

JSMA

SPRING/SUMMER 2016

JORDAN SCHNITZER MUSEUM OF ART



ALIENS, MONSTERS, AND MADMEN: THE ART OF EC COMICS

Barker Gallery | May 14 – July 10, 2016



Aliens, Monsters, and Madmen celebrates the achievements of the most artistically and politically adventurous American comic-book company of the twentieth century: Bill Gaines's *Entertaining Comics*, better known to fans all over the world as EC. Specializing in comic-book versions of popular fiction genres—particularly Crime, Horror, War, and Science Fiction—the company did far more than merely adapt the conventions of those genres to the comics medium. In the case of two now legendary Science Fiction and Horror titles, *Weird Science* and *Tales from the Crypt*, the creators at EC actively extended those genre conventions, while simultaneously shaping the imaginations of a subsequent generation of writers and filmmakers, among them Stephen King, George Lucas, John Landis, George Romero, and Steven Spielberg.

EC also broke new ground in the realm of satire as the publisher of *MAD*, an experimental humor comic that parodied the very stories that were elsewhere its stock in trade. EC Comics offered a controversial mix of sensationalism and social provocation, presenting titillating storylines and imagery with more overtly politically progressive material. Alongside comics about beautiful alien insect-women who dine on unsuspecting human astronauts, for example, they also tackled subjects that other popular media of the era avoided, including racism, corruption, and police brutality. As a result, the company attracted the disapproval of parents, politicians, and moralists everywhere and was ultimately driven out of business by the conservative “anti-comics” backlash of 1954. (Only *MAD* survived by becoming a magazine in the mid-1950s; it remains in print today.)

The exhibition is curated by Ben Saunders, professor, Department of English, and director of UO's Comic Studies minor. Saunders curated the JSMA's previous comics exhibitions, *Faster Than A Speeding Bullet: The Art of the Superhero* (2009) and *Good Grief!: A Selection from 50 Years of Original Art from Charles M. Schulz's Peanuts* (2012).

“EC comics and its artwork now constitute highly valued collectibles,” says Saunders. “This show will be built around key examples of the original production

(Opposite) Joe Orlando (1927–98). “*Judgment Day*,” from *Weird Fantasy* #18 (detail), 1953. Ink on paper. Collection of the Estate of Jerry Weist

(Clockwise from top, left) Harvey Kurtzman (1924–93). *MAD* #1, cover concept art, 1952. Pencil, ink, and watercolor. Collection of Glenn Bray

Al Feldstein (1925–2014), *Modern Love* #8, cover art, 1950. Pen, brush, and ink on Bristol board. James Halperin, Heritage Auctions (HA.com)

Johnny Craig (1926–2001). *Crime SuspensStories* #22, 1953. Published cover. James Halperin, Heritage Auctions (HA.com)

Wally Wood (1927–81). *Shock SuspensStories* #2, cover art (detail), 1952. Ink on paper. James Halperin, Heritage Auctions (HA.com)

Al Feldstein (1925–2014). *Weird Science* #15, cover art, 1954. Ink on paper. Loan courtesy Roberts Family

art—unique and rarely seen objects of extraordinarily detailed craftsmanship by some of the most influential comics artists of the 20th century.”

The Art of EC is made possible by the Coeta and Donald Barker Changing Exhibitions Endowment; The Harold and Arlene Schnitzer CARE Foundation; Imagination International, Inc.; a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities; Philip and Sandra Piele; UO Comics and Cartoon Studies Minor;



UO College Scholars Program; and JSMA members.

**Patron Circle
Opening Reception**
Thursday, May 12,
5:30–7:30 p.m.

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

**Collector's Talk:
The Art of EC**
Saturday, May 14, 1 p.m.
Location: PLC 180

Join EC collectors Glenn Bray, Grant Geissman, Roger Hill, and Rob Reiner in a roundtable discussion moderated by Ben Saunders.

**Race, Shame, and
Social Justice in EC**
Wednesday, May 25,
5:30 p.m.

Lecture by Qiana Whitted, Associate Professor, Department of English, Studies, University of South Carolina

Drink and Draw
Wednesday, June 1,
5–7:30 p.m.

With Matt Brundage, renowned comics artist. Meet in Marche Café; sponsored by Copic Markers

**A Conversation with
Gary Groth, publisher of
Fantagraphics**
Wednesday, June 8,
5:30 p.m.

Fantagraphics—one of the most respected comics publishers in the world—is reprinting EC in hardcover formats, in archival collections organized by artist. We'll learn more about the reprint project and why EC is still relevant when Ben Saunders interviews the publisher.

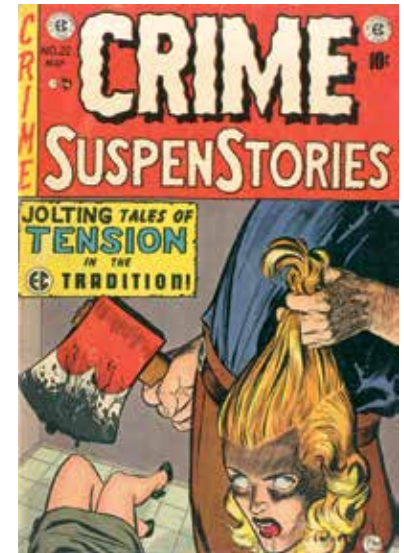
Curator's Tour
Saturday, June 11, 2 p.m.

**Foul Play: Murder and
Delinquency in the Comics
Debates of the 1950s**

Wednesday, June 22, 12 p.m.
Lecture by Christopher Pizzino, Assistant Professor of English, University of Georgia, Athens

**Member's Tour with Ben
Saunders**
Sunday, June 26, 2 p.m.

Kurtzman and Mad
Wednesday, June 29, 12 p.m.
Lecture by comics historian Mark Arnold



FROM THE DIRECTOR



What do comics, football, identity, the World Wars, and China's Cultural Revolution all have in common? Unfortunately, it's not the best Halloween party you've ever attended, but you probably guessed that they are the subjects

of our spring and summer exhibitions. Dig a little deeper and you'll discover that they are all projects originating at the JSMA—or in the case of *Scrimmage: Football in American Art, from the Civil War to the Present*—originating jointly here and at Colorado State University. Whoever said the summer was a quiet time!

We open the season with Professor Ben Saunders's latest comics exploration. *Aliens, Monsters, and Madmen: The Art of EC Comics* is the first major exhibition ever to examine the artistry and impact of the most adventurous U.S. comic company of the 20th century. It's not for the faint of heart, though, as we're focusing on their horror, sci-fi, war, and crime genres, as well as *MAD* magazine. Mid-way through the summer, in time for the next football season *Scrimmage* takes the field—or the Barker Gallery—in an exciting play of artists and media, accompanied by a provocative catalog that discusses current issues regarding the game, its history, and its place in American culture. Identity is the focus of two shows: *Relationship*, featuring the photographs of Zachary Drucker and Rhys Ernst, documents the artists' gender transformations, while *Identity? Victoria Suescum and Lee Michael Peterson* offers a dialogue on cultures and generations. Drawn from a major private collection, posters from the Cultural Revolution command our Chinese art gallery, and new acquisitions, including work by Nam June PAIK and Hanna KIM entice you to explore Korean art. The latter works will be featured in a new publication, highlighting the scope and strengths of our Korean art collection, made possible by the National Museum of Korea.

Thanks so much for being JSMA members. Come see what we can do, thanks to you!



From Past to Present: Selected Masterworks of Korean Art

Huh Wing Gallery and Jin Joo Gallery | May 28, 2016 – Spring 2017

In celebration of the recent publication of two bilingual JSMA Korean art catalogues,* this exhibition features traditional and contemporary Korean art in many media. One gallery focuses on contemporary paintings, ceramics, and sculptures and includes a number of exciting recent acquisitions created by artists such as KIM Hanna, KIM Yik-yung, and PAIK Nam June. The other gallery displays traditional Korean folk paintings and celadons. This rotation was organized with the assistance of GaYeon Go, the museum's 2015–16 Korea Foundation Global Museum Intern.



**Korean Art Collection in the Jordan Schnitzer Museum of Art, University of Oregon*/미국 오리건대학교 조던슈니처박물관 소장 한국문화재 (Korean National Research Institute of Cultural Heritage, 2015) and *From Past to Present: Masterworks of Korean Art from the Jordan Schnitzer Museum of Art, University of Oregon*/과거에서 현재까지: 오리건대학교 조던슈니처박물관 소장 한국문화재 걸작선 (JSMA and National Museum of Korea, 2016).



(Top) PAIK Nam June (Korean, 1932–2006). *Lilliputian*. 2000. Mixed media, LCD, single-channel video, 24 x 16 x 6 in. Purchase made possible by Alvin Friedman-Kien and Ryo Toyonaga and the Farwest Steel Korean Art Endowment Fund

KIM Hanna (Korean, born 1981). *Vacant*. 2014. Oil on canvas, 44 1/8 x 76 5/16 in. Gift of Yongsoo Huh

SCRIMMAGE: Football in American Art from the Civil War to the Present

Barker Gallery | July 30 – December 31

This special exhibition, co-curated by Linny Frickman, director of the Gregory Allcar Museum of Art (formerly University Art Museum) at Colorado State University (CSU) and Danielle Knapp, McCosh Associate Curator at the JSMA, explores football imagery by prominent American artists—beginning with Winslow Homer's engravings for *Harper's Weekly* at the close of the Civil War and culminating with the work of contemporary artists. Drawn from major museums and collections, *Scrimmage* features work by George Bellows, Thomas Hart Benton, John Steuart Curry, Laura Gilpin, Red Grooms, Lewis Hine, Eadweard Muybridge, Catherine Opie, Robert Rauschenberg, Frederic Remington, Norman Rockwell, Diego Romero, and Andy Warhol, among others. The exhibition opened at CSU in fall 2015 and continues to tour following our presentation.

The exhibition is not meant to present a history of football, but instead uses images of the sport to address themes central to American life, both past and current. Through paintings, prints, sculpture, photography, and new media, football can be read as a cultural narrative that reflects attitudes and transitions in our country's history. These include mental and physical health; class; race, assimilation, and integration; gender relationships, masculinity, and the place of women in sports; patriotism; capitalism; violence and war; public spectatorship; and mass-media/celebrity culture.



The accompanying catalog, made possible by the Firestone Graham Foundation and the Harold and Arlene Schnitzer CARE Foundation, features essays by the curators and Albert Bimper, assistant professor, Department of Ethnic Studies and Senior Associate Athletic Director for Diversity and Inclusion, CSU; Robert Gudmestad, associate professor, Department of History, CSU; and Michael Oriard, professor, Department of English and Associate Dean of the College of Liberal Arts, Oregon State University. The illustrated checklist offers entries by Knapp and three recent University of Oregon M.A. art history graduates: Stephanie Dunn '15, Christie Hajela '15, and Lindsay M. Keast '14.

Additional support for the project was generously provided by the FUND Endowment at Colorado State University; the Lilla B. Morgan Memorial Fund; the City of Fort Collins Fort Fund; the Coeta and Donald Barker Changing Exhibitions Endowment; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; the University of Oregon Office of Advancement; and JSMA members.

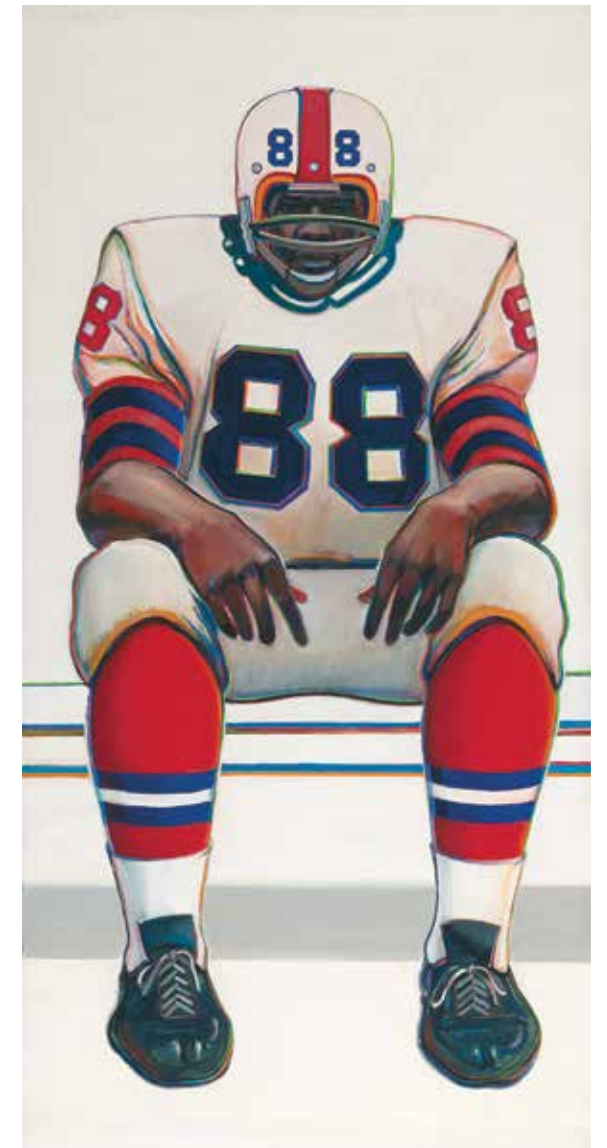
Note: In addition to those listed here, our fall Members Magazine will announce additional programs.

Kick-off Party: Friday, July 29, 6–8 p.m.

Members Only Tour

Sunday, August 14, 3 p.m.
(following Members Season Preview)

Curator's Lecture: Wednesday, September 14, 5:30 p.m.



(Top) Lewis Hine (American, 1874–1940). *Three Boys at Football Practice*, 1935. Photograph.

Wayne Thiebaud (American, born 1920). *Football Player*, 1963. Oil on canvas.

Proletarian Revolution: 20th-Century Chinese Propaganda

Soreng Gallery | August 13, 2016 – August 16, 2017

Co-curated by chief curator Anne Rose Kitagawa and History of Art and Architecture graduate students Kun Xie, Sangah Kim, and Allie Mickle, this installation features a selection of Chinese propaganda art drawn from a distinguished private collection. These compelling works on paper were created before, during, and after China's Cultural Revolution (1966–76) to educate and indoctrinate viewers and explore many political themes, including communist paragons, efforts to reform education, agriculture, and the role of women, and fascinating cross-cultural alignments. This special installation will provide a visual focus for 2016–17 courses in HA&A and East Asian Languages & Literatures, as well as for upcoming public programs.

QIAN Daxin (born 1922). *Catch Up and Surpass the World's Advanced Levels for the Revolution* (*Wei geming ganchao shijie xianjin shuiping*). Chinese, 1965. Lithograph; ink and color on paper, 29% x 41 5/8 in. Private Collection



¿Identity?

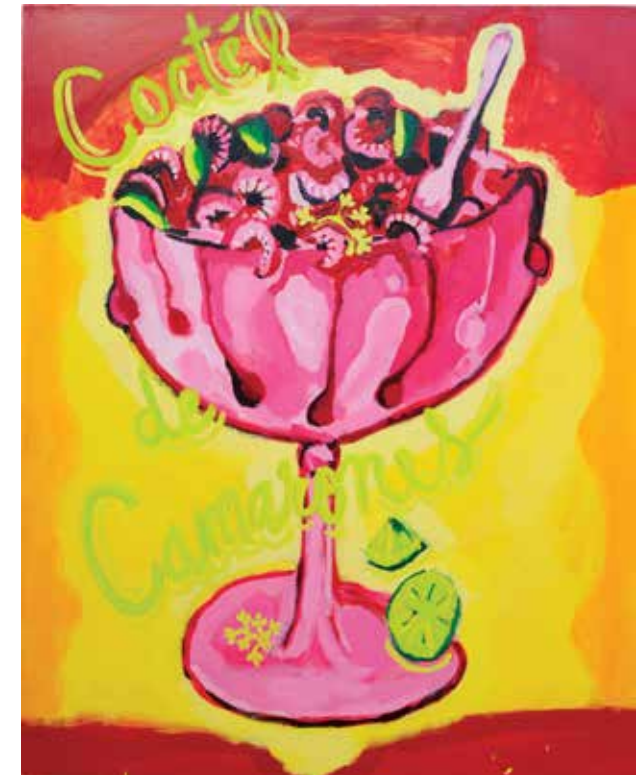
Victoria Suescum and Lee Michael Peterson

Artist Project Space | July 6–September 18, 2016

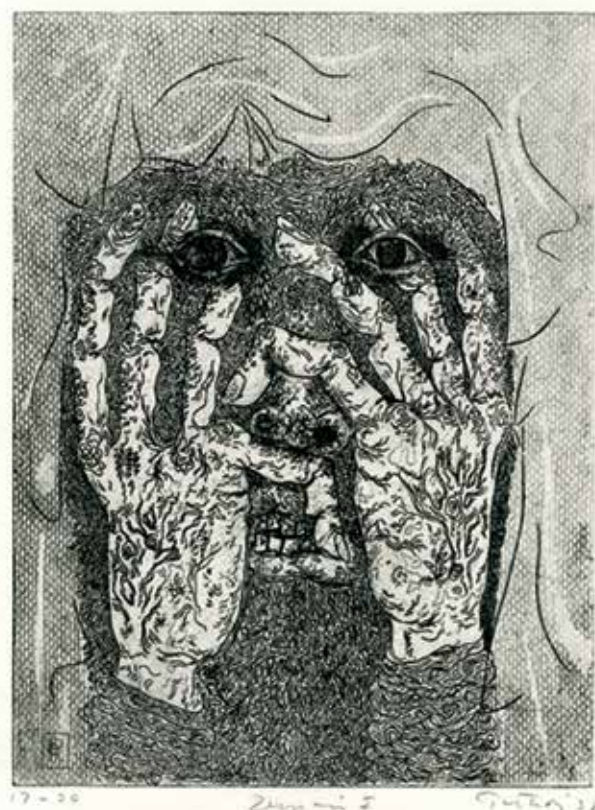
¿Identity? is an English word contained within Spanish punctuation. It is what might be considered “Spanglish,” an English–Spanish hybrid for a Latino reality experienced in and between two languages. The paintings and drawings on view explore the emotional and physical realities inherent in the multiple heritages of two artists, Victoria Suescum and Lee Michael Peterson. Victoria Suescum was born to Panamanian parents and moved permanently to the United States in 1988. She has lived the experience of a Latina immigrant for 28 years. Raised in Texas’s Rio Grande Valley and son to a Caucasian father and Hispanic mother, Lee Michael Peterson is the product of differing but equally influential cultures. *¿Identity?* grew out of a mentoring relationship between Suescum—an internationally exhibited artist established in her career—and Peterson, who received his M.F.A. from the University of Texas at San Antonio in 2013. Consequently, in addition to its cultural perspectives, the exhibition is also an exploration of the relationship between two generations. *¿Identity?* is supported by Drs. Elizabeth D. Moyer and Michael C. Powanda.

Artist’s Talk: Latin@ Art and Identity Across Generations
Wednesday, July 20, 5:30 p.m.

Victoria Suescum explores how Latino/a artists from two generations approach and respond to issues of identity in their work.



Victoria Suescum (Panamanian-American, born 1961) *Coctél de Camarones*, 2013. Oil on canvas, 60 x 48 1/4 inches. Collection of the artist.



THE FACE OF WAR: Gabor Peterdi and His Contemporaries

Morris Graves Gallery | June 11–October 9

The turmoil brought on by the two World Wars of the twentieth century stimulated the production of terrifying, yet visually striking works by artists on both sides of the Atlantic. This exhibition features prints by Gabor Peterdi (1915–2001) and three of his contemporaries who experienced war firsthand: Canadian illustrator Kerr Eby (1890–1946) and American artists John Sloan (1871–1951) and Joseph Pennell (1857–1926).

The exhibition, which features works from the collection of Drs. Elizabeth Moyer and Michael Powanda as well as works in the JSMA collection, was organized by Chyna Bounds, a graduate student in the Department of the History of Art and Architecture, under the guidance of Johanna Seasonwein, Senior Curator of Western Art.

Curator’s Talk: Friday, June 17, 12 p.m.

Gabor Peterdi (American, born Hungary, 1915–2001) *Despair I*, 1938. Etching, softground etching, and engraving, 22 3/8 x 15 inches. From the collection of Elizabeth D. Moyer, Ph.D. and Michael C. Powanda, Ph.D./the KMP Collection.

Arts and Healthcare: My Canvas is My Story

Education Corridor Galleries | June 8–September 4

This special initiative features art created by diverse populations, ranging from patients from Samaritan Pastega Regional Cancer Center who are completing treatment to adults with traumatic brain and spinal injuries living at Holly Residential. Thanks to support from the Oregon Arts Commission, the museum has been able to offer a series of workshops during spring term for parents and children focused on expressive arts. Sessions have been led by museum educators on site at the JSMA and off-site in Corvallis at Good Samaritan Hematology Oncology Unit and PeaceHealth Sacred Heart Medical Center at RiverBend.

Opening Reception with the participants and their families

Friday, June 10, 2 p.m. • Open to the public



CONTINUING EXHIBITIONS

NewArt Northwest Kids
Through May 29

Strike a Pose • Through June 5

Zachary Drucker and Rhys Ernst: Relationship
Through June 26

Made in Japan • Through August 14

Shaping the Collection
Through September 4

Cynthia Lahti (American, born 1963). *White Belt*, 2013. Ceramic, paper, wood and steel, 13 1/2 x 6 x 6 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission

New Gifts Enrich the JSMA's Collection of European Art



William Hodges (British, 1747–97). *Conway Castle, Wales*, circa 1790. Oil on canvas, 48 x 68 in. Gift of Steven Platzman

Andrew Teufel, a member of the JSMA's Leadership Council, has donated **The Wake**, painted in 1947 by Jimmy Ernst (American, born Cologne, 1920–1984). Ernst was the son of Max Ernst, a Surrealist painter, and Luise Straus, a Jewish art historian and journalist. When his parents divorced in 1922, Jimmy remained with his mother in Cologne, although he visited his father in Paris. There, he met many artists, including Salvador Dalí, Alberto Giacometti, Joan Miró, Man Ray, Yves Tanguy, and his father's lover, Leonora Carrington.

In 1933, after the SS searched Straus's apartment, she sent her son to live with her father while she moved to Paris. In June 1938, at the age of eighteen, Jimmy sailed to New York, where he pursued a career as a gallery director and painter. In 1944, unknown to him, his mother was sent to Auschwitz. She did not survive, but Jimmy did not learn of his mother's death until 1946. **The Wake** is almost certainly an homage to his mother's death. It is also a striking example of his transition from Surrealism to Abstract Expressionism, while its narrative underscores the effects of the Holocaust on his personal life.

Also joining the collection is the landscape **Conway Castle, Wales**, painted circa 1790 by William Hodges (British, 1747–97), a gift from Steven Platzman, Ph.D. Hodges studied under Richard Wilson, a noted Welsh artist who painted classical, Italianate landscapes. Like Wilson and other British



Jimmy Ernst (American, born Cologne, 1920–1984) *The Wake*, 1947. Oil on canvas, 30 x 36 in. Gift of Andrew Teufel

landscapists of his time—most notably J.M.W. Turner—Hodges expressed a Romantic approach to nature, embodying the concept of the sublime.

The painting depicts Conway (or Conwy) Castle, constructed in 1283–89 by Edward I of England during his conquest of Wales. The castle and its massive defense walls played significant roles in several wars from the 13th through mid-17th centuries. It was surrendered to the forces of the Parliamentary armies during the English Civil War in 1646; Parliament later ruined the castle to prevent it from being used in any future revolt. The castle became a popular tourist destination in the 18th and 19th centuries, and artists met the demand for images of these sites through their paintings and prints. Attracted to its history as well as the romantic nature of its ruinous state, painters such as Wilson, Hodges and Turner captured it on paper and canvas.

Here, Hodges has depicted the castle from the vantage point of the River Conwy. Perched upon a rocky outcropping, the castle dominates the scene. Hodges has taken care to show the castle not in its heyday, but as a romantic ruin covered in vines.

The JSMA is grateful to Mr. Teufel and Dr. Platzman for their generosity in adding to our collections. For more information about our collection development plan, please contact Jody Seasonwein, senior curator of Western art, at jseasonw@uoregon.edu or by phone at 541.346.0971.

ON LOAN

MASTERWORKS

See New Loans of Paintings by Peter Paul Rubens and Francis Bacon

This spring and summer, the Masterworks on Loan program features works by two icons of art history: Baroque painter Peter Paul Rubens (Flemish, 1577–1640) and modern master Francis Bacon (British, 1909–92).

Rubens, one of the great Flemish painters of the 17th century, is best known for his Counter-Reformation altarpieces and history paintings of mythological and allegorical subjects. Although working primarily in Antwerp, Rubens was heavily influenced by the Italian masters Raphael, Leonardo, and Michelangelo, after a trip to Italy in 1600. Recently on view in the Rubenshuis, Rubens' former home and studio in Antwerp, **Christ on the Cross** places Christ before an array of dark clouds. This ominous background parallels Christ's wounds and foreshadows his impending death.

Francis Bacon was one of the most noted artists to emerge in the Post-War period. Mostly self-taught, Bacon drew inspiration from Surrealism, film, photography, and Old Masters, such as Rubens, as well as Rembrandt, Titian and Velázquez. Painted in 1953, **End of the Line** features an isolated central figure contained by the boundaries of the door. A railway track leading to nowhere pulls the eye back into the scene. The linear construction of the environment juxtaposes the expressive style of the profiled figure with the power of the punching arm.

The Masterworks on Loan program features regular rotations of work from the Old Masters to icons of modern and contemporary art. To see a current list of what's on view, please visit our website at <http://jsma.uoregon.edu/MOL>. We thank the many generous private collectors who share their treasures with our community.

Peter Paul Rubens (Flemish, 1577–1640) *Christ on the Cross*, no date. Oil on canvas, 131 5/8 x 65 3/4 in. Loren Schlachet Collection

Francis Bacon (British, 1909–92). *End of the Line*, 1953. Oil on canvas, 63 x 48 in. Private collection



Member Spotlight: Meet David Koranda

When or how did you first become involved with the JSMA?

I have been a regular museum-goer since starting in the School of Journalism and Communication at the UO in 1999. When I was a child, my mom would always take me to museums. Growing up in New York City, I was fortunate to have a lot of choices. Going to museums like MoMA was what we did together. I discovered the JSMA shortly after starting at the UO, and I haven't stopped visiting since.



Professor David Koranda, pictured here with Mark Rothko's *No. 8 (White Stripe)*, 1958. When he's not teaching in the School of Journalism and Communication, he enjoys playing hockey on two local teams: Two Towns and Eugene Fighting Nutria.

What led to you becoming a member in 2013?

The biggest reason why I became a member is because I wanted to support the museum. Museums need all the support they can get. Other minor reasons include going to the opening receptions and seeing the shows with the big crowds—it's exciting. But I also enjoy the quiet visits I have to the museum, when I can take it all in.

What has changed at the museum since you first started visiting?

I've seen the Asian exhibitions grow along with the acquisitions and collections. The caliber of the changing exhibitions is constantly increasing.

How do you involve your students with the museum?

One of the classes I teach is called "Curiosity for Strategists," and I designed it after realizing that students were becoming increasingly better at getting answers but not necessarily at asking questions. The class focuses on learning how to ask questions and how to think strategically through different problems or forms of expression. The museum is a perfect place for these students to ask questions. One assignment they have is to visit the museum, pick a work, and write about how they feel when they look at it and about the significance of the piece. They have to figure out which questions to ask about the work. So many of the contemporary pieces provide a lot of opportunities to ask questions and think through a lot of ideas.

How does the museum impact your students?

The museum helps these students see forms of expression and communication that they might not otherwise experience. When I take students to the museum, I'm reminded of how little exposure some of them have to museums and the visual arts. It definitely broadens their sense of ways to communicate, opens up a different world for them, and gets them out of their comfort zone. The museum's value in an academic setting is expanding minds. The JSMA is a jewel in the middle of campus—students walk by and might not know that there's a Rothko or an incredible Pacific Northwest exhibition inside!

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

The Rick Bartow exhibition, *Things You Know But Cannot Explain*, was phenomenal—I went back to see it many times. I also like to pop into the museum and see what's new since Masterworks are coming and going. There's nothing quite like standing in front of a Rothko and letting it envelop you.

April is Member Appreciation Month

Members Make it Happen! And to say thanks for all you do, JSMA is offering special discounts and events just for members throughout the month of April:

- 15 months of membership for the price of 12 for new, renewed, and gift memberships
- Bring a friend to the museum for free all month long
- Free JSMA catalogue with valid member card at the admission desk
- 15% discount at The Museum Store
- Free admission to the Museum of Natural and Cultural History

Present your valid JSMA member card to claim these great benefits and to participate in members-only events.

Learn more at <http://jsma.uoregon.edu/membership>



Art in the Attic 2016

Art in the Attic will be back at the Oakway Heritage Courtyard Wednesday, August 24, 11 a.m.–6 p.m.!

Organized by the Friends of the JSMA, Art in the Attic is an annual fundraiser for the JSMA that features art and décor from homes throughout the community. This popular event gives you the chance to purchase previously owned treasures at great prices. Funds raised from Art in the Attic supports JSMA's Fill Up The Bus program, which provides transportation and tour scholarships for K-12 field trips to the museum.

Just in time for spring cleaning, the Friends of the JSMA is now accepting donations for Art in the Attic. Contact Esther Harclerode (estherh@uoregon.edu; 541.346.0974) or Francine Berryman (scotfranbman@comcast.net; 541.510.4976) to find a new home for your art and décor!

Welcome New Staff!



(Left) I am so happy to be part of the Jordan Schnitzer Museum's education team. I have over ten years of experience facilitating educational programs and training for the medical device and biomedical industry, including program administration and executive support, both domestically and internationally. I have enjoyed creating docent programs in a Washington state school district and have been an EI at the JSMA for the past two years. I also enjoy creating art in various forms, hiking, gardening, yoga and, of course, family time.

—Sherri Jones, Museum Education Program Coordinator

I'm new to the University of Oregon and thrilled to be at the JSMA. I have many years of experience in operations and administration, including several years as an office manager and human resources specialist. My background is primarily in managing staff for publicly traded corporations in the building supply industry. The move to the UO, particularly within the museum, has been a long-time goal for me. I'm incredibly excited to be here and pleased that my skill set has transferred to fit the needs of this position. I look forward to getting to know all of you and am so delighted to be a part of something so exceptional and unique.

—Angie Canaday, Administrative Assistant



arts seen



Celebrating Brian Lanker, the man and his art, at our Patron Circle and Members/Public Openings on January 21 and 22.

► Jeralyn Tharp and Lynne Lamb, Brian Lanker's studio assistant.
▼ JSMA Executive Director and Lynda Lanker.



▲ Dustin Lanker (right), Brian and Lynda's son, with David Nagle



Over 1100 visitors took part in our Lunar New Year Celebration Family Day and created calligraphy, manga, and kite making. Performances included a dance by Yujin Gakuen Elementary students and a traditional Japanese tea ceremony with Megumi Unno. Thanks to US Bank Foundation, the Center for Asian and Pacific Studies, Confucius Institute, and Imagination International for sponsoring this great day!



Rick Bartow, 1946-2016

All of us were tremendously fortunate to work so closely with Rick and to spend so much time in the presence of his work over the last several years as we organized the major touring exhibition and accompanying publication. At least we have his work, which communicates so directly, authentically, and powerfully.



◀ (left to right) Paul Carter, George Olson, Chris Pietsch, Carl Davaz, Lynda Lanker, John Chao and Gary Settle

▼ OSU art history Professor Lei XUE and students during a February 2016 visit to study JSMA Chinese painting



▲ Marcia Hilton and Jill Hartz enjoy and JSMA organized, private tour of The Broad, Los Angeles.



▲ Jordan Bell, Dwayne Benjamin, and Casey Benson, from Oregon Men's Basketball team, with their academic counselor Chris Young and Art of Athlete curator and JSMA director of education Lisa Abia-Smith.



◀ Rick Clarkson, president of Clarkson Creative, and Gary Settle pay tribute to Brian Lanker and (with Carl Davaz, deputy managing editor of the Register-Guard, and photo-journalist Gary Settle.

► D. J. Stout, design partner at Pentagram, and Michael O'Brian, nationally recognized photographer, discuss the making of the publication *From the Art: The Photographs of Brian Lanker*, which serves as the basis for the exhibition.



◀ Congressman Peter DeFazio with Ann Cahill and David Fidanque

► Executive Director Jill Hartz leads the tour "Different Views" on March 2 with Juliana H. Newton, Edwin L. Artzt Interim Dean and Professor of Journalism and Communication; Rachelle H. Saltzman, Ph.D., Executive Director, Oregon Folklife Network; Rick Williams, photographer; and Rupert Jenkins, freelance photography curator, editor, and nonprofit arts manager.



► Lara Bovilsky, associate professor of English and Jill Hartz give UO President Michael Shill a private tour of *First Folio! The Book That Gave Us Shakespeare*, on tour from the Folger Shakespeare Library. Bovilsky successfully competed to win approval as the only Oregon site to host the First Folio on its national tour.





UNIVERSITY OF OREGON

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JORDAN SCHNITZER MUSEUM OF ART



NEW ON VIEW

The Metal Artistry of Charles “Max” Nixon (1915–2000)

Soon to be on view in the museum’s gallery for decorative arts are works by Charles “Max” Nixon (American, 1915–2000). A beloved professor of jewelry, metals and weaving at the University of Oregon, Nixon produced work in silver as well as non-precious materials, and often included stones or other natural elements he had collected. His wife, Hattie Mae, was a well-known docent at the University of Oregon Museum of Art (now the JSMA), the Museum of Natural and Cultural History, and the Lane County Historical Society. An expert on Chinese textiles, Hattie Mae was also the first recipient of the JSMA’s Gertrude Bass Warner Award. She is pictured here wearing her “frog brooch,” made for her by her husband. This brooch, along with other examples of Nixon’s jewelry and hollowware, will be on view through the 2016–17 academic year.

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



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Eugene, OR 97403

In the heart of the University of Oregon Campus

Phone: 541.346.3027

Fax: 541.346.0976

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

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

New Public Hours

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

The museum is closed on major holidays.

Cover: Frank Frazetta (1928–2010). *Weird Science-Fantasy #29*, cover art, 1955. Pen, brush, and ink on Bristol board. James Halperin, Heritage Auctions (HA.com)

MARCHÉ CAFÉ



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