

JSMA

WINTER/SPRING 2014

JORDAN SCHNITZER MUSEUM OF ART





EMANCIPATING THE PAST

Kara Walker's Tales of Slavery and Power

Barker Gallery
January 25 – April 6, 2014



Kara Walker (b. 1969). *An Unpeopled Land in Uncharted Waters: No World*, edition 19/30, 2010. Etching with aquatint, sugar-lift, spit-bite and drypoint, 32 7/8 x 42 3/8. Collection of Jordan D. Schnitzer

Above: Kara Walker (b. 1969). *African/American*, 1998. Linocut on paper (22/40), 44 x 62 in. Collection of Jordan D. Schnitzer

Cover: Kara Walker (b. 1969). *The Emancipation Approximation (Scene #18)*, edition 7/20, 1999–2000. Screenprint, 44 x 34 in. Collection of the Jordan Schnitzer Family Foundation

All images © Kara Walker

Featuring artwork from the collections of Jordan D. Schnitzer and his Family Foundation, this special exhibition explores renowned contemporary artist Kara Walker's innovative approach to American history and the complexities and ambiguities of racial representation.

Emerging in New York in the mid-1990s, Walker has become one of the most successful and controversial artists working today. Honored in 2007 as one of *Time* magazine's "100 Most Influential People in The World, Artists and Entertainers," Walker is known for her powerful visual narratives that explore the intersection of race, gender, and sexuality. She is most famous for her black cut-paper silhouettes, which enact violent and uncanny scenes of the Antebellum South that upend notions of historical propriety. In Walker's hands, the dainty Victorian medium of silhouette becomes a tool for examining violence, oppression, and domination. Through elegant images and dark humor, Walker's work provides a critical forum for discussing the difficult issues that persist in American race relations 150 years after the Emancipation Proclamation.

Organized by the JSMA and curated by Jessi DiTillio, *Emancipating the Past* explores the aesthetic and political techniques of Walker's art practice through a range of different projects, and brings together some of her earliest and most recent artworks. "The artworks presented in this exhibition display the range of approaches she has taken to the silhouette and the human figure, to printmaking, and to narrative," says DiTillio. "Beginning with some of her early works in the style for which she is best known—black silhouettes on a white ground—the exhibition moves forward to show some of her most recent and innovative artistic experiments, including sculpture and video."

Emancipating the Past opened at the Crocker Art Museum, Sacramento, CA, in fall 2013 and, following its display at the JSMA, will travel to the Boise Art Museum, Idaho; Tufts University Art Gallery at the Aidekman Arts Center, Medford, Massachusetts; David C. Driskell Center, University of Maryland, College Park; Springfield Art Museum, Springfield, Missouri; and the University of Wyoming Art Museum, Laramie.

The exhibition is made possible by Jordan D. Schnitzer and his Family Foundation. Additional support for the exhibition is provided by the Coeta and Donald Barker Special Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

Kara Walker (b. 1969). *National Archive Microfilm Publication M999 Roll 34 Bureau of Refugees, Freedmen and Abandoned Lands: Six Miles From Springfield on the Franklin Road*, 2009. DVD video, 13:21 minutes. Courtesy of the artist and Sikkema Jenkins & Co.



Far right: Kara Walker (b. 1969). *Harper's Pictorial History of the Civil War (Annotated): Banks's Army Leaving Simmsport*, edition 21/35, 2005. Offset lithography and screenprint, 41 x 55 in. Collection of Jordan D. Schnitzer



Patron Circle Opening Reception
Thursday, January 23,
5:30–7:30 p.m.

Members and Public Opening Receptions
Friday, January 24
Members 5–6 p.m.
Public 6–8 p.m.

Curator's Talk
Wednesday, January 29,
5:30 p.m.

Curator Jessi DiTillio discusses the scope of Kara Walker's career, delving deeper into the artist's interest in Antebellum history, Black memorabilia, and the relevance of nineteenth-century visual culture for contemporary race relations.

Film Screening & Live Performance: Lotte Reiniger's *The Adventures of Prince Achmed* with a live original score performed by Miles and Karina (1926, 65 minutes)
Wednesday, February 5,
7:00 p.m.

The silhouette has a long and fascinating history preceding Kara Walker's art. One of its most charming forms is in the films of Lotte Reiniger, an early pioneer of animation and a key influence on Walker's animation technique. When *The Adventures of Prince Achmed* premiered

in Germany on September 23, 1926, it was hailed as the first full-length animated film. More than seventy-five years later, this enchanting film still stands as one of the great classics of animation—beautiful, mesmerizing and utterly seductive. The silent film will be accompanied by a live original score, performed by the Seattle-based music duo Miles and Karina. Co-sponsored by Academic Affairs

Tardis Ensemble Concert: *The American South*
Sunday, February 9, 2 p.m.

The Tardis Ensemble is a chamber music collective founded in 2011 with the purpose of engaging audiences through thematic programs that explore distinct time periods, countries, or genres. Designed to complement the themes of *Emancipating the Past*, this program offers a combination of historical and contemporary compositions drawn from or addressing the Antebellum period. Immediately following the recital, UO musicology instructor Larry Wayte will facilitate a discussion of race, identity, and the experience of African-American composers in Western classical music, drawing on the writings of William Grant Still, Olly Wilson, and others.

Lecture and Film Screening: "8 Possible Beginnings": *Slavery, Pornography, and Formal Origins*

Wednesday, February 19,
5:30–7 p.m.
Location: PLC 180
Arlene R. Keizer, Associate Professor of English, University of California at Irvine

Dr. Arlene R. Keizer, a distinguished scholar of English and African American Studies, examines several of Walker's videos that explore power relations and Black female sexuality through graphic allegories set in the Antebellum period. Keizer has written extensively on Black literature and art with a particular interest in contemporary narratives of slavery. In addition to Keizer's lecture, we have made special arrangements with Sikkema Jenkins Gallery to show several of Walker's video pieces not included in the exhibition. Co-sponsored by the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities and Academic Affairs.



Why Aren't There More Black People in Oregon? A Hidden History
A Conversation with Walidah Imarisha
Sunday, February 23, 2 p.m.

Eugene Public Library downtown branch Have you ever wondered why the Black population in Oregon is so small? Oregon has a history not only of Black exclusion and discrimination, but also of a vibrant Black culture that helped sustain many communities throughout the state—a history that is not taught in schools. Join Portland State University author and adjunct professor Walidah Imarisha for this free conversation, part of Oregon Humanities' statewide Conversation Project. This program is co-sponsored by the Eugene Public Library and made possible by the generous support of Oregon Humanities, the National Endowment for the Humanities, and the Oregon Cultural Trust.

Oregon Humanities

A Conversation about Collecting with Jordan Schnitzer

Saturday, April 5, 2 p.m.
JSMA executive director Jill Hartz interviews collector Jordan Schnitzer about his collecting passion, history, and lessons learned.

Kara Walker: Shadow Caster, A Lecture by Robert Storr

Thursday March 6, 6 p.m.
Location: Lawrence Hall 177
A critic, curator, painter, and academic, Robert Storr has been described as a "vital link between the museum world and academia" and is considered one of the most influential Americans in the art world. He served as senior curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002, became the first American selected as commissioner of the Venice Biennale in 2007, and is currently the dean of Yale's School of Art. Storr explores Walker's work through the symbolism of the shadow, drawing on historic and metaphoric connections. Co-sponsored by Academic Affairs and the Department of Art and made possible by the George and Matilda Fowler Endowment Fund.

FROM THE DIRECTOR

Happy New Year!

This issue of our Members Magazine introduces you to our new development staff, Tom Jackson, John Riopelle, and Samantha Hull, and our new chief preparator, Joey Capadona. We've got one position yet to fill—our senior Western art curator. We are currently in that search, made possible with dedicated ongoing funding from the university, and we expect to bring candidates to Eugene soon for talks and interviews.

We're starting the new year with two knockout exhibitions: *Emancipating the Past: Kara Walker's Tales of Slavery and Power*, drawn from the collection of Jordan Schnitzer and his Family Foundation and curated by Jessi DiTillio, our temporary assistant curator of contemporary art, confronts us with America's racist history through provocative black and white images by one of our nation's most important African American artists. *We Tell Ourselves Stories in Order to Live* features the work of the twelve Hallie Ford Fellows in the Visual Arts, awarded by The Ford Family Foundation (three each year since 2010). Organized by the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art, the exhibition affirms the creativity and accomplishments of mid-career artists in our state, whose work ranges in media from painting to sculpture, from fibers to new media. Come celebrate

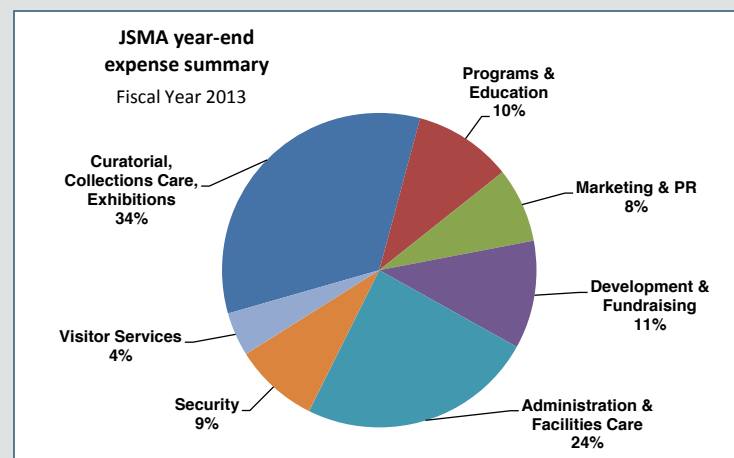
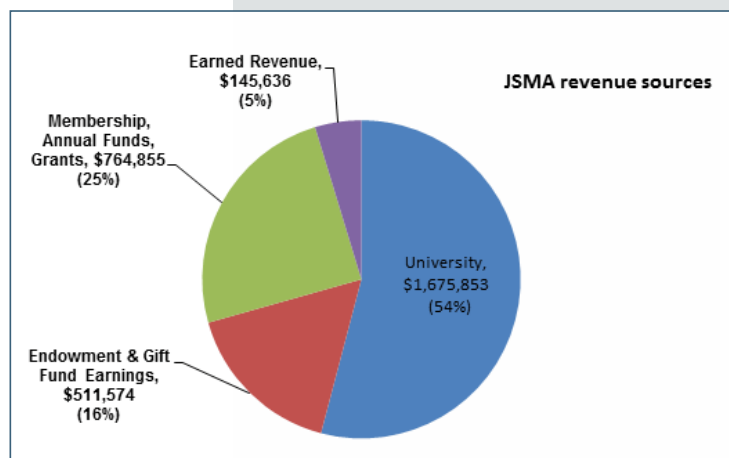
these and other shows at our Members Preview Reception on Friday, January 24, 5–6 p.m.

You'll see a lively program of exhibitions and new works on view in this issue. You will also find an expanded film program: a silent film and live accompaniment in conjunction with the Kara Walker exhibition, a Museums in Film series, and Schnitzer Cinema, which completes its exploration of work by the late UO alumnus James Blue and turns its focus to Cinema Pacific events, including featured video artist Vanessa Renwick, whose *Hunting Requires Optimism* and *Medusa Smack* are sure to surprise and intrigue.

Last year, we prepared a "Quick Guide" to the museum, which highlighted notable benchmarks for the past year. While we're in the process of updating that piece, I wanted to share with you a quick overview of our finances, which shows how important your support is to us. The JSMA's annual budget is just over \$3 million now, and last year, membership and annual giving provided 25 percent of our revenue. Your contributions are essential in making our exhibitions and educational programs a reality. They also help to assure that our collections are cared for and that our overall operations meet national accreditation standards. We value your support in the museum and look forward to sharing a new year with you.

—Jill

Revenues & Expenses: July 1, 2012 – June 30, 2013



EXHIBITIONS ON VIEW



Installation view of *We Tell Ourselves Stories in Order to Live*, 2013. Courtesy of Museum of Contemporary Craft

We Tell Ourselves Stories in Order to Live

Beginning in 2010, The Ford Family Foundation has annually awarded three Hallie Ford Fellowships in the Visual Arts to mid-career artists in Oregon whose past and current practice—and potential for future accomplishments in the arts—enrich the creative heritage of this state. Guest-curated by Cassandra Coblentz, *WTOS's* diverse checklist includes a wide range of media—oil painting, fibers, sculpture, and new media, among others—and emphasizes story-telling, cross-disciplinary approaches to art-making, and the new realities expressed in contemporary art.

WTOS was organized by the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art and will travel to additional venues in Alaska, Nevada, Oregon, and Utah through 2014. The JSMA is honored to be the first host institution to include work by the 2013 Fellows: Mike Bray, Cynthia Lahti, and D. E. May, who join Daniel Duford, David Eckard, and Heidi Schwegler (2010); Sang-ah Choi, Bruce Conkle, and Stephen Hayes (2011); and Ellen Lesperance, Akihiko Miyoshi, and Michelle Ross (2012), as recipients of this prestigious award.

The exhibition is accompanied by a full-color catalogue featuring a curatorial essay, interviews with the Fellows, and images of their artwork and studios. It is made possible with support from The Ford Family Foundation, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

Guided Tour and Gallery Discussion with 2013 Fellows

Saturday, January 18, 2 p.m.
Join 2013 Fellows Mike Bray, Cynthia Lahti, and D.E. May for a tour of their works in the exhibition.

Patron Circle Opening Reception

Thursday, January 23, 5:30–7:30 p.m.

Members and Public Opening Receptions
Friday, January 24
Members 5–6 p.m.
Public 6–8 p.m.

Panel Discussion: Supporting and Curating Oregon's Art

Saturday, March 8, 2 p.m.
With exhibition curator Cassandra Coblentz; Kandis Brewer Nunn, consultant, The Ford Family Foundation; and Namita Gupta Wiggers, director, Museum of Contemporary Craft, Portland; moderated by Danielle Knapp, McCosh Associate Curator



THE MESSENGERS • January 14 – March 16

An interactive installation by Vermont-based artist Kathy Marmor, *The Messengers* relies on user content to create Twitter-influenced mashups. Randomized sentences, displayed in dynamic LED lights, depict abbreviated communication gone awry and run the gamut from hilarious nonsense to poetry. The exhibition is made possible by a JSMA Academic Support Grant submitted by Colin Ives, Associate Professor in the Department of Art, to support his courses in Interactive Digital Arts and Emerging Technologies.

Artist's Talk: Kathy Marmor • Wednesday, January 15, 5:30 p.m.

Vanessa Renwick: *Hunting Requires Optimism & Medusa Smack*

April 24 – June 29

In conjunction with Cinema Pacific and made possible by a JSMA Academic Support Grant, the JSMA is pleased to present two video installations by Portland-based artist Vanessa Renwick. Renwick's installations address serious issues, related to our environment, in often humorous ways. *Hunting Requires Optimism*, on view in the Artist Project Space, contrasts the challenges wolves face in finding food with those of humans seeking sustenance. *Medusa Smack*, an immersive video installation in 240A (off the Barker Gallery), is inspired by this quote from Haruki Murakami: "What we see before us is just one tiny part of the world. We get into the habit of thinking, this is the world, but that's not true at all. The real world is a much darker and deeper place than this, and much of it is occupied by jellyfish and things." The piece has a score composed and performed by Tara Jane O'Neil that includes sounds recorded by the artist Harry Bertoia on his Sonambient sound sculptures.

Renwick is one of the most highly regarded experimental filmmakers in the U.S. Her installations have been displayed at the Centre Pompidou, the Tacoma Art Museum, PDX Contemporary Art, and the Elizabeth Leach Gallery, and her films have screened internationally.



Hope and Prey & Other Films by Vanessa Renwick
Wolf by Deke Weaver • Saturday, April 26, 7:00 p.m.

Art Inspired by Wolves: A Forum • Sunday, April 27, 2:00 p.m.



New Art Northwest Kids: *Food for Thought*

Annual Children's Art Exhibition

Education Corridors • February 25 – June 8

Teachers of public, private, and home school students in grades K-12 submitted work from schools across Oregon for this year's theme, which explores the relationship of food to art and draws inspiration from the pursuit of healthy eating. Sponsored by Dr. D. Michael Balm and Dee Carlson and the Cheryl and Allyn Ford Educational Outreach Endowment.

CONTINUING EXHIBITIONS



Attributed to Pietro Lorenzetti (Italian, active by 1306, died circa 1348). *The Virgin and Child*, 14th century. Oil on panel, 24 x 20 3/4 in. Estate of Roy and Jeanne Neville

Ave Maria: Marian Devotional Works from Eastern and Western Christendom

McKenzie Gallery

Traditional and Contemporary Korean Art from the Mattielli & JSMA Collections

Huh Wing and Jin Joo Gallery



Contemporary Oregon Visions: Jo Hamilton and Irene Hardwicke Olivieri

Schnitzer Gallery • April 1 – June 29, 2014

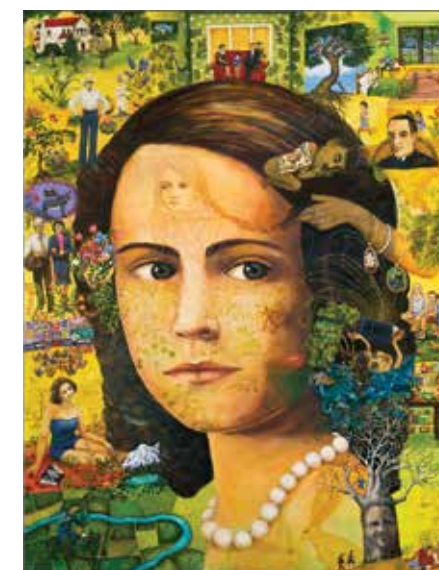
These two contemporary Oregon artists offer substantially different but equally innovative approaches to figurative art. Hamilton, born in Glasgow, Scotland, in 1972, found her true home when she moved to Portland in 1996. After painting for almost twenty years, her artistic practice was transformed when she visited a non-traditional textile arts exhibition. From there she was inspired to fuse the two parts of her life that were closest to her—her daily urban environment and her grandmother's tradition of crochet. Often portraying friends and co-workers from her days in the food-service industry, Hamilton's work displays a whimsical and affectionate vision of working-class Portland. As her work has progressed, she has taken on other subjects as well, including mug shots from Multnomah County, industrial landscapes of Portland, and full-figure nudes.

Born and raised in southern Texas and educated in New York, Irene Hardwicke Olivieri now lives and works off the grid in the high desert of central Oregon. Her intimate knowledge and passion for the natural world pervades her artwork, which expands on her engagement with natural elements to develop complex and idiosyncratic mythological worlds. A diverse assortment of tropical animals and woodland creatures serve as avatars for the artist and her loved ones. Language is also a key element in Olivieri's painting, where dense layers of poetic, visionary, and autobiographical text are interwoven with the background and figures. The exhibition also features a selection of her inventive sculpture series *Paleogirls*, delicately articulated mosaics of female figures and hybrid creatures, made from the fragile bones she extracts from owl pellets.

Artists' Gallery Talk: Jo Hamilton and Irene Hardwicke Olivieri
Wednesday, April 16, 5:30 p.m.

Above: Jo Hamilton. *I Crochet Portland*, 2006–09. Mixed crocheted yarn. Image courtesy of the artist

Right: Irene Hardwicke Olivieri. *One Hundred Bright Smiles*, 2010. Oil on panel. Image courtesy of the artist



UPCOMING EXHIBITION

The Human Touch: Selections from the RBC Wealth Management Art Collection

April 26 – September 14, 2014

For more than twenty years, RBC Wealth Management, one of the nation's largest full-service securities firms, has collected and presented art that reflects the society in which they live and work. The corporate collection, permanently displayed at the firm's headquarters in Minneapolis, has grown to more than 400 pieces. Selected artworks from the collection comprise *The Human Touch* art tour, which is visiting cities across the country where RBC Wealth Management offices are located.



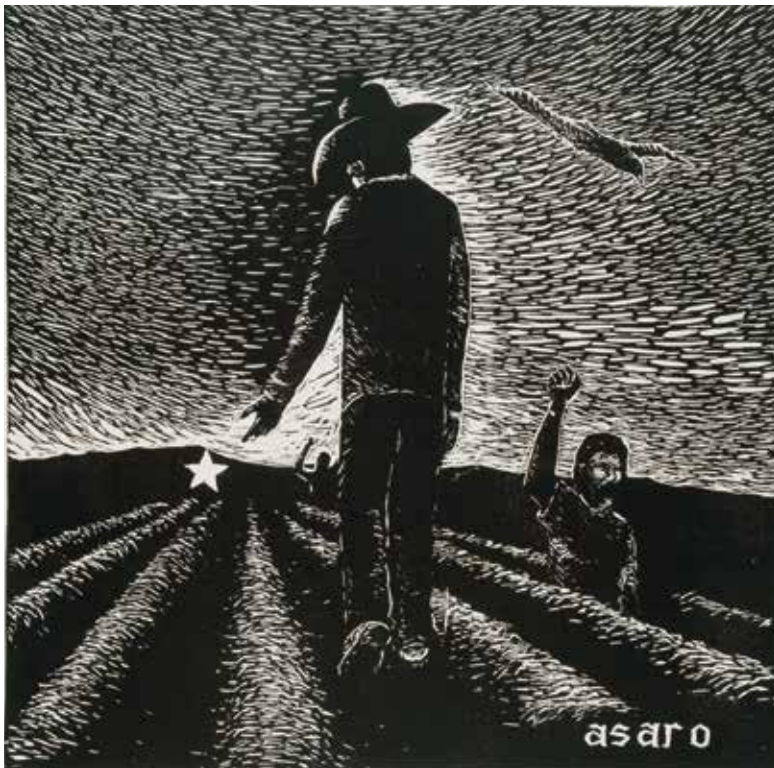
John Baldessari (American, b. 1931). *Noses & Ears, etc.: The Gemini Series: One Face (Three Versions)*, 2006. 3-layer, 11 color screenprint, 34 3/4 x 76 3/4 x 3 in. RBC Wealth Management Art Collection

From serious to whimsical, realistic to abstract, the exhibition features over 40 artworks devoted to creative interpretations of the human figure, reflecting astounding diversity in media and the people portrayed. The collection explores concepts of self and identity, and includes the works of internationally renowned artists who offer a vast diversity of perspectives. Among the artists featured are John Baldessari, Radcliffe Bailey, Chuck Close, Lalla Essaydi, Ann Hamilton, Roy Lichtenstein, Hung Liu, Elizabeth Peyton, Jaune Quick-to-See Smith, Willie Smith, and T. L. Solien. The exhibition is made possible by RBC Wealth Management, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission, and JSMA members.

Patron Circle Opening Reception
Thursday, April 24, 6–9 p.m.

Members and Public Opening Receptions
Friday, April 25 • Members, 5–6 p.m.; Public, 6–8 p.m.

Gallery Tour with RBC Curator Donald McNeil
Saturday, April 26, 2 p.m.



ASARO (Asamblea de Artistas Revolucionarios de Oaxaca). *Sin título/Untitled*, printed in 2013. Woodblock print. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen

The Role of Public Art in the Oaxaca Rebellion of 2006

Wednesday, March 5, at 2:00 pm

Lecture by César Chávez Victoria, artist and member of the ASARO collective; translated by Lynn Stephen, professor, Department of Anthropology

ASARO—Asamblea de Artistas Revolucionarios de Oaxaca

Focus Gallery • February 11 – April 27, 2014

The Assembly of Revolutionary Artists of Oaxaca (ASARO—*Asamblea de Artistas Revolucionarios de Oaxaca*) was born in the wake of the 2006 uprisings in Oaxaca, Mexico. This year marks the eighth anniversary of the collective's commitment to engendering social change through art. Their studios, located in the heart of Oaxaca on the Calle Porfirio Díaz, are filled with prints—from heroic portraits of agrarian leader Emiliano Zapato to punk rock renditions of artist Frida Kahlo—that connect to the strong tradition of political art production in Mexico. The works on display were generously gifted by three university faculty members, Alice Evans (Center for the Study of Women in Society), Gabriela Martínez (School of Journalism and Communication/Center for the Study of Women in Society), and Lynn Stephen (Department of Anthropology/Center for Latino, Latina, and Latin American Studies) and are presented in conjunction with the launch of Stephen's new book *We are the Face of Oaxaca: Testimony and Social Movements*, a chapter of which is dedicated to ASARO. The works also support Stephen's winter term course "Race, Gender, and Political Economy in Latin America."

Art of Traditional Japanese Theater, Part 2

Preble-Murphy Galleries • February 4 – June 1, 2014

Planned in conjunction with courses taught by UO East Asian Languages and Literatures Professor Glynne Walley and augmenting the *nō*- and *kyōgen* drama-related installation that opened in October 2013, the *Art of Traditional Japanese Theater, Part 2* emphasizes the *bunraku* and *kabuki* traditions that arose in Japan's burgeoning urban centers during the Edo period (1615–1868). *Kabuki* originated in early seventeenth-century Kyoto with suggestive dances presented by social outcasts along the banks of the Kamo River and eventually developed into the popular-culture mainstay of early modern Japan, a theatrical spectacle still appreciated today. *Bunraku* began in the late sixteenth century and shares many characteristics and much of its repertoire with *kabuki*, but instead of actors features exquisite large-scale puppets, most worked by three specialized performers. This gallery rotation offers a variety of exciting *kabuki*-related prints along with a selection of rare *bunraku* puppets and will include loans from a number of distinguished private collections. Both Japanese theater installations were made possible by a JSMA Academic Support Grant.

UTAGAWA Kunisada (1786–1868). Japanese; Edo period, 1863. Actor *Matsumoto Kōshirō V* as *Nikki Danjōzaemon* in the play "Precious Incense and the Bush Clover of Sendai" (*Meiboku sendai hagi*). Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper. 15 x 10 inches. Lee & Mary Jean Michels Collection



The Art of Traditional Japanese Theater

Saturday, February 22, 1–4 p.m.

Lectures by Professor Lawrence Kominz, Portland State University; Alan Pate, Alan Scott Pate Antique Japanese Dolls; and Professor Glynne Walley explore the Japanese theater traditions behind the art on display.



Josefine Allmayer (Austrian, 1904–77). *Woodcutters*, 1945–62. Psaligraphy. Gift of Mrs. Fred E. Crutchley

Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique by Sherwin Simmons, Professor Emeritus, Department of the History of Art and Architecture

Wednesday, May 21, 5:30 p.m.

Simmons places Allmayer's works within a tradition of silhouette cutting that runs from the eighteenth century to the present. Beginning within the disciplines of science and art, it became a domestic craft that was taken up by the artistic avant-garde at different moments in the nineteenth and twentieth centuries.

The Delicate World of Josefine Allmayer

PAPERCUTS FROM THE PERMANENT COLLECTION

MacKinnon Gallery • February 25 – May 25, 2014

Austrian artist Josefine Allmayer was born in a small town near Vienna in 1904. Allmayer's father taught her the art of psaligraphy, or papercut silhouettes, when she was a child. The works in this exhibition feature enchanting renditions of life along the Danube River, painstakingly cut from tissue-thin papers with scissors. In these delicate vignettes, the mundane and the fantastical collide: weary travelers trudge through snowy landscapes, goatherds serenade their flocks, and diminutive gnomes smoke pipes in the company of snails. Also included is a charming portrait series of such composers as Beethoven, Mozart, Schubert, and Strauss. This exhibition is organized as a historical counterpart to the contemporary silhouettes featured in *Emancipating the Past: Kara Walker's Tales of Slavery and Power*.

New Scroll Graces Chinese Scholar's Room

In the winter of 2006, Xu Xinrong painted from memory this scenery of Suzhou, a city famous for its beautiful watery gardens. At upper left, in a refined and delicate script, he also inscribed the following poem, which was originally composed by the fourteenth-century Buddhist monk De Xiang:

長憶春江雨後山	<i>Thinking often of the spring river and the mountains after rain,</i>
看雲始入畫圖間。	<i>Viewing the clouds entering the painting,</i>
何人肯袖漁竿手。	<i>Who is willing to hide his fishing hand within his sleeves,</i>
閒卻扁舟在水灣。	<i>Idle upon a boat on the river inlet?</i>

The vivid atmosphere of the painting and the lingering emotion of the verse fuse harmoniously—a characteristic of traditional Chinese literati art. Trained as a Western-style painter, Xu Xinrong is a professor of oil painting at Nanjing University of the Arts. His use of detailed outlines and ink and color washes are characteristic of gongbi (工笔) painting, a time-consuming, precise, realistic style first perfected during the Song dynasty (960–1279). By contrast, he rendered the mountains, clouds, and water quickly using only washes to imbue the work with the misty feel of the southeastern Chinese landscape. Western elements, such as shading, proportion, and a free color palette are also incorporated. We are deeply grateful to the Lijin Collection for sharing this unique and beautiful work with us.

WPA Impressions The Reality of the American Dream

Graves Gallery • March 11 – July 27

Curated by undergraduate art history major Merrit Thompson, the exhibition features prints in the JSMA collection by artists who worked for the Works Project Administration in the 1930s and took as their subject matter the pursuit of the American Dream.

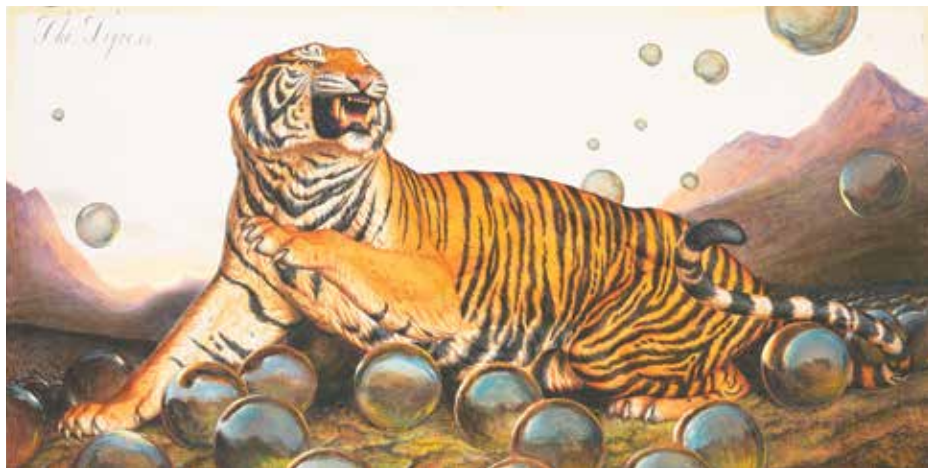
Curator's Gallery Talk: Friday, April 4, 12 p.m.



XU Xinrong (许信容, born 1959). Chinese, dated 2006. Suzhou (苏州). Hanging scroll; ink and color on paper, 25 1/2 x 25 1/2 in. (image). Loan from the Lijin Collection

Focus Gallery

Throughout the year, the JSMA welcomes temporary loans of major works of art from a growing family of private collectors. With frequent rotations of the works on view, our visitors and K-12 and university students have the opportunity to enjoy and study examples by major artists and art periods not represented in the museum's permanent collection. We are grateful to the lenders who support our mission and commitment to education by sharing these masterworks from their collections. Be sure to see these works before February 23: *Untitled*, 1989, by **Rudolf Stingel**; *Ribs Ribs*, 1982, by **Jean-Michel Basquiat**; *The Tigress*, 2013, by **Walton Ford**; *SP136*, 2010, by **Sterling Ruby**; and *(10) Untitled (Standard Lotus X Face 44.09)*, 2012, by **Mark Grotjahn**.



Walton Ford (American, born 1960). *The Tigress*, 2013. Watercolor and gouache on paper, 60 x 120 in. Private Collection. Courtesy of the artist and Paul Kasmin Gallery

Right: Jean-Michel Basquiat (American, 1960–88). *Ribs Ribs*, 1982. Oilstick on paper, 97 x 95 3/4 in. Private Collection, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2013

Walton Ford's exquisitely detailed, technically perfect watercolor visions of wildlife address the continuing impact of slavery, colonialism, and political oppression on the natural world. Through his intentional appropriation of the naturalistic style and zoological subject matter of 19th century illustrators, most notably that of famed ornithologist John James Audubon, Ford deftly bridges the gap between traditional natural history illustration and contemporary art. The large format, heightened drama, and clever political commentary that incorporates historical evidence and literary sources elevate these works beyond the purely representational. Each painting operates as a symbolic portrait of flora and fauna and documents their struggles to thrive despite a long history of human greed.

In *The Tigress*, Ford draws attention to the eradication of the Caspian tiger, a subspecies hunted to extinction during the artist's lifetime. The inclusion of glass spheres reference a belief popularized in medieval bestiaries: according to legend, a hunter could only succeed in capturing a tiger cub by leaving a glass ball in its place, thereby distracting the mother with her

own reflection and allowing sufficient delay in her pursuit for the hunter to escape with his prize. In Ford's version, the presence of so many spheres demonstrates the magnitude of the loss of an entire tiger population and underscores humanity's culpability.

Ford is a graduate of the Rhode Island School of Design and is based in New York City.

In the mid-1970s, self-taught street artist **Jean-Michel Basquiat** started creating graffiti with friend Al Diaz under the pseudonym SAMO ("same old shit") in New York City. He first exhibited his work in the Collaborative Project's radical *Times Square Show* in 1980, after which his fame rapidly grew. This early drawing, made shortly after critic René Ricard helped bring Basquiat to international attention with a profile in *Artforum* magazine, is one of the artist's largest works on paper (viewers can discern the artist's sneaker treads across the paper). *Ribs Ribs* presents a caped figure holding a mace in one hand and a bone in the other, with a crown of thorns floating above his head. Basquiat's interest in anatomy began after a 1968 accident that left him with a broken arm and internal injuries; while recovering in the hospital, seven-year-old Basquiat entertained himself studying the medical diagrams in a copy of *Gray's Anatomy*. Throughout his brief career (Basquiat died of a heroin overdose at age 27 in 1988), he regularly included crudely drawn human figures and skeletal structures in his works.



MEET OUR NEW STAFF MEMBERS

Tom Jackson, Director of Development

When I took my first job in development, I had no idea that, after almost three decades, I'd still find such positive energy and fulfillment in my work. There are so many reasons!

I've have the opportunity to work with exceptionally talented, committed people. Here, I'm surrounded by professionals who are deeply committed to making the JSMA the best academic museum in the country, and equally dedicated to serving everyone in the communities we touch.

Almost every day when I walk through the museum, I see children experiencing the pure joy of creating art, adults finding beauty and being challenged, students exploring new ideas, faculty and staff visiting for a moment of tranquility and, perhaps, inspiration. I have the privilege of working in a magical place.

While I'm still new to the JSMA, I'm beginning to meet the people who make our endeavor possible—people who are passionate about the visual arts and express that passion through an exceptional commitment of time, wisdom, and resources. I look forward to working with you in the coming months and years to help the JSMA continue to grow in our service to you and our entire region.

(If you'd like to discuss your support of the JSMA, please contact Tom at 541.346.7476 or at tomjack@uoregon.edu)



Tom Jackson



John Riopelle



Joey Capadona



Samantha Hull

John Riopelle, Membership and Annual Giving Manager

I am pleased to be part of JSMA after seeking a place where I can focus my development experience and love of the arts toward a unified goal. I've spent my career in educational advancement, at three universities and two museums. As an academic museum, JSMA is a unique landing place that charmed me instantly and has already begun to feel like home. The museum's Asian art collection holds particular interest to me, as I extensively studied the region's religious traditions in school.

I am originally from New England, having spent most of my time in Boston before moving to Seattle in 2004. I had no idea before coming here how much the Willamette Valley could look like Vermont in autumn! As an avid bicyclist, hiker, and writer, I look forward to

all that the region has to offer. I also plan to volunteer locally, pick up a paint brush myself on occasion, and someday master the banjo.

Joey Capadona, Chief Preparator

Canadian born, Joey Capadona has lived and studied as a working artist in both the U.S. and Canada. While completing his BFA in sculpture at Wichita State University, he was awarded a scholarship to intern at the Ulrich Museum of Contemporary Art on campus. After a year serving as an intern, he was hired on as the Assistant Preparator in 2005, where he worked on a diverse range of exhibition projects until this fall when he was brought on board as the JSMA's new Chief Preparator. Joey brings a wealth of experience with him, and we are thrilled to have him on our team. Joining him in Eugene are his wife, two children, and two dogs.

Samantha Hull, Administrative Assistant

Originally from Northern California, Samantha Hull graduated from the University of Oregon this past spring with a BA in Art History and a minor in Arts and Administration. She has been an intern and student employee at the JSMA for the past three years, where she worked on numerous projects with Jill Hartz and staff in administration, curatorial, development, and education. In addition, Samantha was the student curator of the spring 2011 show *Putting Artists to Work: The Legacy of the WPA* and student assistant for *Art of the Athlete II* this past spring. Now as the full-time administrative assistant for Jill Hartz and the new development staff (Tom Jackson and John Riopelle), Samantha looks forward to learning more about these specific departments and museum operations before she pursues a master's degree in Museums Studies or a related field. "I'm delighted to be a part of the JSMA family full-time now," she shares. "The JSMA has always been such a welcoming and accessible institution. Four years ago, I was a freshman hoping to learn more about this museum, and now I am a part of the very institution I always hoped to work for. It has been a wonderful and challenging experience so far."

arts seen



On October 23, McCosh Associate Curator Danielle Knapp and assistant curator June Koehler (shown here) joined assistant curator Jessi DiTillio and executive director Jill Hartz for a tour of photographs on view throughout the museum.



Scott Coltrane, interim senior vice president and provost, congratulated this year's Academic Support Grant recipients at our Patron Circle reception on September 26. Back row: Ina Asim, associate professor of history; Phaedra Livingstone, assistant professor, Arts and Administration; Colin Ives, associate professor of art; Glynn Walley, assistant professor of Japanese literature, Jenny Lin, assistant professor of art history; Cecilia Rangel, associate professor of Spanish; and Pedro García-Caro, assistant professor of Spanish. Front row: Richard Herskowitz, director, Cinema Pacific, and Scott Coltrane



The annual Día de los Muertos (Day of the Dead) celebration expanded to four evenings this year, bringing in more than 2,000 visitors. Dancing, poetry, and live music by the Guanaxtecos from Sierra de Guanajuato were included each evening as part of the celebration. Artist Martín Guevara Luna, a ceramics artist from Guanajuato, led traditional art activities for all ages. Organized by Armando Morales, Día de los Muertos is co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Si, el Instituto de Cultura de Guanajuato, el Instituto Nacional de Bellas Arts, and el Instituto Estatal de Atención al Migrante Guanajuatense y sus familias.



National Geographic photographer Sam Abell returned for our Patron Circle opening *National Geographic: Greatest Photographs of the American West*. He gave our staff, Els, Patron Circle members, and special guests a lesson in looking at photographs and presented a formal lecture on his work to an overflow audience. Sam, when can you come back? Left: Members enjoyed the opening celebrations.



Jessi DiTillio and Jill Hartz visited Robert Smithson's *Spiral Jetty* during the fall Western Museum Association Conference in Salt Lake City.



This fall the JSMA launched our first digital exhibition, *By Way of Your Eyes: An Instagram Exhibition*, that coincided with students arriving on campus for Week of Welcome. More than 160 photos were submitted to the exhibition from 67 students and the images were displayed in our lobby during the opening reception for *National Geographic*.



More than 40 student athletes participated in the *2nd Annual Art of the Athlete* exhibition, representing football, soccer, men's and women's golf, track and field, cheerleading, and men's and women's basketball. Golfer Noah Sheikh created a tribute to his friend, tennis player Alex Rovello, who died last spring. Football players Issac Dixon and Josh Huff explore the exhibition. JSMA Director of Education Lisa Abia-Smith and football player Tony Washington enjoy the exhibition opening reception.





UNIVERSITY OF OREGON

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1223 University of Oregon
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Executive Director Jill Hartz, Communications Manager Debbie Williamson-Smith (aka Holly GoLightly Slug Queen) and UO Bookstore barista Audrey Sulistio celebrate the donation of \$2,100 in tips...

Thanks a Latte!

The JSMA is grateful for the support of The Duck Stop, part of the UO Bookstore, for their support of our K-12 education programs this year. During the 2012-13 school year, tips were collected for the museum's art education programs...

The Jordan Schnitzer Museum of Art gratefully acknowledges the sponsor of our Members Magazine. Logos for Eugene Airport, Eugene, and American Airlines.

Mailing address: 1223 University of Oregon Eugene, OR 97403-1223
Street address: 1430 Johnson Lane Eugene, OR 97403
In the heart of the University of Oregon Campus
Phone: 541.346.3027 Fax: 541.346.0976
Website: http://jsma.uoregon.edu

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.

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