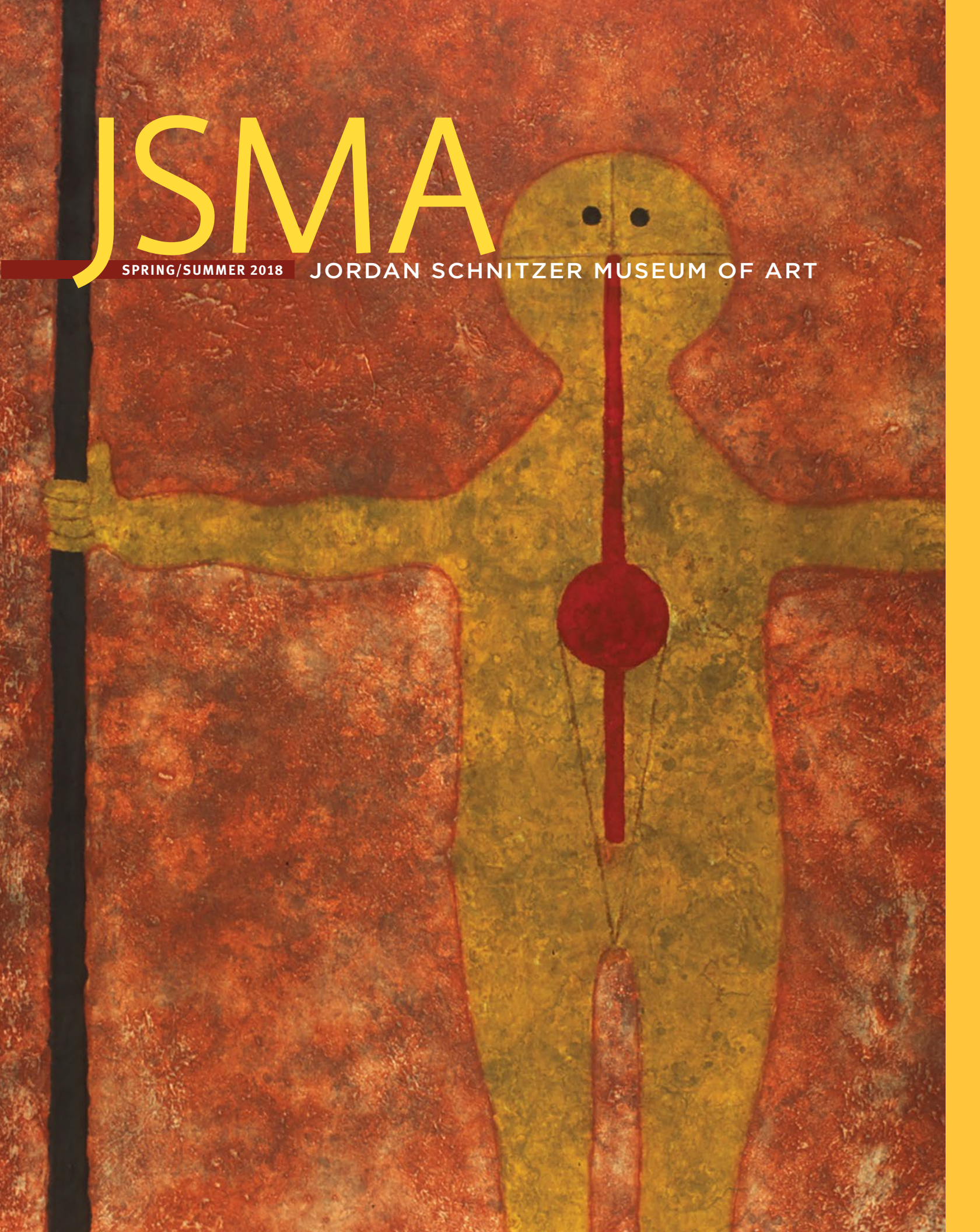


JSMA

SPRING/SUMMER 2018

JORDAN SCHNITZER MUSEUM OF ART



A Decade of Collecting/Masterworks on Loan

Barker Gallery | June 2 – September 2



Aurora Molina, (Cuban, born 1984). **Trump**, 2016. Felted silk on linen. Purchased with Funds from the Patricia Noyes Harris Bequest, 2016:56.2



Jim Riswold (American, born 1957). **Pastilli Chairman Mao**, 2006. Color digital print on paper, 60 x 41 inches. Gift of Jim Riswold, 2010:23.1



Albrecht Dürer (German, 1471-1528). **Sun of Righteousness (Sol Justitiae)**, circa 1499-1500. Engraving on laid paper, 4 1/8 x 3 3/16 inches. Gift of Dr. Robert and Margaret Leary, 2012:18.13



MORI Yoshitoshi (1898-1992). **Seated Fudō Myōō**. Japanese; Shōwa period, 1981. *Kappazuri* (stencil print); ink and color on paper, edition 3/50, 35 1/2 x 27 1/4 inches. Gift of H.P. Lin in Memory of Dick Easley, 2017:20.1

With the appointment of Jill Hartz as executive director of the museum, nearly ten years ago, the JSMA's collections have grown in breadth and quantity in support of its mission to serve as both a teaching museum and a cultural center for our larger community. Since then, four curators have joined the staff: Anne Rose Kitagawa, our chief curator and first full-time curator of Asian art; Danielle Knapp, McCosh Associate Curator; Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art; and Richard Herskowitz, Media Arts Curator. A few years ago we created our first permanent European gallery. Expertise, opportunity, and ambition are a formidable combination, and thanks to this strong curatorial team, faculty engagement, and generous collectors and museum supporters, our collections have grown stronger and broader, as evidenced in this choice selection.

Don't miss these Masterworks on Loan: our first Anselm Kiefer painting and Yayoi Kusama pumpkin sculpture (see Masterworks on Loan). Additional masterworks may join these, but make sure you don't miss others in our Focus Gallery.

Patron Circle and Members Opening Reception

Friday, June 1, 5 – 7 p.m.

We're changing it up this time and inviting both our Patron Circle and members to our spring reception. Look for your invitation in the mail!

Reflections of the Cosmic Web: Intricate Patterns in Daoist Art

Soreng Gallery | May 18 through April 2019

JSMA founder Gertrude Bass Warner lived in China for many years, amassing an astonishing collection with special interest in art of the Qing dynasty (1644-1912). She bequeathed enviable riches to the museum, among them some with fine Daoist iconography. Next to the teachings of Confucius, Daoism is one of the two indigenous philosophical traditions of China that have evolved over more than two thousand years. Followers of Daoism are committed to the study of nature and to the cultivation of a harmonious lifestyle that increases the flow of internal energy (*qi*) to attain physical health, longevity, and a non-intrusive mental comportment. Initiate members of the Daoist clergy practice rituals of purification and renewal and celebrate offerings to deities representing cosmic principles. This exhibition features selected textiles, paintings, prints, ceramics, jades, and other decorative objects from the Warner collection as well as a few contemporary works that reflect the rich naturalistic and mystical imagery associated with the concepts of Daoism. This rotation is co-curated by UO Chinese History Professor Ina Asim and Anne Rose Kitagawa.

God of Longevity (Shoulao) in Auspicious Landscape (detail). Chinese; Qing dynasty, 19th century. Polychrome silk and gold-wrapped thread tapestry weave (*kesi*) with selected painted details, 71 3/8 x 65 13/16 inches. Murray Warner Collection, MWCH43:1



Michael Snow: Solar Breath (Northern Caryatids)

Artist Project Space | May 9 – July 22



Michael Snow, **Solar Breath (Northern Caryatids)**, 2002. Single channel video

Solar Breath (2002) is a 62-minute loop of fluttering curtains that reveal and conceal an idyllic landscape in rural Newfoundland. The work was a result of the artist's observations of a window of his summer cabin in Canada. Over the years, according to Snow, "a mysterious wind performance takes place in one of the windows, about an hour before sunset." The artist sought to capture in the film the various movements and folds that the window's curtain create against the window's screen with the interaction of the wind.

While on one level, *Solar Breath* is merely a fixed-camera documentary recording," says Snow, "it is also the result of years of attention. *Solar Breath (Northern Caryatids)* is 62 minutes of the most beautiful, eloquent movements and *pliages* that the sun, wind, windows and curtain have yet composed. Chance and choice co-exist."

Michael Snow is a visual artist, filmmaker, and musician originally from Toronto. He first gained attention for his work in 1956, and in the 1960s, he became internationally renowned with his film *Wavelength*. His work can be found in many of the most significant contemporary art collections in the world, including the Museum of Modern Art in New York, the Musée d'Art Moderne de Paris, and the National Gallery of Canada. He has represented Canada at the Venice Biennale.

The exhibition is made possible thanks to a JSMA Academic Support grant.

Rodrigo Valenzuela: Work in its place

Schnitzer Gallery | April 25–August 5, 2018

This unusual exhibition is a striking example of the museum as medium. It reminds us that the accumulation and juxtaposition of objects can be a dynamic force for understanding and that museums can be laboratories for experimentation. In this installation, the artist asks us to consider the meaning of putting work (art and labor) "in its place" within the context of an art museum.

The JSMA invited Valenzuela (b. 1982, Santiago, Chile), an assistant professor in the art department at UCLA, to use its collection as working material. He selected images of bucolic, quintessential American landscapes, manual labor, and nature (sometimes referred to as the sublime)— works that come out of a predominantly white, male, Eurocentric tradition in the visual arts. Valenzuela arranged these works on the inside of a wooden structure in the middle of the gallery, which he calls "an enclosed tower." Hanging outside this structure and partially obscuring the pieces within, his landscape portraits of Death Valley, with their intensely hand-worked surfaces and color distortions, embody the shifting and contradictory sensations of distance and proximity, power and powerlessness.

Valenzuela received his art history degree from the University of Chile in 2004 and his MFA in 2012 from the University of Washington. Made possible with the generous support of the Hartz FUNd for Contemporary Art, the exhibition was organized by Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art, with practicum student Erika Milo (BA, Arts and Administration), and additional support from and the UO School of Art + Design and Upfor Gallery.



Rodrigo Valenzuela, **Already There**, 2015. archival pigment print on Dibond. 35 x 43 inches. edition of 3 + AP. Courtesy the artist and Upfor Gallery

Tour of the Exhibition and Artist Talk | Wednesday, April 25, 5:30p.m.

Join Rodrigo Valenzuela and Cheryl Hartup, Associate Curator of Latin American Art and Academic Programs, for a tour of the exhibition, followed by an artist talk.



Saint John the Baptist (detail from a triptych). Russian; 17th century. Egg tempera on wood panel, 7 x 5 3/4 inches. Murray Warner Collection, MWRU34:21

Threshold of the Invisible World: Russian Icons from the Collection

McKenzie Gallery | Through April 2019

Displaying a breadth of subjects, styles, compositions, and media, this selection of Russian religious art illuminates the Orthodox experience of the icon as both sacred image and cosmic aperture. In these works, borders, boundaries, and surfaces symbolically locate spaces and moments of sacred communion, invoking the ark and the altar and mediating transcendental experience.

This installation was organized by post-graduate intern Emily Silbergeld, expanding on work by Dr. Johanna Seasonwein, Haghine Hakobyan (Slavic Librarian), and Anastasia Savenko-Moore (M.A. 2015, Department of Russian, East European, and Eurasian Studies).

Gallery Tour with Emily Silbergeld | Sunday, May 6, 2 p.m.

FROM THE DIRECTOR



We're 85!

This spring, the JSMA turns 85. We celebrated our 75th and 80th with special exhibitions—*Lasting Legacies* and *Living Legacies*. This year, on May 11, we're having a gala to honor our major benefactors and raise

funds for our community education programs. Did you know that the JSMA serves more than 10,000 K-12 students each year, in the museum and at their schools, providing arts workshops and arts education that aims to improve student well-being and academic performance? Did you know that our UO Art of the Athlete students mentor high school students and youth with mental, emotional, and physical challenges? Did you know that our fastest growing program, Art Heals, helps to make medical students better doctors and support those facing serious health challenge? All of these programs and many more are only possible thanks to grants, foundations, and your support. The JSMA is one of the largest and most dedicated providers of arts education (in a variety of forms) locally, regionally, and throughout our state. Our gala aims both to raise money to continue and grow these programs and to make them more visible to our community.

Spread the word!

Thank you, David, Doug, and Philip!

This year, we lose (temporarily!) three Leadership Council members: David Hilton, Doug Park, and Philip Piele. All have done yeoman service on the board, chairing committees, and in Philip's case, serving as vice president and president of the board. Each has generously furthered the museum's mission and the Council and increased engagement with so many in our community. I know all three will continue to guide and support us, but for now, here's out a big shout out for all they've done over the past six (and more) years!



Missing Keith

On February 24, we lost Keith Achepohl, great artist, passionate collector, and dear friend. We were honored to work with him so closely on his exhibition and book.

As an artist, Keith was dynamic, experimental, and prolific, yet also mindful, patient, and steady. His illustrious career speaks for itself: He received a B.A. from Knox College (1956), an M.F.A. degree from the University of Iowa (1960), and honorary doctorates from Pacific Lutheran University (1989) and Knox College (1996); he served as head of printmaking at the School of Art at the University of Iowa and the director of the University of Iowa Summer in Venice. Among his numerous awards and recognitions were Fulbright grants in Egypt (1977) and Turkey (1984) and a National Endowment for the Arts grant (1994). He exhibited extensively nationally and internationally and his works are held in the permanent collections of many of the most prestigious museums in the United States and around the world.

Keith's involvement with this museum included service on our Leadership Council and Collections Committee; gifts and loans of African ceramics, European prints, and Pacific Northwest drawings and paintings; participation in our educational mission as a presenter for university classes and public programs; and numerous other ways large and small. In all cases, he vigorously pursued excellence and challenged all of us to do the same. One of his final JSMA projects was an in-depth review of hundreds of works on paper by Morris Graves in the permanent collection, which took place over a series of visits in summer and fall 2017.

In the interview for his exhibition catalog, conducted in September, Keith said, "What you do is live the life you are trying to live as productively, as inventively, as much full of love as you possibly can. And that's it. I don't know what else there is to say about life and living and time. It works itself out and we never know how it's going to do that."



TRANSFORMING LIVES

THE JSMA AT 85

Art Teaches | Art Inspires | Art Heals

May 11, 2018 6:00–10:00 p.m.

We hope all who are reading this have already reserved their tables and tickets for our May 11 gala, which aims to raise more than \$85,000 for our community education programs and honor our benefactors Cheryl and Allyn Ford, Hope Pressman, and Jordan Schnitzer. *Transforming Lives* affirms the JSMA’s exceptional service to our local community and state.

We are committed to partnering with our area schools, families, community centers, social service agencies, and medical centers to provide the educational and cultural experiences that only a world-class teaching museum can offer. These extensive and impactful programs are possible only with the support of state and federal grants, foundations, businesses, and friends like you!

If you haven’t purchased your ticket, please contact Lauren Nichols at 541-346-0974 or lnichols@uoregon.edu and we’ll do our best to include you. And if you can’t make it but want to help us exceed our goal, just go to giving.uoregon.edu/JSMAgala to make your impact on community arts education! We’ll be continuing our campaign for community education in #DucksGive, so there will be more chances to partner with us!

JSMA & University Libraries Receive Mellon Grant!



This winter the JSMA and UO Libraries received the good news that The Andrew W. Mellon Foundation awarded the university a \$300,000 grant to support enhanced collaboration among campus libraries and museums and to encourage increased use of library/

museum assets in research, teaching, and learning. The award funds a new program that will issue six Mellon Grants to UO faculty (3 per year for 2 years) and will provide integrated library/museum education and support services to develop and realize their projects. One particular innovative aspect of the grant is the creation of the first joint library/museum position for a post-doctoral scholar and two graduate employees who will help carry out the program’s activities, while gaining valuable experience in museum and library operations.

The program will use Mellon funding to provide incentives and direct support for UO faculty members who want to collaborate with the JSMA and the Libraries to incorporate library/museum assets into their teaching and research. Projects may include but are not limited to the development and use of new learning objects, exhibitions, research publications, and digital scholarship projects, focusing on collections, relevant expertise, and strategic priorities that span both organizations. interdisciplinary academic and cultural heritage settings. An added benefit of the grant is testing a new graduate learning model that would contribute to the professional training of emerging library and museum professionals.

“This opportunity aligns with the university’s mission on multiple levels, and advances the university’s goals of increasing research activity as well as institutional capacity,” said Jayanth Banavar, Senior Vice President and Provost. “I am grateful for the Mellon Foundation’s support and recognition of the JSMA’s and the Libraries’ collaborative approach, expertise, and distinctive collections.”

CONTINUING EXHIBITIONS

Keith Achepohl: Vision of Nature/Vessel of Beauty

Through April 29

Discursive

Through April 29

Weegee’s Grief and Joy: Selections from the Collection

Through July 1

Herman Brookman: Visualizing the Sacred

Through August 18

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

Through May 13

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

Through October 14

The Long Nineteenth Century in Japanese Woodblock Prints

Through July 29

Ai Weiwei: Circle of Animals/Zodiac Heads

Through June 24

Between East and West: Gandharan Art from the JSMA

Ongoing

The Materiality of Classical Pottery

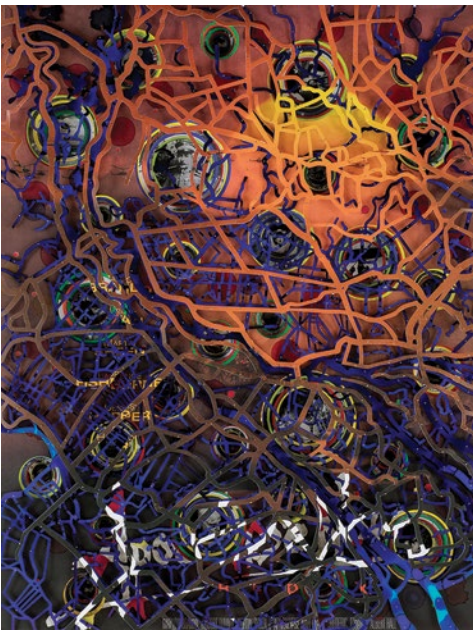
Ongoing

Breathing Heritage: Contemporary Korean Ceramics

Ongoing

From Past to Present: Selected Masterworks of Korean Art

Ongoing



Matthew Picton (British, b. 1960). **Apocalypse Now #1**, 2018, mixed media, 33 x 25 x 4 inches. Courtesy of the artist.

Matthew Picton: Cultural Mapping

Artist Project Space | September 12 – December 30

To call Mathew Picton's sculptural works "maps" is both accurate and a misnomer. His three-dimensional aerial cartographies are each based in a particular city and feature layers of cultural references and historical text. Each work documents and invites us to explore particular times of societal and cultural change, specific to that area of the world. Featured in the exhibition are a selection of works that investigate colonialization and the plunder of the New World. Among these are *El Dorado*, inspired by the Spanish search for the city of gold in the Amazon basin, and *Apocalypse Now*, referencing Joseph Conrad's *Heart of Darkness*, Coppola's film, and the geography of the lower Mekong Delta.

Picton was born in London, where he studied politics and history at the London School of Economics. His work is in the collections of the de Young Museum (San Francisco), the Herbert Museum of Art (Coventry, U.K.), the Fidelity Bank collection (London), the Stadt Museum (Dresden, Germany), and the New York University Langone Medical Center Collection, as well as several private collections. He lives in Ashland, Oregon, with his artist-wife Claire Burbridge and their children, and he is represented by Elizabeth Leach Gallery in Portland.

The exhibition is made possible by the Hartz FUNd for Contemporary Art.

Paper Weight Works in Paper by Elsa Mora

Schnitzer Gallery | August 29, 2018 – January 20, 2019

Paper Weight is Elsa Mora's latest exhibition of painstaking works made solely of paper and glue. Mora's 2D and 3D pieces are inspired by the five cognitive faculties that form the mind: *consciousness, perception, thinking, judgment, and memory*. For the last eleven years, Mora has explored the expressive potential of paper, while seeing the malleability of this material as a metaphor for the mind and its ability to morph and adapt. Manipulating light and shadow is an organic part of her process, as is her use of color, and, in some cases, the lack of it. Thematically, Mora is interested in studying the intricacies of the human brain, the wonders that it can produce, and its potential for destruction and chaos. Her work as a whole reflects on universal issues of identity, connectivity, and survival.

A recipient of the UNESCO-Aschberg Bursaries for Artists, Elsa Mora was born and raised in Cuba and moved to Los Angeles in 2001, where she lived until 2014. She currently resides in New York with her husband, William Horberg, and their two children. Mora's work has been exhibited worldwide and she also curates exhibitions, most recently for the ArtYard, a contemporary art center based in Frenchtown, NJ, where she works as both artistic director and curator. She has taught at the Vocational School of Arts in Camaguey, Cuba, and has been a visiting artist at the Art Institute of Chicago, the San Francisco State University, The Art Institute of Boston, the MoMA Design Store, and the National Gallery of Art, among others. Her work is in the permanent collections of the National Museum of Women in the Arts in Washington, DC; the Long Beach Museum of Art, CA; and the JSMA. Mora has collaborated as an illustrator with such organizations as the Museum of Modern Art, Chronicle Books, The New York Review of Books, Penguin Random House, Oprah Magazine, Cosmopolitan, and teNeues, among others.

The exhibition is made possible by the Hartz FUNd for Contemporary Art.



Elsa Mora (Cuban, b. 1971). **Memory Cartogram [1]**, 2018. Archival paper and glue. 37 ½ x 59 ½ inches. Courtesy of the Artist.

Museum Roles in Challenging Times

This spring, we've invited four museum directors to discuss the role of the museum in society today. We hope you'll join us in what promises to be a lively conversation!

From left: Linda Tesner, Craig Hadley, Kristina Durocher, and Kristian Anderson



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 | Wednesday, May 16, 5:30

UO alumna Linda Tesner has spent her thirty-eight-year curatorial career in institutions as varied as Maryhill Museum of Art, the Portland Art Museum, and the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College. From this vantage point, Tesner has developed thoughts on the elements she believes creates delight in a visual art experience. Her illustrated comments draw on the richness of private collections found in Oregon as she proposes an alternative to traditional art museums.

On Display: Curating 75 Years of Japanese-American Incarceration

Lecture by Craig Hadley, Director and Curator of Exhibitions and University Collections, Richard E. Peeler Art Center, DePauw University Wednesday, May 30, 5:30 p.m.

On February 19, 1942, President Franklin D. Roosevelt's Executive Order 9066 resulted in the mass incarceration of 120,000 Japanese-Americans living on the West Coast. This lecture introduces the Japanese-American internment experience through the critical lens of the museum exhibition. How has our nation's most trusted source for information—the museum—shaped the way we encounter, process, and ultimately acknowledge the past and the living present? How did mass media respond to these public revisions and re-representations of history and injustice? Historical and contemporary artists, along with a number of regional and national exhibitions, will further frame the conversation and provide avenues for connection to the current political discourse in the U.S.

Craig Hadley is Director/Curator with the rank of Assistant Professor at DePauw University in Greencastle, Indiana. He oversees the recently accredited University Galleries & Collections, which serves as a hub for undergraduate teaching and research. Hadley also regularly teaches independent studies, introductory museum workshops, and reading topics in museum studies. Prior to his tenure at DePauw University, he held various curatorial, education, and collection roles at Beloit College, the Field Museum of Natural History, the Indiana State Museum, and the Missouri History Museum.

Sticky and Elastic: Museums in Times of Change

Lecture by Kristina Durocher, Director, Museum of Art, University of New Hampshire | Saturday, June 2, 2pm

As an active member of museum associations in the Northeast as well as a board member of the Association of Academic Museums and Galleries, Durocher closely follows the ways museums adapt to the needs and demographics of their communities.

Durocher serves as both the director and curator of the Museum of Art of the University of New Hampshire in Durham. Previously, she was assistant curator, then curator, of collections at Fitchburg Art Museum (2004–11). Her curatorial program embraces one-person and group thematic exhibitions that support student learning and faculty instruction and facilitate teaching through art as a primary source for academic and social engagement. She currently serves on the board of directors of the New England Museum Association and as the New England Regional Representative for the Association of Academic Museums and Galleries. In 2017, she completed the Getty Leadership Institute. Durocher holds an M.A. in Art History from the University of Massachusetts, Amherst, with a concentration in contemporary art. She received a dual B.F.A. in Art History and Painting from the Massachusetts College of Art and Design, Boston.

Tackling Contemporary Issues

Lecture by Kristian Anderson, Executive Director, Utah Museum of Contemporary Art | Wednesday, June 6, 5:30 p.m.

Contemporary art, especially art that aims to stimulate action on, or draw attention to social and political issues, can become a lightning rod to those who disagree with its perceived purpose. Still, museums and artists persist in putting forth work they feel is vital to building an educated citizenry that enjoys dialogue and respects differing opinions. Anderson, who navigates the exhibition of challenging contemporary art in the conservative environment of Utah, offers specific examples and discusses how the work of the museum has pushed local and national dialog.

Anderson has served as the executive director of the Utah Museum of Contemporary Art since early 2014. Previously, he served as the first full-time director of the Association of Academic Museums and Galleries, a national organization that specializes in education and advocacy for museums as well as helping to set museum standards. He has run contemporary art spaces at the University of Washington and the University of Colorado.

Kusama Yayoi: PUMPKIN

Kusama Yayoi was born in Matsumoto, Nagano prefecture, and studied traditional Japanese painting in Kyoto until she grew disenchanted with the conservative, male-dominated art world in Japan and moved to the U.S. in 1957. Settling first in Seattle and then New York, she established a career producing conceptual paintings, sculptures, installations, and happenings characterized by repetitive spots and obsessive patterns. Kusama explained her emphasis on such imagery as resulting from fears she felt as a child when she hallucinated the pattern from a tablecloth expanding to cover everything and threatening to consume her. In 1973, after years of activity and acclaim, if not financial success, Kusama returned to her homeland, where she struggled both professionally and personally, producing and selling art and eventually checking herself into the Tokyo mental hospital where she lives to this day. She also wrote novels, autobiographical books, and poetry. Her visual art career began to flourish after she represented Japan at the Venice Biennale in 1993, and she is now one of the most famous and prolific artists alive today. Her works fetch record-breaking prices, she has one-woman shows across the globe, and a new museum in Tokyo opened last year dedicated to her art. For years, Kusama has produced paintings, prints, sculptures, and installations featuring riotously colored and patterned pumpkins, which function almost as quirky self-portraits. This example combines the artist's fascination with dots and reflective surfaces.



KUSAMA Yayoi (Japanese, born 1929). **PUMPKIN**, Heisei period, 2015 (executed in 2018). Stainless steel and urethane paint. 68 3/8 x 71 3/4 x 66 inches. Private Collection, L2017:125.1



Glenn Brown (British, born 1966). **Trivial Pursuit**, 2017. Oil and acrylic paint on bronze. Peterson Family Collection

Spotlight on Glenn Brown

MacKinnon Gallery | May 18 – August 19

This spring, the JSMA will exhibit eight works by Glenn Brown, selected by new and longtime masterworks collectors. Distinctive in Britain's contemporary art market, Brown revives the art historical past through delicate acts of appropriation that build upon the legacy of Renaissance and Romantic masters. Seven of the works exemplify the paintings and drawings that comprise the majority of Brown's oeuvre. Thanks to support from the Peterson Family, a catalog accompanies the exhibition and includes an essay by Emily Shinn, a graduate student in the History of Art and Architecture.

Trivial Pursuit is the lone sculpture among the visiting works, demonstrating the compelling ways Brown punctuates the intentional flatness of his works on paper and adapts his technique to a three-dimensional medium. Pre-existing bronze casts act as ready-mades upon which Brown applies thick layers of paint that enrich the dimensionality and spatial interaction innate to sculpture. In this piece, one figure from the original pair is almost entirely overtaken by paint. Slender and feminine, the remaining hand and foot suggest an amorous counterpart for the young boy untouched by paint. As if bringing to light a forgotten myth, Brown's adaptation seems to illustrate a moment of metamorphosis, recalling Bernini's marble rendition of Apollo and Daphne. Viewers become witness to the moment of enchantment as the male youth leans in for a chaste kiss and his companion transforms from bronze to oil and acrylic.

Anselm Kiefer Honors Russian Futurist Poet

Through Summer



Anselm Kiefer (German, born 1945). **Velimir Chlebnikov: Seeschlachten ereignen sich alle 317 Jahre (Sea battles occur every 317 years)**, 2016. Oil, acrylic, emulsion, shellac and lead on canvas. 74 13/16 x 149 5/8 x 5 7/8 inches. Private Lender; L2018:42.3

A grounded U-boat, rendered of alchemic lead, sits dwarfed in an indeterminate boggy landscape built of layered paints and resin. The ravaged scene is one of about thirty dimensional paintings Anselm Kiefer created in tribute to Russian Futurist poet Velimir Chlebnikov for the State Hermitage Museum in 2017 on the centenary of the Russian Revolution. Chlebnikov, a Slavophile hailed for his transrational language experimentations, computed the recurrence of major naval battles every 317 years that alter the course of human history. The numerological doctrine has gripped Kiefer for decades as it evokes themes of cyclical history and transformation; life-long preoccupations of the German artist born in the last months of war.

NEW ACQUISITIONS

Contemporary Korean Ceramics



New works by KIM Yik-yung, LEE Young-Ho, and Steven Young LEE have recently been added to our **Breathing Heritage** contemporary Korean ceramic installation. Resulting from a series of Korea Foundation-supported artist visits and residencies cohosted by the JSMA and the Department of Art, these and other exciting new works have entered the museum's permanent collection.

Steven Young LEE (Korean American, born 1975). **Jar with Flying Tigers** [inspired by a Korean military banner in the JSMA], 2017. Porcelain, cobalt pigment, glaze, 15 x 15 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2017:46.1

Mildred Bryant Brooks

Since August, the JSMA has acquired twenty-six etchings by California-based printmaker, teacher, and lecturer Mildred Bryant Brooks (American, 1901-95). These generous gifts from the family of the artist, combined with additional prints that the museum will receive over the coming year and funds to support care and research, will position the JSMA as the primary site of Mildred Bryant Brooks scholarship. In addition to providing for the storage and exhibition of Brooks' etchings, the Mildred Bryant Brooks Art Fund will support summer internships for students to conduct original research on Brooks and work with the JSMA's collection of American works on paper.



Mildred Bryant Brooks (American, 1901-95). **Fledgling**, 1936. Etching and drypoint on wove paper, 12 7/8 x 10 1/4 inches. Gift of Beth Bryant Tucker

Brooks was born in Marysville, Missouri, and raised in California. After attending the University of Southern California, she enrolled at the Otis and Chouinard Art Institutes. Later, as an instructor at Pasadena's Stickney Art Institute in the 1930s, Brooks installed her etching press at the school and pulled prints for other artists. She exhibited her own etchings—primarily, highly-detailed visions of trees that show her mastery of working with positive and negative space—throughout the country and earned the top prize at the Chicago Society of Etchers' exhibition in 1937 (the first time a female artist or any artist from the West had done so). Brooks continued to make prints until World War II, after which she focused on mural painting.

Member Spotlight: **Meet Philip and Sandra Piele**

Philip and Sandra Piele have a long history of supporting a variety of arts organizations in Eugene. Philip has been a member of the boards of the Oregon Bach Festival, Oregon Mozart Players, Silva Foundation, and Eugene Opera and is currently on the board of Ballet Fantastique. In June 2018, Philip will conclude two consecutive three-year terms on the JSMA Leadership Council, two years of which he served as President. During Philip's tenure, he and Sandra graciously hosted many events in their home on behalf of the museum.

How did you first become involved with the JSMA?

Philip: In 2004, a year before I retired from the University of Oregon as a professor of education, I joined the board of the Eugene Opera. In 2005, I resigned from the board to become the dollar-a-year executive director—a position I held for three years. Sandra and I were virtually the only staff at the Eugene office during those turnaround years. Sandra took care of many things that I never could have done alone. We were a great team then—and we still are now.

During my eight-year tenure as an executive and board member with Eugene Opera, I attended the quarterly meetings of the heads of the other Hult resident companies at the time: Eugene Symphony, Eugene Ballet, Oregon Bach Festival, Eugene Concert Choir, and the Shedd. I remember during at least one of those meeting several people saying, "Have you heard about Jill Hartz? She is really doing great things at the Jordan Schnitzer Museum of Art." This led Sandra and me to attend the JSMA Annual Meeting in the summer of 2011. We were so impressed with what was going on the museum under Jill's leadership that we donated to the Fill Up the Bus program. In the fall of 2012, I accepted an invitation to be nominated to serve on the JSMA Leadership Council to

which I was subsequently elected along with David Hilton and Doug Park that year. That is how I became involved, but Sandra has been involved much longer.

Sandra: I was born and raised in Eugene, and I would often go to the museum with my mother. When my mother was young, she worked on campus for Wayne Morris when the museum was built. I especially loved looking at the Japanese Friendship Doll. I have been in and out of the museum most of my life. When Philip started teaching at the UO, I would bring our two daughters to the museum.

What does being a JSMA member mean to you?

Philip: We both appreciate art and grew up in families that valued art and music. We feel that we are fortunate to be in a place in our lives where we are able to give back to the community. If we can use some of our talents and interests and resources to support the performing arts and visual arts, we will do that. Because of the talented and dedicated staff, distinguished advisory board, and the outstanding leadership of Jill Hartz, it has been a privileged for us to have been actively involved with the JSMA these past several years. We think that the JSMA has a great opportunity to continue to expand and collaborate with other major arts organizations in town, such as the Eugene Symphony and Ballet Fantastique.

Were there things about the museum that surprised you when you first became involved?

Philip: Yes, because of our association with the museum, both of us were given this great opportunity to learn more about the art world than we had ever known before. Given the amount of travel we have done nationally and internationally and the exposure we had to museums all over the world, we knew, or thought we knew, quite a bit about twentieth century art and artists. When we became members of the museum, however, we were surprised by how much we *didn't* know—especially about contemporary American and Asian art, photographic art, and Northwest art. For example, we knew virtually nothing about UO faculty artist David McCosh and Keith Achepohl. While I served with Keith on the Leadership Council, I had never seen his work until his *Vision of Nature, Vessel of Beauty* exhibition this year. Sandra and I loved his work so much we purchased one of his *Water Lilies* watercolors. So the JSMA opened up a whole new palette of art that we had not experienced before. It has been an extraordinarily enriching educational experience for us.

What's something you wish everyone knew about the museum?

Sandra: All of JSMA's arts education programs. As we became more involved with the JSMA, it has become clear to us that Fill Up the Bus is just the tip of the iceberg. For example, JSMA has a substantial outreach program for rural schools in the area, such as Lowell and Oakridge. But there is much, much more that we are still learning about. The educational outreach and onsite programs make a significant contribution to the art education in the area. As an elementary teacher in Eugene for several years, I can attest to the positive impact of JSMA's educational programs on children.

Do you have a favorite exhibition, work, or place in the museum?

Sandra: The *Barberini Tapestries* were so amazing. I brought my 11-year-old grandson, and I was surprised by how impressed he was.

Philip: There are so many outstanding exhibitions, it is difficult for me to choose one favorite, so I'll name three: the 40-year retrospective of Rick Bartow's work, *What You Know but Cannot Explain*, the magnificent *Barberini Tapestries*, and the *JSMA at 80* exhibition of some 280 pieces of art owned by people in the area. I was surprised, but impressed, by the amount of quality art many people loaned to the museum for the exhibition.

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

Sandra: I look forward to whenever you get new pieces for the Masterworks on Loan program. There is such a wide variety of great art that would likely not be displayed in this museum were it not for this program.

Philip: I always look forward to the exhibitions, the seminars, and other related events. In addition, the catalogues that accompany some of the exhibitions are really first rate. The depth of the research, the imaginative layout and design, the high quality of the art reproductions, and the written text combine to make these catalogues works of art themselves.

Member Appreciation Month Members Make it Happen!

May is member appreciation month. To say thanks for all you do, JSMA is offering special benefits just for members throughout the month of May:

- Bring a friend to the museum for free all month long
- Free admission to the Museum of Natural and Cultural History in May
- 15% discount at The Museum Store
- 15% discount on all new, renewed, and gift memberships purchased at reception desk
- 15% off at the Marché Museum Café
- Enter a raffle and spin a prize wheel for a JSMA gift package when you visit the museum

Save the date for #DucksGive Day 2018

The third annual #DucksGive day is Thursday, May 17, 2018. This year, we are raising money to support the JSMA's Arts Education Fund. Each year, the JSMA provides art experiences to more than 10,000 K-12 students. From guided tours to studio activities and classroom visits, our passionate staff and team of trained volunteer Exhibition Interpreters are making certain that children in Oregon learn from and appreciate art. With your support, students will continue to experience a world of art at the JSMA. Contact Lauren Nichols, Development Program Manager, at lnichols@uoregon.edu or 541-346-0974 for more information.

Meet Wayne Hutton and Lauren Nichols



Lauren Nichols, a 2017 master's graduate from UO's AAD program, recently became the JSMA's Development Program Manager. A dedicated arts administrator with a passion for museums, visual art, and fundraising, Lauren spent the last two years as the Campus Outreach Coordinator at the Museum of Natural and Cultural History developing their student engagement strategies and student member program. She was also heavily involved in coordinating the Association of Academic Museums and Galleries 2017 Conference with Jill Hartz at the UO in June 2017. We are excited to have the opportunity to add her knowledge and enthusiasm for JSMA's mission to our development department.

Wayne Hutton: "It was a dark and stormy night..." which was how I always wanted to start a police report for nearly thirty years. During the first part of my law enforcement career, I had opportunities that would come only once in a lifetime. I've traveled internationally and spend some time at the least secret Top Secret military location on the planet – while working for the Air Force Office of Special Investigations. After I left the Air Force, I worked as a deputy sheriff and then as a district attorney investigator for Merced County in California. I spent the last sixteen years supervising a great group of twenty-five DA investigators and investigative staff. I received three state certificates of recognition (two from the California Senate and one from the State Assembly) for my work with crime victims, especially children. My retirement was recognized by Congressman Jim Costa when he formally read it into the Official Record of the 115th Congress of the United States.

I moved to Oregon just over one year ago to be with my long-time girlfriend, now fiancée, Angela. I'm genuinely excited to be given this opportunity with the JSMA. I hope that the skills, experiences, and education I've gained will allow me to build on what is already a rock-solid crew and foundation.

Calendar OF EVENTS

ONGOING EVENTS

Blue Star Museums

The JSMA offers free admission to all active duty military personnel and their families from Memorial Day until Labor Day.

First Free Friday

Fridays, April 6, May 3, June 1, July 6, August 3
11 a.m. - 5 p.m.

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

First Saturday Public Tour

Saturdays, April 7, May 5, June 2, July 7, August 4
1- 1:45 p.m.

Enjoy a 45-minute tour of highlights from museum's collection and exhibitions with an exhibition interpreter. Free with museum admission.

APRIL - AUGUST

Gallery Talk: *Weegee's Grief and Joy: Selections from the Collection*

Saturday, April 21, 2 p.m.

Lucy Miller, exhibition curator and graduate student in the History of Art and Architecture, provides an introduction to Weegee's photography career and discuss the works on view.

Rodrigo Valenzuela: *Work in its place*

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

Join Rodrigo Valenzuela and Cheryl Hartup, Associate Curator of Latin American Art, for a brief tour of the exhibition followed by an artist talk.

"Catalytic Conversation" with *Discursive* artists

Saturday, April 28, 2:00 p.m.

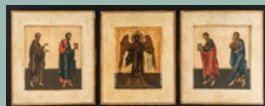
Artists participating in *Discursive* will mark the closing of the exhibition and launch of a related publication by convening a conversation with the public about concerns related to their work. Following this event, visiting professor Noah Breuer will facilitate a printmaking workshop related to his work.



Don't Touch My Hair Community Reflections

Wednesday, May 2,
5:30 - 6:30 p.m.

Please join us for a facilitated discussion as well as an opportunity to evaluate and narrate the impact of *Don't Touch My Hair: Expressions of Identity and Community* (DTMH). Co-curator and graduate student, Kristen Clayton invites our on- and off-campus communities exhibition contributors to participate in a reflective discussion about DTMH as an exhibition and the greater implications and topics addressed through the exhibition.



Threshold of the Invisible World Russian Icon Gallery Tour

Sunday, May 6, 2 p.m.

Join post-graduate intern Emily Silbergeld for a discussion of the Russian icon installation that she organized.

Schnitzer Cinema: *Wavelength and a Skype conversation with Michael Snow*

Wednesday, May 9, 7 p.m.



Transforming Lives: The JSMA at 85: Fund-raising Gala

Friday, May 11, 6-10 p.m.

The David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art: *Thoughts on a Museum of Wonder*

Wednesday, May 16, 5:30 p.m.



Inaugural J. Sanford and Vinie Miller Family Arts of Asia Distinguished Lecture in Asian Art: *Ai Weiwei: A Rhetoric of Struggle*

Friday, May 18, 3 -5 p.m.

Please note location: Lillis 112

Reception: *NewArt Northwest Kids*

Saturday, May 19, 11 a.m. - noon

Celebrate the artists featured in the 11th Annual NewArt Northwest Kids exhibition.

Family Day! Exploring Art through the Senses

Saturday, May 19
12-3pm

Join us for a free Family Day! Use your senses of sight, hearing, taste, smell and touch to explore and create artwork at various stations. Family Day will feature performances by a storyteller, JSMA's Dragon Puppet Theatre, and Ballet Fantastique!

Chalk it Up!

Wednesday, May 23,
noon - 4 p.m.

Get creative with chalk and decorate the UO Memorial Quad with your chalk art!

Art Influx: Student Member Appreciation Night

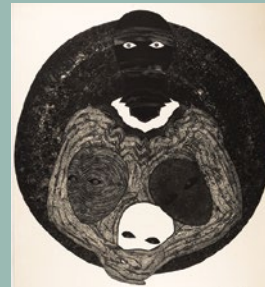
Wednesday, May 23, 5 - 7 p.m.

Enjoy free refreshments, live performances, art activities, giveaways, and the JSMA's exhibitions at our annual Influx event. Student members make it happen, and this night is to celebrate YOU!

On Display: *Curating 75 Years of Japanese-American Incarceration*

Wednesday, May 30, 5:30 p.m.

Lecture by Craig Hadley, Director and Curator of Exhibitions and University Collections, Richard E. Peeler Art Center, DePauw University



Patron Circle and Members Opening Reception

Friday, June 1, 5 - 7 p.m.

We're changing it up this time and inviting both our Patron Circle and members to our spring reception. Look for your invitation in the mail!

Sticky and Elastic: Museums in Times of Change

Saturday, June 2, 2 p.m.

Lecture by Kristina Durocher, Director, Museum of Art, University of New Hampshire

Tackling Contemporary Issues

Wednesday, June 6, 5:30 p.m.

Lecture by Kristian Anderson, Executive Director Utah Museum of Contemporary Art

Film Screening: *Human Flow* by Ai Weiwei

Thursday, June 7, noon

Post-film discussion led by Portland Meet Portland director Manuel Padilla

Art & Culture Weekend

June 16-18, 11 a.m. - 5 p.m.

SPECIAL HOURS: Monday, June 18, 11 a.m. - 5 p.m.

The Jordan Schnitzer Museum of Art and the Museum of Natural and Cultural History are open and admission is free. Congratulations, graduates!

WE WILL BE CLOSED MAY 11 and JULY 4

20x21EUG Mural Project Artist Reception

Wednesday, August 1,
6 - 8:30 p.m.

Meet the 2018 Eugene Walls artists, who will be creating their murals in the city between July 29 and August 3: Fintan Magee (Australia), H11235 (Nepal), Alexia Diaz (Puerto Rico), Lady Aiko (Japan/US) Martha Cooper (US), WK Interact (France/US), Shamsia Hassani (Afghanistan), and local artist Bayne Gardner.



Annual Outdoor Family Film: *Coco*

Wednesday, August 1
8:30 p.m.

Coco, which won the Oscar for best animated film this year, tells the story of a young boy in Mexico who suddenly finds himself in the world of the dead. He learns why the Day of the Dead holiday is so important and finds his musician ancestor who helps him return to the living. *Coco* features an all-star cast of voices, including Gael Garcia Bernal, Benjamin Bratt, and Edward James Olmos. Produced by Pixar Animation Studio and released by Walt Disney Pictures, *Coco* also won the Oscar for best song, *Remember Me*.

STUDIO PROGRAMS

VSA/Art Access Art Workshops for children with special needs

Saturdays: April 21, May 12, June 16

11:15 a.m. – 12:15 p.m.

These drop-in workshops led by artists in a creative and caring atmosphere. Reservation appreciated. Contact

artheals@uoregon.edu or 541-346-6410 with questions or to reserve your spot. This VSA program is provided in 2017-18 under a contract with the John F. Kennedy Center for the Performing Arts.

Tracing Memories, sponsored by Imagination International, Inc.

Saturdays: April 28, May 26, June 16, 11:15 a.m. – 12:45 p.m.

A drawing and coloring

drop-in workshop designed to promote self-reflection, stress reduction and creativity using professional Copic markers and paper products.

Madre's Club (formerly Club de Arte Para Mamás)

Lunes: 2 de abril, 7 de mayo y 25 de junio, de 9-10:30 a.m.

Sábado: 21 de abril, 26 de mayo y 16 de junio, de 2 – 3:30 p.m.

Club comunitario de arte para madres de habla hispana

que desean expresar su creatividad y mejorar sus destrezas de arte. ¡Este taller es gratuito para las mamás y sus hijos! Proveen cuidado de niños, incluyendo actividades de arte especial para ellos! Para mas información comunicacion con Hannah Bastian (541) 346-6443 hbastian@uoregon.edu. Patrocinado por Oregon Arts Commission

Cover Image: Rufino Tamayo (Mexican, 1899-1991), **Hombre con bastón (Man with Walking Stick)**, 1979. Mixograph. 29 3/4 x 21 3/4 inches. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004.

New Art Northwest Kids: Nature and Art

Education Corridor Galleries | May 19 – September 23 | Reception, followed by Spring Free Family Day

Saturday, May 19, 11 a.m.

This year's *New Art Northwest Kids* exhibition "Nature and Art" explores how the natural world can inspire the creative process. In recent years, the JSMA has received 250 – 500 entries from students across Oregon in response to this annual call for art. The work is then juried by a committee composed of staff, artists, and students, and 40-45 works are chosen for the exhibition. Artists whose works are selected receive a free sketchbook courtesy of Imagination International Inc., as well as the opportunity to be honored at the artist reception.



Calliope Whitworth, *Paths Unexplored*

SUMMER ART CAMPS

The JSMA offers a variety of summer camps for young artists. Each week concludes with an art exhibition the entire family can attend!

Full Day: \$300
(\$270 for JSMA Members/UO)

Half Day: \$150.00
(\$135 for JSMA Members/UO)

Aftercare: \$25.00
12-1 p.m. or 4-5 p.m.

June 25 – June 29

Morning (9 a.m.–12 p.m.)

Time Travelers

Grades 1-5

Travel through time this week to discover and create works of art ranging from petroglyphs and pyramids to futuristic art. Students will create a time machine and will unearth time capsules along their journey.

Afternoon (1–4 p.m.)

LEGO Art and Imagination

Grades 1-5

Discover the creative possibilities of LEGO blocks! Explore using LEGOs as an art tool and construct cityscapes, sculptures, mosaics, and more inspired by the museum's collection.

July 2 – July 6

Morning (9 a.m.–12 p.m.)

Animals and Art

Grades 1-5

Discover fantastical birds and beasts of all shapes and sizes while constructing masks, sculptures, prints, and paintings.

Afternoon (1:00–4:00 p.m.)

Passport around the World

Grades 1-5

Travel around the world using art from the JSMA collection as your tour guide! Along the way, create art souvenirs to document your journey.

July 9 – July 13

Morning (9 a.m.–12 p.m.)

Movement and Masterpieces

Grades 1-5

Movement exercises and games will be used to bring masterworks to life. Learn basic yoga poses and movement games while creating artwork based on play.

Afternoon (1–4 p.m.)

Storytellers

Grades 1-5

Turn words into art! Learn how stories and art inspire one another. Using stories from their own lives and imagination, students will create illustrated stories and will learn about storytelling, writing fiction, nonfiction, and poetry.

July 16 – July 20

Morning (9 a.m.–12 p.m.)

Art of East Asia

Grades 1-5

Learn about the art, culture, and stories of China, Korea, and Japan through activities, including the construction of paper lanterns, brush paintings, and drum making.

Afternoon (1–4 p.m.)

Comics & Manga Camp

Grades 1-5

Explore many aspects of comic book art and manga as you learn how to tell stories through comic strips and other graphic illustrations. Sponsored by Imagination International, Inc.

July 23 – July 27

Morning (9 a.m.–12 p.m.)

Robots and Creatures

Grades 1-5

Create creatures inspired by myths and legends including sea monsters and Bigfoot. Make art robots inspired by robots in popular culture or your imagination!

Afternoon (1:00–4:00 p.m.)

Passport around the World

Grades 1-5

Travel around the world using art from the JSMA collection as your tour guide! Along the way, create art souvenirs to document your journey.

July 30 – August 3

Morning (9 a.m.–12 p.m.)

Art and Architecture

Grades 1-5

Design buildings and monuments in this hands-on exploration of architecture. Gain experience drawing, designing, and building with natural objects and recycled materials.

Afternoon (1–4 p.m.)

LEGO Art and Imagination

Grades 1-5



arts seen



art seen captions

- 1 Friends and family from near and far came to celebrate the opening of the special exhibition *Keith Achepohl: Vision of Nature/Vessel of Beauty* on January 18.
- 2 Patron Circle members Dr. Lee and Mary Jean Michels at the Keith Achepohl exhibition opening.
- 3 Leadership Council member Philip Piele and Barbara Walker share a moment with Keith.
- 4 Malik Lovette, UO Art and Technology major and DTMH contributing artist, works with students in the museum's after school program as part of service in the Art of the Athlete program at JSMA.
- 5 Jayanth Banavar, Senior Vice President and Provost, and Jill Hartz met with Sundaram Tagore '87 (MA, Art History), during his visit to present his film-in-progress *Louis Kahn's Tiger City* on Feb. 22.
- 6 Isaac (Yitz) Applbaum met with students and enjoyed a conversation on collecting with Jill Hartz and Sundaram Tagore on February 21.
- 7 (From left) Esther Harclerode, Jill Hartz, Trillium Graphics master printer David Salgado, artist Hung Liu, collectors Vinnie and Sandy Miller, Anne Rose Kitagawa and gallerist Tonya Turner Carroll visiting the special exhibition *Hung Liu: All Over the Map* (Sanchez Art Center, Pacifica, California, 23 February-25 March 2018).
- 8 Jill Hartz and Anne Rose Kitagawa holding umbrellas decorated with works by Korean calligraphy master JUNG Do-jun.
- 9 Metropolitan Museum Curator for Korean Art Soyoung Lee with Anne Rose Kitagawa in the special exhibition ***Diamond Mountains: Travel and Nostalgia in Korean Art*** to which the JSMA lent two prints (Metropolitan Museum of Art, New York, 7 February-20 May 2018).
- 10 JSMA curators Cheryl Hartup and Danielle Knapp with ***Don't Touch My Hair*** student photographer Ugo Akabike at JSMAC's Valentine's Day party.
- 11 More than 300 faculty, students, administrators and community members enjoyed the opening festivities for ***Don't Touch My Hair*** on February 23.
- 12 ***DTMH*** opening from left to right, project participant Jaria Martin, a young enthusiastic visitor, and Yvette M. Alex-Assensoh, UO Professor of Political Science and Vice President, Equity and Inclusion, exhibition sponsor
- 13 ***DTMH*** contributing artists, curators, and program assistants (left to right) **Back row:** Kristen Clayton, Roderick Hall, Ugochukwu Akabike, Keith Simms, Cheryl Hartup, Malik Lovette **Front row:** Meredith Lancaster and Jasmine Jackson

SCHNITZER CINEMA

Programmed by Richard Herskowitz, curator of media arts, Schnitzer Cinema brings the best of experimental, documentary, and arts-focused films and videos to the JSMA each year. Schnitzer Cinema is made possible in part with a grant from the UO Office of Academic Affairs. **Programs are free, with popcorn and refreshments provided!**



Short Films from the 2017 Ashland Independent Film Festival

Wednesday, April 18, 7 p.m.

Media art curator Richard Herskowitz, who also serves as Artistic and Executive Director of the Ashland Independent Film Festival, will present his selection of favorite short films from this year's edition of AIFF (April 12-16). Among the works shown will be *Edge of Alchemy*, the latest animated film by Stacey Steers, whose *Night Hunter House* was shown at the JSMA in 2012.

Wavelength and a Skype conversation with Michael Snow

Wednesday, May 9, 7 p.m.

Artist Michael Snow, whose *Solar Breath (Northern Caryatids)* installation is on view in the Artist's Project Space, will discuss that work and his classic 45-minute 16mm film from 1967, *Wavelength*, which will screen just prior to the Skype discussion. According to Snow, "I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of 'illusion' and 'fact,' all about seeing."





UNIVERSITY OF OREGON

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

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JORDAN SCHNITZER MUSEUM OF ART



Focus on Ai Weiwei

Furthering our presentation of Ai Weiwei's **Circle of Animals/Zodiac Heads** (on view through June 24 in our North Courtyard) the JSMA presents two special programs:

Inaugural J. Sanford and Vinie Miller Family Arts of Asia Distinguished Lecture Series **Ai Weiwei: A Rhetoric of Struggle**

Presented by Jeff Kelley, art critic, author, and curator | Friday, May 18, 3 -5 p.m. | Lillis 112

Thanks to a generous lender, the twelve monumental bronze sculptures that comprise **Circle of Animals/Zodiac Heads** (2010) by Ai Weiwei (Chinese, born 1957) are on view in the museum's North Courtyard through June 24. Art critic Jeff Kelley's presentation will endeavor to place Ai's work in the context of his enormous creative output and hunger for social justice in contemporary China and beyond. After the lecture, UO faculty Ina Asim (History) and Jenny Lin (History of Art and Architecture) and JSMA chief curator Anne Rose Kitagawa will join the speaker for a panel discussion.

We are deeply grateful to Vinie and Sandy Miller for establishing this new endowment dedicated to the arts of Asia.

Human Flow (2017, 140 min.), Documentary by Ai Weiwei | Thursday, June 7, noon
Post-film discussion led by Portland Meet Portland director Manuel Padilla

Over 65 million people around the world have been forced from their homes to escape famine, climate change, and war in the greatest human displacement since World War II. *Human Flow* is an epic film journey that depicts this global crisis through the lens of human experience. Captured over the course of an eventful year in 23 countries, the film follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

This event is organized by the UO student organization Define American, in partnership with the JSMA, Wayne Morse Center for Law and Politics, Oregon Humanities Center, and the Department of Romance Languages, among others.

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



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

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

Public Hours

Wednesday 11 a.m. – 8 p.m.
Thursday through Sunday 11 a.m. – 5 p.m.

The museum is closed on major holidays.

We will be closed May 11 and June 4

MARCHÉ CAFÉ



An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Accommodations for people with disabilities will be provided if requested in advance by calling 541-346-3213.