

# J SMA

SPRING/SUMMER 2015

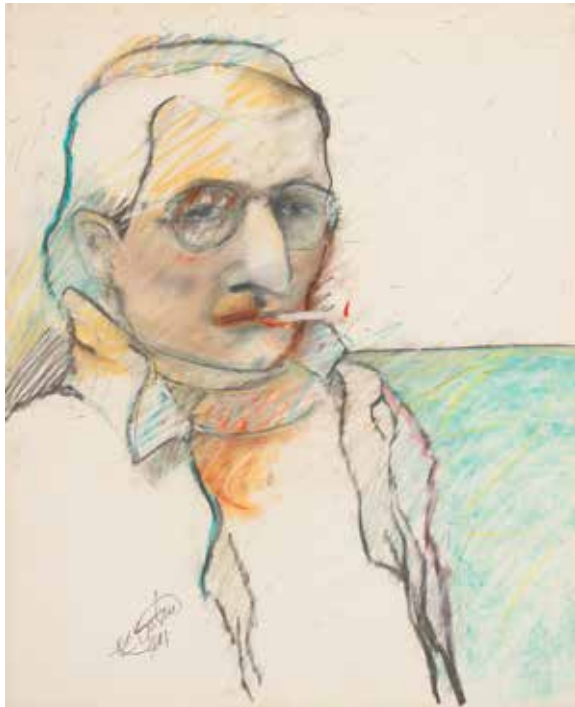
JORDAN SCHNITZER MUSEUM OF ART



# RICK BARTOW

## Things You Know But Cannot Explain

April 18 – August 9, 2015



Rick Bartow is one of Oregon's best-known artists. Over forty years, he has created a powerful body of work, influenced by his Native American heritage, life experiences, physical environment, international travels, and fine art training. In 2012, two of his monumental sculptures were permanently installed on the Mall, outside the Smithsonian's National Museum of the American Indian in Washington, D.C.

Co-curated by Executive Director Jill Hartz and McCosh Associate Curator Danielle Knapp, *Rick Bartow: Things You Know But Cannot Explain* features drawings, paintings, prints, sculpture, and mixed media work. In addition to showing the artist's most recent work, the exhibition and catalog explore key themes in the artist's oeuvre: "Gesture," "Self," "Dialogue," "Tradition," and "Transformation." This is the first major exhibition to feature such diverse examples of his work, including many of Bartow's graphite drawings from the late 1970s and large-scale wood and mixed media constructions.

The exhibition is accompanied by a fully illustrated catalog with essays by the curators and Lawrence Fong, former curator of American and regional art at the JSMA. It will travel to other museums following its showing here, including the IAIA Museum of Contemporary Native Arts, Santa Fe; The Heard Museum, Phoenix; Washington State University Museum of Art, Pullman; and The Autry National Center, Los Angeles.

*Rick Bartow: Things You Know But Cannot Explain* is made possible by the Coeta and Donald Barker Special Exhibitions Endowment, Arlene Schnitzer, The Ford Family Foundation of the Oregon Community Foundation, the Harold & Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, the Ballinger Endowment, Philip and Sandra Piele, and JSMA members.



Top: *Self*, 1984. Pastel, graphite on paper, 22 1/2 x 18 inches. Courtesy of the artist and Froelick Gallery, Portland, OR

Far left: *Bear with Humor (For Walt Come a Sunday)*, 2004. Wood with pigment, metal, 30 x 17 x 13 inches. Collection of Arlene and Harold Schnitzer

*Little Hawk's Spirit*, 2013. Watercolor and acrylic on panel, 12 x 12 inches. Private collection

**Patron Circle Reception**  
Thursday, April 16,  
5:30–7:30 p.m.

**Public Ceremony**  
Friday, April 17, 5:30 p.m.  
UO Memorial Quad outside  
JSMA

**Opening Reception**  
Friday, April 17, 6–8 p.m.  
Featuring Rick Bartow and the  
Backseat Drivers band

**For more event details:**  
[jsma.uoregon.edu/  
bartowevents](http://jsma.uoregon.edu/bartowevents)

**Land, Law, and Liberty:  
Legal Perspectives on  
Tribal Rights**

Thursday, April 16,  
12:30–1:30 p.m.  
Knight Law School,  
Room 141  
With Howard Arnett, adjunct  
professor and attorney;  
Jason Younker, Assistant  
Vice President and Advisor  
to the President, UO; and  
Congresswoman Elizabeth  
Furse, former member of the  
U.S. House of Representatives;  
moderated by Dom Vetri,  
professor emeritus, UO

**Artists Panel:  
A Tribute to Rick Bartow**  
Saturday, April 18, 11 a.m.  
With Seiichi Hiroshima, Frank  
LaPena, James Lavadour, and  
Lillian Pitt; moderated by Dr.  
Rebecca Dobkins, Professor  
of Anthropology and Curator  
of Native American Art, Hallie  
Ford Museum of Art, Willa-  
mette University

**A Conversation with  
Rick Bartow**  
Saturday, April 18, 2 p.m.  
With exhibition co-curator  
Danielle Knapp and Lawrence  
Fong, former curator of  
American and regional art at  
the JSMA

**Family Day:  
Storytelling through Art**  
Saturday, May 16, 12–3 p.m.

**Collecting Bartow**  
Wednesday, May 20,  
5:30 p.m.  
With gallerist Charles Froelick,  
collector Bill Avery, and Susan  
Kennedy Zeller, Associate  
Curator, Native American Art,  
Brooklyn Museum; moderat-  
ed by Danielle Knapp

**Art and Healing Workshop**  
Saturday, May 30, 1–3 p.m.  
See page 12

**Things You Know But  
Cannot Explain:  
A Symposium**  
Saturday, May 30  
**Morning Session**  
**Art & Healing,**  
10 a.m.–12 p.m.  
Panel discussion with Dr.  
Patricia Dewey Lambert,  
Program Director, UO Arts  
and Administration Program,  
and Coordinator, Arts in  
Healthcare Management Con-  
centration; Sara McDonough,  
LMFT and ATR-BC; Eliza  
Murphy, writer and healthcare  
professional; and David Reese,  
graduate student in Philoso-  
phy and Women's and Gender  
Studies, UO. Moderated by  
Lisa Abia-Smith, Director of  
Education, JSMA.

**Afternoon Session**  
**Art & (Dis)Place, 2–4 p.m.**  
Panel discussion with Dr. Amy  
Lonetree, Associate Professor,  
Department of History,  
University of California, Santa  
Cruz; Patsy Phillips, Director,  
Museum of Contemporary  
Native Arts, a center of the  
Institute of American Indian  
Arts. Moderated by exhibition  
co-curator Danielle Knapp.

**A Conversation with Rick  
Bartow and Barry Lopez**  
Saturday, July 18, 2 p.m.

### Related Events

**First Friday Art Talk**  
April 3, 5:30 p.m., **The  
Studio at the Hult Center**  
Co-sponsored by the JSMA,  
Lane Arts Council presents  
a talk with Rick Bartow, his  
Portland gallerist Charles  
Froelick and Bob Keefer.

**Rick Bartow: Prints**  
**Schrager Clarke Gallery**  
April 1–May 16  
**Reception, Friday, April 3,**  
5:30–7 p.m.

**Dynamic Collaborations,  
a Printmaking Workshop:**  
**Drypoint, Chine Colle,  
Monotype**  
With Rick Bartow & Seiichi  
Hiroshima  
**April 25–26, 10 a.m.–5 p.m.**  
LCC Building 10, Room 223  
\$200 (\$60 LCC/UO students)  
For more information,  
contact Mary Jo Kreindel,  
kreindelm@lanec.edu,  
541.463.5411

**47th Annual UO Mother's  
Day Powwow at Mac Court**  
May 8–10  
Free admission at museum  
this weekend



Top: *Frog in Orange Britches*, 2014. Acrylic on canvas, 36 x 48 in. Courtesy of the artist and Froelick Gallery, Portland, OR

Left: *Saki Nepui*, 1998. Ink, graphite on handmade paper, 72 x 26 in. Collection of Jordan Schnitzer Museum of Art

*Deer Spirit for Frank LaPena*, 1999. Acrylic on panel, 24 x 24 in. Private Collection.

### Catalog Available!

Accompanying the exhibition is a fully illustrated catalog of the same name. The publication was made possible thanks to the early generous support of The Ford Family Foundation of the Oregon Community Foundation, Arlene Schnitzer, Philip and Sandra Piele, the Harold and Arlene Schnitzer CARE Foundation, and the Oregon Arts Commission and the National Endowment for the Arts. Members receive 10% off the \$35 cover price.



## FROM THE DIRECTOR



Being a museum director is a deeply rewarding—and often challenging—occupation. Most of the time, I don't have time to curate a major show, let alone focus on art, but this spring is different. Danielle Knapp, our McCosh

Associate Curator, and I teamed up to curate Rick Bartow: *Things You Know But Cannot Explain*, the most comprehensive exhibition ever mounted of one of Oregon's (and our nation's) finest artists. Working with Rick, his dealer Charles Froelick, and so many others, near and far, who love and admire this man's art and being, has been one of the most meaningful experiences I have ever had working in a museum. The term "labor of love" is fitting, as the more we have learned about the artist and his art, the deeper our dedication to honor his wide-ranging achievements and generosity of spirit. Diane Nelson designed the gorgeous publication, made possible thanks to the Ford Family Foundation and many others, and Kurt Neugebauer created the beautiful exhibition design. We've organized a full schedule of programs, too, so be sure to mark your calendar for activities from mid-April through July.

And there's so much more going on, too! All of our galleries are changing over, so be sure to see our recent gift of Brett Weston photographs, the unusual "street" art in the Schnitzer, our breathtaking Masterworks on Loan, and new additions to our Asian galleries. We've partnered again with Cinema Pacific on both an exhibition of Jonas Mekas photographs and a Fringe Festival evening of media installations and presentations. JSMAC, our student group, is organizing standing-room-only programs, and our Latina mother's group keeps growing in number and strength, thanks in part to an Oregon Arts Commission grant.

Members make all of this happen. Thank you! Come see what you do.

## AMANDA MARIE AND X-O *The Many Places We Are*

**Schnitzer Gallery | May 9–August 9**

This two-artist exhibition explores the concept of emotional travel. When we travel, especially when we travel in intimate proximity to our travel partners, not only do we move through physical space, but we move through emotional place. During extensive travel, emotional bonds develop that are nearly guaranteed to make intense and complex waves in the lives of those with whom we travel. A visual representation of this deep idea is explored by both artists, who have indeed traveled extensively together. Amanda Marie's signature visual language, built from an ever-expanding toolbox of hand-drawn, hand-cut stencils, is her mode of expressing the complexities of sharing emotional travels. For Hyland Mather, aka X-O, his stylistic habit of collecting "lost object" materials along his travels is the basis for his often large-scale interpretations of memory and emotion, which he visits through shape, color, and texture.

**Gallery Tour with Artists | Saturday, May 9, 2 p.m.**



**BEAUTIFUL TIMES**  
For the past year, X-O (Hyland Mather) and Amanda Marie have been making street art and documenting the results, as they travel west, from Brooklyn and Philadelphia to the Midwest and, soon, Eugene. Their tour, called "Beautiful Times," led them over the summer to Philadelphia, where they stenciled artworks on walls and built found object constructions, often in abandoned places. They also found inspiration at a South Street landmark, the "Tattooed Mom," a legendary street artist hangout on South Street.

Right: *Amanda Marie at Tattooed Mom* (detail), 2014. © Amanda Marie  
X-O, *Beautiful Times*, 2014. © X-O



Brett Weston (American, 1911–93). *Trees and Fog, Oregon*, 1971. Silver gelatin print, 11 x 14 in. Gift from the Christian Keese Collection

## Brett Weston in Oregon

**Graves Gallery | May 5–September 20**

*Brett Weston in Oregon* features several recent gifts from the Brett Weston Archive. One of four sons of noted photographer Edward Weston, Brett Weston was the most artistically close with his father. Weston created multiple photographic series grouped by location of the places he lived and visited (among them, Alaska, California, Hawaii, Japan, Mexico, and New York). He began visiting Oregon in the late 1960s, which coincided with a greater use of high contrast and abstraction in his work. Weston quickly developed an affinity for the state's natural beauty and the effects of its change of seasons on such familiar subjects as water, ice, logs, and sand.

## American Pi

**Student Lounge | March 12 – May 17**

The Jordan Schnitzer Museum of Art Student Advocacy Council's annual juried student exhibition showcases art in a range of media that blends propagandistic styles with social issues, popular culture, and self-expression.

## Frozen Film Frames

### Portraits of Filmmakers by Jonas Mekas

**Artist Project Space | April 1–June 7**

Jonas Mekas is considered by many to be the "godfather of American avant-garde film." He is revered for his experimental diary films, his founding of the New York film institutions Filmmakers Cooperative and Anthology Film Archives, and his passionate promotion of avant-garde cinema when he was a film critic for *The Village Voice*. At 92 years old, he has, in recent years, started a new career as a gallery artist, exhibiting photographic blowups of adjoining frames from his 16mm film diaries. His "frozen film frames" have been exhibited and acclaimed at the Venice Biennale, MOMA/PS1, the Museum Ludwig in Cologne, and the Moderna Museet in Stockholm, among other venues.

The exhibition, which features twenty-two photographic portraits, is co-curated by Richard Herskowitz, director of the Cinema Pacific film festival, and Deborah Colton, owner and director of the Deborah Colton Gallery in Houston. The Deborah Colton Gallery has shown Mekas's work since 2005 and was founded as an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists worldwide. Supported in part by a JSMA Academic Support grant, *Frozen Film Frames* features, among others, images of Robert Frank, Elia Kazan, Pier Paolo Pasolini, Andy Warhol, Wim Wenders, and John Lennon and Yoko Ono, observed filming their experimental film *Bottoms*.

Also showing in the gallery is Mekas's 1997 feature film *Birth of a Nation*, which consists of 170 portraits, sketches, and glimpses of independent film makers and activists shot between 1955 and 1996. Three of his 16mm film diaries, from which the "frozen film frames" are drawn, will screen in the Schnitzer Cinema series.

**Schnitzer Cinema:**  
*Scenes from the Life of Andy Warhol (1990) and Zefiro Torna or Scenes from the Life of George Maciunas (1992)*

Followed by discussion of Mekas's work with Deborah Colton and Richard Herskowitz.  
**Wednesday, April 15, 7 p.m.**

**Schnitzer Cinema:**  
*Walden: Reel One (1969)*, shown as part of the Cinema Pacific Film Festival, with leading avant-garde film scholar Scott MacDonald  
**Wednesday, April 29, 7 p.m.**





Gustavo Germano (Argentine, born 1964). *Ana Rosa Kucinski Silva*, 1966 and 2012. Digital print. Image courtesy of the artist.

## Ausencias

Focus Gallery | April 14 – August 16, 2015

Argentine photographer Gustavo Germano restages snapshots of Brazilian and Argentine families whose loved ones are among the “disappeared,” people who were tortured and murdered by dictatorial regimes in South America from the 1960s to 1980s. The JSMA’s presentation includes four of his diptychs of original and recreated photographs, with one or more of the original subjects missing. Each pair is a powerful statement of pain, suffering, and loss. The exhibition is made possible through a JSMA Academic Support Grant to support several courses in Latin American Studies and is organized by Professor Monique Rodrigues Balbuena, Associate Professor of Literature in the Robert D. Clark Honors College, and Program Director for Latin American Studies.

## NEW ON VIEW

### COLLECTIONS



## Benevolence & Loyalty: Filial Piety in Chinese Art

Opens August 8 | Soreng Gallery

Co-curated by Chief Curator Anne Rose Kitagawa and Professor Ina Asim in support of her Chinese and Asian history courses, this selection of paintings and objects represents ideals of benevolence and loyalty, Confucian values that exerted strong ethical and political influence in China, Korea, and Japan for more than 2,500 years. The installation features an album depicting the *Twenty-Four Paragons of Filial Piety (Ershisi xiao)*—a series of virtuous men and women whose exemplary conduct has been extolled for generations—along with an exquisite nineteenth-century nonofficial formal jacket for a woman on which are embroidered scenes from *The White Snake* and *Dream of the Red Chamber*, and other related works from the museum’s permanent collection.



Top: Traditionally attributed to Zhou Mi. Chinese, *Lao Laizi*, from the *Twenty-Four Paragons of Filial Piety (Ershisi xiao)*, Album leaf; ink and color on silk, 10 ¼ x 12 in. Murray Warner Collection

*Chinese Woman’s Nonofficial Formal Coat*. Chinese; Qing dynasty, 1875–1900. Silk tapestry patterned with silk and gold-wrapped thread. 37 ½ x 68 in. Murray Warner Collection



(Detail) Attributed to SHIN Hakgwon. Korean; Joseon dynasty, 19th century. *Complete View of the Diamond Mountains (Geumgangsang jeondo)*. Eight-panel folding screen; ink and light color on paper, 53 ½ x 138 ½ inches. Frederick Star Collection

## “True” Korean Landscapes & Virtuous Scholars

Opens July 14 | Huh Wing Gallery and Jin Joo Gallery

During Korea’s Joseon dynasty (1392–1910), literati and professional artists created a new type of landscape painting that combined classical Chinese models with native Korean scenery. Famous historical sites such as the Diamond Mountains were visualized as both real and ideal spaces in a development fueled by heightened national consciousness and a boom in tourism. This exhibition—co-curated by Anne Rose Kitagawa, chief curator and curator of Asian art, and Gina Kim (MA, art history, 2014) Korea Foundation Global Museum Intern—features a number of distinctive Korean landscape paintings, maps, and travel attire. A second theme explored is that of Korean Neo-Confucian scholars who wore pure white clothing and used undecorated porcelain vessels to symbolize their lofty aspirations of frugality and virtue.



KIM Yik-yung (born 1935). Korean; Republican period, 2010. *Circular Bronze-Shaped Censer with Trigram Design*. Thrown and hand-fabricated porcelain, 4 15/16 x 5 11/16 in. Purchased with the Farwest Steel Korean Art Endowment Fund

## Birds & Beasts: Animal Imagery in the Permanent Collection

Artist Project Space

June 20 – September 13, 2015

Prompted by a recent generous gift of Mexican folk art by local collector Robert Bradley, this exhibition features images of domestic and wild animals from around the world. Organized by associate curator June Black and museum educator Arthurina Fears, *Birds & Beasts* supports our “Animals in Art” summer camp session and Spanish-language art lessons. Among the works featured in the exhibition are an Otomi embroidered textile and coconut masks from the Mezcala region of Guerrero State, as well as prints, photographs, paintings, and sculptures highlighting all manner of birds and beasts, from cats and cockatoos to doves and dogs.



Anonymous (Mexican). *Otomi Embroidered Textile with Animals and Birds*, mid-late 20th century. Embroidered textile, 27 ¾ x 32 ½ in. Gift of Robert D. Bradley

## CONTINUING EXHIBITIONS

### The Architecture and Legacy of Pietro Belluschi

Through April 26

### The Word Became Flesh: Images of Christ in Orthodox Devotional Objects

Through August 30

### Gifts from the Judith and Jan Zach Estate

Through June 15

### Soreng Gallery of Chinese Art

### Vistas of a World Beyond: Traditional Gardens in Chinese Material Culture

Through July 26

### Ten Symbols of Longevity and Late Joseon Korean Culture

Through June 30

### Elegance & Nobility: Modern & Contemporary Korean Literati Taste

Through June 30

### Reconococi.do: Dominicans of Haitian Descent

Through May 3

### Morris Graves’s Goats: Heroes and Fantasies

Through April 19

## NEW ACQUISITIONS



Masami TERAOKA (born 1936). *AIDS Series/Geisha in Bath*, 2008. 48 color woodcut; ink and color on paper; 16 7/8 x 11 1/8 in. Museum Purchase

In the 1970s, Japanese artist Masami Teraoka began using traditional Japanese print-derived imagery to produce brilliant, quirky works rife with humor, innuendo, and cross-cultural satire. In response to the tragedy of the AIDS crisis, he harnessed the same style to produce powerful images confronting the horrors of HIV, his disappointment with the U.S. government's inadequate response, and his sorrow at the plight of victims.

The JSMA recently acquired a wonderful Teraoka print entitled *AIDS Series/Geisha in a Bath*, which features a nude nineteenth-century courtesan using her teeth to tear open a condom packet while seated in a Japanese wooden bathtub. Above is a humorous text (inscribed in a style of calligraphy usually used for theatrical narrative chant) recounting her thoughts as she struggles to open the package and registers shock at the odor of spermicide and unhappiness at the discovery that the item is export-sized (and thus will not fit her lover). Above hover three condom packets, which playfully illustrate the text reading *kon domu* [condom] *ga tonde* [fly] *yuku, yuku* [go]—a parody of the terminology used to express sexual climax in Japanese erotic literature.



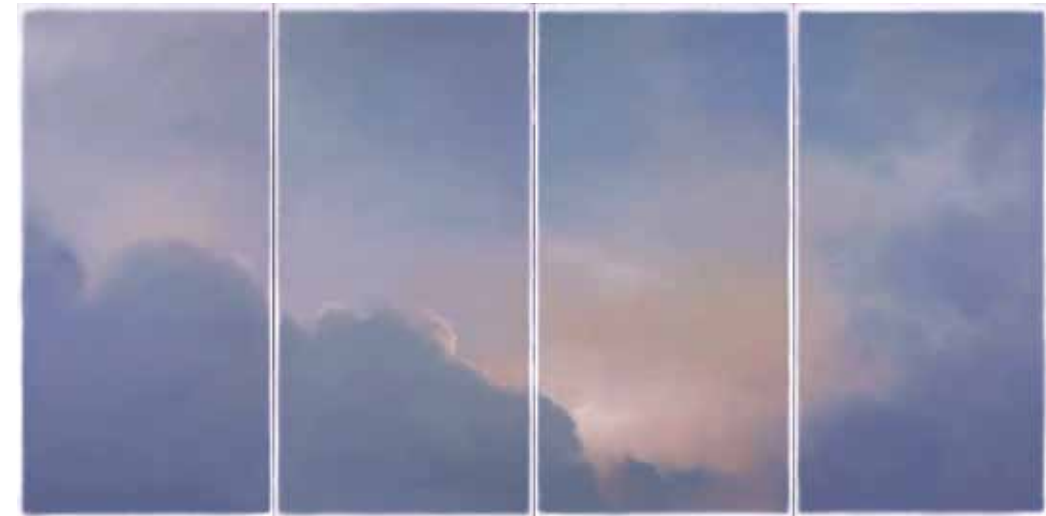
James Lavadour (American, b. 1951). *Torch*, 2012. Oil on panel, 48 x 60 in. This work is being acquired with the assistance of The Ford Family Foundation and the Van Duyn Art Museum Fund. Image Courtesy PDX Contemporary Art, Portland.

The JSMA is pleased to be the recipient of major funding from The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission that will allow for the acquisition of *Torch* by Walla Walla painter and printmaker James Lavadour this year. The Art Acquisition Fund helps visual arts institutions with publicly accessible collections acquire seminal works by Oregon visual artists. Lavadour, who is primarily self-taught, creates landscapes of a scale, intensity, and reverence that reflect the powerful connection between human beings and their natural surroundings. He is inspired by the Blue Mountains and the terrain in and around the Umatilla Indian Reservation in eastern Oregon, where he was born and raised. Lavadour has said, "A painting is an event of nature, it's not a depiction of nature." Since 2000, he has also counted Chinese art, Abstract Expressionism, and jazz music among his influences. *Torch*, painted in 2012, well exhibits the richness and virtuosity for which Lavadour is so renowned. It will be the first work by this artist in the JSMA's permanent collection.

*Lavadour will participate in a panel honoring Rick Bartow on Saturday, April 18, at 11 a.m.*

## ON LOAN

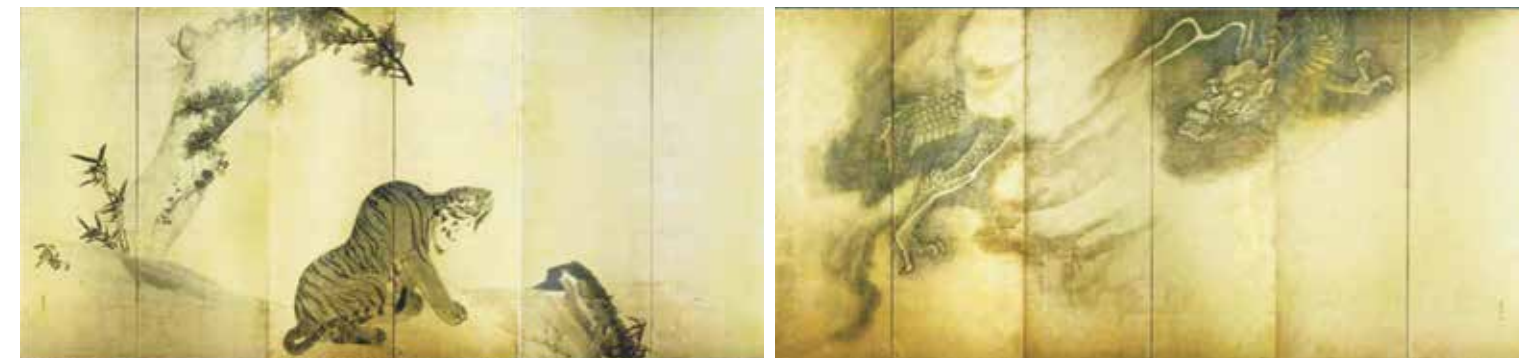
### MASTERWORKS



Gerhard Richter (German, born 1932). *Wolken (Fenster) (Clouds [Window])*, 1970. Oil on canvas. Private collection. © 2015 Gerhardt Richter

## *Wolken (Fenster) (Clouds [Window])* by Gerhard Richter

Gerhard Richter's early series of monumental cloud paintings are twentieth-century expressions of the nineteenth-century concept of the sublime. The paintings purposefully allude to the work of German Romanticist Caspar David Friedrich (1774–1880) and other landscape painters who sought to express the awe-inspiring grandeur of nature in their work. The inspiration for Richter's clouds was a collection of photographic studies in *Atlas*, his personal scrapbook of source imagery and newspaper clippings. The window-like arrangement of four canvases creates a sense of separation between the viewer and the expanse of blue sky. By organizing the work in this way, Richter abstracted an otherwise photorealistic image. *Wolken (Fenster)* is on view just outside the Focus Gallery through mid-May.



## Japanese Screens by Maruyama Ōkyo

This evocative pair of six-panel folding screens bears the signature of Maruyama Ōkyo, a remarkable eighteenth-century Japanese artist who combined eclectic influences into a distinctive style informed by both Chinese academic painting-derived decorative tendencies and realism learned through Western-style scientific observation. Early in his career, the representational aspect of Ōkyo's art garnered criticism, but wealthy townsmen came to admire his illusionistic abilities, and eventually he was able to found his own school of painting. A variety of brush techniques are used to render the dragon and tiger as opposing primordial forces: Described with various intensities of black ink and inkwash, the right screen features a mist-enshrouded dragon brandishing a tense, angular claw. On the left screen, a tiger crouches on a rocky outcropping and stares intently across the void toward the swiftly moving dragon.

MARUYAMA Ōkyo (1733–1795). Japanese; Edo period, late 18th century. *Dragon and Tiger*. Pair of six-panel folding screens; ink on paper. Anonymous Loan

**On view in the Preble/Murphy Gallery through mid-May**



## Gracias, OAC! Bienvenidos, Club de Arte para Mamás!

The JSMA has been awarded \$5,800 from the Oregon Arts Commission Arts Builds Communities program to support our Club de Arte para Mamás. The grant furthers the museum's Latino Engagement Plan, created thanks to a grant from the Oregon Cultural Trust.

Now in its second year, the Club de Arte para Mamás provides free art workshops and childcare for mothers who speak English as a second language. The club was developed to fill a need identified during Latino Engagement Plan focus group sessions and interviews, when we learned that Spanish-speaking mothers in our community, most of whom are immigrants, often feel isolated and lack opportunities to engage with each other.

"We use art and creativity as tools to bridge cultures and life experiences," says Arthurina Fears, museum educator for studio programs. Meeting on Monday mornings and Saturday afternoons during the year (see dates below), the women learn arts production techniques, participate in personalized gallery visits, and socialize with mothers with similar experiences.

"OAC funding has allowed us to expand the program to include weekend sessions and guest teachers as well as fund marketing, supplies, and evaluation," says Lisa Abia-Smith, director of education.

In addition to workshops taught by Fears, the JSMA has engaged other artists and educators to teach in the program. Local arts advocate and teacher Jessica Zapata, a participant in the Club de Arte para Mamás, will lead two workshops, and Sheila Roth and Carolina Reese, artists and JSMA exhibition interpreters, will lead workshops on printmaking, ceramics, and photography.

Club de Arte para Mamás has also connected with our OAC-supported World of Work high school internship program. One of our WOW interns, Josh Melick, assists with art activities and childcare for the Club de Arte, and his mother recently began volunteering and attending the workshops.

"It is amazing to see the women really invested in the arts, taking risks, and exploring aspects of their lives through art," says Fears. "I am so excited to see how this program is growing and reaching this important community."



OREGON ARTS  
COMMISSION

### Join the Club

Saturdays, 12–4 p.m. | April 18; May 2; Oct. 24; Nov. 7

Mondays, 9–10:30 a.m. | April 20; May 18; June 8; Sept. 21; Oct. 19; Nov. 16; Dec. 14

## Summer ART CAMP

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

**Tuition:** Full Day \$225; Half Day \$125; After Care \$25/week. Scholarships are available for fee-based programs. For more information and to register, please visit <http://jsma.uoregon.edu/ArtCamp>.

### WEEK 1 June 22–June 26 LEGO Art and Imagination

Grades 1–5, 9 a.m.–12 p.m.  
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.

### Stop-Motion and Cartoon Animation

Grades 1–5, 1–4 p.m.  
Learn how to create your own animated feature and explore claymation and paper animation. Each student will learn how to design and create fun special effects in this interactive camp.

### WEEK 2 July 6–July 10 Comics and Manga

Grades 1–5, 9 a.m.–12 p.m.  
Explore the many aspects of comics and comic book art inspired by works from around the world. Learn how to tell stories through comic strips and other comics art!

### Make Your Mark! Exploring Drawing in Art

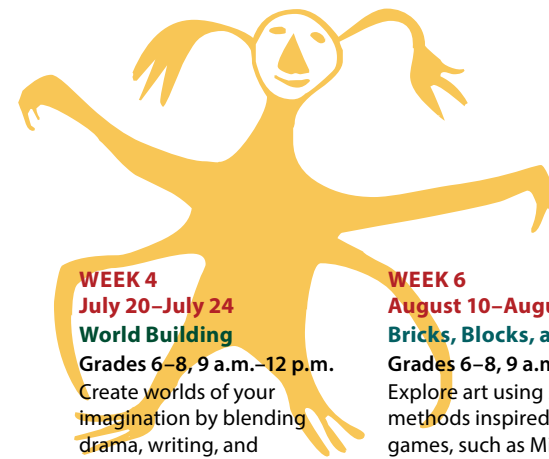
Grades 1–5, 1–4 p.m.  
Explore the elements of art and learn creative drawing techniques. Experiment mark-making using a fun variety of media and materials.

### WEEK 3 July 13–July 17 Art and Science Explorers

Grades 1–5, 9 a.m.–12 p.m.  
Create, make, innovate! Campers can take their artwork to the next level by investigating the science behind making art. Create wind-powered kinetic sculptures, explore the chemistry of color through tie-dye, and make pop-up cards.

### Animals in Art

Grades 1–5, 1–4 p.m.  
Discover animals in art in this cross-cultural exploration. Inspired by animal imagery in the museum's collection, construct sculptures, textiles, costumes, papier-mâché, and more.



**WEEK 4  
July 20–July 24  
World Building**  
Grades 6–8, 9 a.m.–12 p.m.  
Create worlds of your imagination by blending drama, writing, and visual art. Develop the characteristics of a setting through the exploration of performing arts, comics, anime, maps, games, fantasy, and science fiction.

**Words and Images:  
Creative Writing and Illustration**  
Grades 6–8, 1–4 p.m.  
Perfect the craft of writing and learn techniques in illustration during this writer's retreat. From narrative writing prompts to exercises in free writing, poetry, fiction, and nonfiction, students will hone their writing skills. All students will create a bound book of poems and stories, and at the end of the week, students will have the opportunity to do a book reading.

### Words and Images: Creative Writing and Illustration

Grades 6–8, 1–4 p.m.  
Perfect the craft of writing and learn techniques in illustration during this writer's retreat. From narrative writing prompts to exercises in free writing, poetry, fiction, and nonfiction, students will hone their writing skills. All students will create a bound book of poems and stories, and at the end of the week, students will have the opportunity to do a book reading.

### WEEK 5 July 27–July 31 Eco Art

Grades 1–5, 9 a.m.–12 p.m.  
Discover how to create unique works of art using natural and recycled materials. Construct sculptures, terrariums, and collages, paint, and try your hand at papermaking.

**Passport to Asia**  
Grades 1–5, 1–4 p.m.  
Create hanging scrolls, paintings, origami, collages, musical instruments, traditional costumes, and sculptures inspired by your travels through our Chinese, Japanese, and Korean galleries.

**WEEK 6  
August 10–August 14  
Bricks, Blocks, and Pixels**  
Grades 6–8, 9 a.m.–12 p.m.  
Explore art using styles and methods inspired by video games, such as Minecraft, and building sets, including LEGO. Create 2D and 3D art with a focus on using these simple forms to reimagine the world around you.

**Illustration**  
Grades 6–8, 1–4 p.m.  
Learn creative techniques in illustration using ink, watercolor, and drawing media.

**Illustration**  
Grades 6–8, 1–4 p.m.  
Learn creative techniques in illustration using ink, watercolor, and drawing media.

**WEEK 7  
August 17–August 21  
Arte Folclórico Fantástico (Inmersión en el Idioma Español)**  
Grades 1–8, 9 a.m.–12 p.m.

Aprende sobre el arte folclórico, explora objetos de Latinoamérica y crea pinturas en papel amate, esculturas, textiles y más. Esta clase se enseñará por completo en español.

**Art and Architecture**  
Grades 1–8, 1–4 p.m.  
Design buildings and monuments in this hands-on exploration of architecture. Learn about architecture across different cultures and time periods and gain experience drawing, designing, and building with natural and recycled materials.



## DEVELOPMENT NEWS



### Gourmet Group: Art in the Attic

"Art in the Attic," an annual fundraiser for the JSMA, returns to the Oakway Center Heritage Courtyard on Wednesday, August 26. Art and décor from homes throughout the community will be on sale with all proceeds benefiting the museum's enriching educational programs.

Organized by the Gourmet Group, a volunteer group that has been fundraising for the JSMA for more than 40 years, Art in the Attic gives the community an opportunity to buy previously owned treasures at great prices.

Money raised from previous Art in the Attic events has supported JSMA educational programs, including outreach, school tours, and scholarships for camps and classes. The JSMA serves more than 3,000 K–12 students annually through the school tour program.

If you're interested in donating art and décor in good condition to Art in the Attic, please contact Francine Berryman: [scotfranbman@comcast.net](mailto:scotfranbman@comcast.net) or 541.510.4976.

### May is Members Appreciation Month

Mark your calendar for Members Appreciation Month—coming to the JSMA in May! We know that **members make it happen** so to say **thank you** for all that our members do, we're offering a month of special promotions and discounts. During the month of May, members can bring a friend to the museum free of admission charge and enter to win special JSMA prizes. Members will also enjoy discounts at the Museum Store and on membership renewals and gifts of membership. See you then!

**Members Only Tour | May 6, 6 p.m.**

# Calendar OF EVENTS

## Free Admission for Active Duty Military Personnel Families

The JSMA offers free admission to all active duty military personnel, including National Guard and Reserve, and their families from Memorial Day until Labor Day 2015, as part of the Blue Star Museum program.

## Free First Friday

April 3, May 1, June 5, July 3, and August 7

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

## First Friday ArtTalk

April 3

See *Bartow* exhibition, page 3

## First Saturday Public Tour

April 4, May 2, June 6, and August 1, 1 p.m.

Enjoy a 45-minute tour of highlights from the museum's collection and current exhibitions with a docent. Free with museum admission.

## Land, Law, and Liberty: Legal Perspectives on Tribal Rights

Thursday, April 16, 12:30–1:30 p.m.

See *Bartow* exhibition, page 3

## Rick Bartow: Things We Know But Cannot Explain

### Patron Circle Opening Reception

Thursday, April 16, 5:30–7:30 p.m.

### Public Ceremony

Friday, April 17, 5:30 p.m.  
UO Memorial Quad outside JSMA

### Public Reception

Friday, April 17, 6–8 p.m.  
Featuring Rick Bartow and the Backseat Drivers band

## Artists Panel: A Tribute to Rick Bartow

Saturday, April 18, 11 a.m.

With Seiichi Hiroshima, Frank LaPena, James Lavadour, and Lillian Pitt; moderated by Rebecca Dobkin, Professor of Anthropology and Curator of Native American Art.

## A Conversation with Rick Bartow

Saturday, April 18, 2 p.m.

See *Bartow* exhibition, page 3

## Earth Day

### Free Admission

Wednesday, April 22

## In Flux Deux: A Night of Performance Art

Wednesday, April 22, 4–8 p.m.

Join JSMA and the JSMA for a night of Performance Art! "In Flux Deux" presents a diverse collection of performances by UO students and a special guest performance by art instructor Ty Warren.

## Members Only Tour

Wednesday, May 6, 6 p.m.

## Artists Gallery Tour of The Many Places We Are

Saturday, May 9, 2 p.m.

## Collecting Bartow

Wednesday, May 20, 5:30 p.m.

See *Bartow* exhibition, page 3

## Exhibition Opening Reception: JSMA Student Art Exhibition

Wednesday, May 27, 5–7 p.m.

Join us for the opening reception of JSMA's third student art exhibition.

## Things We Know But Cannot Explain: A Symposium

Saturday, May 30, 10 a.m.–4 p.m.

See *Bartow* exhibition, page 3

## Art and Healing Workshop

Saturday, May 30, 1–3 p.m.

Instructor: Sara McDonough, LMFT, ATR-BC  
Adults (high school students welcomed)  
\$10 Students  
\$20 Non-students  
Includes cost of all art materials

Looking for a short break in your day to slow down, engage in creativity, and make art inspired by the work of artist Rick Bartow? Join us for an art production workshop exploring methods and techniques for using art in your daily life.

## Creating Collections

Tuesday, June 2, 5:30 p.m.

How do you become a collector? Why do collectors collect? What does it mean to manage other's private collections? We'll explore answers to these and other questions on our panel with special guests, collectors and collections managers Amber Noland, Josh Roth, and Andrew Teufel; moderated by JSMA executive director Jill Hartz.

## Chamber Music on Campus

Friday, June 5, 12 p.m.

Enjoy a free noontime concert featuring student chamber ensembles from the UO School of Music and Dance.

## Asian Gallery Tour with Anne Rose Kitagawa

Wednesday, July 15, 5:30 p.m.

Originally founded primarily as a museum of East Asian Art, the JSMA boasts significant holdings of Chinese, Korean and Japanese art that allow UO students and visitors to study these dynamic cultures. Chief curator of Asian art Anne Rose Kitagawa will lead visitors through the current exhibitions of the JSMA's enviable collection with



*Young Murasaki (Waka Murasaki)*, from Vol. 1 of an abridged illustrated *Tale of Genji (Genji Monogatari)* manuscript. Japanese; Edo period, circa 1688–1704. Illustration from the first of a set of 5 manuscript books; ink, color and gold on paper. Murray Warner Collection

emphasis on Chinese garden imagery, Korean scholarly aesthetics, and Japanese prints.

## Conversation with Barry Lopez and Rick Bartow

Saturday, July 18, 2 p.m.

## Family and Youth Programs

### Sunday Family Fun at the Eugene Public Library: Accordion Books

Sunday, April 5, 2:30–3:30 p.m.

Location: Eugene Public Library Downtown Branch, 100 W. 10th Ave.  
This fun introduction to bookbinding, led by JSMA educator Arthurina Fears, teaches children and their families how to construct decorative accordion-fold books.

### After-school Art Class: Creating Contemporary Art

April 8–May 27, 3:30–5 p.m.

Grades 1–5, \$90 (\$81 for JSMA Members)  
Scholarships are available for fee-based programs.  
Instructor: Barbara Brock  
Create drawings, paintings, sculptures, and prints

inspired by *Rick Bartow: Things You Know But Cannot Explain*. Students will explore themes of gesture, self, tradition, and transformation.

## ArtAccess VSA Workshops for K–12 Children with Special Needs

Saturdays, April 11, May 9, June 6, June 27, and July 11, 11:15 a.m.–12:15 p.m.

These drop-in studio sessions feature accessible art lessons and activities for K-12 children with special needs, instructed by an OHSU occupational therapist and artists. Free, but reservations are required. Contact Nori Rice at [norikor@uoregon.edu](mailto:norikor@uoregon.edu) or 541.346.6410 to register. *Funding for this program has been provided by the John F. Kennedy Center for the Performing Arts.*



## Club de Arte para Mamás

Sábados de 12 a 4 pm: 18 de abril, 2 de mayo, 24 de octubre y 7 de noviembre  
Lunes de 9 a 10:30 am: 20 de abril, 18 de mayo, 8 de junio, 21 de septiembre, 19 de octubre, 16 de noviembre y 14 de diciembre

Consulte la página 10. Para mayor información, favor de contactar a Arthurina Fears, [afears@uoregon.edu](mailto:afears@uoregon.edu) o al 541.346.6443

## Exhibition Reception: NewArt Northwest Kids: Last Night I Had the Strangest Dream

Saturday, May 16, 11 a.m.–12 p.m.

Celebrate the artists in the JSMA's 8th annual K–12 art exhibition at this free public reception.

## FAMILY DAY: Storytelling through Art

Saturday, May 16, 12 p.m.–3 p.m.

This free family event is inspired by renowned Northwest artist Rick Bartow and his special exhibition at the JSMA, *Things You Know But Cannot Explain*. Spend the day enjoying art activities and performances by Oregon artists and arts organizations and learn about the art of storytelling and Native American crafts. With a healing arts component, local arts educator and author Linda Clare will lead a quilt-making activity and will explain how quilts and blankets provide comfort. Storyteller Esther Stutzman, a member of the Confederated Tribes of Siletz, will share traditional stories of the local Kalapuya tribe and the life lessons they reveal. Music, a major part of storytelling, will be featured through a hand drum demonstration of songs. Enjoy a visit from Cascades Raptor Center, story time with Cynthia Olsen from the Eugene Public Library, and a performance of Raven and Petrel, a Northwest Native American tale, by the JSMA Dragon Puppet Theatre

## Classical Guitar Concert

Sunday, June 28, 2:30–4 p.m.

Enjoy a free concert of classical guitar repertoire featuring Craig Einhorn and the 2015 recipient of the Eugene Classical Guitar Fellowship, which is awarded annually to a guitar student at the State University of New York, Fredonia. This program is cosponsored by the Oregon Bach Festival Road Scholar Program and coordinated with Academic Extension.

## Saturday Workshop for Teens: Plein-Air Painting

Saturday, July 11, 12–4 p.m.

Grades 7–12, \$45 (\$40.50 for JSMA Members)  
Led by Arthurina Fears, this workshop explores techniques in painting outdoors. Students will have the option to work with acrylic and oil paints. All materials are provided.



## Outdoor Family Film: Song of the Sea

Wednesday, August 5, 8:30 p.m.

Bring your family and friends, lawn chairs or blankets, and a picnic, and enjoy the JSMA's fourth annual outdoor film screening on the Memorial Quad in front of the museum. This year's selection, *Song of the Sea* (2014, Ireland/Luxembourg/Belgium/France/Denmark, 93 minutes), is based on the Irish legend of the Selkies.

An Academy Award-nominated film, *Song of the Sea* tells the story of the last seal-child, Saoirse, and her brother, Ben, who go on an epic journey to save the world of magic and discover the secrets of their past. As enthralling for adults as it is for children young and old. Cosponsored by Cinema Studies, the UO Folklore Program and Osher Lifelong Learning & Summer Session. In the event of rain, the program will be moved inside the museum.

# Schnitzer Cinema & Cinema Pacific Film Festival

The monthly Schnitzer Cinema series, curated by Cinema Pacific director Richard Herskowitz, will be supplemented by additional media arts programs at the JSMA during the annual Cinema Pacific film festival, April 27–May 3. As usual, regular Schnitzer Cinema programs begin at 7 p.m. and include free popcorn and other refreshments.

## Jonas Mekas: Scenes from the Life of Andy Warhol (1990) and Zefiro Torna or Scenes from the Life of George Maciunas (1992)

Followed by discussion of Mekas's work with Deborah Colton and Richard Herskowitz.

Wednesday, April 15, 7 p.m.

*Scenes from the Life of Andy Warhol* (1982, 36 min.) chronicles not only Warhol, but also the social and cultural excitement that swirled around him. The film includes footage from the first public performance of the Velvet Underground at Delmonico's Hotel in 1966 and includes an array of luminaries from John Lennon to Edie Sedgwick. *Zefiro Torna or Scenes from the Life of George Maciunas* (1992, 35 min.) is a tribute from one Lithuanian expatriate to another. Comprised of diary footage of Maciunas from the mid-'50s until his tragically early passing in the mid-'70s, bits of Fluxus events, and performances, this is a beautiful portrait of a lost friend and living spirit.

## Jonas Mekas: Walden: Reel One (1969), shown as part of the Cinema Pacific Film Festival, with leading avant-garde film scholar Scott MacDonald

Wednesday, April 29, 7 p.m.

*Walden* was Mekas's first diary film, and it was edited as a collection of images



*Walden*

gathered between the years 1964 and 1969. Its original title was *Diaries, Notes, and Sketches*. The sketches refer to various films that, edited previously, were later included in *Walden: Report from Millbrook* (1965/1966), *Hare Krishna* (1966), *Notes on the Circus* (1966), and more. Scott MacDonald, the leading chronicler of avant-garde filmmakers, is the author of the five volumes of the *Critical Cinema* series (UC Press) and of several other books on avant-garde film.

## Avant-Gardens: Landscape in Experimental Film with guest speaker Scott MacDonald

Thursday, April 30, 4 p.m.

In this presentation, Scott MacDonald screens and discusses four extraordinary films: *Eaux D'Artifice* (Kenneth Anger, 15 min.), *Fog Line* (Larry Gottheim, 11 min.), *Time and Tide* (Peter Hutton, 35 min.), and *Impromptu* (Rose Lowder, 8 min.). He will show how these and other avant-garde films explore and challenge the modes by which people interact with and perceive landscapes, creating opportunities for fresh insight, deeper appreciation, and more meaningful engagement with the environment.

## Cinema Pacific Fringe Festival

Saturday, May 2, 8–11 p.m.

Get your ticket ([cinemapacific.org/fringe-festival](http://cinemapacific.org/fringe-festival)) to this lively carnival of multimedia art installations and performances. Joanna Priestley presents her latest animated films and interactive artwork, *Clam*



*Clam Bake*

*Bake*, and representatives from Mountain Machine Studios will demo their innovative computer games. Exhibition offerings include *The Places We Are* with street artists X-O and Amanda Marie and media installations by Violet Ray, Jonas Mekas, John Park, and Digital Arts students. You are also invited to perform martial art moves in the Wushu Photobooth, experience the Filipino Karaoke Bar, and see the winning remixes of "wuxia" classic *A Touch of Zen*, and much more! For more information, go to <http://cinemapacific.uoregon.edu/fringe-festival>. Tickets for museum members are \$5.

## Black Maria Film and Video Festival

Wednesday, May 13, 7 p.m.

The Black Maria Film and Video Festival is an international juried competition with a mission to exhibit and reward cutting-edge works from independent film and video makers. The festival takes its name from the first motion picture studio, built by Thomas Edison in 1893, and is now in its thirty-third year and its sixth at the Jordan Schnitzer Museum of Art. This year's selection emphasizes new experimental media, along with documentary, animated, and narrative shorts.

# arts seen



Collector Jordan Schnitzer gives Patron Circle guests a tour of *Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation*.



Top: Leadership Council president Phillip Piele welcomes guests  
Leadership Council member Dom Vetri and Executive Director Jill Hartz



Patrons Circle members enjoying the exhibition.



Above: McCosh Associate Curator Danielle Knapp with Marcy Hammock and Herb Merker  
Interim VP and Provost Frances Bronet, Judith Hankin and Patti Barkin



In addition to *Under Pressure*, the JSMA opened *Two Ways Down*, a hand-drawn animated installation and film by Portland artist Laura Heit.



**DÍA DE LA FAMILIA!**  
Thanks to a grant from the Oregon Arts Commission, the JSMA held our first bilingual *Día de la Familia* event in December. This fun-filled day included making Pre-Colombian pendants with Sam Becerra, Ex-voto paintings, Holiday card printmaking, musical instrument making and a community mural. Family-friendly tours were led in English and Spanish and guests enjoyed story time with the Eugene Public Library, music by Springfield High School's Mariachi del Sol and *El Tigre y El Padre* by the JSMA Dragon Puppet Theatre.



The Oregon Asian Celebration celebrated 30 years of love and diversity in February! JSMAC members Bea Ogden, Emma Oravec and Brandi Wilkens worked in the University of Oregon atrium while the JSMA's Dragon Puppet Theatre performed *Kintaro* for hundreds of visitors.



Suzanne Orton, VP of Corporate Marketing & Communications for Harsch Investment Properties takes photos of Jordan Schnitzer with guests on opening night

◀ Faith Kreskey, Jordan Schnitzer, Associate Curator of Academic Programs June Black and Carson Black



This winter the JSMA Lounge hosted *Complex Systems*, an installation by interdisciplinary artist Audra Wolowiec, which included a participatory postcard series where visitors inserted values into scientific equations to create new meaning out of misinterpretation. *Complex Systems* is the first project to result from a pioneering Visiting Artist Program with the lab of Professor Eric Corwin in the Department of Physics at the University of Oregon.



The Pac-12 Network interviewed *Art of the Athlete* artist Taylor Richard for an upcoming segment on the exhibition.



Kristin Jones and Jordan Schnitzer







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



Gloria Paniagua, *Untitled*, 2004, gelatin silver print

## Visual Storytelling

A Collaboration between ph15 and Kelly Middle School

May 30–September 13 | Education Corridor

This special exhibition presents a photographic dialogue between youth in Buenos Aires, Argentina, and students from Kelly Middle School's Advancement Via Individual Determination (AVID) program. Ph15, a nonprofit organization that uses photography as a tool for visual storytelling, gave cameras to youth in one of the worst slums in Buenos Aires so they could respond to their surroundings. A selection of those works is being shown alongside photographs taken by Kelly School AVID students, who participated in a two-month workshop program led by Nori Rice, a UO graduate student and JSMA Arts and Healthcare GTF, and university volunteers. The AVID program aims to close the achievement gap by building critical thinking, literacy, and math skills among at-risk and under-represented middle schoolers.

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



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

**Museum Hours:**

Tuesday through Sunday 11:00 a.m. – 5:00 p.m.

Wednesday Open until 8:00 p.m.

The museum is closed Mondays and major holidays.

**Cover:** Rick Bartow (American, b. 1946). *Crow Hop IV*, 2014. Acrylic, graphite on canvas, 72 x 96 in. Courtesy of the artist and Froelick Gallery, Portland, OR

### MARCHÉ CAFÉ



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

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