

Memories, 1935. Etching and drypoint on cream laid paper, published by The Print Makers Society of California, 9 x 7 in. 2017:52.11

Moods, 1935. drypoint and aquatint on paper, from an edition of 75, 9 x 11 ¾ in. 2017:52.12

Morning Pattern, 1938. Edition of 150, 9 x 12 in. 2017:52.13

November, 1939. Etching and aquatint on thin laid paper, 75, 11 ½ x 9 in. 2017:52.14

Promise of Spring, 1935. 75, 13 x 11 in. Gift of Beth Bryant Tucker. 2017:52.15

Spring, 1932. Etching and drypoint on laid paper, 9 ¾ x 12 ½ in. G2017:52.16

South Fork, 1945. Ed. 26/40, 15 x 12 in. Gift of Beth Bryant Tucker. 2017:52.17

The Gateway, 1941. Etching and drypoint on thin cream laid paper, ed. II 6/10, 12 ¾ x 10 ¾ in. 2017:52.18

The Last Tree, 1933. Etching and drypoint on cream wove paper, ed. 100, 11 x 9 ½ in. 2017:52.19

The Pines of Monterey, 1935. Etching and drypoint on thin cream laid paper, 6 ¾ x 13 in. 2017:52.20

To Aunt Kate's, 1935. Etching and drypoint on cream wove paper, 2nd state ed. 3/100, 8 x 8 ¾ in. 2017:52.21

Vagrant Breeze, 1935. Etching and drypoint on wove paper, 150, 12 x 9 in. 2017:52.22

Victorian Lace, 1935. Etching and drypoint, 10 ¼ x 9 in. 2017:52.23

Dry Point (Bridge), n.d. Ed. 1/15, 3 x 4 in. 2017:52.24

Instruments for Wind, ca. 1941. Etching and drypoint on cream laid paper, artist proof, 10 ¾ x 8 ¾ in. 2017:52.25

Fledgling, 1936. Etching and drypoint on wove paper, 12 ¾ x 10 ¼ in. 2017:52.26

Gifts of Mark and Carolyn Foster

Esperanza Iglesias Cabrera, Cuban, b. ca. 1945. *Untitled (Fidel on TV)*, ca. 2007. Acrylic on scored cardstock, 18 x 16 in. 2017:47.10

Ana Marie Cruz, Cuban. *Alfabetecemos y Venceremos*, 1961. Bound book, 8 ¾ x 6 ¾ x 1 in. 2017:47.6

Emeria, Cuban. *Cuando El Rio Pasa*, 1987. Silkscreen on paper, 30 x 20 in. 2017:47.8

Eduardo Marín, Cuban. *Encuentro de Grabado 2001, Taller Experimental de Grafica*, 2001. Print on paper, 28 x 38 ½ in. 2017:47.11

OSPAAAL (Organization in Solidarity with the People of Asia, Africa & Latin America), Cuban, founded 1966. "Es necesario..." from *Unidad y antimperialismo en José Martí*, Offset print on paper, 19 x 13 ½ in. 2017:47.13a

"Que es el arte..." from *Unidad y antimperialismo en José Martí*, Offset print on paper, 19 x 13 ½ in. 2017:47.13b

"Los que no tienen fe en su tierra..." from *Unidad y antimperialismo en José Martí Print Portfolio*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13c

"Las obras magnas de las letras..." from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13d

"Nuestra Mérica" from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13e

"Los pueblos que no se conocen..." from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13f

- "Injertese en nuestras republicas..."* from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13g
- "La sencillez es la Grandeza"* from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13h
- "De la mano franca..."* from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13i
- "Trincheras de ideas..."* from *Unidad y antimperialismo en José Martí*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.13j
- Rafael Enriquez Vega, *40 aniversario* from *Che Portfolio: New Edition*, first printed 2007. Offset print on paper, 19 x 13 ½ in. 2017:47.14a
- Alfredo G. Rostgaard, *Che silhouette with flowers* from *Che Portfolio: New Edition*, first printed 1970. Offset print on paper, 19 x 13 ½ in. 2017:47.14b
- Rafael Morante Boyerizo, *Che with flag* from *Che Portfolio: New Edition*, first printed 1987. Offset print on paper, 19 x 13 ½ in. 2017:47.14c
- Rafael Enriquez Vega, *Che with radio* from *Che Portfolio: New Edition*, first printed 1978. Offset print on paper, 19 x 13 ½ in. 2017:47.14d
- Rafael Enriquez Vega, *Che looking up* from *Che Portfolio: New Edition*, first printed 1985. Offset print on paper, 19 x 13 ½ in. 2017:47.14e
- Tomas Rodriquez (Tomy), *Che on chest* from *Che Portfolio: New Edition*, first printed 1997. Offset print on paper, 19 x 13 ½ in. 2017:47.14f
- Jesus Forjans Boade, *October 8 Day of the Heroic Guerrilla* from *Che Portfolio: New Edition*, first printed 1969. Offset print on paper, 19 x 13 ½ in. 2017:47.14g
- Olivio Martinez Viera, *October 8 Day of the Heroic Guerrilla* from *Che Portfolio: New Edition*, first printed 1978. Offset print on paper, 19 x 13 ½ in. 2017:47.14h
- Alfredo G. Rostgaard, *Rainbow Che* from *Che Portfolio: New Edition*, first printed in 1969. Offset print on paper, 19 x 13 ½ in. 2017:47.14i
- Lazaro Abreu Padron, *October 8 Day of the Heroic Guerrilla* from *Che Portfolio: New Edition*, first printed 1970. Offset print on paper, 19 x 13 ½ in. 2017:47.14j
- Rafael Enriquez Vega, *Che in star* from *Che Portfolio: First Edition*, first printed 2005. Offset print on paper, 19 x 13 ½ in. 2017:47.15a
- Unknown, *Hasta la victoria siempre* from *Che Portfolio: First Edition*, n.d. Offset print on paper, 19 x 13 ½ in. 2017:47.15b
- Jesus Forjans Boade, *October 8 Day of the Heroic Guerrilla* from *Che Portfolio: First Edition*, first printed 1969. Offset print on paper, 19 x 13 ½ in. 2017:47.15c
- Alfredo G. Rostgaard, *Che silhouette with flowers* from *Che Portfolio: First Edition*, first printed 1970. Offset print on paper, 19 x 13 ½ in. 2017:47.15d
- Lazaro Abreu Padron, *Day of the Heroic Guerilla October 8* from *Che Portfolio: First Edition*, first printed 1980. Offset print on paper, 19 x 13 ½ in. 2017:47.15e
- Rafael Enriquez Vega, *Che looking up* from *Che Portfolio: First Edition*, first printed 1985. Offset print on paper, 19 x 13 ½ in. 2017:47.15f
- Alfredo G. Rostgaard, *Rainbow Che* from *Che Portfolio: First Edition*, first printed 1969. Offset print on paper, 19 x 13 ½ in. 2017:47.15g
- Rafael Morante Boyerizo, *Che with flag* from *Che Portfolio: First Edition*, first printed 1987. Offset print on paper, 19 x 13 ½ in. 2017:47.15h
- Rafael Enriquez Vega, *40th aniversario* from *Che Portfolio: First Edition*, first printed 2007. Offset print on paper, 19 x 13 ½ in. 2017:47.15i
- Rafael Enriquez Vega, *Che VIVE* from *Che Portfolio: First Edition*, first printed 1987. Offset print on paper, 19 x 13 ½ in. 2017:47.15j
- Unknown, *"Con los pobres de la tierra quiero mi suerte echar,"* n.d. Offset print on paper, 25 x 18 in. 2017:47.16
- Gladys Acosta, *Asalto a la historia*, 1993. Offset print on paper, 23 x 16 in. 2017:47.23
- Gladys Acosta, *¡No a la base naval de Guantanamo!*, 1993. Offset print on paper, 23 x 15 in. 2017:47.25
- Alberto Blanco, *Presente [Portrait of Augusto César Sandino]*, 1991. Offset print on paper, 28 x 18 in. 2017:47.18
- Rafael Enriquez Vega, *Aniversario 50th Anniversary*, 2009. Offset print on paper, 27 x 20 in. 2017:47.17
- Rafael Enriquez Vega, *Che VIVE*, first printed 1987. Offset print on paper, 22 x 17 in. 2017:47.26
- Rafael Enriquez Vega, *Esta humanidad tiene ansias de justicia*, n.d. Offset print on paper, 26 x 18 in. 2017:47.22
- Rafael Enriquez Vega, *Sabra y Chatila*, 1982. Offset print on paper, 19 x 14 ½ in. 2017:47.20
- Rafael Enriquez Vega, *Solidaridad con Cuba*, n.d. Offset print on paper, 27 x 18 in. 2017:47.19
- Olivio Martinez, *Cambodia por la independencia*, 1974. Offset print on paper, 30 x 19 in. 2017:47.21
- Rafael Morante, *Power to the People, George [Jackson]*, 1971. Offset print on paper, 20 x 29 in. 2017:47.27
- Eladio Rivadulla Pérez, *OSPAAAL 30 Aniversario 1966-1996*, 1996. Offset print on paper, 26 x 20 in. 2017:47.24
- Rene Portocarrero, *Soy Cuba* from *12 Carteles Cubanos de Cine*, 1964. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28a
- Unknown, *Memorias del Subdesarrollo* from *12 Carteles Cubanos de Cine*, n.d. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28b
- René Azcuy, *Besos Robados* from *12 Carteles Cubanos de Cine*, 1970. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28c
- Servando Cabrera Moreno, *Retrato de Teresa* from *12 Carteles Cubanos de Cine*, 1978. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28d
- Eduardo Muñoz Bachs, *El Bohio* from *12 Carteles Cubanos de Cine*, 1985. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28e
- Eduardo Muñoz Bachs, *Por Primera Vez* from *12 Carteles Cubanos de Cine*, 1968. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28f
- Antonio Fernandez Reboiro, *Che comandante amigo* from *12 Carteles Cubanos de Cine*, 1978. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28g
- Eduardo Muñoz Bachs, *Cine Movil ICAIC* from *12 Carteles Cubanos de Cine*, 1969. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28h

Eduardo Muñoz Bachs, Aventuras de Juan Quinquin from 12 Carteles Cubanos de Cine, 1967. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28i

Eduardo Muñoz Bachs, niños desaparecidos, missing children from 12 Carteles Cubanos de Cine, 1985. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28j

Eduardo Muñoz Bachs, vampiros en la habana from 12 Carteles Cubanos de Cine, 1985. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28k

Raúl Martínez González, Lucía from 12 Carteles Cubanos de Cine, 1968. Silkscreen print on paper, 19 x 13 ½ in. 2017:47.28l

Unknown, Cuban. *"Aniversario 50 del triunfo... Aniversario 30 del triunfo..."*, 2009. Offset print on paper, 28 x 18 in. 2017:47.12

Territorio Libre De Analfabetismo, ca. 1961. Silkscreen on fabric, 21 ½ x 32 in. 2017:47.7

Salvemos a Elian, 1999-2000. Offset print, 25 x 17 in. 2017:47.9

Gifts of Robert Miller and Bill Rhoades

Robert Miller, American, b. 1948.
Jan Zach, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.1

Frederic Littman, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.2

Ken Kesey, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.3

Manuel Izquierdo, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.4

Lee Kelley, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.5

Virginia Haseltine, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.6

Michelle Russo, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.7

Gordon Gilkey, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.8

Betty Feves, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.9

Betty Feves, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.10

Manuel Izquierdo, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.11

John Yeon, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.12

Frederic Littman, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.13

Lucinda Parker, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.14

Lucinda Parker, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.15

Louis Bunce, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.16

Frederic Littman, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.17

John Stahl, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.18

Henk Pander, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.19

Harry Widman, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.20

Frank Boyden, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.21

Ken Kesey, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.22

Charles Heaney, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.23

Charles Heaney, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.24

Jay Backstrand, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.25

Hilda Morris, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.26

Carl Morris, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.27

Ed Edmo, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.28

Christine Bourdette, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.29

Saley Haley, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.30

George Green, Silver Gelatin Print, paper: 14 x 11 in. 2018:24.31

Kiva, Silver Gelatin Print, paper: 15 x 18 ¾ in. 2018:24.32

Machine Parts, Silver Gelatin Print, paper: 15 ¼ x 19 in. 2018:24.33

Paint, Silver Gelatin Print, paper: 13 ¾ x 18 in. 2018:24.34

Mannequins, Silver Gelatin Print, paper: 15 ¼ x 15 ½ in. 2018:24.35

Street Scene, Silver Gelatin Print, paper: 8 ¾ x 13 ½ in. 2018:24.36

Barry Lopez, Silver Gelatin Print, paper: 15 ½ x 15 ¾ in. 2018:24.37

LaVerne Krause, 1977. Silver Gelatin Print, paper: 10 ½ x 10 ½ in. 2018:24.38

LaVerne Krause, 1977. Silver Gelatin Print, paper: 10 ½ x 10 ½ in. 2018:24.39

Gifts from Jan and Erik Sandrgren and Bill Rhoades

Nelson Sandrgren, American, 1917-2006. *River Reflections #2*, 1960. Lithograph, tusche washes; ed.7/8, image:10 ¼ x 28 ¾ in.; sheet: 12 ½ x 33 in. 2017:42.2

At Bandon, ca. 1982. Lithograph, tusche washes - printed on a toned ground; artist proof, image: 15 ¾ x 21 ¼ in.; sheet: 18 ¾ x 24 in. 2017:42.3

Sea Bands, ca. 1958. Lithograph, citho crayon and tusche; ed.10/12, image: 17 ¾ x 23 ¾ in.; sheet: 21 x 26 in. 2017:42.4

Spring Freshet, n.d. Watercolor, image: 22 ½ x 30 in. 2017:42.29

There is Always the Other One, 1949. Lithograph, crayon; image: 12 ½ x 11 ¾ in.; sheet: 18 ¾ x 15 ½ in. 2017:42.5

Tulum By the Sea (Quintana Roo), 1965. Lithograph, tusche washes and zincography; ed. 16/45, image: 15 x 20 in.; sheet: 20 x 23 in. 2017:42.6

Bildnis von Erich Mönch - The German Cowboy, 1968. Lithograph, litho crayon; artist proof, image: 16 x 21 in.; sheet: 20 ¾ x 23 ¾ in. 2017:42.7

Space Umbilical, 1969. Lithograph, asphaltum technique - 8-10 color runs; ed. 4/6, image: 21 ¾ x 15 ½ in.; sheet: 25 ½ x 18 ¾ in. 2017:42.8

Moratorium Day (October 15 1969), 1969. Lithograph, tusche washes and acid bitten tusche; image: 15 ½ x 21 ½ in.; sheet: 19 x 25 in. 2017:42.9

Untitled [River Bank in Winter - Alsea Winter], 1969. Lithograph, image: 11 x 14 in.; sheet: 13 x 16 ¾ in. 2017:42.10

Crucifixion, 1963. Lithograph, crayon; ed. 20/45, image: 33 x 18 ¼ in.; sheet: 40 x 26 in. 2017:42.11

Beach Genre, 1962. Lithograph, crayon - one of three editions developed as variations on this subject matter; ed. 42/45, image: 17 ¼ x 34 in.; sheet: 21 ½ x 36 ¾ in. 2017:42.12

Untitled [Malaga, Spain], 1965.

Lithograph, crayon with rubbing crayon and zincographic ink with razor/blade scraping; ed.3/12, image: 26 x 19 ¾ in.; sheet: 24 ½ x 30 ¾ in. 2017:42.13

Untitled [abstraction], n. d. Lithograph, asphalt technique with multiple color runs; image: 25 ½ x 20 in.; sheet: 29 ¾ x 22 ½ in.. 2017:42.14

Roman Soldier, ca. 1975. Lithograph, color asphalt technique; ed.6/6, image: 20 ¾ x 26 ¾ in.; sheet: 24 ½ x 29 ½ in. 2017:42.15

Winter, ca. 1963. Lithograph, ed.5/?, image: 20 ½ x 31 ¼ in.; sheet: 24 ¼ x 34 ¼ in. 2017:42.16

Intruding Sea, n.d. Lithograph, printed on German Etching Paper; ed.28/50, image: 16 x 21 ¾ in.; sheet: 21 ¼ x 30 in. Donated by Jan and Erik Sandgren, and Bill Rhoades. 2017:42.17

Untitled [The Floaters], 1998. Lithograph, color asphalt technique; artist Proof, image: 14 ½ x 21 ¼ in.; sheet: 18 x 24 ¾ in. 2017:42.18

Columbia Gorge, n.d. Lithograph, tusche washes; ed.1/20, image: 16 ¾ x 22 ¼ in.; sheet: 20 ¾ x 29 in. 2017:42.19

Mount Washington, 1981. Lithograph, litho crayon; edition of 20, image: 21 ¾ x 16 ¼ in.; sheet: 25 ½ x 20 ½ in. 2017:42.20

Liberator, n. d. Lithograph, tusche washes; ed.14/14, image: 12 ½ x 21 ½ in.; sheet: 17 ¾ x 24 in. 2017:42.21

Self Portrait, 1971. Lithograph, litho crayon; ed. no 8, image: 24 ½ x 16 in.; sheet: 29 ¾ x 20 ¾ in. 2017:42.22

Strike, n. d. Lithograph, tusche washes; artist proof, image: 16 ¾ x 21 ¾ in.; sheet: 21 ¼ x 25 ½ in. 2017:42.23

Sand Feeding, 1987. Lithograph, one of a series of seven prints with varied color, image: 21 ¾ x 16 ¼ in.; sheet: 26 x 19 ¾ in. 2017:42.24

Winter Gatherers, 1967. Lithograph, tusche washes, crayon and zincographic ink; artist proof, image: 15 ½ x 22 in.; sheet: 22 x 30 in. 2017:42.25

Nesting Moon, n. d. Lithograph, color - crayon and zincograph; ed.8/14, image: 10 ¼ x 16 ¼ in.; sheet: 13 ¼ x 18 in. 2017:42.26

Untitled [three figures], 1948.

Lithograph, crayon; from an edition of 10, image: 13 ½ x 7 ¾ in.; sheet: 16 x 11 ¼ in. 2017:42.27

Pueblo, ca. 1950. Lithograph, litho crayon with blade scrapings and possibly penned tusche; image: 9 ¾ x 13 ¾ in.; sheet: 12 ¾ x 14 ¾ in. 2017:42.28

Erik Sandgren, American, b. 1952.
Fishermen: Sun and Mist, 2004-2016. Acrylic on panel, framed: 27 X 51 in.; panel: 24 X 48 in. Donated by Jan and Erik Sandgren, and Bill Rhoades. 2017:42.1

David McCosh, American, 1903-81.
Juniper Highlands (near Bend, OR), 1977. Watercolor painted on toned ground, image: 20 ½ x 28 ½ in.; sheet: 22 ¼ x 30 in. 2017:42.30

Still Life with Egg Cup, ca. 1980. Watercolor, sheet: 22 x 30 in. 2017:42.31

Owyhee Canyon, 1982. Watercolor, 20 ¾ x 27 ¾ in. 2017:42.32

Emerging Headland (Cummins Creek south of Cape Perpetua), n.d. Watercolor. Donated by Jan and Erik Sandgren, and Bill Rhoades. 2017:42.33

Untitled [Figures on a Beach - Central Oregon Coast], ca. 1985. Watercolor, 21 ¾ x 28 ½ in. 2017:42.34

The Quiet Aegean at Naoussa (Island of Paros), 1990. Watercolor, 15 ¾ x 22 ½ in. 2017:42.35

Parkside Gardener - alt. title - Forest Walk, ca. 1998. Oil on panel, image: 36 x 48 in. 2017:42.36

I Have Seen This Many Times, ca. 1990's. Oil on linen, framed: 50 x 69 in. 2017:42.37

Richard Thompson, American, b. 1945. *Spring Like Summer*, 1991. Oil on canvas, 66 x 54 in. 2017:32.1

ASIAN: DECORATIVE ARTS

KIM Myungjin, Korean, b. 1975.

Moon Jar (Dal-hangari), 2016. Porcelain, underglaze, 16 x 13 in. Gift of KIM Myungjin. 2017:43.1

Still Life Vessel - East, 2017. Porcelain, underglaze, 13 ½ x 8 ¾ x 8 ¼ in. Gift of KIM Myungjin. 2017:43.2a,b

KIM Yik-yung, Korean, b. 1935.

Candlesticks (Chotdae), Republic of Korea (1945-present). Porcelain, each: 4 x 4 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.14a,b

LEE, Steven Young, Korean-American, b. 1975. *Vase with Clouds and Butterflies*, 2016. Porcelain, cobalt inlay, gold luster, glaze, 22 x 9 x 9 in. Farwest Steel Korean Art Endowment Fund Purchase. 2017:45.1

Jar with Flying Tigers, 2017. Porcelain, cobalt pigment, glaze, 15 x 15 in. Farwest Steel Korean Art Endowment Fund Purchase. 2017:46.1

Unknown, Chinese. *Carpet with Bird-and-Flower Design and Brown Border*, ca. 1980. Silk, 24 x 18 in. Gift of Arthur and Aileen Guy McNett. 2017:33.1

Pitcher with Sunflower Design and Inscription reading "Political Work is the Lifeline of All Economic Work - Mao Zedong" (Zhengzhi gongzuo shi yiqie jingji gongzuo de shengming xian - Mao Zedong), People's Republic of China, 1966-72. Glazed porcelain, 3 ¾ in. Gift of Alfreda Murck. 2017:50.1

Tray with Inscription reading "For the Party, I Am Not Afraid of Entering a Mountain of Knives or a Sea of Fire; For the Party, I Am Most Willing to Sacrifice Myself - Wang Jie" (Weile dang, wo bupa jin daoshan ru huohai, weile dang, napa fenshen suigu woye xingan qingyuan - Wang Jie), People's Republic of China, 1960s. Glazed porcelain, 10 ¼ in. Gift of Alfreda Murck. 2017:50.2

Tray with Rising Sun and Sunflower Design and Inscription reading "Respectfully Wishing Chairman Mao Eternal Life" (Jingzhu Mao zhuxi wanshou wujiang), People's Republic of China, n.d. Glazed porcelain, 10 ¼ in. Gift of Alfreda Murck. 2017:50.3

Tray with Landscape Design and Inscription reading "Great Scenery of a Vast Land, Spring Across Ten-Thousand Miles of Lakes and Mountains" (Dadi fengguang hao, hushan wanli chun), People's Republic of China, 1950s or post Cultural Revolution revival. Glazed porcelain, 9 ¾ in. Gift of Alfreda Murck. 2017:50.4

Lidded Mug with Landscape Design and Inscription reading "Clothed in Green just Emerging: Spring in Jiangnan/ Light Sails off Distant Shore: a Journey

of Ten-Thousand Li (Lü yi chufa *Jianguan chun, yuan pu qingfan wanli cheng*), People's Republic of China, 1976-78. Glazed porcelain, to rim: 3 ¾ in. Gift of Alfreda Murck. 2017:50.5a,b

Tray with Abundant Grain and Vegetable Design and Inscription reading "People's Communes are Good" (Renmin gongshe hao), People's Republic of China, 1966. Vitreous enamel, 12 ¾ in. Gift of Alfreda Murck. 2017:50.6

Bowl with Five-Pointed Red Star Design and Inscription reading "Support the Army, Cherish the People" (Yongjun aimin), People's Republic of China, 1969. Vitreous enamel, 7 ¾ in. Gift of Alfreda Murck. 2017:50.7

Washbasin with Design of Red Lanterns Inscribed "The People's Communes are Good" (Renmin gongshe hao) and "Provident Harvest" (Fengshou) above Wheat Fields and Red Flags, People's Republic of China, 1969. Vitreous enamel, 14 ½ in. Gift of Alfreda Murck. 2017:50.8

Hot Water Flask with Plum Blossom Design and Inscription reading "Plum Blossoms Welcome the Whirling Snow; Small Wonder that Flies Freeze and Perish" (Meihua huaxi man tian xue, dongqi cangying wei zu qi), People's Republic of China, 1966-76. Aluminum, glass, and Styrofoam cork, 15 x 4 in. Gift of Alfreda Murck. 2017:50.9a,b

Unknown, Kashan. *Carpet*, ca. 1920. Silk, 43 x 27 in. Gift of Arthur and Aileen Guy McNett. 2017:33.3

Unknown, Korean. *Lacquer Engagement Box (Sangja)*, 20th century. Lacquer on wood with mother-of-pearl inlay, 11 ¾ x 9 ¾ x 2 ¾ in. Gift of John and Kyungsook Gregor. 2017:49.10

Pipe (Dambaetdae), 20th century. Bamboo with white brass fittings, 22 ¾ x ¾ in. Gift of John and Kyungsook Gregor. 2017:49.11

Bowl for Making Rice Cakes (Dogori) from Jeju Island, 20th century. Carved wood, 14 ¼ x 24 ¼ x 4 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.12

Covered Rice Bowl (Jubal) with Characters for Longevity, Welfare, Health and Peace (Su, Bok, Gang, Nyeong), 20th century. Silver or silver-plated brass, 2 ¾ x 5 ½ in. Gift of John and Kyungsook Gregor. 2017:49.13

Bottle (Byeong) with Abstract Floral Design, Joseon dynasty, 15th-16th century. Buncheong ware; light gray stoneware with pale celadon glaze over decoration painted in iron-brown slip on the white-slip ground, 8 ¾ x 6 ¾ in. Gift of John and Kyungsook Gregor. 2017:49.15

Faceted Blue-and-White Bottle (Baekja-cheonghwa-byeong) with Floral Design, Joseon dynasty, late 19th-early 20th century. Porcelain with underglaze blue decoration, 9 ¾ x 5 ¼ x 5 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.16

Onggi Vessel (Onggi), 20th century. Earthenware with blackish-brown glaze, 9 ½ x 10 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.17

Celadon Bowl (Wan) with Floral Design, Goryeo dynasty, 12th century. Stoneware with pale bluish-gray glaze over molded decoration, 3 ¾ x 7 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.18

White Bowl (Bal), 20th century. Porcelain with clear glaze, 4 x 6 ¾ in. Gift of John and Kyungsook Gregor. 2017:49.19

Pedestal Dish (Gubdari-jeobsi) Base, Three Kingdoms period (Gaya), early 6th century. Earthenware, 2 ¾ x 5 ½ in. Gift of John and Kyungsook Gregor. 2017:49.20

Covered Basket (Gori), 20th century. Osier, 7 x 17 ½ x 15 ½ in. Gift of John and Kyungsook Gregor. 2017:49.21

Circular Basket (Baguni), 20th century. Woven bamboo, 6 ½ x 15 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.22

Oval Basket (Baguni), 20th century. Woven bamboo, 6 ½ x 18 ¼ x 15 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.23

Jeju Island Baby Basket (Aegi-gudeok), 20th century. Woven bamboo, 9 ¼ x 17 ½ x 29 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.24

Jeju Island Baby Basket (Aegi-gudeok), 20th century. Woven bamboo, 10 x 15 x 27 ½ in. Gift of John and Kyungsook Gregor. 2017:49.25

Grain Sifter (Key), 20th century. Reed, wood, 6 ¾ x 22 ¾ x 23 ¾ in. Gift of John and Kyungsook Gregor. 2017:49.26

Jeju Island Jar Basket (Gudeok), 20th century. Woven bamboo, 10 ¾ x 16 x 19 ½ in. Gift of John and Kyungsook Gregor. 2017:49.27

Grain Basket (Baguni), 20th century. Woven straw, colored fabric, 17 ½ x 24 in. Gift of John and Kyungsook Gregor. 2017:49.28

Unknown, Sarouk. *Carpet with Stylized Floral Design on Blue Ground and Red Floral Border*, ca. 1940. Silk, 48 x 26 in. Gift of Arthur and Aileen Guy McNett. 2017:33.2

ASIAN: FURNITURE

Unknown, Chinese. *Round Mirror with Sun, Ship and Ocean Design and Inscription reading "We Rely on the Helmsman to Sail the Sea; To Undertake Revolution We Rely on Mao Zedong Thought" (Dahai hangxing kao duoshou gan geming kao Mao Zedong sixiang) and Verso with Women Harvesting Cotton*, People's Republic of China, 1966-71. Glass, wood, metal nails, hemp hanging cord, 15 ½ in. Gift of Alfreda Murck. 2017:50.10

Unknown, Korean. *Lamp Stand and Ceramic Oil Lamp (Deungkyeong)*, 20th century. Carved wood, 31 ½ x 9 ½ x 9 ½ in. Gift of John and Kyungsook Gregor. 2017:49.9

ASIAN: CALLIGRAPHY AND PRINTS

CHEN Yanning, Chinese, b. 1945. *Chairman Mao Inspects the Countryside of Guangdong (Maozhuxi shicha Guangdong nongchun)*, People's Republic of China, 1972. Lithograph; ink and color on paper, 21 x 30 ¾ in. Anonymous Gift. 2017:53.4

HAMANISHI Katsunori, Japanese, b. 1949. *Untitled [JSMA Campbell Courtyard with Gertrude Bass Warner quotation]*, Heisei period, 2018. Mezzotint with etching and relief; ink and color on paper with sprinkled gold, ed. 1/50, 8 ½ x 6 ¾ in. Gift of HAMANISHI Katsunori. 2018:27.1

Untitled [JSMA Campbell Courtyard with Gertrude Bass Warner quotation], Heisei period, 2018. Mezzotint with etching and relief; ink and color on paper with sprinkled gold, ed. TP, 8 ½ x 6 ½ in. Gift of HAMANISHI Katsunori. 2018:27.2

JUNG Do-jun (So-hyun), Korean, b. 1948. *Zen* (Korean *Seon*), Republic of Korea, 2016. Calligraphic hanging scroll in Chinese characters and Korean *Hangeul* script; ink on paper, 106 ¼ x 40 ½ in. Gift of JUNG Do-jun. 2018:12.1

From the Origin (Taechorobuteo - gyeok nieun mieum siot ieung), Republic of Korea, 2018. Calligraphic hanging scroll in Korean *Hangeul* script; ink on Korean paper, 85 ¾ x 33 ¾ in. Gift of JUNG Do-jun. 2018:12.2

Hunminjeongeum Preface (Hunminjeongeum seomun), Republic of Korea, 2018. Pair of calligraphic hanging scrolls in Korean *Hangeul* script; ink on paper, 101 ¾ x 74 in (combined). Gift of JUNG Do-jun. 2018:12.3

KITAOKA Fumio, Japanese, 1918-2007. *Washing Silk (Yuzen nagashi)*, Shōwa period, 1970. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 56/75, 30 ½ x 24 in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.7

LIU Dawei, Chinese, b. 1945. *This is How the Steel is Cast (Gangtie shi zheyang liancheng de)*, People's Republic of China, 1973. Lithograph; ink and color on paper, 29 ¾ x 20 ¾ in. Anonymous Gift. 2017:53.5

SAITŌ Kiyoshi, Japanese, 1907-1997. *Shōji Katsura (Bangai) Sliding Doors of Katsura Imperial Villa*, Shōwa period, designed 1954, printed 1955. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 1/2, 19 ¾ x 35 ¾ in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.1

Buddhist Nara, Shōwa period, 1955. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 150/150, 23 ½ x 28 ¼ in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.2

Shōji (B), Shōwa period, 1954. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 18/50, 20 ¾ x 28 ¼ in

(framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.3

Way Nara, Shōwa period, 1960. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 83/200, 29 x 23 in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.4

Shōji (C), Shōwa period, 1960. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 8/200, 23 ¾ x 28 ¾ in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.5

Ancient City Nara, Shōwa period, 1954. *Sōsaku hanga* woodblock print; ink and color on paper, ed. 51/100, 23 ¼ x 28 ½ in (framed). Gift of the Jack and Susy Wadsworth Collection of Japanese Prints. 2018:23.6

Unknown, Chinese. *Revolutionary Modern Opera "Red Detachment of Women" The Army and the People are One Family (Geming xiandai wuju "Hongse niangzijun" junmin tuanjie yijiaqin)*, People's Republic of China, 1971. Lithograph; ink and color on paper sheet: 20 ¾ x 30 ¼ in. Anonymous Gift. 2017:53.1

The Song of the Red Detachment of Women (Hongse niangzijun lianliange), People's Republic of China, 1971. Lithograph; ink and color on paper, 20 ¾ x 30 ¼ in. Anonymous Gift. 2017:53.2

Theater (Tea of the Arriving Spring); Theater (Chunlaicha), People's Republic of China, 1971. Lithograph; ink and color on paper, 29 ¾ x 20 ¾ in. Anonymous Gift. 2017:53.3

Netting Dance (Zhiwangwu), People's Republic of China, 1972. Lithograph; ink and color on paper, 20 ¾ x 30 ¾ in. Anonymous Gift. 2017:53.6

Chairman Mao is the Red Sun in Our Hearts (Mao Zhuxi shi women xinzhong de hong tai yang), People's Republic of China, 1968. Silkscreen print; ink and color on paper, 20 ¾ x 30 ¾ in. Anonymous Gift. 2017:53.8

Unknown, Korean. *"Utmost" (Jin)*, 20th century. Calligraphy; ink on paper, 17 ¾ x 17 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.8

WANG He, Chinese. *Let's All Do Radio Calisthenics (Dajia lai zuo guangbocao)*, People's Republic of

China, 1979. Lithograph; ink and color on paper, 20 ¾ x 30 ¼ in. Anonymous Gift. 2017:53.7

ASIAN: PAINTINGS

AHN Seongmin, Korean, b. 1971. *Aphrodisiac_10*, 2017. *Minhua* (folk) painting; ink and color on mulberry paper, 36 x 24 in. Farwest Steel Korean Art Endowment Fund Purchase. 2018:4.1

HASHIMOTO Seisui, Japanese, 1876-1943. *Peony*, Meiji or Taishō period, circa early 20th century. Hanging scroll; ink, color and gold on paper, 45 ¾ x 16 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2017:48.4

Hyōgyoku, Japanese, fl. ca. 1840. *Snowy Landscape*, Edo period, mid-19th century. Hanging scroll; ink and light color on silk, 43 ½ x 16 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2017:48.5

ISHII Kinryō, Japanese, 1842-1926. *Willow and Herons*, Meiji period, ca. 1890. Hanging scroll; ink and color on silk, 46 ¼ x 15 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2017:48.3

JUNG Yonghee, Korean, 1914-ca. 1950. *Landscape (Sansudo)*, mid-20th century. Framed painting; ink and light color on paper, 45 ¼ x 15 ¼ in. Gift of John and Kyungsook Gregor. 2017:49.5

KANO Tan'yū, Japanese, 1602-1674. *Birds on Plum Branch*, Edo period, 17th century. Hanging scroll; ink and color on silk, 73 ½ x 22 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2017:48.1

KO Huidong, Korean, 1886-1965. *Landscape (Sansudo)*, 20th century. Framed painting; ink and light color on paper, 37 ¼ x 13 in. Gift of John and Kyungsook Gregor. 2017:49.6

NA Suyeon, Korean, b. 1980. *Watching TV Show*, 2012. Watercolor, gouache on rice paper, 36 x 48 in. Farwest Steel Korean Art Endowment Fund Purchase. 2018:4.2

PARK So Eun, Korean, b. 1976. *Woman's Spirit 1*, Republic of Korea, 2017. *Minhua* (folk) painting; ink and color on Korean paper, 37 4/5 x 34 1/4 in. Farwest Steel Korean Art Endowment Fund Purchase. 2018:18.1

Unknown, Chinese. *Pine and Crane*, Qing dynasty, ca. 1870. Hanging scroll; ink and color on paper, 79 3/4 x 21 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2017:48.2

Unknown, Korean. *Life of a Yangban (Pyeongsaengdo)*, 20th century. Ten-panel folding screen; ink and color on paper, 70 x 180 in. Gift of John and Kyungsook Gregor. 2017:49.2

Landscapes (Sansudo) with Inscriptions, Joseon dynasty, late 19th century. Eight-panel folding screen; ink and color on paper, 57 3/4 x 127 1/2 in. Gift of John and Kyungsook Gregor. 2017:49.3

Landscapes (Sansudo) with Inscriptions, Joseon dynasty, late 19th century. Eight-panel folding screen; ink and light color on paper, 69 x 152 in. Gift of John and Kyungsook Gregor. 2017:49.4

Landscape (Sansudo), 20th century. Framed painting; ink on paper, image: 32 1/2 x 12 1/4 in. Gift of John and Kyungsook Gregor. 2017:49.7

Unknown, Korean. *Monster-Faced End Board from a Funerary Bier*, Joseon dynasty (1392-1910). Carved and painted wood, 14 1/2 x 23 3/4 in. Farwest Steel Korean Art Endowment Fund Purchase. 2018:4.3

ASIAN: TEXTILES

Unknown, Vietnamese. *Yao Priest's Vest with Iconography of Daoist Content*, ca. 1970. Silk satin embroidered with silk floss, 47 1/8 x 36 1/4 in. Anonymous Gift in Memory of Cathleen Leué. 2018:1.1

Unknown, Japanese. *Christian Priest's Stole*, Showa period, mid-late 20th century. Silk with silk-floss embroidery, 94 1/2 x 4 1/4 in. Gift of Lawrence Crumb. 2018:6.1

Unknown, Korean. *Wrapping Cloth (Bojagi)*, Late Joseon dynasty or Colonial period, early 20th century. Patch-worked silk, 40 1/4 x 40 1/4 in. Gift of John and Kyungsook Gregor. 2017:49.1

ASIAN: TOOLS AND EQUIPMENT

HAMANISHI Katsunori, Japanese, b. 1949. *Production Materials (including sketch, intaglio plate and 4 color relief plates) used to produce JSMA 85th Anniversary Print "Untitled [JSMA Campbell Courtyard with Gertrude Bass Warner quotation]"*, Heisei period, 2018. Sketch (ink on paper), copper intaglio plate, and 4 aluminum color relief plates, Various 6 1/2 x 4 in. (copper plate). Gift of HAMANISHI Katsunori. 2018:27.3a-f

Unknown, Chinese. *Lidded Soap Dish with Evergreen Design and Inscription reading "The People, and the People Alone, are the Motive Force in the Making of World History" (Renmin zhi you renmin cai shi chuangzao shijie lishi de dongli)*, People's Republic of China, 1966-71. Green plastic, 1 3/4 x 4 x 3 in. Gift of Alfreda Murck. 2017:50.11a,b

Wallet with Sun and Pine Branch Design and Poem about Mount Lu composed and written by Mao Zedong, People's Republic of China, 1966-71. Brown plastic with gold and silver printing, 3 1/2 x 8 1/2 in (open). Gift of Alfreda Murck. 2017:50.12

ASIAN: SCULPTURES

CHUN Kwang Young, Korean, b. 1944. *Aggregation 17 - DE098*, Republic of Korea, 2017. Mixed media with Korean mulberry paper, 72 3/4 x 60 3/4 in. Mark Sponenburgh Fund Purchase. 2018:19.1

LEE Jae Won, Korean, b. 1961. *Blooming Elsewhere*, 2017. Porcelain, colored porcelain, mono filament, porcelain & glass beads, metal hooks, 40 x 25 x 4 in (including backing board). Gift of Lee Jae Won. 2017:44.1

Unknown, Chinese. *Small Bust of Mao Zedong*, People's Republic of China, 1966-71. Glow-in-the-dark rubber with original cardboard box, 4 3/4 in. Gift of Alfreda Murck. 2017:50.13a,b

WESTERN: PRINTS AND PHOTOGRAPHY

Belkis Ayón, Cuban, 1967-1999.

Intolerancia, 1998. Collagraph, ed. 9/10, sheet: 39 ½ x 29 ½ in. Gift of Norman Brown and Anne Cooling. 2017:24.1

Claire Burbridge, British, b. 1971.

Insect Universe, 2015. Pen and ink on Arches paper, Sheet: 35 ¼ x 35 ¼ in.; framed: 41 x 41 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:41.1

Alfredo Manzo Cedeño, Cuban, b. 1964. *The Cuba's Soup: Homage Warhol (Revolution)*, 2003. Collage, silkscreen, gouache, ink, and pencil on paper, A/P, 23 x 16 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:47.1

The Cuba's Soup: Homage Warhol (History), 2003. Collage, silkscreen, gouache, and ink on paper, ed. 4/15, 23 x 16 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:47.2

The Cuba's Soup: Homage Warhol (Ideology), 2003. Collage, silkscreen, gouache and ink on paper, ed. 6/10, 23 x 16 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:47.3

The Cuba's Soup: Homage Warhol (Religion), 2003. Collage, silkscreen, gouache, and ink on paper, ed. 3/10, 23 x 16 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:47.4

The Cuba's Soup: Homage Warhol (Censored), 2003. Collage, silkscreen, acrylic, gouache, and ink on paper, ed. 5/10, 23 x 16 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:47.5

Elyse Pignolet and Sandow Birk, American.

American Procession: Panel 3 (Central Panel) from Imaginary Monument, 2018. Offset relief woodblock, printed in 4 panels on gampi paper, backed with sekishu kozo paper, with hand-painted gold embellishment, ed. 1/12, 48 x 70 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:56.1

Elizabeth Keith, British, 1887-1956.

Korean Bride, 1938. Color etching, ink and color on paper, sheet: 17 ½ x 12 ½ in. Anonymous Gift. 2017:39.1

Antonio Martorell, Puerto Rican, b. 1939.

Las Antillas letradas, 2014. Digital prints on Okawara paper, ed. 13/100, each: 19 x 13 ¾ in. Museum purchase through the Hartz FUNd for Contemporary Art. 2018:2.1

Regina Silveira, Brazilian, b. 1939.

Touch, 2007. Screenprint, Arches 88 paper, ink; ed. 6/28, sheet: 22 1/2 x 30 1/8 in.; image: 19-3/4 x 27-1/2 in. Gift of Pacific Northwest College of Art Printmaking Program. 2017:58.1

The Artist, 2007. Screenprint, Arches 88 paper, ink; ed. 6/28, sheet: 22-1/2 x 30-1/8 in.; image: 19 3/4 x 27 1/2 in. Gift of Pacific Northwest College of Art Printmaking Program. 2017:58.2

Theodoor van Thulden, Dutch, 1606-1669.

Eurycleia Washes Ulysses' Feet, ca. 1620-1630. Red chalk on paper, 6 x 12 in. Gift of James M. And Grace M. Blackford III. 2017:51.1

WESTERN: MULTIMEDIA

Nina Katchadourian, American, b. 1968.

SkyMall Kitties, 2009-2010. Video tablet and mouse-shaped speaker, Overall: approx. 7 x 9 x 8 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:40.1

Mohau Modisakeng, South African, b. 1986.

Passage, 2017. Triptych video screen, runtime 17:34; ed.7/10, variable dimensions. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:54.1

WESTERN: PAINTINGS

Keith Achepohl, American, 1934-2018.

Skunk Cabbage #1-10, 2011. Watercolor and collage on paper, sheet: 30 x 22 in.; 38 x 30 in. (mat size). Purchased with funds from the William A. Haseltine Endowment for Pacific Northwest Art. 2018:8.1-10

Tree Conversation #5, 2015-16. Oil on raw canvas, 49 x 73 in. Purchased with funds from the William A. Haseltine Endowment for Pacific Northwest Art. 2018:8.11

Beau Adams, American, b. 1979.

Battle of the Bands, 2017. Gold leaf and watercolor on paper, framed: 40 x 20 in.; image: 14 x 20 in. Gift of Andrew Teufel. 2017:55.1

Myron Barlow, American, 1873-1937.

Mending, n.d. Oil on canvas, framed: 40 x 40 in. Gift in honor of Arthur Paul Healy. 2018:3.1

Rick Bartow, American, 1946-2016.

Buck, 2015. Acrylic on canvas, 73 ¼ x 70 ¾ in. Gift of the Estate of Rick Bartow and Froelick Gallery. 2018:5.1

Robert Canaga, American, b. 1949.

Caravans, completed 2017. Oil and cold wax on panel, 60 x 30 in. Gift of Robert Canaga and Linda Lawrence. 2017:57.1

Mark Clarke, American, 1935-2016.

Untitled (Horse and Rider), n.d. Acrylic on canvas, framed: 26 ½ x 23 ½ in. Gift of The Give Art Foundation. 2017:37.1

Landscape, 2008. Acrylic on panel, canvas: 20 x 34 in. framed: 26 x 40 in. Gift of Margaret Coe in honor of Mark Clarke. 2017:38.1

Ka'ila Farrell-Smith, Native American, Klamath-Modoc, b. 1982.

Enrollment, 2014. Oil on canvas, 72 x 36 in. General Acquisition Fund purchase made possible with support from Native American Studies. 2018:17.1

Gregory Grenon, American, b. 1948.

When all will be Revealed, 1999. Oil on glass, 69 x 46 ½ in. Donated by Beverly Hecht-Levy & Robert Levy and Bill Rhoades. 2018:16.1

Carl Hall, American, 1921-1996.

Ocean Forms, 1956. Gouache and India ink on illustration board, image: 27 x 36 in.; framed: 32 x 42 in. Gift of Dick Stumpf in memory of his wife Irene Stumpf. 2018:10.1

Moonboat, 1967. Oil on masonite panel, image: 17 ½ x 14 in.; framed: 19 ¼ x 16 in. Gift of Dick Stumpf in memory of his wife Irene Stumpf. 2018:10.2

David McCosh, American, 1903-81. *Self-Portrait (Unfinished)*, ca. 1928. Oil on canvas, 18 x 20 (image); 25 x 27 (frame). Gift of Anne Kutka McCosh; Transfer from the McCosh Memorial Collection. 2018:14.1

Yellow Sweater (Anne's Portrait), 1936. Oil on canvas, 25 x 22 ½ in. Gift of Anne Kutka McCosh; Transfer from the McCosh Memorial Collection. 2018:14.2

The Blue Smock (Anne), before 1937. Oil on Masonite, 34 ¼ x 28 ½ (image) 42x35 ¾ (frame). Gift of Anne Kutka McCosh; Transfer from the McCosh Memorial Collection. 2018:14.3

WESTERN: SCULPTURES

Roberto Fabelo, Cuban, b. 1950. *Oración doméstica*, 2008. Polychrome bronze, 38 x 15 x 22 in. Gift of Marla and Jeff Michaels. 2018:11.1

Joe Feddersen, Native American, Colville Confederated Tribes, b. 1953. *Canoe Journey*, 2016. Twined waxed linen, 8 x 5 x 5 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:34.1

WESTERN: TEXTILES

Marie Watt, Native American, Seneca, b. 1967. *Witness (Quamichan Potlatch 1913)*, 2015. Reclaimed wool blankets, embroidery floss and thread, 71 x 180 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission, and additional support from the Hartz FUNd for Contemporary Art. 2018:7.1

INCOMING LOANS

Keith Achepohl, American, 1934-2018. *Quercus*, 2017. Watercolor on paper. DIMS. Private Collection. L2017:154.1

Finding Sanctuary, 2017. Watercolor on paper, DIMS Collection of C. Jeffrey Anderson. L2017:155.1

Al Weiwei, Chinese, b. 1957. *Circle of Animals/Zodiac Heads*, 2010. Set of 12; cast bronze, edition 5/6, Each approx. 154 x 66 x 77 in. Private Collection. L2017:89.1a-g

Njideka Akunyili Crosby, Nigerian, b. 1983. *I Refuse to be Invisible*, 2011. Acrylic, charcoal and Xerox transfer on paper, 24 x 16 in. Peterson Family Collection. L2017:142.3

Mariotto di Biagio di Bindo Albertinelli, Italian, 1474-1515. *Madonna and Child Beside a Window, a Landscape Beyond*, n.d. Tempera on panel, 23 ¾ x 18 ½ in. Private Collection. L2017:132.1

Jean (Hans) Arp, French; German, 1886-1966. *Sculpture classique*, conceived 1964; cast 1981. Bronze, 93 ¾ in. Private Lender. L2018:42.1

John Baldessari, American, b. 1931. *Noses & Ears, Etc. (Part Three): (Black) Face and (Yellow) Face with Noses, Hands, and Bookcase*, 2006. Three-dimensional archival digital photographic prints mounted on Sintra, with acrylic paint, 91 ¾ x 73 ¼ x 1 ¾ in. Private Collection. L2018:32.1

Jean-Michel Basquiat, American, 1960-1988. *Saxophone*, 1986. Acrylic on canvas, 66 x 60 in. Private Collection. L2017:130.3

Remote Commander, 1984. Acrylic and Xerox collage on canvas, 66 x 60 in. Private Collection. L2017:135.1

Tuxedo, 1982. Silkscreen on canvas, 102 ¼ x 60 in. Private Lender. L2018:42.2

Mark Bradford, American, b. 1961. *Building "The Big White Whale"*, 2012. Mixed media collage on canvas, 104 ¼ x 144 ¼ x 2 in. Private Collection. L2017:140.1

Rebels on the Plantation, 2016. Mixed media on canvas, 120 x 132 in. Anonymous. L2018:38.1

Cecily Brown, British, b. 1969. *The Human Seasons*, 2017. Oil on linen, 97 x 151 in. Peterson Family Collection. L2018:80.1

Glenn Brown, British, b. 1966. *Drawing 3 (after Tiepolo/Tiepolo)*, 2017. Indian ink and acrylic on drafting film over cardboard, 16 ½ x 11 ¾ in. Peterson Family Collection. L2017:142.10

Drawing 11 (After Tiepolo), 2017. Indian ink and acrylic on drafting film over cardboard, 12 ¾ x 10 ¼ in. Peterson Family Collection. L2017:142.11

Daydream Nation, 2017. Oil on panel, 44 ¾ x 31 ½ x ¾ in. Peterson Family Collection. L2017:142.12

Trivial Pursuit, 2017. Oil paint on acrylic on bronze sculpture, 30 x 19 ¾ x 18 ¾ in. Peterson Family Collection. L2017:142.13

This Island Earth, 2017. Oil paint on panel, 107 ¾ x 72 ¾ x ¾ in. Peterson Family Collection. L2017:142.14

Mother's Tongue, 2017. Acrylic paint on panel, frame, panel: 22 ¼ x 16 ¾ in. Peterson Family Collection. L2017:142.8

Poor Moon, 2016. Indian ink and acrylic on panel, 36 ¼ x 29 x ¾ in. Peterson Family Collection. L2017:142.9

Drawing 2 (after Bloemaert), 2017. Indian ink and acrylic on drafting film over board, unframed: 18 ¼ x 13 ½ in.; framed: 23 ¼ x 18 ¾ x 1 ¼ in. Collection of Emilia and Tad Buchanan. L2018:46.1

Alexander Calder, American, 1898-1976. *Constellation with Diabolo*, 1943. Wood, wire and paint, 24 ½ x 18 ¼ x 16 in. Private Collection. L2017:130.4

Marc Chagall, French, 1887-1985. *Les Fleurs de Venise*, ca. 1979-80. Oil on canvas, unframed: 39 ½ x 29 ¾ in.; framed: 51 x 40 ½ x 3 ½ in. Private Collection. L2017:66.1

George Condo, American, b. 1957. *Untitled*, 2016. Mixed media on canvas, 55 ¾ x 62 ¼ in. Private Collection. L2017:106.1

Mary Corse, American, b. 1945. *Untitled (White Inner Band, Beveled)*, 2017. Glass microspheres in acrylic on canvas, 50 x 50 in. Private Collection, Los Angeles. L2017:157.1

Jean Crotti, French, 1878-1958.

Les Forces Mécaniques de l'amour en Mouvement, 1916. Oil on glass, wood, newsprint, tin, paper, wire and metal tubing assemblage, 23 ¾ x 29 ¼ in. Private Collection. L2017:143.2

Willem De Kooning, American,

1904-1997. *Untitled X*, 1983. Oil on canvas, unframed: 77 x 88 in.; framed: 78 ¾ x 89 ¾ x 2 in. Private Collection. L2017:148.2

Cross-Legged Figure, 1972. Bronze with brown patina, ed. 7/7 + 3 AP, 24 x 16 x 13 ¼ in. Private Collection. L2017:80.2

Alessandro di Mariano, Italian,

1445-1510. *The Madonna and Child with Saint John the Baptist and an Angel Before a Window*, ca. 1490s. Tempera on panel, tondo format, Diameter: 33 in. Loren Schlachet Collection. L2017:69.1

Richard Diebenkorn, American,

1922-1993. *Untitled*, 1984. Gouache, acrylic, crayon, and graphite on paper, 37 ¾ x 25 in. Private Collection. L2017:106.2

Peter Doig, Scottish, b. 1959.

Robbins Island, 1996. Oil on canvas, 11 x 17 in. Peterson Family Collection. L2017:93.1

Jean Dubuffet, French, 1901-1985.

La Gitane, 1954. Oil on canvas, 34 x 27 in. Private Collection. L2017:80.1

Max Ernst, German, 1891-1976.

Le chant du pinson, 1933. Oil and paper collage with brush and pen and black ink on canvas, 32 x 39 in. Private Collection. L2017:147.1

Ka'ila Farrell-Smith, Native

American, Klamath and Modoc. b.

1982. *Un-erasing NDN*, 2016. Acrylic and oil stick on panel, 30 x 24 in. Loan courtesy of artist. L2017:92.1

Joe Feddersen, Native American,

Colville Confederated Tribes, b.

1953. *Firehawk*, 2005. Blown and sandblasted glass, 21 ½ x 9 ½ x 9 ½ in. Collection of Jordan D. Schnitzer. L2017:86.1

Urban Vernacular: Parking Lot, 2008.

Blown and silvered glass with enamel, 20 x 9 ¾ x 9 ¾ in. Collection of Jordan D. Schnitzer. L2017:86.2

Urs Fischer, Swiss, b. 1973.

Silicon, 2015. Aluminum panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, gesso,

acrylic ink, acrylic silkscreen medium, acrylic paint, 96 x 87 in. Private Collection. L2016:76.2

Lucian Freud, British, 1922-2011.

Portrait of a Woman, 1990-1991. Charcoal and pastel on paper mounted on canvas, 24 ½ x 18 ¾ in. Anonymous. L2017:139.1

Adrian Ghenie, Romanian, b.

1977. *Lidless eye*, 2016. Oil on canvas, wooden frame, 16 ¾ x 15 ¾ in. Peterson Family Collection. L2017:116.1

Self-Portrait, 2017. Oil on canvas, 16 ½

x 10 ¾ in. Peterson Family Collection. L2017:142.7

Felix Gonzalez-Torres, American,

1957-1996. *Untitled*, 1992. Light bulbs, porcelain light sockets and extension cord, Variable. Private Collection. L2017:149.2

Mark Grotjahn, American, b. 1968.

Untitled (Capri 47.86), 2016. Oil on cardboard, framed: 35 ¾ x 28 ½ x 2 ½ in. Peterson Family Collection. L2017:142.2

Erich Heckel, German, 1883-1970.

Blühende Apfelbäume, 1907. Oil on canvas, 25 ¾ x 30 ¼ in. Private Collection. L2018:36.1

David Hockney, English, b. 1937.

Study for Portrait of an Artist (Pool with Two Figures), 1972. Coloured pencil on paper, 13 ¾ x 17 in. Private Collection. L2017:95.1

Edwardes Square, 2002. Watercolour

on paper, 24 x 18 in. Private Collection. L2017:95.2

Swimming Pool, 1978. Brown ink on

paper, 29 ½ x 22 in. Private Collection. L2017:95.3

Two Trees, East Yorkshire, 2004.

Watercolor on paper, 29 ½ x 41 ½ in. Private Collection. L2018:59.2

Hans Hofmann, German-American,

1880-1966. *A Certain Mood*, 1959.

Oil on canvas, 40 x 29 ¾ in. Private Collection. L2017:83.1

Jenny Holzer, American, b. 1950.

Vertical, 2016. Vertical LED sign: RGB diodes, stainless steel housing, 61 x 4 ¾ x 2 in. Private Collection. L2017:114.1

Abuse of Power Comes as No Surprise,

2017. Dark labradorite bench, 17 x 42 x 20 in. Peterson Family Collection. L2017:142.5

Thomas Houseago, British, b. 1972.

Small Legs, 2014. Bronze, 108 x 32 x 32 in. Private Collection. L2017:52.1

Donald Judd, American, 1928-1994.

Swiss Box, 1991. Clear anodized aluminum and green acrylic sheet, 10 x 39 x 10 in. Private Collection. L2017:62.1

Wassily Kandinsky, Russian,

1866-1944. *Ohne titel*, 1941. Gouache

on black paper laid down to the artist's mount, 19 ½ x 12 ¾ in. Private Collection. L2017:84.1

Winterstudie mit Berg, 1908. Oil on

board, 13 x 17 ½ in. Private Collection. L2018:68.1

Alex Katz, American, b. 1927.

Night House 1, 2013. Oil on linen, 126 x 96 in. Private Collection. L2018:76.1

KAWS, American, b. 1974.

Untitled, 2017. Acrylic on canvas, 72 x 120 in. Private Collection, Los Angeles. L2017:153.1

Anselm Kiefer, German, b. 1945.

Velimir Chlebnikow: Seeschlachten ereignen sich alle 317 Jahre, 2016. Oil, acrylic, emulsion, shellac and lead on canvas, 74 1 ¾ x 149 ¾ x 5 ¾ in. Private Lender. L2018:42.3

Gustav Klimt, Austrian, 1862-1918.

Dame mit Federhut (Lady with a Feather Hat), ca. 1897-98. Oil on canvas, 26 x 20 ¾ in. Private Collection. L2017:130.1

Franz Kline, American, 1910-1962.

Intersection, 1955. Oil on canvas, 30 x 38 in. Private Collection. L2017:144.1

KUSAMA Yayoi, Japanese, b.

1929. *Infinity Net*, Heisei period

(1989-present), 2016. Acrylic on canvas, 63 ¾ x 63 ¾ in. Private Collection, Los Angeles, CA. L2017:120.1

PUMPKIN, Heisei period

(1989-present), 2015 (executed in 2018). Stainless steel and urethane paint, 68 ¾ x 71 ¾ x 66 in. Private Collection. L2017:125.1

Francois-Xavier Lalanne, French,

1927-2008. *Agneau (bebe)*, 2000.

Epoxy stone, patinated bronze, ed. 179/500, 20 ½ x 25 x 7 in. Private Collection. L2018:41.1

LEE Ufan, Korean, b. 1936.

From Line (No. 780142), 1978. Pigment on canvas, 76 ¾ x 102 x 1 ½ in. Private Collection. L2017:51.5

Sherrie Levine, American, b. 1947. *Bird Mask*, 2014. Cast bronze; ed. 5/12 + 3 AP, 16 x 6 ¾ x 5 in. Peterson Family Collection. L2017:142.1

LO Fong Shen, Chinese, b. 1937.

Frozen Creek, Hanging scroll; ink and color on paper, image: 28 ½ x 18 in.; full scroll + mounting: 61 ¾ x 25 ¾ in. Loan from the Lijin Collection: J. Sanford & Vinie Miller. L2016:177.2

Robert Mangold, American, b. 1937. *Square within a Rectangle (Blue-Grey)*, 1974. Acrylic and white pencil on canvas, 36 x 37 ½ in. Bob and Jill Bronstein. L2017:87.1

Brice Marden, American, b. 1938. *For Mirabelle*, 1986. Oil on linen, 48 x 40 in. Private Collection. L2018:21.1

Agnes Martin, American, 1912-2004. *Leaves*, 1966. Acrylic and graphite on canvas, 72 x 72 in. Private Collection. L2017:149.1

Untitled #12, 1980. Gesso, acrylic and graphite on canvas, 72 x 72 in. Private Collection. L2017:151.2

Henri Matisse, French, 1869-1954. *Grille*, 1953. Paper laid down on canvas, 118 ¾ x 43 ¼ in. Private Collection. L2017:147.2

Joan Miro, Spanish, 1893-1983. *Personnages, oiseau, étoiles*, 1944. Oil on canvas, 5 ½ x 29 ½ in. Private Lender. L2018:42.4

Joan Mitchell, American, 1925-1992. *Untitled*, 1965. Oil on linen, 76 ¾ x 44 ¾ in. Private Collection. L2017:43.1

Henry Spencer Moore, British, 1898-1986. *Four Piece Reclining Figure*, Conceived in 1972. Bronze with brown patina, ed. 4/9, 17 ¾ x 32 x 15 ½ in. Private Collection. L2017:27.1

Bruce Nauman, American, b. 1941. *Rolled Up Body Gasket*, 1966. Watercolor and graphite on paper, 18 ¾ x 24 in. Private Collection. L2017:67.1

NOGUCHI Isamu, Japanese-American, 1904-1988. *Olmec & Muse*, 1985. Basalt with granite base, sculpture: 53 ½ x 47 ¼ x 19 ½ in.; base: 4 ½ x 47 x 19 ¼ in. Private Lender. L2018:42.5

Kenneth Noland, American, 1924-2010. *Mysteries: Pulse*, 1999. Acrylic on canvas, unframed: 60 ½ x 60 ½ in.; framed: 60 ¾ x 60 ¾ x 2 in. Private Collection. L2017:148.1

Albert Oehlen, German, b. 1954. *Selbst beim Malen*, 2017. Oil and spray paint on canvas, 91 x 71 in. Private Collection. L2018:57.1

Chris Ofili, British, b. 1968. *Ovid-Windfall*, 2011-2012. Oil and charcoal on linen, 122 ½ x 78 ¾ x 1 ¾ in. Peterson Family Collection. L2017:68.3

Georgia O'Keeffe, American, 1887-1986. *Sky Above Clouds II*, 1962-1963. Oil on canvas, 48 x 84 in. Private Collection. L2017:130.2

Robert Philp, British, dates unknown, worked as clockmaker in London in latter half of 18th century. *Flight of the Butterfly*, ca. 1785. Ormolu and enamel musical automaton table clock, Height: 32 ¾ in. Private Lender. L2017:32.1

Pablo Picasso, Spanish, 1881-1973. *Deux hirondelles*, 1932. Oil on canvas, 16 x 16 in. Private Collection. L2017:146.1

Pomme, 1914. Gouache and watercolor on paper, 5 ¾ x 7 in. Private Collection. L2018:67.1

Tête d'Homme, 1964. Oil on canvas, framed: 29 ¾ x 25 ¾ in. Private Collection. L2018:84.1

Richard Prince, American, b. 1949. *Untitled (Every Window In The Place)*, 1987. Acrylic and silkscreen on canvas, 66 x 54 in. Private Collection. L2018:29.1

School Nurse, 2005. Acrylic and inkjet on canvas, 70 x 49 in. Private Collection. L2018:4.1

Untitled (Cowboy), 2016. C-print, ed. 2/2, unframed: 60 x 90 in.; framed: 71 ¾ x 101 in. Peterson Family Collection. L2018:62.1

Man Ray, American, 1890-1976. *Catherine Barometer*, 1920. Wood box assemblage with glass, metal brackets, felt, metal washboard, tube, wire, colored wood, gouache on black paper, paper stamp and steel wool, 48 ¾ x 12 x 2 ½ in. Private Collection. L2017:143.1

Wendy Red Star, Native American, Apsáalooke, b. 1981. *Rez Car 1*, 2010. Lithograph, ed. 7/12, 22 ¾ x 30 in. Collection of Jordan D. Schnitzer. L2017:86.3

Rez Car 2, 2010. Lithograph, ed. 3/12, 22 ¾ x 30 in. Collection of Jordan D. Schnitzer. L2017:86.4

Sterling Ruby, American, b. 1972. *PRIMO TURBO*, 2017. Acrylic, oil, elastic and cardboard on canvas, unframed: 24 x 19 x 1 ½ in.; framed: 25 x 20 x 2 ¾ in. Private Collection. L2017:114.2

Edward Ruscha, American, b. 1937. *HONEY*, 1976. Gunpowder, graphite and pastel on paper, 13 ¾ x 15 ¾ in. Private Collection. L2018:44.1

Julian Schnabel, American, b. 1951. *Untitled (Portrait of Leonardo DiCaprio)*, 2017. Oil, plates, and Bondo on wood, 72 x 60 in. Private Collection. L2017:136.1

Kurt Schwitters, German, 1887-1948. *Merzzeichnung*, 1919. Cardboard, paper, wood, wire, nails, chalk, sheet: 6 ¾ x 5 ½ x 1 in. Private Collection. L2017:143.4

Mz 185, 1920 or 1921. Collage on paper, image: 5 ¼ x 4 ¼ in.; mount: 7 x 5 ½ in. Private Collection c/o Eykyn Maclean, LP. L2018:6.1

SEKINO Jun'ichirō, Japanese, 1914-1988. *Bingata*, Shōwa period (1926-1989), 1975. Sōsaku hanga woodblock print; ink and color on paper, ed. 99/128, framed: 36 x 27 ¾ in. On loan from Ken McClain & Maria Bolaños-McClain. L2011:40.1

Richard Serra, American, b. 1938. *Carver*, 2009. Paintstick on handmade paper, 78 ½ x 78 ½ in. Private Lender. L2018:42.8

Frank Stella, American, b. 1936. *York Factory (Sketch) VI*, 1970. Acrylic and graphite on canvas, 55 x 162 in. Private Collection. L2017:51.3

Florine Stetthimer, American, 1871-1944. *Portrait of Marcel Duchamp and Rose Sélavy*, 1923. Oil on canvas laid down on board, 29 ¾ x 26 in. Private Collection. L2017:143.3

Rudolf Stingel, Italian, b. 1956. *Untitled*, 2012. Oil and enamel on canvas, 95 x 76 in. Peterson Family Collection. L2017:142.4

Gail Tremblay, Native American, Onondaga and Micmac, b. 1945.

The Red Leader Points to the Garden of Good and Evil, 2016. 35mm film, 16mm red leather and metallic braid, 17 x 10 x 10 in. Courtesy of the artist and Froelick Gallery. L2017:91.1

Cy Twombly, American, 1928-2011.

Sunset, 1957. Oil based house paint, wax crayon, colored pencil and lead pencil on canvas, 55 ¾ x 70 ⅞ in. Private Collection. L2017:147.3

Untitled No. 3 (Winter Pictures), 2004. Household paint on wood panel, 99 ¼ x 72 ¾ in. Private Collection. L2017:51.4

Gunther Uecker, German, b. 1930.

Fluß, 1984. Nails and white paint on canvas on wood, 35 ⅞ x 35 ⅞ x 5 in. Private Collection. L2017:152.1

Alexej von Jawlensky, Russian, 1864-1941.

Mit rundem Tisch, ca. 1910. Oil on board, 22 x 20 in. Private Collection. L2018:68.2

Mary Weatherford, American, b. 1963.

Ice House Canyon (trees, rocks, water), 2017. Flashe and neon on linen, 66 x 70 x 3 ¼ in. Private Collection, Los Angeles, CA. L2017:120.2

Tom Wesselmann, American, 1931-2004.

Smoker #21, 1975. Oil on shaped canvas, 84 ½ x 77 x 4 ¾ in. Private Collection. L2017:81.1

OUTGOING LOANS

Loaned to the Asia Society, Hong Kong for exhibition *Painting Her Way: The Ink Art of Fang Zhaoling*, 9/27/2017-12/31/2017

Zhaoling FANG, Chinese,

1914-2006. *Banana Tree and Chicks*, 1958. Hanging scroll; ink and color on paper, 71 ½ x 23 ¾ in. Museum Purchase. Ch32:Fa1

Loaned to the Cascadia Art Museum for exhibition *Territorial Hues: The Color Print and Washington State 1920-1960*, 10/5/2017-1/7/2018

Maude Irvine Kerns, American, 1876-1965.

Road to Kyoto, 1928. Woodblock print; ink and color on paper, Image: 7 ⅞ x 9 ⅞ in.; Frame: 17 ¼ x 19 ¾ in. Murray Warner Collection of Oriental Art. MWA51:K1

Loaned to the Hallie Ford Museum of Art for exhibition *Jim Riswold: Undignified*, 6/2/2018-8/26/2018

Jim Riswold, American, b. 1957.

Coupe Ici Marie Antoinette, 2006. Color digital print on museo silver rag, 46 x 30 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.2

Marie Antoinette After, 2006. Color digital print on museo silver rag, 46 x 30 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.3

Marie Antoinette's Head, 2006. Color digital print on museo silver rag, 30 x 46 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.4

Loaned to the Schneider Museum of Art for exhibition *The Animated Image*, 4/12/2018-5/12/2018

Stacey Steers, American, b. 1954.

Night Hunter Cottage, 2011. Mixed media: video, wood, paint, electrical and Nixplay digital frame, Edition of 5 + 1 AP; edition 4/5, 20 ½ x 17 x 15 in. Museum purchase through the Hartz FUNd for Contemporary Art. 2017:28.1

Loaned to the Metropolitan Museum of Art for exhibition *Diamond Mountains: Travel and Nostalgia in Korean Art*, 2/7/2018-5/20/2018

Elizabeth Keith, Scottish,

1887-1956. *The Diamond Mountains, Korea, A Fantasy*, 1921. Woodblock print; ink and color on paper, 15 7/16 x 7 ¾ in.; Murray Warner Collection. MWB51:K11

Nine Dragon Pool, Diamond

Mountains, Korea, 1922. Woodblock print; ink and color on paper, 15 ⅞ x 7 11/16 in.; Murray Warner Collection. MWB51:K36

Loaned to Wieden+Kennedy for Jim Riswold exhibition, approx. 9/28/2017-11/02/2017

Jim Riswold, American, b. 1957.

Marie Antoinette Before, 2006. Color digital print on museo silver rag, 46 x 30 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.1

Coupe Ici Marie Antoinette, 2006. Color digital print on museo silver rag, 46 x 30 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.2

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Marie Antoinette's Head, 2006. Color digital print on museo silver rag, 30 x 46 in. Jordan Schnitzer Acquisition Fund Purchase. 2010:22.1.4

CONSERVATION

Carpenter Foundation grant for treatment of Chinese textiles

Anonymous, Chinese. *Hanging with Design of a Scholar's Garden with Ten Treasures Motif and Decorated with Dragons and Deer*, Qing dynasty, 18th century. Silk and gold-wrapped thread kesi (tapestry weave) with selected painted details, 176 x 74 in. Murray Warner Collection. MWCH43:43

Anonymous, Chinese. *Daoist Priest's Robe (Jiangyi)*, Qing dynasty, circa 1800-50. White silk satin embroidered with multicolored silk and gold-wrapped thread and gilt paper strips silk satin embroidered with couched silk cord and gold-wrapped thread, 57 1/8 x 71 3/4 in. Murray Warner Collection. MWCH45:2

Anonymous, Chinese. *Hanging with Design of the Three Star Gods (Sanxing) and Children Admiring Scroll of Peaches and Bats*, Qing dynasty, late 18th-19th century. Blue and cream silk satin embroidered with silk floss and gold wrapped thread, 125 7/16 x 47 3/4 in. Murray Warner Collection of Oriental Art. MWCH46:4

Museum-supported conservation projects

Anonymous, Egyptian. *Funerary Mask*, Ptolemaic period, 306-285 BCE. 17 height x 10 1/2 diam. in. Widmer Fund Purchase. Eg11:1

Anonymous, Chinese. *Jade Pagoda*, Qing dynasty, circa 1711. Jade, teakwood, metal, 9 feet (including wooden base). Gift of Mr. Winston Guest. Ch4:1

Anonymous, Chinese. *Living a Long Life as Pine Trees and Cranes*, Ming dynasty (1368-1644). Hanging scroll; ink and color on silk, 81 1/2 x 49 in. Murray Warner Collection. MWCH32:7





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