Great Universities Deserve Great Museums!

AAMG – the Association of Academic Museums and Galleries for which I serve as president – adopted this statement as its motto about eight years ago, when it was unclear whether Brandeis University’s Rose Art Museum would survive. Since then, academic museums and galleries at universities and colleges across the country have strengthened their curricular connections and engaged stakeholders and diverse constituents, on and off campus, with considerable thought and creativity. While challenges remain, many are thriving (including the Rose), and increasingly, we are being recognized as indispensable partners in higher education: we are uniquely positioned to advance our parent institutions’ priorities, model excellence, train global scholars, and improve the welfare of our communities every day.

Each annual report gives me a welcome opportunity for just such reflections. Over the past year, my staff, volunteers, and I focused on these questions: Are we building curricular connections and engaging communities in meaningful ways? How effective are our advocacy efforts? What can we do better?

Curricular Connections

As an academic museum, our primary goal is to teach and train students. Students work in each of our departments and are mentored by staff. Many receive academic credit and go on to graduate programs in the arts and museum studies or secure jobs in other museums. Some, particularly those who work with our curators and me, organize exhibitions and provide essential curatorial support. You see the results in installations throughout the museum and their research in labels, intro panels, publications, and gallery talks.

This year, we realized our most extensive curricular project ever. Over the course of a year and a half, students and faculty (Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art, and Charlene Liu, associate professor, Art Department) collaborated with chief curator Anne Rose Kitagawa on a truly impressive exhibition, *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*. Students learned how to make the types of prints featured in the exhibition (and how outstanding our examples are), how to conceptualize and design an exhibition, how to write catalog entries and wall text, and how to share their work with our public in gallery talks and tours. Their studies—which united theory with practice—expanded the body of knowledge about Japanese printmaking and culture, while celebrating a truly landmark gift.
We are deeply honored that the Wadsworths chose to give this special collection to us, and we hope that what we were able to accomplish will inspire other collectors to do the same.

Four years on, *Art of the Athlete* has proven its worth as a different model for student learning and is gaining national attention as a program that could benefit young athletes in high schools and colleges across the nation. Each summer, many incoming student athletes take the AofA course with Lisa Abia-Smith, director of education, guest artists, and past participants, which teaches them how to create art.

It took a university—and more—to bring *Expanding Frontiers* to fruition. Here are just some of those who made it possible: contemporary Japanese print exhibition course students (from left to right) Christina Dougherty, Lenore Snowdon, Sangah Kim, Allie Mickle, Chyna Bounds, Rachel Smith, Alison Parman, Brennan Duff, Katie Garvin, and Esther Weng, with chief curator Anne Rose Kitagawa and professor Akiko Walley, and collection donors Susy and Jack Wadsworth.
as a way to express themselves and share their hopes and challenges. Selections of their work are then installed in our Education Corridor Galleries, strengthening their connection to the museum as a supportive and meaningful place on campus. Also, as part of this program, many give back: they help challenged youth in our drop-in workshops, sponsored by the Kennedy Center; mentored high school students in our World of Work program, and lead exhibition tours. Last year, some did even more: when Julie Woodworth was critically injured in the Umpqua Community College shooting, they visited her regularly while she recovered at one of our local hospitals, creating art that spoke to her personally and then encouraging her, when she was able, to start making her own artwork.

Meet Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art

Two years ago, June Black, our associate curator of academic programs and art of the Americas and Europe, set a high standard for curricular support and contemporary Latin American exhibitions. Under her leadership, more than 8,000 students took all or a portion of their courses in the museum across forty-nine departments and programs in one year alone. June left soon after for a major curatorial position at the Boise Art Museum, and we launched a search for the position. In the interim, we hired Amy Gibson, a well-respected former gallery director and arts educator, to maintain our academic outreach (nearly 6,000 students took classes in the museum this year), and are deeply grateful for her good work on our behalf.

We are thrilled that our search for the position brought us Cheryl Hartup, a seasoned art historian specializing in the art of Latin America and the Caribbean. Cheryl holds an M.A. in Latin American Studies and a certificate in museum studies from New York University (1990 and 1991), and an M.A. in art history from the University of Texas at Austin (1997). Previously, she served as a curator at the Museum of Contemporary Hispanic Art in New York City, the Dallas Museum of Art, and the Miami Art Museum (now the Pérez Art Museum Miami). From 2005 to 2012, she was chief curator at the Museo de Arte de Ponce in Puerto Rico.

“I’m happy to be back in Oregon after twenty-one years away building a deeper understanding of modern and contemporary art of the Americas,” says Cheryl. “I look forward to developing the collections and special exhibitions in support of faculty teaching and facilitating the investigation of artists of Latin American descent in the Northwest.”
Engaging Communities

Relevance is the bedrock of a thriving cultural organization in any community. Academic museums, which often serve both on- and off-campus audiences, are constantly prioritizing the best ways to allocate their resources to meet the needs of their diverse constituents. Our exhibition program is undoubtedly the most visible way we do this. Through both special exhibitions and re-installations of our collections, we aim to strengthen academic and cross-curricular initiatives, inspire and enrich our larger community, present original research, raise the visibility and importance of artists and art projects, and model best practices for museums across our nation.

With our new Latin American curator at the helm, our Latino Engagement Plan is growing stronger. The Club de Arte para Mamás has expanded its membership and meeting days, thanks to a grant from the Oregon Community Foundation; Family Days regularly offer bilingual multicultural activities; and our annual Día de los Muertos has become a much anticipated event for both on- and off-campus communities. This year, our staff and EIs benefited from diversity training programs, presented by the Office of the Vice President for Equity and Inclusion.

Rick Bartow: Things You Know But Cannot Explain, currently on a three-year tour to other museums, not only engaged faculty and supported student projects,
but it also furthered our relatively new “Art Heals” program, focusing particularly on veterans and others with PTSD. In April, we were devastated to lose Rick, whose health had been fragile for many years.

*From the Heart: The Photographs of Brian Lanker* recognized the immense talent and humanity of a great photographer and human being—and beloved Eugene resident; it allowed us to honor his and older generations of photojournalists and explore with members of our Journalism faculty what that field has become in our digital age. We were deeply honored to accept the gift of Lanker’s vintage series *I Dream a World: Portraits of Black Women Who Changed America*, from the Lanker Archive and Lanker family.

In addition to the Lanker exhibition, we celebrated local talent with Olga Volchkova’s beautiful and provocative exhibition *The Nature of Religion*, which asked us to consider how we unite the spirit and nature through a reinvention of icon painting. Exhibitions featuring the work of Enrique Chagoya and Catalina Delgado-Trunk enhanced our Latin American connections and supported our Day of the Dead programs. Our ever-changing gallery of Masterworks on Loan continued to feature internationally acclaimed artists.

*Aliens, Monsters, and Madmen: The Art of EC* and *Amanda Marie and X-O: The Many Places We Are* affirmed that our definition of art can be provocative—and certainly expansive and ecumenical. In *The Art of EC*, guest-curator Ben Saunders, professor of English, expertly navigated the thin line between fandom and critical appraisal, using extraordinary original examples to tell us more about art, psychology, and American history and culture. Our first street art exhibition—and the mural that Amanda Marie and X-O created on the side of the Watershed building downtown—made the museum a natural partner in the city-sponsored, multi-year international street art project which will conclude with a major exhibition here in 2021.

Increasingly, our Focus Gallery is devoted to academic support, often with exhibitions made possible by the JSMA Academic Support Grant program, funded by the museum, the School of...
Architecture and Allied Arts, the College of Arts and Sciences, and the Office of the Provost. We partnered with the Department of English and particularly associate professor Lara Bolvisky, to host the Oregon presentation of *First Folio! The Book that Gave us Shakespeare*, on tour from the Folger Shakespeare Library, and with UO Libraries on a companion exhibition and related programs. As you will see from the list of events in support of *First Folio!*, this rare display of the first published book of many of Shakespeare’s plays, connected deeply to a diverse audience, on and off campus.

*Queer Productions*, a yearlong series organized by Richard Herskowitz, our media arts curator, and Quinn Miller, assistant professor, Department of English, explored transgender and queer issues in our annual Schnitzer Cinema program, English courses, a symposium, and the exhibition *Zachary Drucker and Rhys Ernst: Relationship*. We partnered with the Wayward Lamb, a gay bar in downtown Eugene, and visiting Schnitzer Cinema artists—including Zachary Drucker—introduced films there prior to presenting their programs in the museum. With support from the Department of English, the College of Arts and Sciences, the Office of Academic Affairs, a JSMA Academic Support Grant, CSWS, and the Cinema Studies Program, Queer Productions introduced queer experimental film to new audiences and supported LGBTQA communities on campus and throughout our region.

One ongoing responsibility of our new media arts curator position is to manage the James Blue Research Interest Group and to further the restoration, study, and presentation of Blue’s legacy through his films, interviews with international filmmakers, and extensive writings (the collection is stewarded by Special
Collections and University Archives in the UO library). A 1953 graduate of the UO, Blue (1930-80) came to our attention thanks to another UO alumnus, the renowned film director James Ivory. As a filmmaker for the USIA, Blue produced The March (on the 1963 civil rights march in Washington, D.C. with Martin Luther King, Jr.), which was recently honored as an American classic and admitted into the National Film Registry. His Olive Trees of Justice won the Critics’ Prize in the 1962 Cannes Film Festival, and his essay film, A Few Notes on Our Food Problem, received an Academy Award nomination for Best Documentary. This year, through the efforts of Richard Herskowitz, our media curator working with Richard Blue of the James Blue Alliance, a major grant was awarded from the National Film Preservation Foundation to restore and re-release Olive Trees of Justice theatrically and on video.

Collections, Research, and Recognition

Joining the gift of Brian Lanker’s I Dream a World were significant acquisitions across our collections. Thanks to The Ford Family Foundation and the Oregon Arts Commission, we acquired Vanessa Renwick’s Medusa Smack and Wendy Red Star’s


Four Seasons series. The generosity of Margo Grant Walsh continued to enhance our collection of fine metalwork, examples of which are permanently on view in the Ethel and John MacKinnon Gallery. Our European collection grew with the purchase of Jacques Callot’s Les Grandes Misères de la Guerre, and gifts of prints from David Hilton and major paintings from Andrew Teufel and Steven Platzman. Latin American holdings welcomed a major print, El Buen Pastor, by Luis Jiménez, works on paper by Elsa Mora, and majestic papercuts by Catalina Delado-Trunk, gifts of the artist and Dr. Elizabeth Moyer and Dr. Michael Powanda.

Our Korean art collection, which includes among the finest examples of Korean art ever made, benefits immensely from the support of Korean state agencies and museums, as well as private collectors. This year saw the publication of two major
volumes on our collection. The Korean National Research Institute of Cultural Heritage sent specialists last summer to assess our post-1950 works, along with those at the Seattle Art Museum and Portland Art Museum and decided to publish three separate reference books focusing on each. Thanks to a generous grant from the National Museum of Korea, we published our first bilingual collections handbook, featuring highlights of the collection, including new acquisitions of twentieth century and contemporary pieces by Sui Park, Nam June Paik, and Hanna Kim, made possible with the support of Dr. Alvin Friedman-Kien and Ryo Toyonaga, Yongsoo Huh, and the Farwest Steel Korean Art Endowment Fund.

Advocacy and Sustainability

When I arrived at the JSMA in August 2008, the museum reported to Advancement. Asked by then Vice President Allen Price (who knew this was not in accordance with best practices for academic museums) if I wanted a different location, I asked for a dual report, recognizing the museum’s role both on and off campus. Over time, with changes in the UO’s administration, our operations moved more significantly into Advancement, until this year, when the university affirmed that, as an academic unit, we should be housed in the Office of the Provost. We now report to Doug Blandy, Senior Associate Provost of Academic Affairs, a strong advocate for the arts and education, who also supervises the Museum of Natural and Cultural History and the Oregon Bach Festival, among other units.

This year, Philip Piele completed his term as president of our Leadership Council. Philip’s support of rural education (a personal priority for him and his wife, Sandra) enhanced our growing partnership with Imagination International, Inc., whose Copic Markers and art bus complement the museum’s training for teachers and students in Visual Thinking Strategies and art production. This unique business and arts partnership also supports the salary of Nori Rice, a recent graduate in the Arts and Administration program and our Art Heals initiatives for youth and adults. Philip has also been instrumental in raising campaign funds from the Leadership Council and, especially, in providing me with timely advice and encouragement. Completing their terms on the board are Rick Williams, a photographer and former dean of the arts at Lane Community College, faculty member Jeff Hanes, and Keith Achepohl, an artist and collector. Fortunately for the museum, all will continue to serve on our Collections, Development and Program Support committees. In June, we welcomed our new Leadership Council president, Jim Walker, and new members Lauren McCord, Lee Michels, and Ellen Tykeson.

Also this year, the Gourmet Group changed its name to Friends of the Museum, affirming its fundraising mission. Its annual Art in the Attic—an August event in the Oakway Heritage Courtyard that features art and décor from homes throughout our
region, sold to benefit our educational programs—was more successful than ever.

Our annual Gertrude Bass Warner Award went to Sue Keene, whose affiliations with the museum have ranged from interim director to member of our Leadership Council. Over the course of more than twenty years, she has helped to guide the museum and its directors with her wisdom and support.

The JSMA saw changes in a number of staff positions. In addition to Cheryl Hartup’s appointment, we welcomed Karri Pargeter as our new business manager and Lisa Montgomery as her assistant. Richard Herskowitz, who has programmed our Schnitzer Cinema and media exhibitions for years, officially assumed the title of curator of media arts. Sherri Jones became our museum education program coordinator, and Angela Canaday keeps us on track as our administrative aide. Supplementing the good work of our highly capable staff is a smart and creative cadre of community and student receptionists, monitors, and volunteers. Together, we thank you, our members, for enabling us to make our world a better place by sharing our love of art, education, and museums.
Jordan Schnitzer Museum of Art

Programs, Collections and Honor Roll

2015–2016
Our Vision for the JSMA

VISION
The Jordan Schnitzer Museum of Art aspires to be one of the finest university art museums in the world.

BELIEF
We believe that knowledge of art enriches people’s lives.

MISSION
The Jordan Schnitzer Museum of Art enhances the University of Oregon’s academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

Our Constituents
The museum’s primary constituents are the University of Oregon’s students, faculty, and staff as well as K-12 students and teachers throughout Oregon, regional residents, and visitors. Our varied activities and web presence extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Values
• The museum experience enriches people’s lives.
• We contribute to the education of university students and help them become culturally competent global citizens.
• We recognize our visitors’ different learning styles and the needs of multigenerational and culturally diverse audiences.
• Our visitors will have enjoyable museum experiences that make them want to return.
• Our collections, programs, and research are of the highest quality.

• We follow the highest ethical, academic, and professional standards.
• We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences.
• We value our visitors’ feedback and incorporate their recommendations to improve future visitor experiences.
• We are committed to sustaining a positive and productive work environment for staff and volunteers.

KEY STRATEGIES

Programs
The museum presents stimulating, innovative, and inclusive programs and exhibitions that enhance the academic curriculum, emphasize cross-cultural understanding, provide broad education experience, and support collaborative and interdisciplinary opportunities on- and off-campus. Ongoing evaluation measures how effectively the museum’s program goals are being realized.

Collections
The museum collects, preserves, studies, exhibits, and interprets works for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its American, Asian, European, Latin American, and Pacific Northwest art collections and to acquiring fine examples from the history of art, from earliest times to the present, representing cultures throughout the world.
Research & Publications
The museum supports high-quality research on its collections and programs by its staff, University of Oregon faculty, students, and others who use its resources. Research is made accessible through teaching, exhibitions, programs, publications, and online.

Funding & Development
The university allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible. The museum raises revenue for all programs not covered by the university’s general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The museum is committed to a balanced budget model. The Leadership Council is a key support group, raising money and advocating for the museum.

Communications & Marketing
Internal communications are proactive, direct, and honest, aiming for transparency and inclusivity by and among all University of Oregon staff and volunteers. External communications represent the full range of museum functions and services and are proactive, timely, direct, and engaging, while delivering a clear, consistent message.

Visitor Experience
The museum aims to provide consistently high-quality programs and customer service that enhance visitors’ on site and online art-inspired experiences, leading to ongoing engagement with the museum. The museum is committed to building culturally diverse audiences, reflective of on- and off-campus demographics.

Facilities
The museum performs effective and efficient maintenance for the overall care of its facilities, including following preventative maintenance schedules, conducting timely HVAC/mechanical and equipment inspections, and other related work. The museum ensures that exhibition and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

Risk Management
The museum develops, implements, and monitors preventative plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the museum facility at all times, during regular operations and from unexpected threats and emergencies.

Management & Governance
The museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university’s administration and the museum’s Leadership Council are supportive and informed advocates of the museum. The Executive Director and senior staff are responsible for developing, implementing, reviewing and revising the long-range plan with input from the museum’s constituents, including the Leadership Council.

Human Resources
The museum employs and trains competent staff and volunteers who strive for excellence. The museum supports diversity training and professional advancement opportunities for its staff and volunteers and provides training opportunities for students interested in the museum profession. The museum follows the University’s human resources procedures, including annual evaluations.

Ethics, Academic & Professional Standards
The museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the University and the American Alliance of museums in all that they do on behalf of the museum. This commitment is realized in the museum’s commitment to maintain its accreditation from the AAM.

Leadership Council & Support Groups
The Leadership Council serves as the museum’s primary advisory and fund-raising body of volunteers and helps to ensure the museum’s artistic quality, educational integrity, and financial strength. museum members, Exhibition Interpreters, and other support groups are integral to the museum’s ability to fulfill its mission.
Public Programs & Exhibitions
July 1, 2015–June 30, 2016

Rick Bartow: Things You Know But Cannot Explain
April 18–August 9, 2015
Co-curated by Jill Hartz and Danielle Knapp
Made possible by The Ford Family Foundation, the Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, the Ballinger Endowment, Philip and Sandra Piele, and JSMA members
July 18, A Conversation with Rick Bartow and Barry Lopez
Moderated by Jill Hartz

“True” Korean Landscapes & Virtuous Scholars
July 14, 2015–May 15, 2016
Co-curated by Anne Rose Kitagawa and Gina Kim, Korea Foundation Intern
July 15, Asian Gallery Tour with Anne Rose Kitagawa

Benevolence & Loyalty: Filial Piety in Chinese Art
August 8, 2015–July 31, 2016
Co-curated by Anne Rose Kitagawa and Professor Ina Asim
November 21, Curators’ Talk: Benevolence & Loyalty: Filial Piety in Chinese Art

Contemplation & Confrontation: The Satirical Print in Europe, 1750–1850
August 29–December 27, 2015
Curated by Chyna Bound, graduate student, Department of the History of Art and Architecture, under the guidance of curators June Black and Johanna Seasonwein
November 6, Curator’s Talk

The Word Became Flesh: Images of Christ in Orthodox Devotional Objects
August 30, 2014–August 30, 2015
Curated by Meredith Lancaster, graduate student, Department of the History of Art and Architecture, under the guidance of curators Johanna Seasonwein and June Black

Enrique Chagoya: Adventures of Modernist Cannibals
September 10–December 6, 2015
Curated by June Black; supported in part by Jordan D. Schnitzer
October 15, Artist Talk

Voces de mis Antepasados / Voices of My Ancestors: The Papercuts of Catalina Delgado-Trunk
September 10–December 6, 2015
Curated by June Black; made possible through the generous support of Drs. Elizabeth Moyer and Michael Powanda
October 29, *Artist’s Talk* (in conjunction with Dia de los Muertos)
October 30, *Papel Picado* Workshop with Catalina Delgado-Trunk

**Olga Volchkova:**
*The Nature of Religion*
September 16–June 13, 2016
Curated by June Black
February 17, *Artist’s Talk*
April 2, April 10, April 23, Icon Painting Workshop with Olga Volchkova

**Made in Japan**
September 23, 2015–June 12, 2016
Curated by Anne Rose Kitagawa

**Line and Lineage: New Work by Rick Bartow and UO Students & Alumni**
Co-curated by Danielle Knapp and Jill Hartz
Funded by the Ballinger Endowment
October 17, Gallery Talk with student artists

**Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints**
Co-curated by Anne Rose Kitagawa and Akiko Walley, Assistant Professor, Department of the History of Art and Architecture, with students in their classes during the previous year; made possible with the generous support of the WLS Spencer Foundation, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold & Arlene Schnitzer CARE Foundation, The Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.
October 1, Patron Circle Opening Reception
October 2, Members/Public Opening Receptions
October 3, A Conversation on *Collecting with Susy and Jack Wadsworth*; moderated by Anne Rose Kitagawa and Jill Hartz, with exhibition tour following

**October 14 & November 14, Student-led Gallery Tours**
November 8, *Artist’s Talk: Katsunori Hamanishi*
November 11, *Curators’ Talk*

**Shaping the Collection: 50 Years of Pacific Northwest Sculpture**
Curated by Danielle Knapp
February 24, *Sculpture and Sculptors of Oregon*, lecture by Ken O’Connell, Professor Emeritus, UO Department of Art
April 2, *Inaugural David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art* by Bonnie Laing-Malcolmson, The Arlene and Harold Schnitzer Curator of Northwest Art, Portland Art Museum; made possible by the David John and Anne Kutka McCosh Memorial Museum Endowment Fund

**From the Heart: The Photographs of Brian Lanker**
January 23–April 24, 2016
Curated by Jill Hartz; made possible by Clarkson Creative, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold & Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, and JSMA members
January 21, Patron Circle Opening Reception
January 22, Members/Public Opening Receptions
January 23, *From Topeka to Eugene: Telling the Story,* with panelists Blaine Newnham, Carl Davaz, and Gary Settle; introduced by Rich Clarkson
February 3, Members-Only Tour with Jill Hartz and Lynda Lanker
February 27, *Journalism Today,* with panelists Nicole Dahmen, Torsten Kjellstrand, Sung Park and Wes Pope, faculty of the UO School of Journalism and Communication; moderated by Jill Hartz
March 2, *Different Views,* gallery tour and conversation with Jill Hartz; photographer and curator Rupert Jenkins; Julianna H. Newton, Edwin L. Artzt, Dean of SOJC; Riki Saltzman, director, Oregon Folklife Program; and Rick Williams, photographer and former dean of the arts, Lane Community College.
March 5, *Photography Today,* a conversation with Thom Sempere, director, PhotoAlliance, and Rupert Jenkins, photographer and curator; moderated by Jill Hartz

**First Folio!: The Book that Gave Us Shakespeare**
January 6–February 7, 2016
Guest-curated by Laura Bovilsky, Associate Professor of English

**First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library,** has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, and other generous donors. JSMA’s presentation supported by the Kingsley Weatherhead Undergraduate Shakespeare Fund in the Department of English, the College of Arts and Sciences, the Division of Undergraduate Studies, the Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities, and the Departments of English and Theatre Arts. Additional support has been provided by the City of Eugene Hult Center for the Performing Arts, the Oregon Shakespeare Festival, and the University of Oregon Special Collections and University Archives.
With related exhibition *Time’s Pencil: Shakespeare After the Folio* (January 4–March 28, 2016), Knight Library.
January 9, Gala Performance and Reception: *Sweetly Writ: Oregon Shakespeare Festival Celebrates Shakespeare's First Folio,* Hult Center for the Performing Arts
January 10, Documentary Film Screening: *Shakespeare Behind Bars*
January 13, Teacher Workshop: Seeking Shakespeare: Integration of Visual Arts, Theatre, and Writing
January 15, Folio vs. Quarto: Conflicting Readings and the Critical Tradition, lunchtime lecture by Ben Saunders, Professor of English
January 19, Oregon Humanities Center Tzedek Lecture by Curt Tofteland: We Know Who We Are But Not Who We May Be, Straub Hall
January 27, Scenes from Shakespeare, performances by students in the Department of Theatre Arts
January 28, Singing Shakespeare, Eugene Public Library
January 29, Creating Shakespeares: The First Folio and its Afterlives; lunchtime lecture by Lara Bovilsky
February 5, First Friday Concert: The Food of Love–Shakespeare’s Music, Eugene Public Library
February 6, Naked Shakespeare; lecture by Judith “Sparky” Roberts, with performances by Joe Cronin, Dylan Skye Kennedy, Richard Leebrick, Marcee Long, and Patrick Torelle, Eugene Public Library

Everyday Is Not The Same: Squeak Carnwath’s Prints and Papers
February 6–April 10, 2016
Curated by Danielle Knapp; made possible by a JSMA Academic Support Grant
February 11, Artist’s Lecture, co-sponsored by the Dept. of Art 2015–16 Lecture Series

Strike a Pose: Images of Dance from the JSMA’s Collections
February 10–June 5, 2016
Curated by Johanna Seasonwein
March 4, The Hidden Histories of Art: A Dance of Welcome: students in the UO School of Music and Dance perform dances informed by the choreography of Pearl Primus; introduction by Dance Department chair Jenifer Craig.

Call and Response: Ann Hamilton, Nina Katchadourian, Ken Matsubara, Peter Sarkisian
February 20–August 28, 2016
Curated by Johanna Seasonwein

Zackery Drucker & Rhys Ernst: Relationship
April 20–June 26, 2016
Curated by Richard Herskowitz; made possible with support from a JSMA Academic Support Grant, the College of Arts and Sciences, Academic Affairs, and the Division of Equity and Inclusion, as part of the “Queer Productions” series, co-organized with Professor Quinn Miller, Department of English
May 4, Queer Productions Reception for AIDS Quilt and Zackary Drucker
May 4, The Video Art of Zackary Drucker, with Drucker present

Aliens, Monsters, and Madmen: The Art of EC Comics
May 14–July 10, 2016
Curated by Ben Saunders, Professor of English; made possible by the Coeta and Donald Barker Changing Exhibitions Endowment; The Harold and Arlene Schnitzer CARE Foundation; Imagination International, Inc.; a grant from the Oregon Arts Commission and the Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities; Philip and Sandra Piele; UO Comics and Cartoon Studies Minor; UO College Scholars Program; and JSMA members.
May 12, Patron Circle Opening Reception
May 13, Members/Public Opening Receptions
May 14, The Art of EC: Panel discussion with collectors Glenn Bray, Grant Geissman, Roger Hill, and Rob Reiner; moderated by Ben Saunders
May 25, Race, Shame, and Social Justice in EC, lecture by Qiana Whitted, Associate Professor, Department of English, Studies, University of South Carolina

June 1, Drink and Draw with Matt Brundage, comics artist; sponsored by Copic Markers
June 8, A Conversation with Gary Groth, publisher of Fantagraphics
June 11, Curator’s Tour
June 22, Foul Play: Murder and Delinquency in the Comics Debates of the 1950s; lecture by Christopher Pizzino, Assistant Professor of English, University of Georgia, Athens
June 26, Members’ Tour with Ben Saunders
June 29, Kurtzman and Mad, lecture by comics historian Mark Arnold

From Past to Present: Selected Masterworks of Korean Art
May 28, 2016–Spring 2017
Curated by Anne Kitagawa, with the assistance of GaYeon Go, Korea Foundation Global Museum Intern

The Faces of War: Gabor Peterdi and his Contemporaries
June 11–October 9, 2016
Curated by Chyna Bounds, graduate student, Department of the History of Art and Architecture, under the guidance of Johanna Seasonwein
June 17, Curator’s Talk

EDUCATION CORRIDOR EXHIBITIONS
Visual Storytelling: A Collaboration between PH15 and Kelly Middle School
May 30–September 13, 2015

Art of the Athlete IV
October 14, 2015–January 24, 2016
Sponsored by the UO Arts and Administration Program and UO Athletics
October 21, Public Opening Reception

NewArt Northwest Kids: The Road Not Taken
February 10–May 29, 2016
Made possible by the Cheryl and Allyn Ford Educational Outreach
Endowment, Dr. Michael Balm and Dee Carlson, and RosaLinda Case
May 21, Artists Reception

Arts and Healthcare:
My Canvas is My Story
June 8–September 4, 2016
Made possible by the Oregon Arts Commission
June 10, Opening Reception with the participants and their families

SCHNITZER CINEMA
Curated by Richard Herskowitz; made possible in part with support from a JSMA Academic Support grant, Academic Affairs, the Department of English, the College of Arts and Sciences, and the Wayward Lamb
October 14, Jack Smith and Queer Theatre with guest filmmaker and Jack Smith archivist Jerry Tartaglia
November 4, It Came From Kuchar, plus two video diaries by George Kuchar
February 9, Cheryl Dunye’s The Watermelon Woman
March 8, Bruce LaBruce’s Hustler White, introduced by Bradford Nordeen and Clara López Menéndez of the Dirty Looks Collective
April 13, Wildness by Wu Tsang

Queer Film Series at the Wayward Lamb
February 9, Cheryl Dunye’s The Watermelon Woman
March 8, Bruce LaBruce’s Hustler White, introduced by Bradford Nordeen and Clara López Menéndez of the Dirty Looks Collective
April 12, Jenny Livingston’s Paris is Burning
May 3, Andy Warhol and Paul Morrissey’s Women in Revolt, introduced by Zackary Drucker

Queer Productions Events
Queer Film Festival at the Wayward Lamb, organized by the Wayward Lamb

February 4, International Submissions
February 5, Art Film and Submissions
February 6, Queer Classics
February 19, #NOTMYCHILDREN: A Soap Opera Symposium with guest speakers Abigail de Kosnik and Raquel Gutiérrez, with Nick Davis

STUDIO PROGRAMS, CLASSES, & FAMILY PROGRAMS
Club de Arte para Mamás
Made possible by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission.
September 21, October 19, October 24, November 7, November 16, December 14, January 11, January 30, February 15, February 27, March 5, March 28, April 11, April 16, May 7, May 16, June 6, June 18

Summer Art Camps 2015
Week 2: July 6-10, Comics and Manga, Make Your Own Mark: Exploring Drawing in Art
Week 3: July 13-17, Art and Science Explorers, Animals in Art
Week 4: July 20–24, World Building, Words and Images: Creative Writing and Illustration
Week 5: July 27–July 31, Eco Art, Passport to Asia
Week 6: August 3–7, Bricks, Blocks, and Pixels, Illustration
Week 7: August 17-21, Arte Folclórico Fantástico (Inmersión en el Idioma Español), Art and Architecture

Summer Art Camp 2016
Week 1: June 20–24, Lego Design, Architecture and Design

ArtAccess VSA Workshops for K–12 Children with Special Needs
Funding provided by the John F. Kennedy Center for the Performing Arts
July 11, September 19, October 17, November 14, December 12, January 9, February 13, March 12, April 9, May 7, June 11, and June 25

Kids Create! Eugene
August 1, in partnership with Travel Lane County, Science Factory, Nearby Nature, Emerald Art Center, Imagination International Inc., Lane Arts Council, Grrrlz Rock, Ballet North West Academy, and Lane Transit District

Cuentos: Bilingües en la Biblioteca de Springfield (Cuentos: Bilingual Storytime in Springfield)
January 16, Stories, songs, and activities in Spanish and English with librarian Kristen Curé and JSMA educator Arthurina Fears

Sunday Family Fun at the Eugene Public Library
January 16, Cuentos
March 6, Illustrated Stories

Spring Break Art Camp
March 21–25, Comics and Animation, Korean Art and Culture

Saturday Workshop for Teens: Plein-Air Painting
July 11

Outdoor Family Film
August 5, Song of the Sea
Co-sponsored by Cinema Studies, the UO Folklore Program and Osher Lifelong Learning & Summer Session

AFTER-SCHOOL ART CLASSES
Watercolor Painting and Printmaking
Wednesdays, September 23–November 18

Pictures and Portraits
Wednesdays, January 27–March 16

Workshop for Teens and Adults: Contemporary Printmaking
October 18

Family Day: Lunar New Year Celebration
February 6, co-sponsored by the Center for Asian and Pacific Studies, Confucius Institute, and Imagination International, Inc.

Sketchbooks and Illustration
February 20
Tracing Memories Workshops
Sponsored by Copic Markers and Imagination International, Inc. Designed for individuals experiencing memory loss, young-onset, or early to mid-stage dementia, and their care partners.
November 13, February 19, Tracing Memories workshop
April 22, Tracing Memories Open House
May 13, Workshop for adults 18+
June 17, Workshop for adults experiencing memory loss

Family Day: Comic Creatures
May 21, sponsored by Kendall Auto Group and Imagination International Inc.

JSMA Student Membership Advocacy Council (JSMAC) Events
November 18, Opening Reception: Cross-Cultural Realities
November 19, Running an Art Museum with Jill Hartz
February 19, Skill Development Workshop with Miranda Callander
April 6, Opening Reception: Taboo!
May 6, Skill Development Workshop: Marketing Yourself on Social Media with Debbie Williamson-Smith
May 18, Influx: A Night of Performance Art

JSMAC Sketchbook Collective
January 10, Vero Café; January 24, Espresso Roma; February 7, Café Marche (JSMAC);
February 21, Museum of Natural & Cultural History; March 6, Jordan Schnitzer Museum of Art;
March 20, Brail’s Espresso; April 28, MECCA–Open Figure Drawing; May 1, Vero Café; May 15, UO Campus; May 19, MECCA–Open Figure Drawing; May 29, UO Campus; and June 12, UO Campus

SPECIAL LECTURES, PERFORMANCES AND EVENTS
Art in the Attic 2015
August, 26, Oakway Heritage Courtyard; organized by Friends of the Museum (formerly Gourmet Group)

Dia de los Muertos Celebration
October 29, October 30, November 1, November 2
Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias.

Be Our Guest — Thanksgiving Weekend Open House
November 27–November 29, Free Admission

Paul Frimmer: Art and Taxes
February 29

“Brass & Guts” Early Music Lunchbox Series
April 13, “Selling Italy: French Composers’ ‘Italian’ Compositions”
April 14: Performers: Holly Roberts, Chelsey Belt, Monique Arar

Chalk It Up, May 12

The Hidden Histories of Art: Chocolate in the Americas
June 3, Lecture by Lynn Stephen, Distinguished Professor of Arts and Sciences and Professor of Anthropology

ANNUAL FREE ADMISSION PROGRAMS
Art Museum Day 2016
May 18, free admission to the museum in celebration of International Art Museum Day

Go Ducks! Free Admission Weekend
Free admission on home football game weekends

Art and Culture Weekend
June 11-13, Free admission in celebration of graduation

First Saturday Public Tours
Free First Fridays
COURSES HELD IN THE MUSEUM

AAD 408 Art of the Athlete Workshop
Lisa Abia-Smith; summer 2015

AAD 199 Writing for Art
Lisa Abia-Smith; summer and fall 2015

ARH 399 War and Japanese Art
Akiko Walley; fall 2015

ARH 4/510 Global Japan
Akiko Walley; winter 2016

AAD 4/530 Writing for Art: Art of Writing
Lisa Abia-Smith; winter 2016

AAD 4/530 Youth Arts Curriculum Methods
Lisa Abia-Smith; winter 2016

AAD 4/510 Arts, Aging & Access
Lisa Abia-Smith; spring 2016

Special Tours of EC Comics Exhibition
Ben Saunders, spring 2016

ARH Master’s Thesis Defense, Art History (Claire Sabitt)
James Harper, spring 2016

FACULTY, STAFF AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS

Note: LCC = Lane Community College; OSU = Oregon State University

OCS 4 Oral Communication Skills 4
Misti Williamson; July 8, instructor-led gallery tour

OCS 4 Oral Communication Skills 4
Daniel Wood; July 8, instructor-led gallery tour

OCS 4 Oral Communication Skills 4
John Busch; July 8, instructor-led gallery tour

INTL 370 International Human Rights
Elias Meyer; Aug. 7, tour and art viewing of Gustavo Germano: Ausencias with June Black

ARTR 346 Relief Printmaking
Bryan Putnam; Oct. 1, tour of Enrique Chagoya: Adventures of Modernist Cannibals with June Black and Danielle Knapp

RUSS 4/510 Nabokov's America
Jennifer Presto; Oct. 1, instructor-led tour of Olga Volchkova: The Nature of Religion

ART 115 Surface, Space and Time
Ron Linn and Christopher Michlig; Oct. 7 and 8, instructor-led gallery tours

HC 231 Crossing the Pamir Mountains: Eurasian History from the Persian to the Mongol Empires
Roxann Praziak; Oct. 7 and 8, art viewing with Kunpin Xie

SPAN 407 Caniles y otras Figuras del Consumo Agresivo (Cannibals and Other Figures of Aggressive Eating)
Annette Rubado-Mejia; Oct. 8, tour of Enrique Chagoya: Adventures of Modernist Cannibals with June Black

ENG 695 Media Aesthetics
Priscilla Ovalle; Oct. 8, art viewing with Johanna Seasonwein

AAD 4/510 Collections Care
Elizabeth Kallenbach; Oct. 12, general collection tour with Chris White

GER 356 The German Fairy Tale: Portals Between Fantasy & Reality
Justine Parkin and Dorothee Ostmeier; Oct. 16, art viewing with Johanna Seasonwein

SPAN 407 Bararos (Barbarians)
Jesus Sepulveda; Oct. 16, instructor-led tour of Enrique Chagoya: Adventures of Modernist Cannibals

AAD 312 Arts Management
Eleonora Redaelli; Oct. 19, facilitated discussion with Johanna Seasonwein

ENVS 429 Environmental Leadership Program
Peg Boulay; Oct. 21, gallery tour and facilitated discussion with Johanna Seasonwein

ART 131 Introduction to Drawing
Satoko Motojji, LCC; Oct. 21 and 22, instructor-led gallery tour

J 361 Reporting I
Lori Shontz; Oct. 21, class assignment in conjunction with Art of the Athlete IV with Debbie Williamson-Smith

AAD 250 Art and Human Values
David Turner; Oct. 22, class assignment and instructor-led gallery tour

ARH 199 Buddhism Through Art
Ben Brinkley; Oct. 22, instructor-led gallery tour

CHC 221 In The Beginning
Monique Balbuena; Oct. 22, art viewing with Johanna Seasonwein
ARCH 550 Spatial Composition
James Tice; Oct. 22, instructor-led gallery tour

OCS 3 Oral Communication Skills 3
Sean McClelland; Oct. 23, instructor-led gallery tour

HC 231 Nature and Knowledge from the Greeks to the Aztecs
Mark Carey; Oct. 28, tour of Enrique Chagoya: Adventures of Modernist Cannibals and Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk with June Black and Catalina Delgado-Trunk

ES 254 Introduction to Latina/o Studies
Ernesto Martinez; Oct. 28, tour of Enrique Chagoya: Adventures of Modernist Cannibals and Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk with June Black and Catalina Delgado-Trunk

OCS 4 Oral Communication Skills 4
Dan Wood; Oct. 28, instructor-led gallery tour

J457 Curiosity for Strategists
Debbie Williamson-Smith; Oct. 28, Journalism students interview JSMA Communications Director

CAS 110 College Scholars Freshman Colloquium
Ben Saunders; Oct. 28, gallery tour with Johanna Seasonwein

ARH 4/507 Fossils, Art and Folklore
Nina Amstutz; Oct. 28, art viewing with Kunipher Xie

J 457 Curiosity for Strategists
David Koranda; Oct. 28, interviews with Debbie Williamson-Smith, fall 2015

OCS 3 Oral Communication Skills 3
Karen Adams; Oct. 29, instructor-led gallery tour

OCS 3 Oral Communication Skills 3
Stephina Brewer; Oct. 29, instructor-led gallery tour

ARH 399 18th Century Art
Nina Amstutz; Oct. 30, tour of Contemplation & Confrontation with June Black and Chyna Bounds

AAD 199 College Connections
Greg Gurley; Oct. 30, gallery tour with Johanna Seasonwein

OCS 5 Oral Communication Skills 5
Jessica Waid; Nov. 4, gallery tour with Helene-Carol Brown, Ellie Gosselink and Sheila Roth

COLT 399 Special Studies in Literary Theory
Katy Brundan; Nov. 4, tour of Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk with June Black

OCS 5 Oral Communication Skills 5
Jessica Waid; Nov. 5, gallery tour with Patti Brommelsiek, Ellie Gosselink and Sheila Roth

ARH 199 Buddhism Through Art
Ben Brinkley; Nov. 12, art viewing with Kunipher Xie

SPAN 303 Expresiones Artisticas
Juanita Deveraux; Nov. 13, instructor-led gallery tour

HIST 190 Foundations of East Asian Civilization
Ina Asim; Nov. 18, art viewing with Jim Walker

J361 Reporting I
Jennifer Schwartz; Nov. 18, class assignment

ARTD 360 Digital Imaging
Colin Ives; Nov. 18, instructor-led gallery tour

JPN 199 Japanese Popular Culture in the World
Alisa Freedman; Nov. 19 and 20, art viewing with Anne Rose Kitagawa

ANTH 150 World Archaeology
Daphne Gallagher; Nov. 19 and 20, class assignment

JPN 4/510 Digital Age Stories
Alisa Freedman; Nov. 19, art viewing with Anne Rose Kitagawa

J444 Advertising Account Management
Christopher Chavez; Nov. 19, class assignment

Center for Applied Second Language Studies
Li-Hsien Yang; Dec. 4, a workshop for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects, led by Arthurina Fears

ART 412 BFA Critique Class
Tannaz Farsi; Jan. 12, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

HC 222 Literature: Subjects and Objects
Katy Brundan; Jan. 12, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Johanna Seasonwein

ED 201 Foundations of Education: Language Art Strategies
Merrill Watrous, LCC; Dec. 2, general gallery tour with Elaine Pruett and Janet Robyns

School of Journalism and Communications
Dec. 4, public relations portfolio reviews for students in Journalism and Communications with Debbie Williamson-Smith

ENG 208 Shakespeare
Tres Pyle; Jan. 6, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

ART 233 Drawing I
James Schauer; Jan. 6, self-guided gallery tour

CRWR 336 Introduction to Non-Fiction Literature
CRWR Faculty; Jan. 7, self-guided gallery tour

ENG 105 Introduction to Literature
Kathleen O’Fallon; Jan. 8, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

HC 222 Literature: Subjects and Objects
Katy Brundan; Jan. 12, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Johanna Seasonwein

ART 412 BFA Critique Class
Tannaz Farsi; Jan. 12, tour of Shaping the Collection: 50 Years of Pacific Northwest Sculpture and Masterworks on Loan with Danielle Knapp and Amy Gibson

HC 222 Seeing and Believing
Sander Goldberg; Jan. 13, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Johanna Seasonwein

AAD 241 Art and Visual Literacy
David Turner; Jan. 13, instructor-led gallery tour

CAS 110 College Scholars Humanities Colloquium
Rick Colby; Jan. 13, instructor-led gallery tour
Faculty Workshop on Russian Art
Johanna Seasonwein; Jan. 15

ART 233 Drawing I
James Schauer; Jan. 21 and Feb. 10, self-guided gallery tours

Osher Lifelong Learning Institute
Ruth Heller; Jan 22, tours of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky

J454 Public Relations Campaigns
Connie Chandler; Feb. 22 Developing Your Public Relations Portfolio with Debbie Williamson-Smith

ARH 206 History of Western Art III
Claire Sabitt; Jan. 27, self-guided gallery tour

CRWR 435 Advanced Poetry Writing
Daniel Anderson; Jan. 25, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

ENG 207 Early Shakespeare
Mitchell MacRae; Jan. 27, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

WGS 199 Art, Activism and Popular Culture
Margaret Rhee; Jan. 27; class assignment and tour of From the Heart: The Photographs of Brian Lanker, with Amy Gibson

ART 131 Introduction to Drawing
Satoko Motouji, LCC; Jan. 27, self-guided gallery tour and class assignment

ART 294/5 Introduction and Intermediate Watercolor
Satoko Motouji, LCC; Jan. 28, class assignment and self-guided gallery tour

OCS 3 Oral Communication Skills 3
Sean McClelland; Jan. 29, self-guided gallery tour

ENG 201 Shakespeare
Rebecca Olson, OSU; Jan. 30, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky

J399 Design for Public Relations
Nicole Dahmen; Jan. 31, class meeting

ENG 208 Shakespeare
Kathleen Horton; Feb. 1, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

Dean’s Office: Special Tours for UO Administrators
Tours of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson; Feb. 2 and 3

SPAN 407 Waste and Recycling
Annette Rubio-Mejia; Feb. 3, art-viewing with Chris White

COLT 301 Approaches to Comparative Literature
Katy Brundan; Feb 3, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson and Debbie Williamson-Smith

J462 Top: Audio Storytelling
Damian Radcliffe; Feb. 3, class assignment and facilitated discussion with Amy Gibson and Debbie Williamson-Smith

ARCH 4/585 Advanced Architectural Design
Virginia Cartwright; Feb. 3, building tour with Kurt Neugebauer

SPAN 199 Spanish Global Scholars Hall
Nagore Sedano; Feb. 3, instructor-led gallery tour

HIST 192 Japan Past & Present
Jeff Hanes; Feb. 3, self-guided gallery tours

SPAN 307 Oral Skills
Bryan Moore; Feb. 3, 4 and 11, self-guided gallery tours

SPAN 228 Herencia Latina II
Heather Quarles; Feb. 5, art-viewing with Amy Gibson

AAD 199 Shakespeare Breakfast Club
Laura Bovilsky; Feb. 5, tour of First Folio! The Book that Gave Us Shakespeare with Laura Bovilsky and Amy Gibson

HIST 4/587 Top: Ming and Qing China
Ina Asim; Feb. 9, instructor-led gallery tour facilitated by Amy Gibson

DAN 251 Looking at Dance
Jean Nelson; Feb. 10, tour of From the Heart: The Photographs of Brian Lanker and Strike a Pose with Amy Gibson

HIST 387 Early China
Ina Asim; Feb. 11, instructor-led gallery tour with Johanna Seasonwein

ART 492 History of Chinese Painting
Lei XUE, OSU; Feb. 12, art viewing with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

ART 282 Architectural Photography
Camilla Dussinger; Feb. 12, self-guided gallery tour

ANTH 345 Archaeology of East Asia
Gyoung-Ah LEE; Feb. 15, gallery tour and art viewing with Anne Rose Kitagawa and Xunipher Xie

ART 347 Intaglio Printing
Anya Dikareva; Feb. 17, art viewing with Danielle Knapp

ART 495 Exhibition Design
Douglas Russell, OSU; Feb. 17, gallery and building tour with Jill Hartz and Kurt Neugebauer

HIST 186 Cultures of India
Arafaat Valiani; Feb. 22, art viewing with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

AAD 4/5 10 Planning Interpretive Exhibitions
Christina Kreps; Feb. 22, facilitated discussion with Jill Hartz

REL 322 History of Christianity II
David Reis; Feb. 23, art viewing with Johanna Seasonwein

JPN 306 Introduction to Japanese Culture 1600–1950
Alisa Freedman; Feb. 24, art viewing with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

ENVS 202 Introduction to Environmental Science
Cal Taylor; Feb. 26, self-guided gallery tour

ARTR 245 Introduction to Printmaking
Bryan Putnam; Mar. 1, art viewing with Danielle Knapp

J361 Reporting I
Jennifer Schwarz; Mar. 1, art viewing with Amy Gibson

ARH 4/510 Gender, Ethnicity and Status in Greek and Roman Art and Architecture
Kristen Seaman; Mar. 1, gallery tour with Danielle Knapp and Amy Gibson

SPAN 4/590 Mining Americas
Pedro Garcia-Caro; Mar. 9, art viewing with Amy Gibson

ART 233 Introduction to Drawing
James Schauer; Mar. 30, self-guided gallery tour
MKT 435 Consumer Behavior
Troy Campbell; Jan. 7, Mar. 31, lecture and gallery tours with Johanna Seasonwein

ARTD 350 Digital Drawing
Jessie Vala; Mar. 31, self-guided gallery tours

FR 199 French Conversation
Connie Dickey; April 7, self-guided gallery tour

ACH 583 Architecture: Design Studio
Otto Poticha; April 8, class meeting with Kurt Neugebauer

Center for Applied Second Language Studies
Li-Hsien Yang; April 8, Arthurina Fears led a workshop for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects

AAD 252 Art & Gender
Betsy Tanenbaum; April 12, gallery tour and class assignment with Amy Gibson

AAD 510 Museum Theory
Christina Kreps; April 12, facilitated discussion with Anne Rose Kitagawa and Amy Gibson

AAD 251 Art & Visual Literacy
David Bretz; April 14, self-guided gallery tour

ART 249 Introduction and Intermediate Watercolor
Satoko Motouji, LCC; April 14, self-guided gallery tour

ARH 210 Curating Contemporary Art
Jenny Lin; April 14, tour of Call and Response with Johanna Seasonwein

ARTR 245 Introduction to Printmaking
Charlene Liu; April 19, art viewing with Danielle Knapp

AAD 312 Arts Management
Betsy Tanenbaum; April 19, building tour with Jill Hartz and Kurt Neugebauer

ARH 4/510 Art of the Eccentrics
Akiko Walley; April 21 and May 3, 10, 17 and 24

OCS 3 Oral Communication Skills
Sean McClelland; April 22, instructor-led gallery tour facilitated by Amy Gibson

J408 Public Relations Portfolio Reviews
Jennifer Lindsey; April 24, portfolio reviews with Debbie Williamson-Smith

ARH 101 Museum as Institutional Site
James Harper; April 25, self-guided gallery tour

OCS 4 Oral Communication Skills 4
Dan Wood; April 27, instructor-led gallery tour facilitated by Johanna Seasonwein

ART 4/510 Capstone Methods and Materials
Brian Gillis; April 28, art viewing with Chris White

GEOG 214 Geography of Latin America
Katie Meehan; April 28, art viewing with Johanna Seasonwein

ARTR 446 Intermediate/Advanced Printmaking
Charlene Liu; April 28, art viewing with Danielle Knapp

ART 199 Art and the Found Object
Colleen Choquette-Raphael; April 28, gallery tour with Johanna Seasonwein

OCS 5 Oral Communication Skills 5
Russell Moon; May 4, gallery tour with Danielle Knapp, Beverly Nelson, and Laura Figa

SPAN 199 Spanish Students in Global Scholars Hall
Nagore Sedano; May 5, class assignment and tour of Call and Response with Jenny Canales

JPN 4/510 Culture of Play in Early Modern Japan
Glynne Walley; May 5, 26, 31 and June 2; viewing of Japanese prints with Dr. Lee Michels

ART 233 Introduction to Drawing
James Schauer; May 5, self-guided gallery tour

COLT 301 Approaches to Comparative Literature
Katy Brundan; May 12, tour of Relationship with Danielle Knapp and Amy Gibson

CAS 110 Humanities Colloquium
Ben Saunders; May 16, tour of Aliens, Monsters and Madmen: The Art of EC Comics with Ben Saunders and Jill Hartz

ANT 4/550 The Anthropology Museum
Daphne Gallagher; May 16, class assignment

ARTR 245 Introduction to Printmaking
Charlene Liu; May 17, art viewing with Johanna Seasonwein

ARTD Digital Drawing
Jessie Vala; May 18 and 19, class assignment and self-guided tour of Aliens, Monsters and Madmen: The Art of EC Comics

ART 116 Core Interdisciplinary Laboratory
Mandy Hampton; May 19, gallery tour with Danielle Knapp

J412 Ecologies of Media
Jeremy Swartz; May 19, tour of 50 Years of PNW Sculpture and Call and Response with Danielle Knapp and Jody Seasonwein

LA 4/508 Drawing Project
Kenneth Helphand; May 19, art viewing with Anne Rose Kitagawa

Students of School of Journalism and Communications
May 25, Tour of Margo Grant Walsh Collection with Director of Communications for Tiffany’s & Co., facilitated by Debbie Williamson-Smith and Johanna Seasonwein

ED 201 Foundations of Education
Merrill Watrous, LCC; June 1, gallery tour with Elaine Pruett and Laura Figa

Students of School of Journalism and Communications
June 3, public relations portfolio reviews for students in Journalism and Communications with Debbie Williamson-Smith
## OTHER UNIVERSITY USE

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<td>University Advancement</td>
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<td>Clark Honors College</td>
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## ATTENDANCE

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<tr>
<td><strong>Total</strong></td>
<td><strong>62,935</strong></td>
</tr>
</tbody>
</table>

In addition, the JSMA reached an audience of approximately 150,000 people through community events and organizations including the Oregon Asian Celebration, the Eugene Public Library, Art and the Vineyard and Art of the Athlete exhibitions at Autzen Stadium, Matthew Knight Arena, and at Music Heals, a fundraiser for the victims of UCC.
ACQUISITIONS

Asian

DECORATIVE ARTS

Unknown, Chinese. Pair of Small Circular Dishes, Song dynasty (960–1279), Southern Song period (1127–1279). Jun ware: light gray stoneware with robin’s-egg blue glaze, each: 1 x 4 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.1a,b

Small Reddish Porcelain Dish, Qing dynasty (1644–1912), Qianlong period (1736–1796). Porcelain, 1 ½ x 6 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.2

Small Celadon Porcelain Dish with Flower Design in Low Relief, Qing dynasty (1644–1912), early. Porcelain, 1 ½ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.3

Dark Blue Bowl with Incised Underglaze Design, Qing dynasty (1644–1912), Kangxi period (1661–1722). Porcelain, approx. 3 x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.4

Octofoil Mirror with Relief Decoration of Birds, Beasts and Blossoming Plants, Tang dynasty (618–907), 8th century. Cast bronze, ½ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.5

Swatow Bowl with Underglaze Blue Design, Qing dynasty (16441912), 10 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.6

Standing Armor-Clad Guardian of So-Called Lokapala (or “Heavenly King” Type) Trampling Demon atop a Perforated Rocky Base, Tang dynasty (618–907). Molded earthenware with cold painted pigments over white ground, approx. 10 x 3 x 2 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.7

Large Bowl with Design of Sages, Meiji period (1868–1912). 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.8

Small Bowl with Overglaze Landscape Design, Meiji period (1868–1912). 6 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.9

All measurements are given in inches, height x width x depth.

PRINT AND PHOTOGRAPHY


HIROSHIMA Seichi, Japanese, b. 1950. Yozakura (Cherry Blossoms in Full Bloom at Night), Heisei period (1989–present), 2010. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c. II/IV, 12 ½ x 3 ¾ in. (plate); 20 ½ x 11 ½ in. (paper). Gift of Rick Bartow. 2015:33.8

Large Bowl with Underglaze Blue Design of Sages in Bamboo Grove, Meiji period (1868–1912). Stoneware, 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.10


Bowl with Underglaze Vine Design, Blue-and-white porcelain, 1 ½ x 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.12

Small Dish with Blue-and-White Design, Blue-and-white porcelain, 1 ¾ x 4 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.13

Small Bowl with Underglaze Blue-and-White Design of Man Poling a Boat, Blue-and-white porcelain, 2 ¼ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.14

Deep Circular Bowl with Rope-Curtain and Stylized Floral Decor, Joseon dynasty (1392–1910), probably first half 15th century. Stamped Bunchong ware; light gray stoneware with pale celadon glaze over stamped decoration inlaid with white slip, 3 ½ x 5 ½ in. Farwest Steel Korean Art Endowment Fund Purchase. 2015:32.1
Takano (Bamboo Shoots), Heisei period (1989–present), 2006. Mezzotint; ink and color on paper, edition h.c., 4 x 5 1/4 in. (plate); 11 1/4 x 15 in. (paper). Gift of Rick Bartow. 2015:33.9

58 + 1 Karasu (Crows), Heisei period (1989–present), 2008. Mezzotint; ink and color on paper, edition h.c., 3 1/4 x 12 1/4 in. (plate); 11 3/4 x 15 in. (paper). Gift of Rick Bartow. 2015:33.10

Hawks in a Red Sky, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 4 x 8 in. (plate); 10 x 11 1/4 in. (paper). Gift of Rick Bartow. 2015:33.11

Hawk, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 3 x 3 3/4 in. (plate); 10 1/4 x 11 1/4 in. (paper). Gift of Rick Bartow. 2015:33.13

Karasu (Crows) in a Sunset, Heisei period (1989–present), 2010. Mezzotint; ink and color on paper, edition h.c. II/IV, 3 x 3 1/2 in. (plate); 10 x 11 1/4 in. (paper). Gift of Rick Bartow. 2015:33.14

Wind from the East, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 3 x 3 1/2 in. (plate); 10 x 11 3/4 in. (paper). Gift of Rick Bartow. 2015:33.15

For Siletz II, Heisei period (1989–present), 2013. Mezzotint; ink and color on paper, edition h.c. II/IV, 2 1/4 x 3 1/2 in. (plate); 7 1/2 x 10 in. (paper). Gift of Rick Bartow. 2015:33.16

Homage “Sunset Piano”, Heisei period (1989–present), 2013. Mezzotint; ink and color on paper, edition h.c. II/VII, 2 1/2 x 7 in. (plate); 7 1/2 x 11 3/8 in. (paper). Gift of Rick Bartow. 2015:33.17

August Moon, Heisei period (1989–present), 2012. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c. II/IV, 3 x 10 in. (plate); 7 1/2 x 15 in. (paper). Gift of Rick Bartow. 2015:33.18

Kaeru (Frogs), Heisei period (1989–present), 2006. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c., 10 1/2 x 2 3/4 in. (plate); 15 x 7 7/8 in. (paper). Gift of Rick Bartow. 2015:33.19

March Moon, Heisei period (1989–present), 2012. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c. II/IV, 8 x 1 1/8 in. (plate); 15 x 7 7/8 in. (paper). Gift of Rick Bartow. 2015:33.20

Dragonflies, Heisei period (1989–present), n.d. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c., 8 3/4 x 1 1/4 in. (plate); 14 7/8 x 6 3/4 in. (paper). Gift of Rick Bartow. 2015:33.21

Crickets, Heisei period (1989–present), 2006. Mezzotint in contemporary tanzaku format; ink and color on paper, edition h.c., 8 1/4 x 1 1/4 in. (plate); 10 x 7 3/4 in. (paper). Gift of Rick Bartow. 2015:33.22

Crow, Heisei period (1989–present), 2015. Mezzotint; ink and color on paper, edition h.c. II/IV, 4 1/4 x 3 3/4 in. (plate); 10 x 7 1/2 in. (paper). Gift of Rick Bartow. 2015:33.24


KAWANISHI Hide, Japanese, 1894–1965. Bar Girl in a Port Town, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 3rd) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 3/8 x 8 in. (paper); 13 x 8 1/2 in. (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1c

ONCHI Kōshirō, Japanese, 18911955. After the Bath, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 6th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 3/8 x 7 1/4 in. (paper); 13 x 8 1/4 in. (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1d

Cherry–Blossom Time, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 5th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 1/4 x 7 7/8 in. (paper); 13 x 8 1/4 in. (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1e

Springtime, Shōwa period (1926–1989), 1946. Mezzotint; ink and color on paper, edition 100, 15 x 11 in. (paper); 9 x 6 7/8 in. (plate). Gift of Rick Bartow. 2015:33.28

Apple of the Sea (Ringo umi no you ni), Shōwa period (1926–1989), 1968. Mezzotint; ink and color on paper, edition h.c., 9 ½ x 7 in. (plate); 15 ⅞ x 12 ⅞ in. (paper). Gift of Rick Bartow. 2015:33.29

Shame, Shōwa period (1926–1989), 1984. Mezzotint; ink and color on paper, edition 69/93, 16 ½ x 14 in. (paper); 8 ¼ x 7 in. (plate). Gift of Rick Bartow. 2015:33.30

SAITŌ Kiyoshi, Japanese, 1907–97. Girls Trimming Colt’s Foot, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 9th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 ¼ x 7 ½ in. (paper); 13 x 8 ⅞ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.i

Peddler, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 10th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 7/8 x 7 ⅞ in. (paper); 13x 8 ⅞ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.j

SEKINO Jun’ichirō, Japanese, 1914–1988. Home Life in Winter, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 7th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 ⅞ x 7 ¾ in. (paper); 13x 8 ⅞ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1g

Maid of Northern Japan, from the portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen), Shōwa period (1926–1989), 1946. One (the 8th) from a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 10 ¼ x 7 ⅞ in. (paper); 13x 8 ⅞ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1h

Unknown, Japanese. Cover for the 10 print portfolio A Selection of Women’s Customs in Japan (Nihon jozokusen); printed by Tamamizawa & published by Fugaku Honsha, Tokyo, Shōwa period (1926–1989), 1946. Cover for a portfolio of 10 sōsaku hanga woodblock prints; ink and color on paper, 13 ¾ x 10 ¼ x ¾ in. Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1k

UTAGAWA Hiroshige, Japanese, 1797–1858. Abalone (Awabi), Halfbeak (Sayori) and Peach (Momo), from the series A Shoal of Fish (Uozukushi), Edo (Tokugawa) period (1615–1868), circa 1836–1838. Ukiyo-e woodblock print in horizontal oban format; ink and color on paper, approx. 11 x 15 in. Gift of Gerald J. & Naomi Wasserburg. 2016:23.1

MULTIMEDIA


Ouch! That Tickles, Republic of Korea (1945–present), 2014. Painted resin sculpture on wooden stool, 54 ¼ x 10 ½ x 13 ¾ in. Gift of Yongsoo Huh. 2015:17.2

Western

DECORATIVE ARTS


Guillaume Coustou II, French, 1716–77. Untitled [depicting two women in a library interior with three putti and a lion], ca. 1770. Terracotta, 11 x 8 ½ in. Museum purchase with funds from the Amanda Snyder Endowment. 2016:20.1


Samuel Richards, American, 1767–1827. Teapot, 1795. Silver, 6 x 10 in. Gift of Hope Hughes Pressman. 2016:3.2


Teapot, 1795. Silver, 6 x 10 in. Gift of Hope Hughes Pressman. 2016:3.2

Cream pitcher, 1792–1800. Silver, 4 ½ x 9 in. Gift of Hope Hughes Pressman. 2016:3.3

Covered sugar bowl, 1792–1800. Silver, 6 ¾ x 4 in. Gift of Hope Hughes Pressman. 2016:3.4

Coffee pot, ca. 1790–1801. Silver, 8 x 10 in. Gift of Hope Hughes Pressman. 2016:3.5

Unknown, Mexican. Otomi Embroidered Textile with Animals and Birds, mid-late 20th century. 27 ¾ x 32 ½ in. Gift of Robert D. Bradley. 2015:42.1

PRINT AND PHOTOGRAPHY


Self-Portrait, 2015. Combination monotype, drypoint, and chine collé, Approximately 12 x 12 in. Gift of Rick Bartow. Printmaking project and documentary funded by a Ford Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.13


Capdevila (artist), Mario Jiménez, and J. M. Picart (authors), L. Dominguez Triay and René Jiménez Ornelas (contributors), Cuban (n.d.), Album de la Revolución Cubana, original circa 1959, reprinted late 20th to early 21st century. Lithograph on paper, ca. 10 x 16 in. Gift of Randall and Susanne Stender. 2016:26.1


Preparatory drawing of **Cóyotl Ináhuatl**, 2014. Graphite on paper, 36 x 31 in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:34.3


**Die Berufung Petri (Jesus Calling Peter to Discipleship) from Das Evangelium nach Matthäus**, 1960. Lithograph on paper, image: 9 x 11 ¼ in. Gift of Keith Achenpol. 2016:15.17

**Harold Kerr Eby, American, 1889–1946. Seven Oaks, 1922.** Etching on paper, sheet: 10 ½ x 13 ¼ in. Gift of Marcia and David Hilton. 2015:46.3

**Fritz Eichenberg, American, 1901–90. Wuthering Heights, 1943.** Wood engraving on paper, 12 ¼ x 9 ½ in. Gift of Marcia and David Hilton. 2015:46.6


**Childe Hassam, American, 1859–1935. The Little Church Around the Corner,** 1923. Etching on paper, sheet: 10 ¼ x 14 ¾ in. Gift of Marcia and David Hilton. 2015:46.1


**Father Gander: Snow,** 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2b

**Father Gander: Edible Complex,** 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2c

**Father Gander: Bear Back,** 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2d

**Father Gander: Fresh Cut,** 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2e

**Father Gander: Glass Slipper,** 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2f


**Don Kirby, American, b. 1936. Wheatfield, Panawawa, Road, WA,** 1997. Silver gelatin print, 16 x 20 in.
Gift of Don Kirby and Bill Rhoades. 2015:41.1

Wheatfield, Route 127, WA, 2000. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.2

Wheatfield, Yoder, WY, 1997. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.3

Wheatfield, Winter, Pennington Road, WA, 2005. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.4

Wheatfield, Ping Gulch Road, WA, 2000. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.5

Bluegrass, Jackson Road, WA, 1997. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.6


Luigi Lucioni, American, 1900–98. Vermont Castles. 1938. Etching on paper, sheet: 10 1/4 x 12 in. Gift of Marcia and David Hilton. 2015:46.5


Elsa Mora, Cuban, b. 1971. Tear and The Search, 2014. Diptych, cut paper, each: 31 x 21 in. Museum Purchase supported by John Fisher & Jennifer Caldwell. 2015:43.1a, b


Sketch of Wagon Scene, bas relief for base of Pioneer Mother, ca. 1929. Pencil on paper, 14 1/2 x 12 in. Gift of Phimister Proctor “Sandy” Church and Sally Church. 2015:38.2


Wendy Red Star, Native American, Apsáalooke, b. 1981. The Four Seasons (Winter, Spring, Indian Summer, Fall), 2006. Archival pigment print on Sunset fiber rag mounted on dibond, ed. 8/15, each 35 1/2 x 40 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2016:9.1


Theodosius Rihel, German, 1526–1608; Tobias Stimmer, German, 1539–84. The Death of Marcus Curtius from Von Anknunft und Ursprung des Römischen Reichs, 1574. Woodcut on paper, image: 5 7/8 x 4 1/2 in. Gift of Keith Achepohl. 2016:15.14

Titus Manlius Defeating the Gauls from Von Anknunft und Ursprung des Römischen Reichs, 1574. Woodcut on paper, image: 5 7/8 x 4 1/2 in. Gift of Keith Achepohl. 2016:15.15

Le Père Ubu Chantre (Father Ubu Sings), Plate 6 from Réincarnations du Père Ubu, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¾ x 3 ½ in.; sheet: 7 ¾ x 10 ¾ in. Gift of Keith Achepohl. 2016:15.2


Cristal de Roche (Rock Crystal), Plate 14 from Réincarnations du Père Ubu” published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ¼ in.; sheet: 7 ¾ x 10 ¾ in. Gift of Keith Achepohl. 2016:15.4


Unknown (ship and castle tower), n.d. Woodcut on paper, image: 3 ½ x 2 ¼ in.; sheet: 8 ¼ x 8 ¼ in. Gift of Keith Achepohl. 2016:15.12


Memory, from the folio Vernon Witham, 1953. Serigraph on paperboard; ed. 15/20, sheet: 14 x 11 in.; image: 12 x 9 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3b

Fruit Boxes, from the folio Vernon Witham, 1953. Serigraph on paperboard; ed. 15/20, sheet: 11 x 14 in.; image: 9 x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3c


MIXED MEDIA

MULTIMEDIA

Vanessa Renwick, American, b. 1961. Medusa Smack, 2012. MOV file, screen, rugs, pillows, approx. 66 x 86 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2016:10.1

PAINTING


When Hawk Comes In, 2004. Ink and graphite on handmade paper, 71 x 24 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.9


Untitled, n.d. Graphite on paper, 8 ½ x 10 ¼ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.17

Untitled, n.d. Graphite on paper, 8 ½ x 10 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.18


Perseverance, 2002. Pastel and graphite on paper, 45 x 31 ½ x 1 ½ in. framed. Gift of Rick Bartow and the Froelick Gallery. 2016:4.23

Nak May Kway Let Way 6 (My Crying Eyes), 1996. Pastel and graphite on paper, 45 ¼ x 31 ¼ x 1 ½ in. framed. Gift of Rick Bartow and the Froelick Gallery. 2016:4.24

Bartow inventory #1218 [bear], Gouache on paper board, about 6 x 4 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.27

Bartow inventory #605 [figure], Gouache on Asian paper (Asian characters on verso), about 12 x 8 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.28

Max Benjamin, American; Pacific Northwest, b. 1928. Untitled [cccxxv], ca. 2002. Oil on Canvas, framed: 37 ½ x 45 ½ in. Gift of Max Benjamin and Bill Rhoades. 2016:27.1


Jimmy Ernst, American (b. Germany), 1920–84. The Wake, 1947. Oil on canvas, 30 x 36 in. Gift of Andrew Teufel. 2016:5.1


Gustavo Horta, Mexican. Owl Cloth, mid-late 20th century. Polychrome wood, 14 ¾ x 15 x 7 in. Gift of Robert D. Bradley. 2015:42.22


William A. Haseltine Endowment for Pacific Northwest Art. 2015:25.2


Unknown, Mexican. Tree of Life, mid-20th century. Ceramic, 21 x 17 ½ x 5 in. Gift of Robert D. Bradley. 2015:42.21


Huipil, Patzun, mid-late 20th century. Unknown, 20 ¾ x 30 ½ in. Gift of Robert D. Bradley. 2015:42.13

Huipil, Santa María de Jesús, mid-late 20th century. Unknown, 25 ¼ x 25 ¼ in. Gift of Robert D. Bradley. 2015:42.14

Huipil, Todos Santos, circa 1960–79. Unknown, 29 ¾ x 10 ¾ in. Gift of Robert D. Bradley. 2015:42.15

Belt, mid-late 20th century. Unknown, 1 ½ x 130 in. Gift of Robert D. Bradley. 2015:42.16

Garment, mid-late 20th century. Unknown, 25 ½ x 20 ¼ in. Gift of Robert D. Bradley. 2015:42.17

Cloth, mid-late 20th century. Unknown, 45 ½ x 75 in. Gift of Robert D. Bradley. 2015:42.18

Hat from Chiapas, mid-late 20th century. Unknown, d. 14 ½ in. Gift of Robert D. Bradley. 2015:42.20

Manuela Ruiz Sántiz, Mexican. Faja de Magdalenas, mid-late 20th century. Cotton, 10 x 89 ½ in. Gift of Robert D. Bradley. 2015:42.9

Unknown, Mexican. Cloth, midlate 20th century. Unknown, 9 ¼ x 14 ½ in. Gift of Robert D. Bradley. 2015:42.19

Unknown, Mexican. Cloth, midlate 20th century. Unknown, 17 ¼ x 16 in. Gift of Robert D. Bradley. 2015:42.7

Bolsa, mid-late 20th century. Unknown, 15 ¼ x 11 in. (open); 12 ¾ x 11 in. (closed). Gift of Robert D. Bradley. 2015:42.10
LOANS


Study to Homage to the Square: Two Whites Between Two Yellows, 1958. Oil on Masonite, 16 x 16 in. Private Collection. L2015:136.2

Ruth Asawa, American, b. 1926. Untitled (S.048, Hanging Seven-Lobed, 3 Part, Discontinuous Surface Form within a Form with a Sphere in the Second Lobe), c. 1962. Brass and copper wire, 114 x 15 x 15 in. Private Collection. L2016:89.1


Urs Fischer, Swiss, b. 1973. Mouse and Money Tree, 2015. Aluminum panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, galvanized steel rivet nuts, acrylic primer, gesso, acrylic ink, acrylic silkscreen medium, acrylic paint, 96 x 72 x ¾ in. Private Collection. L2015:130.1

Mark Grotjahn, American, b. 1968. Untitled (NonIndian #1 Face 45.56), 2015. Oil on cardboard mounted on linen, 50 ½ x 40 ½ in. Private Collection. L2015:112.1


KATSUKIKA Hokusai, Japanese, 1760–1849. Sawyers in the Tōtōmi Mountains (Tōtōmi sanjūrokkei), from the series Thirty-Six Views of Mount Fuji (Fugaku sanjūrokkei). Edo (Tokugawa) period (1615–1868), circa 1829–33. Ukiyo-e woodblock print in horizontal ōban format; ink and color on paper, sheet: 10 x 14 ¾ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.5
Kannon of the Pure Waterfall at Sakonoshta on the Tōkaidō Road (Tōkaidō Sakonoshta Kiyotaki Kannon), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguni), Edo (Tokugawa) period (1615–1686), 1832. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 14 x 9 7/8 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.9


KOBAYASHI Kiyochika, Japanese, 1847–1915. Beauty of the Kanbun Genroku Eras (1661–99), from the series Flower Patterns (Hanamoyo), Meiji period (1868–1912), 1896. Woodblock-printed vertical ōban triptych; ink and color on paper, approx. 16 x 34 in. framed. Loan from Mr. and Mrs. Pierre Van Rysselberghe. L2015:126.2ac

Jeff Koons, American, b. 1955. Gazing Ball (Goltzius Fall of Man), 2015. Oil on canvas, 28 x 35 5/8 in. Private Collection. L2015:79.1


Antropotrail, 1945. Black Conté crayon on paper, 16 x 20 ¾ in. Private Collection. L2015:63.2


OKAMOTO Koen, Japanese, 1895?. Standing Beauty Wearing Kimono with Designs of Station Nos. 4, 16, 19, 9, 21, 44, 22, 14 and 42 from Hiroshige’s print series Fifty-three Stations of the Tōkaidō (Tōkaidō gojûsantsugi no uchi), Taishō period (1912–26), circa 1914–20. Hanging scroll; ink and color on silk, 96 x 37 ½ in. (full scroll); image starts 9 in. from bottom of scroll. Loan from the Lee & Mary Jean Michels Collection. L2015:108.1

Raymond Pettibon, American, b. 1957. No title (As to me...), 2015. Ink, pen, watercolor, and acrylic on paper, 60 x 118 x 3 in. Private Collection. L2015:53.8


Ugo Rondinone, Swiss, b. 1964. pink yellow green orange mountain, 2015. Painted stone, stainless steel, pedestal, 74 x 19 ½ x 21 ½ in. Private Collection. L2015:159.1

Mark Rothko, American, 1903–70. No. 8 (White Stripe), 1958. Oil on canvas, 81 ½ x 91 ½ in. Private Collection. L2015:111.1

Untitled (Red and Orange on Maroon), 1963. Oil on canvas, 67 ¼ x 34 ¼ x 1 ½ in. Private Collection. L2015:67.1

Michal Rovner, Israeli, b. 1957. Shyara RI, 2013. LCD screens, paper and video, 40 ¾ x 46 ¼ x 2 ½ in. Private Collection. L2015:54.1

Peter Paul Rubens, Flemish, 1577–1640. Christ on the Cross, Oil on canvas, 131 ¼ x 65 ¾ in. Loren Schlachet Collection. L2016:2.1


Richard Serra, American, b. 1939. Large Symmetry #1, 2013. Paintstick on two sheets of handmade paper, 104 x 31 in. Private Collection. L2015:86.6


KATSU Shinya, Japanese, fl. 1870–1900s. September 20, Extra: The Great Naval Battle of the Yalu River (Kugatsu hatsuka gōgai Ōryokukō), Meiji period (1868–1912), 1888. Woodblock-printed vertical ōban daikaisen), Ukiyo-e woodblock-printed vertical ōban no zu), Meiji period (1868–1912). Woodblock-printed vertical ōban triptych; ink and color on paper, Right: 14 ⅛ x 9 ⅜ in.; Center: 14 ⅞ x 9 ⅜ in.; Left: 14 ¼ x 9 ⅞ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.2ab


UNTAGAWA Hiroshige, Japanese, 1797–1858. Dyers’ Quarter, Kanda (Kanda Kon yachō), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), Edo (Tokugawa) period (1615–1868), 1857. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 14 ⅜ x 9 ⅜ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.7

Inside Kameido Tenjin Shrine (Kameido Tenjin keidai), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), Edo (Tokugawa) period (1615–1868), 1856. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 13 ⅞ x 9 ⅞ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.8


UTAGAWA Kunisada (Toyokuni III), Japanese, 1786–1865. Actor Matsumoto Kōshirō V as Nikkō Danjōzaemon in the play Precious Incense and the Bush Clover of Sendai (Meiboku sendai hagi), Edo period (1615–1868), 1863. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, sheet: 13 ⅞ x 9 ¼ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.6


GE, circa 1984–85. Acrylic, oil, oilstick and silkscreen ink on canvas, 86 x 68 in. Private Collection. L2015:64.1

Rorschach, 1984. Synthetic polymer and silkscreen ink on canvas, 96 x 75 ½ in. Private Collection. L2015:129.1


Downstairs Hallway, 2008. Oil on linen, 60 x 60 in. Private Collection. L2016:79.1

WU Hufan, Chinese, 1894–1963. Pine Landscape, Hanging scroll; ink and color on paper, 26 ¼ x 12 ¾ in. (image); 56 ¼ x 21 ½ in. (full scroll). Lijin Collection. L2015:48.1

YA Ming, Chinese, 1924–2001. Red Cliff, Hanging scroll; ink and color on paper, 29 x 19 in. (image); 62 ⅜ x 26 ¼ in. (full scroll plus roller knobs). Lijin Collection. L2015:48.2


Downstairs Hallway, 2008. Oil on linen, 60 x 60 in. Private Collection. L2016:79.1

WU Hufan, Chinese, 1894–1963. Pine Landscape, Hanging scroll; ink and color on paper, 26 ¼ x 12 ¾ in. (image); 56 ¼ x 21 ½ in. (full scroll). Lijin Collection. L2015:48.1

YA Ming, Chinese, 1924–2001. Red Cliff, Hanging scroll; ink and color on paper, 29 x 19 in. (image); 62 ⅜ x 26 ¼ in. (full scroll plus roller knobs). Lijin Collection. L2015:48.2


YUKAWA Shōdō, Japanese, 1868?. Wife of a Wealthy Merchant on the Telephone in the Meiji Era, from the series 100 Beauties Depicting Modern and Ancient Manners and Custom (Kinko fūzoku hyaku bijin), Meiji period (1868–1912), 1903. Woodblock print in vertical oban format; ink and color on paper, 15 ½ x 10 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.10

OUTGOING LOANS

Loaned to the Arlington Club, Portland, Oregon, for display:

David McCosh, American, 1903–81. Lumberyard, Eugene, n.d. Oil on canvas, 30 ¼ x 35 ¾ in. (framed). Gift of Anne Kutka McCosh. MMC.0030

Mills, 1935. Oil on linen, 25 ½ x 29 ½ in. (framed). Gift of Anne Kutka McCosh. MMC.0046

Alley Neighbors, 1940s. Oil on linen, 17 ⅜ x 21 ½ in. (framed). Gift of Anne Kutka McCosh. MMC.0057

19th and Fairmount, 1940s? Oil on canvas, 20 x 24 ¼ in. (framed). Gift of Anne Kutka McCosh. MMC.0063

Alley in Eugene (Trees Bordering Eugene), 1960s. Oil on linen, 29 x 43 ½ in. (framed). Gift of Anne Kutka McCosh. MMC.0071

On Fairmount Hill / By Fairmount Hill (Mrs. H’s House), 1950s? Oil on linen, 25 x 30 (image) 30 ½ x 35 ½ in. (frame). Gift of Anne Kutka McCosh. MMC.0075

Old Delta Road (McKenzie Bridge), n.d. Oil on linen, 25 ¼ x 35 ¼ in. (framed). Gift of Anne Kutka McCosh. MMC.00127

McKenzie Backwoods / Lot # 54, McKenzie D, 1970. Oil on linen, 31 ½ x 39 ¼ in. Gift of Anne Kutka McCosh. MMC.0139

Loaned to the Brauer Museum of Art, Valparaiso University, for The Sun Shines for Us All: The Friendship Dolls from Japan:


Loaned to the Hallie Ford Museum of Art for Russell Childers: Oregon Outsider


CONSERVATION ACTIVITY

Thanks to the Carpenter Foundation, we were able to address structural and aesthetic faults in the following Chinese textiles from the Murray Warner Collection of Oriental Art.

Anonymous, Chinese. Daoist Priest’s Robe (Hongyi), Qing dynasty (1644–1912), 1875–1900. Blue silk satin embroidered with polychrome silk floss in satin, stem, and split stitch and couching with goldwrapped thread; green silk damask sleeve bands with polychrome silk embroidery; black silk satin neck band with silk and goldwrapped thread embroidery; lining of yellow plainweave silk, approx. 60 5/8 x 68 7/8 in. Murray Warner Collection of Oriental Art. MWCH45:3

Anonymous, Chinese. Manchu Man’s Semiformal Court Coat (chifu), Qing dynasty (1644–1912), 1850–75. Silk gauze embroidered with silk floss and couched with goldwrapped thread and silk cord, 53 ½ x 81 ½ in. Murray Warner Collection of Oriental Art. MWCH45:9

Anonymous, Chinese. Manchu Woman’s Semiformal Court Coat (Chifu, possibly for wife of heir apparent), Qing dynasty (1644–1912), 1875–1900. Silk tapestry patterned with goldwrapped and silk thread, painted detail, overall, 57 ½ x 79 ½ in. Murray Warner Collection of Oriental Art. MWCH45:36

YUKAWA Shōdō, Japanese, 1868?. Wife of a Wealthy Merchant on the Telephone in the Meiji Era, from the series 100 Beauties Depicting Modern and Ancient Manners and Custom (Kinko fūzoku hyaku bijin), Meiji period (1868–1912), 1903. Woodblock print in vertical oban format; ink and color on paper, 15 ½ x 10 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.10

Loaned to the Hallie Ford Museum of Art for Russell Childers: Oregon Outsider


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Anonymous, Chinese. Manchu Man’s Semiformal Court Coat (chifu), Qing dynasty (1644–1912), 1850–75. Silk gauze embroidered with silk floss and couched with goldwrapped thread and silk cord, 53 ½ x 81 ½ in. Murray Warner Collection of Oriental Art. MWCH45:9

Anonymous, Chinese. Manchu Woman’s Semiformal Court Coat (Chifu, possibly for wife of heir apparent), Qing dynasty (1644–1912), 1875–1900. Silk tapestry patterned with goldwrapped and silk thread, painted detail, overall, 57 ½ x 79 ½ in. Murray Warner Collection of Oriental Art. MWCH45:36
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