

JSMA

WINTER 2018

JORDAN SCHNITZER MUSEUM OF ART





Keith Achepohl (American, born 1934). **Forest Walk #13** (detail), 2012-13. Watercolor on paper, 30 x 22 inches. On loan from the artist.

KEITH ACHEPOHL

VISION OF NATURE | VESSEL OF BEAUTY

Barker Gallery | January 20–April 29, 2018

In 2011, Eugene-based artist Keith Achepohl (American, born 1934) spent three weeks at the Morris Graves Foundation Artist Residency, “The Lake,” in Loleta, California. That period of uninterrupted work, followed by a second stay in 2016, profoundly affected both the artist’s subject matter and his media. Thus far, Achepohl has created nine distinct yet interrelated explorations of the plants and trees that he observed at Morris Graves’s final home, which are presented here for the first time. Although the finished pieces are wholly of nature, they are, according to the artist, neither landscapes nor botanical studies. Rather, he describes them as “more fantasy than reality, an intensely personal language of nature that developed from careful observation to mnemonic response.” Achepohl’s virtuosity across media is evident in these sensitively rendered, metaphorically rich portraits of The Lake’s natural splendor.

In his artist’s statement about this body of work, Achepohl wrote:

It was easy to concentrate on a group of plants and begin witnessing the cycle from a young green stem growing into a robust maturity, finally transitioning into its final stage as its sleek lines shriveled and achieved a proud baroque character. A single tree could be observed many times, revealing a different landscape in the intricacies of its bark and branches at each perspective. The Lake provided an endless source of material to mentally record what I could record at the moment, and to this day those visions have generated mnemonic responses as significant as the initial encounters. What was seen then and later recalled has dictated the direction and materials used in the creation of the images presented here. Watercolor, pencil drawings, oil paint on raw linen, acrylic and collage paintings. I have never thought of what I work on as “landscape” pictures. The plants and trees that have come into my life have always been living entities. Part of life, part of time.

Keith Achepohl received a B.A. from Knox College (1956), an M.F.A. 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 director of the University of Iowa Summer in Venice. Among his numerous awards and recognitions are Fulbright grants in Egypt (1977) and Turkey (1984) and a National Endowment for the Arts grant (1994). Achepohl has exhibited extensively nationally and internationally. His works are held in the permanent collections of the National Gallery of Art and the Smithsonian American Art Museum in Washington, D.C.; the Biblioteca Nacional in Madrid, Spain; the Kobe Art Museum in Japan; the Art Institute of Chicago; the Brooklyn Museum; the Los Angeles County Museum of Art; the Whitney Museum of American Art; and many others.

Keith Achepohl: Vision of Nature/Vessel of Beauty was curated by Danielle Knapp, McCosh Associate Curator, and Jill Hartz, Executive Director. The exhibition and its fully illustrated catalog are made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment; the Harold and Arlene Schnitzer CARE Foundation; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; Philip and Sandra Piele; Diana Gardener; and JSMA members.



Keith Achepohl (American, born 1934). **Water Iris #2** (detail), 2014. Watercolor on paper, 22 x 30 inches. On loan from the artist.

Patrons Circle Reception

Thursday, January 18, 5:30–7:30 p.m.

Members and Public Opening Receptions

Friday, January 19

Members, 5–6 p.m.

Public, 6–8 p.m.

Conversations in the Gallery

Saturday, January 20, 2 p.m.

With Keith Achepohl, Jill Hartz, Danielle Knapp, Robert and Desiree Yarber, Co-directors of the Morris Graves Foundation, and Cory Gundlach, Curator of the Arts of Africa, Oceania, and the Americas, University of Iowa Museum of Art.

Members-Only Tour with Danielle Knapp

Wednesday, March 7, 5:30 p.m.

Design for Living: Morris Graves and The Lake

Wednesday, April 11, 5:30 p.m.

Lawrence Fong, the JSMA's former curator of American and regional art, and a member of the Morris Graves Foundation, discusses The Lake's evolution from dense forested acres into Morris Graves's requisite designs for seclusion, gardening, and painting, and the significance of the Foundation's artist-in-residence program at that site.

Morris Graves: Layers of Time

Morris Graves Gallery | January 18—March 18, 2018

In recognition of the importance of Morris Graves's work and home to Keith Achepohl, we asked Achepohl if he would curate a companion exhibition. This selection, from more than 500 drawings by Graves (American, 1910-2001) in our collection, celebrates Graves's symbolic and highly personal use of vessel imagery over the course of his life.



Morris Graves (American, 1910-2001). **Chinese Bronze I**, ca. 1945-47. Watercolor and gouache on paper, 42 $\frac{3}{4}$ x 24 $\frac{7}{8}$ inches. Graves at Oregon Collection, 1968:6.7.



Attic Black-Figure Lekythos. Greek; circa 500 BCE. Terracotta; wheel-thrown, slip-decorated earthenware with incised detail, 5 $\frac{1}{32}$ (h) x 1 $\frac{7}{8}$ (w) x 1 $\frac{27}{32}$ (d) inches. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund, 2017:12.1

The Materiality of Classical Pottery

North Upper Hallway | Ongoing

Viewing ancient pots from Greece and Italy in museums is very different from seeing photographs of them in books and classrooms: in person, the hallmarks of their manufacture are much more visible to the eye. In this installation, ancient Greek, Roman, and Etruscan works from the JSMA collection display a clear variety of decoration, shapes, and fabrics. These artworks were purchased with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the JSMA General Acquisition Fund. This installation was organized by Kristen Seaman, Assistant Professor in the Department of the History of Art and Architecture, with the assistance of HAA MA student Lucy Charlotte Miller.

Lecture by Kenneth Lapatin, Associate Curator of Antiquities, J. Paul Getty Museum

Wednesday, February 7, 5:30 p.m.

Made possible by a JSMA Academic Support Grant, the Department of the History of Art and Architecture, and the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Science, and Humanities

FROM THE DIRECTOR



Happy New Year! All of us at the JSMA wish you health, happiness, and many museum visits in the months ahead. And we've got a lot to tempt you our way.

We open the season with one of the most beautiful exhibitions we've ever presented – *Keith Acheppohl: Vision of Nature/Vessel of Beauty* – which reminds us that nature's beauty is ever changing (or, perhaps, is beautiful because it is ever changing). Because Keith's new body of work was inspired by his residency at The Lake, Morris Graves's final home,

we asked him to curate an exhibition of Graves's works from our collection. He took us up on our offer, and we invite you to explore the connections between both artists' aesthetics and imagery.

But that's not all. We have five more new exhibitions on view this winter. *Discursive*, organized by Brian Gillis, associate professor in the newly renamed School of Art + Design, shares new work by a number of "craft" artists, including faculty colleagues, created during an intensive program last summer. Works from Special Collections form the basis for an exhibition of architect Herman Brookman's Portland synagogue, first shown at the Oregon Jewish Museum. An installation in our Japanese galleries of extraordinary 19th century prints, on loan from Lee and Mary Jean Michels, highlights the research of students in Professor Akiko Walley and Anne Rose Kitagawa's course on the subject last year.

You may recall an exhibition a few years back of photographs by Weegee, on loan from Ellen and Alan Newberg. The Newbergs generously gifted those and more to the museum last year, and we couldn't wait to share many of them with you. We're also excited about a new partnership with the Division of Equity and Inclusion that led to *Don't Touch My Hair*, a student-focused photography exhibition and forum for dialogue about representing identity. Of course, there's still time to enjoy the *Barberini Tapestries*, Mark Clarke and Peg Coe's paintings, *Conversations in the Round House*, and *Art of the Athlete 6*, as well as our magnificent masterworks, including the monumental work in our north courtyard by Ai Weiwei—but don't wait too long or you'll miss them!

As usual, we have a host of lectures, films, and other special programs, many, like our exhibitions, made possible in part with JSMA Academic Support Grants (a partnership with the College of Design, Arts and Sciences, and the Office of the Provost). Among them, please be sure to mark your schedule for two February events. On Wednesday, Feb. 21, I'll interview California collector Isaac Applbaum in our continuing series on collecting, and on Thursday, Feb. 22, we welcome international gallerist, filmmaker, and UO alumnus Sundaram Tagore, who will present his work in progress, *Louis Kahn's Tiger City*, in our first Schnitzer Cinema program of the year.

See you soon – and often!



To Ellen
Photographer + Model
Weegee

Weegee (Arthur Fellig) (American, 1899-1968), **Photographer and Model**, 1950s. Gelatin silver print, 7 x 9 inches. Gift of Ellen and Alan Newberg; 2016:17.34

Weegee: Selections from the Collection

Morris Graves Gallery | March 28—July 1, 2018

Drawing from the major gift of eighty-five photographs by Weegee (Arthur Fellig), given to the JSMA in 2016 by Ellen and Alan Newberg, this thematic exhibition will present a selection of black-and-white photographic prints. Born in Austria in 1889, Weegee emigrated with his family to the U.S. in 1909. Working in New York as a freelance newspaper photographer, he specialized in recording the crime and violence that took place in the Lower East Side during the 1930s and '40s. This exhibition examines images from this period, as well as those from later in his career when, as his fame grew, Weegee began to experiment with photographic manipulation.

The exhibition is curated by Lucy Miller, a graduate student in the History of Art and Architecture, under the guidance of Danielle Knapp, McCosh Associate Curator.



UTAGAWA Sadahide (1807-73). Japanese; Edo period, 1861. **Picture of Western Traders at Yokohama Transporting Merchandise** (*Yokohama kōeki sei'yōjin nimotsu unsō no zu*). Yokohama woodblock-printed vertical *ōban* pentptych; ink and color on paper, 14 7/8 x 50 5/8 inches. Loan from the Lee & Mary Jean Michels Collection, LMM.0919a-e

The Long Nineteenth Century in Japanese Woodblock Prints

Preble/Murphy Galleries | Through Fall 2018

The nineteenth century was a turning point in Japanese history, commonly associated with the transition from pre-modern feudal society of the Edo period (1615-1868) to the Western-style modernity of the Meiji Era (1868-1912). In the past, 1868 was considered to be a rupture, an overnight departure from the Japanese/East Asian way of life in all aspects of culture and society, after the forcible opening of Japan by the American Commodore Matthew Perry's "Black Ships" a decade earlier. However, recent studies have shown that the cultural shift from Edo to Meiji was more gradual.

Featuring more than fifty superlative works from the distinguished private collection of Dr. Lee and Mary Jean Michels, the exhibition explores this transitional moment in Japanese history through woodblock prints. The works on view were selected, researched, and presented by seventeen students who participated in a Spring 2017 seminar co-taught by Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art in the Department of History of Art & Architecture, and Anne Rose Kitagawa, JSMA's chief curator and curator of Asian art. Synthesizing the approaches of art history and museum studies, the class learned about the history of Japanese prints, collecting, and exhibition planning and design. With generous support from the Michels, students were able to examine, research, and discuss the prints and help to conceptualize the exhibition, which incorporates information from their final presentations and papers.

For many years, Dr. Michels has generously shared his knowledge about and passion for Japanese woodblock prints with students, colleagues, and the wider community. We are proud that our students have been able to reciprocate his kindness and show their gratitude by helping to organize this presentation. The installation has also benefitted from a JSMA Academic Support Grant.



New on View

Don't miss new works on view by LEE Jae Won, LEE Youngho, and Steven Young LEE in our *Breathing Heritage* exhibition. With generous support from the Korea Foundation, the JSMA and Department of Art cohosted a series of 2017 Korean ceramicist residencies that resulted in many exciting additions to the collection.

LEE Jae Won (Korean, born 1961). **Blooming Elsewhere**, 2017. Porcelain, colored porcelain, mono filament, porcelain & glass beads, metal hooks, 32 3/4 x 8 3/4 x 7 1/4 inches. Gift of Lee Jae Won, L2017:45.1

CONTINUING EXHIBITIONS

The Barberini Tapestries: Woven Monuments of Baroque Rome
Through January 21

Barbara MacCallum: Appropriating Science
Through January 28

Mírame Bien
Through January 15

Conversations in the Round House: Roots, Roads, and Remembrances
Through February 11

Art of the Athlete VI
Through February 4

Mark Clarke and Margaret Coe: Our Lives in Paint
Through April 1

Breathing Heritage: Contemporary Korean Ceramics
Through August 2018

Hallmarks of Modernism and Taxco Silver: Selections from the Margo Grant Walsh Collection
Through August 2018

Between East and West: Gandharan Art from the JSMA
Through February 2019

Splendor & Light: Highlights of Russian Art
Ongoing

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

Education Corridor Galleries | February 23 – May 13, 2018

Organized by UO graduate and guest curator Meredith Lancaster, this exhibition investigates the politics of hair, racialized beauty standards, hair rituals, and the differences in expectations between men and women with regard to hair. Especially relevant in the current politically and culturally charged climate and relevant to issues of access, equity, and inclusion, *Don't Touch My Hair* explores how beauty is defined and represented within and outside one's community. Lancaster and a team of student collaborators invite students and student groups across the UO campus to participate in conversations about hair, both seen and unseen, as a site of resistance and affirmation. Students will be self-selected during open forums for photographic portraits. Next to the portraits will be the sitters' personal hair stories. The project and related events are generously funded by the UO Division of Equity and Inclusion.

Public Opening Reception

Hair & Now

Friday, February 23, 2018, 4-6 p.m.



Herman Brookman: Visualizing the Sacred

Focus Gallery (West) | February 21 - August 5, 2018

Twentieth-century architect Herman Brookman (1891-1973) designed several of Oregon's most recognizable landmark structures, many of which are on the National Register of Historic Places. Organized by and first presented at the Oregon Jewish Museum and Center for Holocaust Education (OJMCHE) in Portland in summer 2017, this exhibition of forty drawings, on loan from UO Special Collections and University Archives, focuses on one of Brookman's masterpieces, Temple Beth Israel in Portland. These drawings for the only synagogue Brookman ever designed include initial concept sketches, alternatives for the exterior to the dramatic sanctuary, and additional architectural details. Together, they represent a rare opportunity to follow an architect's creative process. The exhibition is curated by Kenneth Helphand, Philip H. Knight Professor of Landscape Architecture, Emeritus, and Henry Kunowski (B. Arch. UO 1978), a Portland-based architectural historian and specialist in Cultural Resources. *JSMA's presentation is made possible thanks to a JSMA Academic Support Grant.*

Lecture by Henry C. Kunowski, architectural historian and Exhibition co-curator
Saturday, February 24, 2 p.m.

Reception to follow.

Herman Brookman working at his home office with the tools of the trade, c. 1935.

DISCURSIVE

Artist Project Space | February 28–April 29, 2018

DISCURSIVE features work—ranging from functional to sculptural, from performance to site-specific—created by UO faculty and visiting artists who participated in the 2016 Summer Craft Forum at the UO. During this two-week event, the participants – all of whom work in craft media, such as ceramics, metalsmithing, fibers, and printmaking – occupied UO studios to make art. During this period, they also engaged in group discussions about “craft” and its relationship to the discrete disciplines represented by the group and their individual practices. *DISCURSIVE* is, then, both the culmination of what was an extraordinary forum and an opportunity to deepen inquiry about contemporary craft discourses on campus and beyond. Artists whose works are featured in the exhibition include Tim Berg and Rebekah Myers, Noah Breuer, Sonja Dahl, Jovencio de la Paz, Brian Gillis, Yevgeniya Kaganovich, Anya Kivarkis, Ben Levy, Charlene Liu, Ian McDonald, Jeanne Medina, Stacy Jo Scott, and Lori Talcott. *The exhibition is made possible with funding from the School of Art + Design and a JSMA Academic Support Grant.*



Brian Gillis. **A Directional Antenna for Broadcasting Pirate Radio**, 2016-Present. Colored porcelain, copper, steel, and miscellaneous electrical components, 28 x 10 x 10 inches.

Gallery Tour with Artists

Wednesday, February 28, 5:30 p.m.

Artists' Panel and Printmaking Studio Tour

Saturday, April 28, 2:00 pm

Artists in the exhibition discuss their work; followed by a tour of the UO Printmaking Studio led by faculty member Noah Breuer



JSMA on to STELLAR II!

For the past three years, the JSMA has partnered with the School of Education and the Oakridge School District--thanks to a U.S. Department of Education grant and additional support from Philip and Sandra Piele--to improve student academic performance through arts education initiatives. Based on the success of that program, we're now launching STELLAR 2 (Strategies for Technology-Enhanced Learning and Literacy through Art) – thanks to a second federal grant!

The STELLAR 2 Project is designed to develop, test, and refine an online course and protocols that will provide a user-friendly, intensive professional development program for teachers that offers strategies for teaching visual arts in ways that support student learning initiatives and literacy. The

expected outcome for teachers is increasing knowledge and skill in the following: the use of *Visual Thinking Strategies*, teaching evidence-based reasoning and argument writing, and using available technology tools to support visual thinking, evidence-based reasoning, and argument writing across curricula. The expected outcome for students is measurable growth in visual literacy, critical thinking, argument writing, engagement in the arts, and school satisfaction. Beginning with our work in Oregon, the intended audiences are teachers and students in rural school districts nationwide.

New Drawing by Claire Burbridge

Claire Burbridge grew up on the west coast of Scotland and in rural Somerset before studying for a BA in Art and History of Art at Oxford University's Ruskin School of Art and for an MA in printmaking at the Camberwell College of Art. In 2010, she moved to Ashland, Oregon, where she creates large-scale drawings of stunning density and detail, which then form the basis for her range of fine art prints, wallpapers, and fabrics.

Since moving from London to southern Oregon, she has returned entirely to drawing as her medium (often using Copic markers) and to the natural world as her focus. She works for about a year immersed in a particular subject, watching it evolve through the seasons. In beginning multiple pieces simultaneously on a single theme and working slowly as her subjects change and decay, Burbridge creates a natural but fluid visual thread between works in a series; she investigates its possibilities and, ultimately, what the subject itself wishes to convey. Her drawings are not factual, botanical illustrations, but seek to convey the vibrancy of life on its perpetual cycle.

Burbridge has had numerous group and solo exhibitions in the U.S. and UK and is represented by Nancy Toomey Gallery, San Francisco.



Claire Burbridge (born in London, UK, 1971; lives in Ashland, Oregon). *Insect Universe*, 2015. Copic pen and ink on Arches paper, 35 ¼ x 35 ¼ inches. Made possible by the Hartz FUNd for Contemporary Art.



Nō Prints by TSUKIOKA Kōgyo

Dr. Elizabeth Moyer and Dr. Michael Powanda, California-based scientists and JSMA supporters who presented a Collectors' Series talk in September 2017, recently donated more than 50 woodblock prints by TSUKIOKA Kōgyo (1869-1927). Kōgyo specialized in images of Japan's subtle, poetic Nō (also written *Noh*) theater and created exquisitely detailed works showing actors in the all-male, masked dramatic tradition in two series: **Pictures of Nō Plays** (*Nōgaku zue*), from the turn of the twentieth century, represented by thirty-four horizontally oriented prints; and **One Hundred Nō Plays** (*Nōgaku hyakuban*), dating about twenty-five years later and exemplified by sixteen vertical compositions. These exciting acquisitions quadruple the JSMA's representation of Kōgyo's elegant theatrical art. They significantly augment the number of Nō plays represented and will provide valuable opportunities for students to examine the aesthetic strategies the artist used to express climactic moments from some of the same stories near the beginning and end of his career. These refined theatrical prints will feature prominently in future exhibitions and classes, including an upcoming gallery rotation being planned to coincide with a special performance by a visiting Nō actor.

TSUKIOKA Kōgyo (1869-1927). Japanese; Taishō period, 1922-26. **Rashōmon, from the series One Hundred Nō Plays** (*Nōgaku hyakuban*). Woodblock print in vertical *ōban* format; ink and color on paper. 15 x 10 ¾ inches. Gift of Elizabeth D. Moyer & Michael C. Powanda, 2017:36.51

MASTERWORKS ON LOAN

Circle of Animals/ Zodiac Heads

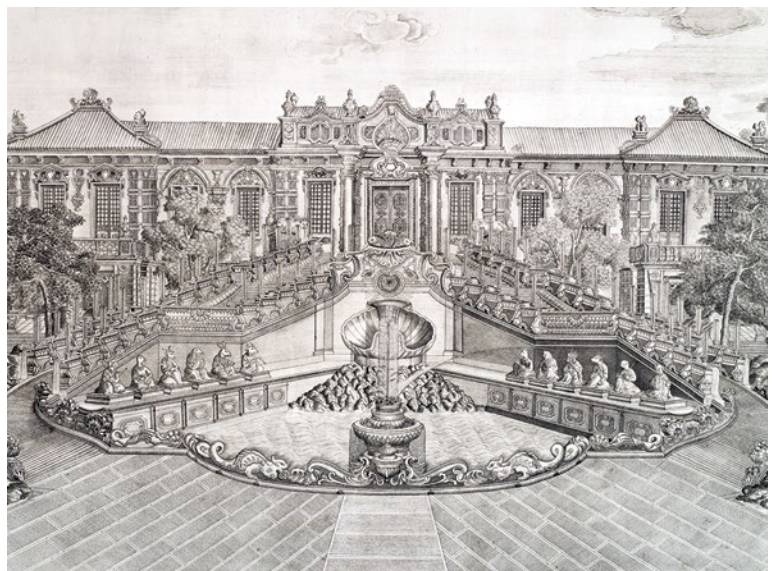
The “Circle of Animals/Zodiac Heads” series is internationally-acclaimed artist Ai Weiwei’s reinterpretation of the twelve bronze animal heads representing the traditional Chinese zodiac that once adorned the famed fountain-clock of the Yuanming Yuan (Old Summer Palace), an imperial retreat outside Beijing. Ai Weiwei created this body of work in two sizes: the bronze monumental series and the gold collector series. The “Circle of Animals/Zodiac Heads: Bronze” series is the artist’s first major public sculpture project. The work will be on view in the JSMA’s North Courtyard through June 24, 2018.

Designed in the eighteenth century by two European Jesuits serving in the Qing-dynasty (1644-1911) court of Emperor Qianlong (1711-1799, ruled 1735-99), the twelve zodiac animal heads originally functioned as a water clock-fountain in the magnificent European-style gardens of the Old Summer Palace. In 1860, the Yuanming Yuan was ransacked by French and British troops, and the animal heads were pillaged. By recreating and re-contextualizing these objects on an oversized scale, Ai Weiwei focuses attention on issues of looting and repatriation, while extending his ongoing exploration of the “fake” and the “copy” in relation to the original—encouraging open discourse on these complex topics.

Ai Weiwei’s bronze and gold “Circle of Animals/Zodiac Heads” series have been exhibited at more than forty international venues and seen by millions of people since the official launch of this body of work in New York City in 2011, making this one of the most viewed sculpture projects in the history of contemporary art.

Above: Ai Weiwei (Chinese born 1957), **Circle of Animals/Zodiac Heads - Dragon**, 2010. Bronze, edition 5/6, 134 x 66 x 77 inches. Private Collection, L2017:89.1e

Below: Reproduction of original engraving by Yi Lantai, **West Façade of the Hall of the Calm Seas (Haiyan Tang ximian)**, one in a suite of 20 engravings, “The European Pavilions at the Garden of Perfect Brightness,” 1783-86; new edition of engravings released by Jardin de Flore, Paris, 1977.



Member Spotlight: **Meet Ellie Gosselink Orr, EI**

Ellie moved to Eugene in 2013 after retiring from a successful career in international electronic component sales and management. She has been an Exhibition Interpreter since moving to Eugene and is the author of *Remarkable Gertrude*, a book about JSMA's founding benefactor, Gertrude Bass Warner.

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

Within a month of moving to Eugene, I attended Central Presbyterian Church and joined their choir. After my first rehearsal, a JSMA exhibition interpreter, Ruth Koenig, introduced herself and casually asked me if I was interested in volunteer work, saying, "Have you ever thought about being a docent at an art museum?" I immediately replied, "Yes, in fact, I have. One of my favorite hobbies is visiting as many art museums as I could find in the areas where I was living."

Why do you feel drawn to volunteer your time to the museum?

The rewards are many, from the friendships and camaraderie shared by my fellow docents to the challenge to be proficient in conducting tours with the constantly changing exhibitions. My greatest pleasure is sharing tours with youth groups, especially when a student tells you, "Art is so cool. I can hardly wait to give my family a tour with my free pass." I enjoy conducting tours on the first Saturday of the month, when the museum advertises its 1 p.m. tours.

What is something you wish everyone knew about JSMA?

That JSMA is a world-class art museum featuring priceless art from Europe, China, Korea, Japan, and Latin America countries.

During my docent training year, I became intrigued with Gertrude Bass Warner's contribution to developing an art museum on the university's campus in the early 1930s. Her son was a law professor at the university, and Gertrude moved to Eugene after the untimely death of her husband. I heard bits and pieces of her life, some true and some false, but no cohesive history of who she was and why she picked Eugene and the University of Oregon to build a large museum.

In 1863, Gertrude was born in Chicago to the wealthy Foster-Bass family. When she was 41, Gertrude's brother, John, talked her into traveling to China with him where she found herself captivated by the rich culture and history of that vast nation. She met and married Major Murray Warner, a friend of her brother's, on October 1, 1907, in Shanghai.

After Major Warner's untimely death in 1920, Gertrude was searching for the proper place to donate their vast collection of over 3,000 priceless Asian artifacts. In 1921, she moved to Eugene to be near her son Sam and his family. After meeting with UO President Prince Lucien Campbell, who was extremely interested in her collection of Asian antiquities, she knew she had found the right home for them, and the university developed plans to build an art museum on campus. The University of Oregon Art Museum opened its doors on June 10, 1933.

In order to piece together her life's story, I spent weekdays at the UO's Special Collection Library seeking out written records of her early childhood through the day when she was named "Director of the University of Oregon Art Museum" in 1926. I'm pleased to note that my year's research resulted in writing the story of her life in a book I self-published titled *Remarkable Gertrude*.

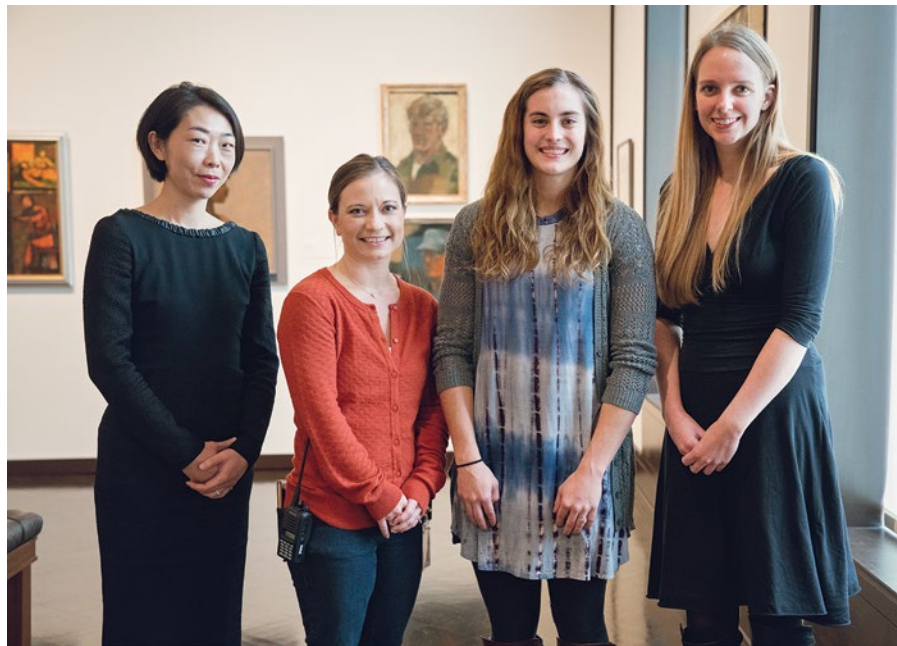
I feel honored to have found this special volunteer opportunity at the JSMA and hope to continue to share my enthusiasm of art with students as well as adults who visit our world class art museum.

Welcome, Michelle, Hannah, and Rebecca!

In October, the JSMA welcomed our fourth Korea Foundation Global Museum Intern, **Michelle Chaewon Kim**. The recipient of a B.A. and M.A. in Aesthetics and currently working toward her Ph.D. in Interdisciplinary Art Management, all at Seoul National University, Michelle worked previously as an independent art consultant promoting contemporary Korean art in China for K-11 Art Foundation, a Hong Kong-based facility. Michelle will spend the 2017-18 academic year working on a variety of JSMA Korean art-related exhibitions and initiatives.

Hannah Bastian, a recent master's graduate from UO's AAD program, recently became the JSMA's Museum Educator for Studio Programs and Special Projects. A specialist in arts and healthcare, Hannah spent last year as a graduate teaching fellow planning and implementing Art Heals programs for the JSMA. She was also active in the Emerging Leaders Arts Network, African Dance and Music Ensemble, and JSMAC, the JSMA's Student Member Advocacy Council. Since taking the position, she has successfully developed the studio programs for our Día de los Muertos celebrations and organized our winter Family Day.

Rebecca Crowder joined the JSMA staff in October as a part-time security officer. In addition to experience gained in the security field, Rebecca served the community in various roles with Lane County Senior and Disability Services. We are excited to have the opportunity to add her knowledge and expertise to the JSMA security department.



From left to right: Michelle Chaewon Kim, Rebecca Crowder, Jordyn Shaw, Hannah Bastian

Jordyn Shaw Takes on a New Role

Jordyn has been involved with the museum since she was a freshman enrolled in a course taught at the museum and is now a graduate student in the College of Design studying arts management, including the museum certificate. She now follows Nori Rice as Imagination International, Inc.'s museum educator, working primarily with schools and medical facilities. We are deeply grateful to iii for their generous support and in-kind contributions and for partnering with us to strengthen our community in so many ways!



From left to right: Rebecca Cruze, Grace Floyd, Ammas Tanveer, Julia Granet

Meet Ammas Tanveer, our new JSMAC President

I first visited the JSMA with my freshman Honor's College literature class and instantly understood I was in a very special place. What I didn't understand was how I hadn't been to the museum sooner. That lack of understanding is what propelled me to take on the role and responsibilities of president of the Jordan Schnitzer Museum of Art Student Advocacy Council. My goals for JSMAC this year are to better communicate the mission of the JSMA to students and create a catalog of events that give students the opportunity to interact with the museum in ways that they feel are transformative but also relate to their authentic selves. Some events that I hope will carry forward the sentiment of creative thinking alongside appreciation for art include a student art exhibition and performance art show during the winter and spring, professional workshops throughout the year, and more accessible programming—through collaborative efforts between the JSMA and the Eugene art community as well as student groups like the Art History Association.

To learn more about JSMAC, please email Ammas at jsmac@uoregon.edu.

Calendar OF EVENTS



**The Baroque
Science of Color**
Lecture by Vera
Keller, Associate

**Professor, Clark Honors
College**

**Wednesday, January 17,
5:30 p.m.**

In conjunction with the *Barberini Tapestries* exhibition, Keller explores experimental research into color and textile techniques used during the Baroque period.



**Keith Achepohl: Vision of
Nature/Vessel of Beauty**
Patron Circle Reception
Thursday, January 18,
5:30–7:30 p.m.

**Members and Public
Opening Receptions**
Friday, January 19
Members, 5–6 p.m.
Public, 6–8 p.m.



**Conversations in the
Gallery**
Saturday, January 20, 2 p.m.
With Keith Achepohl, Jill Hartz, Danielle Knapp, Robert and Desiree Yarber, Directors of the Morris Graves Foundation, and Cory Gundlach, Curator of the Arts of Africa, Oceania, and the Americas, University of Iowa Museum of Art



**A Lens on Contemporary
Indigenous Art and
Culture**

**Wednesday, January 31,
5:30 p.m.**

Artist Ka'ila Farrell-Smith shares her art practice and teaching philosophy.

In conjunction with the special exhibition *Conversations in the Round House: Roots, Roads, and Remembrances*

**The Materiality of
Classical Pottery**
Lecture by Kenneth
Lapatin, Associate
Curator of Antiquities, J.
Paul Getty Museum

**Wednesday, February 7,
5:30 p.m.**

Made possible by a JSMA Academic Support Grant, the Department of the History of Art and Architecture, and the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Science, and Humanities



**Artist Talk: Wendy Red
Star**

Thursday, February 8, 6 p.m.

Location: 177 Lawrence Hall
In conjunction with the special exhibition *Conversations in the Round House: Roots, Roads, and Remembrances*

**Our Lives in Paint
Curator's Gallery Tour**

Friday, February 9, noon

Join exhibition curator Danielle Knapp for a discussion of *Our Lives in Paint*.

**Collectors' Series: A
Conversation with Isaac
Applbaum**

**Wednesday, February 21,
5:30 p.m.**

Executive Director Jill Hartz interviews collector Isaac Applbaum, an investor, entrepreneur, and philanthropist who sits at the nexus of global trade between the East and West. He is an advisor to business, philanthropy and civic leaders in the U.S. and Israel. Applbaum is on the Board of Directors of the Asia Society, the Hirshhorn Museum and Sculpture Garden, and the Jerusalem Foundation.

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

**Friday, February 23, 4–6
p.m.**

**Herman Brookman:
Visualizing the Sacred**
Lecture by Henry
Kunowski, architectural
historian and exhibition
co-curator

Saturday, February 24, 2 p.m.

Reception to follow.

**DISCURSIVE Gallery Tour
with Artists**

**Wednesday, February 28,
5:30 p.m.**

**Keith Achepohl: Vision of
Nature/Vessel of Beauty**
**Members-Only Tour with
Danielle Knapp**

**Wednesday, March 7,
5:30 p.m.**



**Design for Living: Morris
Graves and The Lake**

**Wednesday, April 11, 5:30
p.m.**

Lawrence Fong, the JSMA's former curator of American and regional art, and a member of the Morris Graves Foundation.

**DISCURSIVE Artists'
Panel and Printmaking
Studio Tour**

Saturday, April 28, 2 p.m.

Artists in the exhibition discuss their work; followed by a tour of the UO Printmaking Studio led by faculty member Noah Breuer

Save the Date!

Gala Celebration: May 11
Spring Family Day: May 19

**Where Innovation
and Technology
Meet: The Nexus
of Geographic**

**Technologies and the
Arts and Humanities at
UO**

**Wednesday, January 10,
5:30 p.m.**

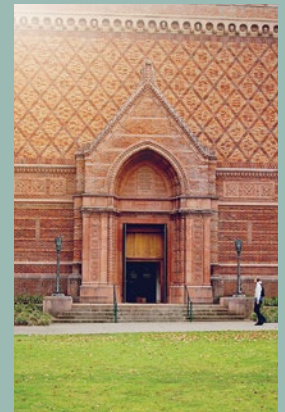
Ken Kato, Director, UO GIS and Mapping Program, spearheaded the software application developed for the Barberini Tapestries "Life of Christ" exhibition (follow this link to the online learning experience: <http://barberini.uoregon.edu>.)



**Our Lives in Paint Artist's
Gallery Tour**

Friday, January 12, noon

Join exhibiting artist Margaret Coe for a discussion of *Our Lives in Paint*.



STUDIO PROGRAMS

VSA/Art Access Art Workshops for children with special needs

Saturdays: January 20, February 17, March 17, April 21, May 26, June 16
11:15 a.m.–12:15 p.m.

Art workshop for children with special needs, led by artists in a creative and caring atmosphere. This is a drop-in workshop but your reservation is 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.

Madre's Club (anteriormente Club de Arte para Mamás)

Saturdays: January 27, February 24, March 17, April 21, May 26, June 16, 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. Los niños están invitados a venir y crear sus propios trabajos de arte. Este programa es gratuito.

Wednesday After-School Art Class: Nature & Art

Wednesdays: January 10–February 28, 3:30–5 p.m.

Students will create artwork inspired by nature and landscapes while learning art techniques, including printmaking, illustration, and watercolor.

Spring Break Art Camps

March 26–30
Grades 1-5

Mindfulness & Art

Morning, 9 a.m.–noon

Learn basic yoga poses and mindfulness techniques while creating artwork inspired by pointillism and artists such as George Seurat and Yayoi Kusama.

Manga Camp

Afternoon, 1–4 p.m.

Explore comic book art and manga to tell stories through comic strips and other graphic illustrations. Sponsored by Imagination International, Inc.

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!*



Louis Kahn's Tiger City

Louis Kahn's Tiger City with filmmaker Sundaram Tagore Thursday, Feb. 22, 7 p.m.

Sundaram Tagore (UO M. Arch. 1987) is a Calcutta-born Oxford-educated art historian, gallerist, and an award-winning filmmaker. A descendant of the influential poet and Nobel Prize-winner Rabindranath Tagore, Tagore promotes East-West dialogue through his contributions to numerous exhibitions as well as his four art galleries and their multicultural and multidisciplinary events.

In 1985, Tagore received a scholarship to go to Bangladesh to study the buildings designed by the great American architect Louis I. Kahn, including Sher-e-Bangla Nagar, also known as the Tiger City. The parliamentary complex was the beating heart of the newly formed democratic nation. As he recalls, "I was unprepared for the raw emotional power and poetic beauty of these buildings. Tiger City looked futuristic and ancient at the same time.... I traveled in the architect's footsteps to see and experience what he experienced, to understand how this American visionary came to South Asia to build his masterpiece.

Acts and Intermissions and a Skype Q&A with director Abigail Child

Wednesday, March 14, 7 p.m.

Abigail Child's documentary explores the resurgence of protest in the 21st century through a refracted observation of the life and works of anarchist revolutionary Emma Goldman. "As the Most Dangerous Woman Alive, Goldman's life is seen as an ongoing negotiation of revolutionary purity and personal freedom, a complexity that Child mirrors in her own formal strategies. She layers multiple fragments of Emma's liberatory legacy—from archive, from reenactment and from observational cinema—her speculative play with the revolutionary ideas extending to the present moment of feminist revolt!" (Craig Baldwin).

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 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 films shown will be *Edge of Alchemy*, the latest animated film by Stacey Steers, whose *Night Hunter House* was shown at the JSMA in 2012.

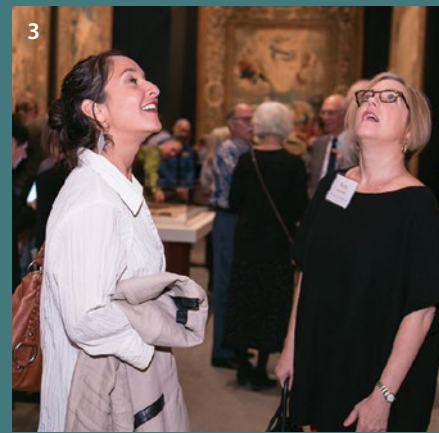


Kerry Wade, Dawn Davey, Dee Atkinson, and Kim Diaz with Anthony.

Good luck, Anthony!

We were saddened to see Anthony Cranford, our museum security administrator, leave at the end of the year. He did so much to professionalize and improve our security program, and we will always be deeply grateful for his commitment to best practices when it came to protecting our staff, visitors, art, and building. We can't say enough about how much he did – and how much he will be missed.

arts seen



art seen captions

- 1 Margaret Coe and Danielle Knapp, McCosh Associate Curator, enjoy opening festivities for the special exhibition *Mark Clarke and Margaret Coe: Our Lives in Paint* on October 21.
- 2 Karin Clarke, with her daughter, Ava.
- 3 Art history professors Jenny Lin and Kate Mondloch enjoy viewing *The Barberini Tapestries: Woven Monuments of Baroque Rome* on September 22.
- 4 Anne Rose Kitagawa, chief curator and curator of Asian art, leads a tour of *Graphic Ideology: Cultural Revolution Propoganda from China*.
- 5 Art history professors Maile Hutterer and Keith Eggener at the Fall Openings.
- 6 Professor James Harper, curator of *Barberini Tapestries: Woven Monuments of Baroque Rome* offers remarks during the Patron Circle program on September 22.
- 7 Barbara MacCallum during the installation of her special exhibition *Appropriating Science*.
- 8 Artist Barbara MacCallum with Executive Director Jill Hartz.
- 9 Patron Circle members Heinz Selig and Marcy Hammock.
- 10 Kurt Neugebauer, Associate Director of Administration and Exhibitions, with the Barker Gallery model for Keith Achepohl's exhibition.
- 11 Margo Grant Walsh received the JSMA's Gertrude Bass Warner Award on August 27.
- 12a Art of the Athlete student artists were honored at a reception on November 8. Left to right: Tyree Robinson, Dexter Myers, LaMar Winston, Jr., and Jalontae Walker share a moment before the reception.
- 12b Graduate student and Art of the Athlete program manager, Jordyn Shaw, poses with Shannon Rhodes in front of the Jackson Pollock-inspired canvas created by Art of the Athlete participants from Summer 2017
- 13 Día de los Muertos on November 1-2 drew capacity crowds.





UNIVERSITY OF OREGON

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JORDAN SCHNITZER MUSEUM OF ART



JSMA Adds *Witness* by Marie Watt to Collection

The JSMA is pleased to announce its upcoming acquisition of **Witness** by Marie Watt, made possible with major funding assistance from The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission and additional support from the Hartz FUNd for Contemporary Art. **Witness**, currently on view in the “Common Seeing” exhibition *Conversations in the Round House: Roots, Roads, and Remembrances*, will be the first work by Watt in the permanent collection. This embroidered Hudson’s Bay Point Blanket’s imagery of a Coast Salish potlatch was inspired by a 1913 photograph, which Watt updated with the raised fists of participants (at center) and the inclusion of herself and her two daughters watching the events unfold (at right). On loan to the JSMA since August, **Witness** has been pivotal in gallery discussions about history, memory, family and community relationships, material culture, and indigenous rights among hundreds of university students and K-12 visitors. Watt, recently honored as a 2017 Hallie Ford Fellow in the Visual Arts, was born in Seattle and lives in Portland. She is an enrolled member of the Seneca Nation of Indians.

Marie Watt (American and Seneca, born 1967). **Witness**, 2015. Reclaimed wool blanket, embroidery floss, thread. 71 × 180 ½ inches. Courtesy of the artist and PDX CONTEMPORARY ART. Photograph by Aaron Johanson. This work will soon be acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission.

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



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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.

MARCHÉ CAFÉ



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