Busting your academic community

JILL HARTZ, Executive Director

This report covers the period July 1, 2009, through June 30, 2010, my second year as the executive director of the Jordan Schnitzer Museum of Art. Armed with a new mission—to enhance the University of Oregon’s academic mission and further the appreciation and enjoyment of the visual arts for the general public—and a new strategic plan, the JSMA initiated an ambitious program of on- and off-campus collaborations, extended our diversity initiatives, and strengthened our overall operations. We completed our self-study for re-accreditation and in the process upgraded policies and procedures, developed project and assessment templates, refined our collections database and launched a collections search engine on our website.

Thanks to a highly capable staff, a supportive university administration, extensive faculty and student participation, and a committed corps of volunteers, we affirmed our commitment to our founder’s vision to care and conserve, and as a powerful educational and inspirational vehicle to bridge cultures and communities.

Governance, Staff, and Budget

In furtherance of our new mission, the museum became a joint report to Jim Bean, the Senior Vice President and Provost, and Michael Redding, Vice President for University Relations. Both have been instrumental in enabling the museum to meet major challenges and advance our ambitious goal to become one of the finest university art museums in the world.

We benefited immeasurably from the support of University Relations to hire a chief curator. Anne Rose Kitagawa, formerly the assistant curator of Japanese art at the Harvard Art Museum, assumed her position in mid-June. She has taken on numerous tasks in relation to re-accreditation and collections management, re-installing galleries, meeting collectors and other prospects, and identifying ways in which the museum can better enhance the curriculum. Danielle Knapp became our first McCosh Fellow Curator, a new position made possible with the McCosh Endowment that focuses primarily on research, dissemination and exhibition of the McCosh collection and works.

A number of valued staff members—Charles Lachman, part-time curator of Asian art, Rick Gehrke, chief preparator, Erick Hoffman, communications director, and Miriam Jordan, administrative assistant—left to pursue other opportunities during the year. We welcomed Charly Swang as our new chief preparator, and Debbie Williamson-Smith assumed coordination of our communications program. Adriane Tafro was lured from San Francisco to become our collections manager. We reallocated funding from current positions to create a new collections database coordinator position (Jonathan Smith), a membership annual giving/assistant position in Development (Emily Kersten), and a graphics manager position (Diane Nelson).

WELCOME, ANNE ROSE KITAGAWA

The child of University of Chicago professors, Anne Rose Kitagawa had the privilege of early exposure to the arts and cultures of Asia. After graduating from Oberlin College with high honors in East Asian Studies and Art History, she worked for one summer at the Internuseum Conservation Association in Oberlin and for one year in the Department of Asian Art at the Art Institute of Chicago before receiving a Mellon Fellowship to study Japanese art and archeology at Princeton. In 1993, she was hired as a research assistant in Japanese art at the Museum of Fine Arts, Boston, and later as an assistant curator of Japanese art at the Harvard Art Museum, where she spent the past fourteen years engaged in research and educating students and visitors through exhibitions, publications, and lectures on Asian art. An object-oriented art historian specializing in the field of Japanese painting, particularly the great medieval Japanese narrative handscroll tradition, Anne Rose also has deep interest in East Asian lacquer, Buddhist art, cross-cultural influences, historiography, and material studies and conservation.

“We are so fortunate to have Anne Rose here,” says executive director Jill Hartz. “The museum is benefitting tremendously from her knowledge, experience, and passion for the arts and education. Anne Rose is wearing at least three hats,” she continues. “First, as chief curator, she manages our entire curatorial program. Second, as curator of Asian art, she is dedicated to strengthening the art and programs of one of our core areas. Third, as director of academic programs, she insures that faculty and students participate in meaningful and creative projects that enhance curricula and cultural awareness.”
Special Exhibitions

Each year the museum presents four major exhibitions and more than eight smaller shows in our special exhibitions and collections galleries. Our summer 2009 show—On the Road: Two Visions of the Tokaido—took visitors along the 300-mile journey between Edo and Kyoto, through a comparison of the fifty-three views (all from the JSMA’s permanent collection) by 19th century artist Utagawa Hiroshige and 20th-century artist Jun’ichirô Sekino. The exhibition reprised a 1975 exhibition, organized by Robert and Yoko McClain, who were close friends of Sekino and had donated his series to the museum.

From flights of fancy to all too real ecological concerns, the JSMA shared a breadth of art and ideas with more than 60,000 visitors in 2009–10. Faster Than a Speeding Bullet: The Art of the Superhero, which featured Warhol Polaroids given to them by The Andy Warhol Foundation for the Visual Arts Legacy Program, the JSMA exhibition may be the most inventive in its pairing of these two artists. While Van Sant, a Portland-based artist, never met Warhol, they shared significant influences, including the Beats and gay culture, and both used the Polaroid as a creative catalyst. By contextualizing the Polaroids with the artists’ prints and short films, the exhibition brought new appreciation to Warhol’s oeuvre and provide one of the first opportunities to see the Polaroids Van Sant used to cast his films.

Highlights among our other exhibitions were Clinton Hill: Selections from a Fifty Year Survey, Media Alchemy of Nam June Paik, and Views, Vistas and Vignettes: The Art of the Book. The first featured work by a UO alumnus who pursued a successful career in New York as both an artist and teacher. Organized by the Beall Center for Arts & Technology at University of California, Irvine, the Paik exhibition presented some of the artist’s best known multimedia works as well as the rarely seen Gulliver installation.

We closed the year with One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant, curated by Lawrence Fong. While many museums are now presenting shows featuring Warhol Polaroids given to them by The Andy Warhol Foundation for the Visual Arts Legacy Program, the JSMA exhibition may be the most inventive in its pairing of these two artists. While Van Sant, a Portland-based artist, never met Warhol, they shared significant influences, including the Beats and gay culture, and both used the Polaroid as a creative catalyst. By contextualizing the Polaroids with the artists’ prints and short films, the exhibition brought new appreciation to Warhol’s oeuvre and provide one of the first opportunities to see the Polaroids Van Sant used to cast his films.

In support of the Oregon Humanities Center’s focus on the book, we invited noted scholar and artist Johanna Drucker to curate a handsome and provocative exhibition. We were also pleased to participate in the opening of the White Box, a visual learning lab at the UO’s White Stag Portland center. John Jay, global creative director, Wieden + Kennedy, curated the inaugural exhibition in conjunction with a major Chinese design show at the Portland Art Museum. Selections from the JSMA Chinese art collection as well as the private loan of a magnificent scholar’s rock were on view alongside work by UO digital arts students, who took their inspiration from them. We were also pleased to partner with the White Box in the spring on a selection of photographs by Weegee on loan to both locations from the Italian photographer’s estate.

Throughout the year we were preparing for the special exhibition Giuseppe Vasi’s Rome: Lasting Impressions from the Age of the Grand Tour, a ground-breaking project guest-curated by James Tice, professor of architecture, and James Harper, associate professor of art history. Opening in late September 2010, the exhibition will be the most ambitious ever mounted by the museum, thanks in large part to a generous Strategic Initiatives grant from the provost.

Clockwise from upper right.


Donated by the Manuel Izquierdo Trust through Bill Rhodes; 2010:6.2

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Public Programs & Academic Support

Recognizing the budget cuts facing our public schools, the JSMA created “Fill Up the Bus,” a campaign with a goal of raising $15,000 to provide field trip support to schools throughout the region. Thanks to our Exhibitions Interpreters, members, and community supporters, we reached our goal! We did not foresee that more than 90 percent of the schools—even those as far as Portland—would call on these resources. Through interactive tours, followed by studio activities, in-service teacher workshops, curriculum support guides, art kits, after-school programs, children’s exhibitions, and artist residencies, the museum continues to provide essential art education to K-12 schools throughout the state. Thanks to a new state grant we are piloting a program that utilizes our online Asian art collection to teach studio art and enhance academics throughout Oregon’s schools.

Academic support on campus was also in full swing. James Harper, associate professor of art history, and I taught a winter term course, “Collecting and the Museum,” using old master paintings borrowed from the Roy G. and Jeanne F. Neville Collection (a promised gift to the JSMA), and an additional work gifted by Roger Abbott. Open to upper-level undergraduates and graduate students, the course exemplifies the educational value of a university museum in the teaching of art history and museum practice. Each student selected a work and conducted curatorial research and writing. They were to articulate their value to the collection. Their readings and visits with collectors, conservators, appraisers, and scholars explored connoisseurship, collections care, authenticity, and ethics. Also, works on view in permanent collections galleries and the Gilkey Center were incorporated into photography, arts administration and art history courses.

Diversity initiatives were strengthened thanks to a University Relations diversity grant and an AAM MAP. Public Dimensions grant, both focused on building and sustaining Latin America, Asian, and Asian American constituencies. Spanish translations were incorporated into exhibition didactics, audio tours, catalog translations, interactive tours, and marketing materials. Korean language was added to the Korean Funerary Figures exhibition and Japanese to the Tokaido exhibition. Members of these constituencies joined our Leadership Council, Exhibition Interpreters and committees. We were also successful in securing grants to provide ongoing translations in our permanent collections galleries and to partner with the state’s tourism agency in creating a strategic plan for Asian visitors. The research will help to determine what cultural and programmatic needs and interest will attract Asian students and scholars to the region and how well we are meeting those needs; it will also help to identify travel needs and preferences of the students’ friends and family members who travel from Asia to visit them in Oregon. On- and off-campus constituencies participated in Dia de los Muertos and Asian Celebration, the Queer Film Festival, Family Days, Saturday Celebrations, Fiesta Latina, and the inaugural Cinema Pacific Film Festival.

During the summer Sandy Kita, an independent scholar at Chatham College and a nationally recognized ukiyo-e expert, conducted a summer course through UO’s Academic Extension on Japanese prints. The one-week intensive brought together collectors from across the country as well as students at the UO and Lane Community College.

Each year, the museum selects graduate and undergraduate students to work in all areas of its operation. Some receive funding or academic credit, while others volunteer. Students enjoy a wealth of hands-on opportunities from collections research and care to exhibition organization and studio programs. We particularly benefited from the assistance of four graduate students: Jessica Wilks and Danielle Knapp (now our McCosh Fellow Curator) conducted a comprehensive inventory of the university’s art collection and made thoughtful recommendations for its management; graduate student Brooke Masek was instrumental in compiling the supplemental materials required for our re-accreditation application; and Cassandra Timley researched Vasi and the Grand Tour, preparing a plan for the Interactive Discovery Gallery and K-12 curriculum.

Community Kudos!

On June 4, the JSMA and Kendall Subaru were honored at the inaugural Arts and Business Alliance of Eugene (ABAE) award ceremony and breakfast, held at the Hult Center. Kendall Subaru sponsored the JSMA’s March Family Day that brought more than 800 children and adults to the museum for Amazonia-related programs. THE ABAE is a relatively new group composed of business, cultural, and educational leaders committed to enriching the cultural life of Eugene by acting as a catalyst for creating dynamic partnerships between the arts, culture and business sectors.

Local artist Betsy Wolfston designed the striking ceramic award.
Volunteers

The JSMA’s Exhibition Interpreter program continued to thrive during 2009–10 and volunteers provided a record number of tours for K–12 students and university classes. In addition to providing tours for diverse audiences, the EIs visited schools throughout the region for pre-tour activities.

One of the benefits of being an EI is the opportunity to travel locally, regionally, and across the country to visit museums and meet other art museum docents. Field trips this year included the Reinmuth Foundry in Eugene, Portland Art Museum, Seattle Art Museum, and artists’ studios, such as that of Sarkis Antikajian in Junction City.

Museum staff, UO faculty, graduate students, and local artists and gallery owners provided dynamic training sessions for our EIs. These included information on Chinese contemporary art and culture, touring visitors with disabilities, integrating writing and poetry with tours, and artist demonstrations on printmaking and woodblock prints.

The EI program lost one of our beloved volunteers, Judy Rinaldi, on January 28. Judy was a dedicated EI who loved touring younger children; her passion for art education will be sorely missed.

JSMA’s long-standing volunteer corps, Gourmet Group I and Gourmet Group II, continued to support important JSMA programs. Gourmet Group I, co-chaired by Carol Berkman and Marilyn Ditto, raised funds for the Fill Up the Bus campaign. Gourmet Group II, co-chaired by Leanne Wong, Melanie MacKinnon, and Kelli Bell, spent the year planning and organizing a major fundraiser, Una Serata per l’Arte—A Night for the Arts, scheduled to be held in September 2010; all proceeds from the event will support the museum’s educational and public programs.

The museum’s Leadership Council, its primary advisory group, provided significant support, advocacy and advice throughout the year. Dr. Lee Michels completed his two-year term as president, during which he helped to steer the museum and its volunteers through its new mission and strategic planning process. The museum is, indeed, in a stronger position thanks to his dedication and leadership. The Council met four times, with much of its activity directed at the committee level. The “Action Team,” originating in the Development Committee as a means of prioritizing projects and raising needed funds, became a successful model for overall project management.

Teams—composed of Leadership Council members as well as additional faculty students, off-campus community partners, and JSMA staff—brought stronger resources and planning to major exhibitions, educational initiatives, and facility renovations aimed at mission-support and audience development. Greg Fitz-Gerald, vice president and chair of the Long-range Planning Committee, will assume the presidency this summer.
Exhibitions & Public Programs

On the Road: Two Visions of the Tokaido
June 26 – September 13, 2009
Cosponsored by the Coeta and Donald Barker Foundation and supported by the Coeta and Donald Barker Foundation Changing Exhibitions Endowment Fund. Community Partners: Imagine Graphics and Image King Signs. Media Partner: KLCC 89.7 FM.

July 22: Lecture, Applying Words to Images: Using Tokaido Diaries to Read Tokaido Prints by Dr. Sandy Kita
August 8: Artist’s Talk, Bicycling Japan’s Historic Tokaido by Walt Padgett
August 12: Chamber Music on Campus
August 29: Tea Tasting with J-Tea International Tea Ceremony Demonstration with Maya Shimada

Collecting & the Museum
September 22, 2009 – March 14, 2010
Organized in conjunction with ARH 410/510, JSMA executive director Jill Hartz; featuring selections from the Roy G. and Jeanne F. Neville Collection of art history, and Jill Hartz; featuring selections taught by James Harper, UO associate professor of art history, and Jill Hartz.

Heroes and Demons in Japanese Art
September 25, 2009 – January 3, 2009
Organized by Dr. Sandy Kita, independent Japanese print specialist and senior scholar at Chatham University; additional assistance from Akiko Walley, UO assistant professor of art history, and Jill Hartz; featuring selections from the Roy G. and Jeanne F. Neville Collection.

Faster Than a Speeding Bullet: The Art of the Superhero
September 26, 2009 – January 3, 2010
Guest-curated by Ben Saunders, UO associate professor of English
Organized by JSMA and supported by the Coeta and Donald Barker Foundation Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, and JSMA members. Media partners: Eugene Magazine and KLCC 89.7 FM

Collecting and the Museum
September 22, 2009 – March 14, 2010

December 2: Schnitzer Cinema, Superheroes Film Series, Mister Freedom
December 9: Gender and The Superhero with Andy Mangels, author and activist, and Gail Simone, writer

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Korean Funerary Figures: Companions for the Journey to the Other World
July 14 – October 4, 2009
Organized by The Korea Society and the Ockrang Cultural Foundation; supported by Farwest Steel Endowment Fund

Inspiration China
White Box, Portland
October 8 – November 20, 2009
Organized in conjunction with UO Digital Arts, and curated by John Jay, co-owner of Studio J and global creative director of Wieden + Kennedy

David McCosh: The Night Drawings and Other Late Works
Karán Clarke Gallery, Eugene
November 24 – December 24, 2009
Curated by Roger Saydack
Support by the David John McCosh and Anne Kutka McCosh Memorial Museum Endowment Fund

NewArt Northwest Kids: Heroes and Heroines
December 1, 2009 – March 28, 2010
Organized by JSMA Education Department
Sponsored by anonymous donors; also presented at Barnes and Noble café

Clinton Hill: Selections from a Fifty-Year Survey
December 22, 2009 – February 28, 2010
Organized by JSMA in collaboration with Melissa Morgan Fine Arts, Santa Fe, NM
Supported by the Clinton Hill/Allen Tran Foundation

What is the Japanese Woodblock Print?
January 12 – April 4, 2010
Organized in conjunction with ARH 488/588 by Akiko Walley, UO assistant professor of art history

Japanese Prints/Modern Girls on the Go
January 12 – March 21, 2010
Organized in conjunction with Modern Girls on the Go conference

Amazonia: Photographs by Sam Abell and Torben Ulrik Nissen
January 17 – May 2, 2010
Curated by JSMA executive director Jill Hartz
Supported by the Oakwood Foundation with additional support from Canon USA, Carol Angle, Ruth Cross, Robert Strini, Linda Wachtmeister, and Sharon Ungerleider. Co-sponsored at the University of Oregon by the Coeta and Donald Barker Foundation Changing Exhibitions

Endowment Fund, Photography at Oregon, and JSMA members

January 16: Opening Reception with artists
January 27: Curators’ Gallery Talk
February 17: Galapagos at the Crossroads, Talk and Reading by Carol Ann Bassett, associate professor, School of Journalism and Communication
March 3: Schnitzer Cinema, Burden of Dreams
March 10: A Conversation with Sam Abell and Torben Nissen
March 13: Family Day, Art Adventures through the Amazon! and Master Class: Photography Critique with Sam Abell and Torben Nissen
April 24: Saturday Celebration

Oregon Artists and Classic Russian Icons: Traditions Revitalized
February 13 – November 1, 2010
Curated by A. Dean McKenzie, Professor Emeritus, School of Architecture and Allied Arts
May 1: Oregon Artists and Classic Russian Icons: Traditions Revitalized Symposium, moderated by A. Dean McKenzie and featuring speakers Sherry Lynch, Heather MacKean, and Teresa Danovich

Views, Vistas and Vignettes: The Art of the Book
March 9 – April 14, 2010
Curated by Johanna Drucker, Martin and Bernard Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA, in support of the Oregon Humanities Center “Year of the Book”
Cosponsored by the Department of Romance Languages, Oregon Humanities Center, and the Comparative Literature Program

April 7: Schnitzer Cinema, Passages from James Joyce’s Finnegans Wake
April 17: Lecture by Johanna Drucker, Do (Artists’) Books Have a Future? and Drucker workshop, Text Shapes and/in Book Spaces

Marie Antoinette’s Head and Others: Portraits by Jim Riswold
March 30 – October 3, 2010
June 4: Gallery Talk by Jim Riswold

Nara Picture Books & Scrolls
April 6 – October 3, 2010
Organized in conjunction with the Nara Symposium

Media Alchemy of Nam June Paik
April 10 – June 27, 2010
Organized by the University of California Irvine’s Beall Center for Art + Technology
Supported by the Farwest Steel Endowment Fund and the Oregon Korea Foundation
May 5: Schnitzer Cinema, The Video Art of Nam June Paik
May 26: Lecture, Video Art After Video by Kate Mondloch, UO assistant professor of contemporary art and theory
**Attendance, on-site**

July: 4080  
August: 4185  
September: 4964  
October: 6636  
November: 5652  
December: 4485  
January: 4756  
February: 5274  
March: 5160  
April: 7390  
May: 5615  
June: 4157

Total Attendance: 62,354

**Weegee the Famous**

April 27 – August 15, 2010  
On loan from The Alan and Ellen Newberg Collection of Weegee Photographs

**One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant**

May 16 – September 5, 2010  
Organized by Lawrence Fong, curator of American and regional art

**What Does Family Look Like?**

May 25 – July 11, 2010  
Organized by Community Alliance of Lane County (CALC)

**In-Kind**

The JSMA provided in-kind donations to support the following non-profit organizations:

- ARC of Lane County
- Arts Umbrella
- DisOrient Asian American Film Festival of Oregon
- Edison Elementary School
- Eugene Asian Film Festival of Oregon
- Eugene/Springfield Asian Council
- Expo International
- Greenhill Humane Society
- Holt International
- Liberty Elementary School
- Misson Mill Museum
- UO Museum of Natural and Cultural History
- Museums of Springfield/Eugene (MUSE)
- Nearby Nature
- Oregon Asian Celebration
- Oregon Humanities
- On-campus: Academic Affairs, Arts and Administration, Alumni Association, Art History Association, Department of Art History, Center for Asian and Pacific Studies, Cinema Pacific, Comparative Literature Program, Center for Latino/a and Latin American Studies, Corporate Relations, Erb Memorial Union Cultural Forum, Museum of Natural and Cultural History, Judaic Studies, Oregon Bach Festival, Oregon Arts Review, Oregon Executive MBA, Oregon Humanities Center, Purchasing and Contracts, Recreation Center, School of Music and Dance, the Queer Film Festival, UO Alumni Association and UO Foundation.

**Campus and Community Engagement**

The following on- and off-campus businesses, organizations, and departments partnered with the JSMA for events and programs and/or used the JSMA as a space for their own programs. We thank them for their participation.

**Off campus:**

**On-campus:**
- Academic Affairs, Arts and Administration, Alumni Association, Art History Association, Department of Art History, Center for Asian and Pacific Studies, Cinema Pacific, Comparative Literature Program, Center for Latino/a and Latin American Studies, Corporate Relations, Erb Memorial Union Cultural Forum, Museum of Natural and Cultural History, Judaic Studies, Oregon Bach Festival, Oregon Arts Review, Oregon Executive MBA, Oregon Humanities Center, Purchasing and Contracts, Recreation Center, School of Music and Dance, the Queer Film Festival, UO Alumni Association and UO Foundation.

**Academic Support**

**“Dance Improvisation and Composition”**

A.T. Moffitt  
July 2009, museum educator Sharon Kaplan led four gallery tours on “art and movement” for middle and high school students participating in the Youth Enrichment summer program.

**ARH 349 “History of Prints”**

Joby Patterson  
July 7, viewed prints in the Ford Lecture Hall

**Information Services**

July 19, international student dinner

**Linguistics**

August 15, graduation

**Law**

August 21, faculty retreat

**School of Journalism and Communications**

September 17, fall faculty retreat

**International Student Orientation**

September 17

**Housing**

September 21, RA training

**Human Resources**

September 23, orientation

**Life of the Mind Insight Series**

James Earl  
September 26: October 3, 24, 31; November 7, 14, 21, 28; January 9, 16, 30; February 6, 13, 20, 27; March 27; May 1, 8, 15, 22

**Office of the President**

September 27, UO Convocation

**ART 199 “Special Studies — Artist Experience Seminar”**

Barbara Pickett  
October 14, behind-the-scenes tour

**First-Year Programs**

October 21, FIG leaders training

**Finance and Administration**

October 22, retreat

**English**

October 24, Superheroes conference luncheon, reception, and book signing

**Oregon Writers Project**

Peggy Marconi  
October 24, Sharon Kaplan led workshop “Writing Creatively with Nature” for participating teachers

**ART 233 “Drawing”**

Oran Miller  
October 27, viewed drawings

**ARTR 448 “Screen Printing”**

Christian Harger  
October 28, viewed screen prints
Glynne Walley
October 28, viewed Edo-period objects

Romance Languages
November 5, conference

Music
Amy Goeser Kolb
November 10, lecture on historic oboes by oboist Christian Schneider

ARH 359 “History of Photography”
Kate Nicholson
November 17, drop-in session for students featuring photographs from the collection

ARH 209 “History of Japanese Art”
Akiko Walley
November 17, 18, 20, 23, viewed prints

School of Journalism and
Communication
November 19, lecture

Journalism 471 “Feature Writing”
Melissa Hart
December 3, Presentation by Debbie Williamson-Smith on working with PR professionals

Center for Asian and Pacific Studies
January 8, conference

AAD “Youth Arts Curriculum Methods”
Lisa Abia-Smith
Winter 2010, met weekly in the JSMA

AAD 410/510 “Museum Theory”
Phaedra Livingstone
Winter 2010, class session held twice a month

ARH 488/588 “Japanese Prints”
Akiko Walley
Winter 2010, most class sessions held in the Gilkey Center

UO Development
January 26, Staton Scholarship reception

Arts and Administration
John Fenn
January 29, lecture by transmedia artists Carmen Matoya and Kevin Patten

ARH 607 “Seminar Modern Art History”
Joyce Cheng
February 1, icons gallery

AAD “Youth Arts Curriculum Methods”
Lisa Abia-Smith
February 1, Sharon Kaplan led workshop on the creative educational approaches of Bruno Munari and Gianni Rodari

Art
February 1, Jill Hartz served as a reviewer for MFA critiques

Architecture Studio
Patrick Hannah
February 9, March 11, Jill Hartz reviewed student museum design projects.

JPN 399 “Special Studies — Swordmen and Gay Blades: Japanese Literature 1600–1868”
Glynne Walley
March 4, viewed Edo-period objects

School of Journalism and Communication
Spring 2010, the student-run public relations firm Allen Hall PR conducted a visitor study of the Amazonia exhibition

PD 350 Objects and Impacts
Kiersten Muenchinger
March 8, 2010, class final held at the Museum using objects from the collections

Education, Lane Community College
Merrill Watrous
March 9, guided tour with Exhibition Interpreters

Dean’s Office
March 10, Jill Hartz and others presented about the UO Arts Council. Performances by students in the UO School of Music and Dance, Geri Doran (UO Creative Writing) read a poem she wrote inspired by Amazonia, and presentations by visiting artists Sam Abell and Torben Nissen

Psychology Department
March 11, lecture and reception

President’s Office
March 15 & 18, candidate presentations

Architecture Studio
Patrick Hannah
March 31, Jill Hartz and Kurt Neugebauer led a behind-the-scenes tour for students

Art, Lane Community College
Kathleen Caprario
April, self-guided visit to Amazonia

Lundquist College of Business
April 1, candidate presentation

Cinema Pacific
April 8, press conference

Cultural Forum
April 8, Queer Film Festival

AAD 252 “Art and Gender”
Julie Volker-Morris
April 13, Lisa Abia-Smith, guest presenter

ARTR 449 “Lithography”
Oran Miller
April 14, viewed prints

RL 623 “Humanism, the Culture of the Book and the Posthuman Age”
Leah Middlebrook and Massimo Lollini
April 16, visiting artist Johanna Drucker

Departments of Art and Art History
Laura Vandenburg and Andy Schulz
April 16, visiting artist Johanna Drucker

Art History
April 16–17, Art History Student Association symposium and reception

Intaglio Class, Lane Community College
Susan Lowdermilk
April 21, class viewed prints

Art History, Northwest Christian University
Carmen Lord
April 22, curator Lawrence Fong led tour

Academic Affairs
April 22, candidate presentation

Center for Study of Women in Society
April 23, reception

EDST 343 “Curriculum Studies II”
Alison Schmitke
April 23, guided museum tour

Center for Latino/a and Latin American Studies
April 24, reception

Architecture
Alison Snyder
April 27, Kurt Neugebauer led behind-the-scenes tour

Law
Dom Vetri
April 27, presentation by Jill Hartz

The Graduate School
April 30, Graduate Research Conference

Center for Asian and Pacific Studies, the Oregon Humanities Center, and the Departments of Art History and East Asian Languages and Literatures
April 30–May 1, JSMA hosted conference “Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-Century Japan”

Drawing, Lane Community College
Gabriela Soraci
May 5 and 6, self-guided visits

JPN410/510 “Digital Age Stories”
Alisa Freedman
May 6, behind-the-scenes tour and print viewing

Cinema Pacific
May 7, film screening and gala

J412/512 Strategic Social Media
May 11, Presentation by Debbie Williamson-Smith on social media and non-profits

Lundquist College of Business
May 12, Willamette Angels reception

Arts and Administration Program
May 14 & 20, Master’s candidates capstone presentations

UO Alumni Association
May 14, reunion

Vice President of Research
May 17, awards reception

President’s Office
May 21, President Lariviere’s Investiture
**Collections Activity**

**Acquisitions: Western Art**

**Paintings**


**Works on Paper: Prints**


**Works on Paper: Drawings**


**Mixed Media**


**Photography**


**Metalwork**


**Stone**

**Works on Paper: Paintings**

Hishikawa Moronaga, Japanese, dates unknown. *Woman Writing*, late 17th–early 18th century. Ink and color on paper; hanging scroll, mounting, 48 ¼ x 25 ¼ inches; painting, 12 ½ x 20 ¼ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Sandy Kita. 2009:15.4

Unknown artist of the Rinpa School in the style of Tawaraya Sôtatsu, dates unknown. *Prunus*, late Edo period, 1800-1850. Ink and gold wash on paper; hanging scroll, mounting, 49 x 27 ¼ inches; painting, 15 ½ x 24 ¼ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Sandy Kita. 2009:15.5

**Works on Silk: Paintings**

Unknown artist, Japanese. *Manjusri with Attendants*, Momoyama period, late 16th century. Ink, color, gold paint, and gold foil on silk; hanging scroll, mounting, 57 ¼ x 18 ½ inches; painting, 24 ½ x 13 ½ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Charles Lachman. 2009:15.1

Unknown artist, Japanese. *Scholar Viewing the Moon*, early to middle Edo period. Ink and color on silk; hanging scroll, mounting, 50 ½ x 13 ½ inches; painting, 6 ½ x 9 ½ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Esther Jacobson-Tepfer. 2009:15.2


**Photography**


**Outgoing Loans**

**Lent to the Yokohama Doll Museum**, Japan, for Friendship Doll traveling exhibition, November 10, 2000 – July 31, 2002, with extension for other exhibitions through March 2011


**Lent to the University of Oregon School of Law**, November 2006 – June 2011


**Murray Warner Collection of Oriental Art**.


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**Murray Warner Collection of Oriental Art**.


Lent to the Northwest Museum of Arts & Culture, Spokane, for the exhibition Art and People: Spokane Art Center and the Great Depression, November 14, 2009 – April 10, 2010

Carl Morris, American, 1911–1993. Woman Resting, 1939. Oil on canvas, 36 ¾ x 43 ¼ inches. WPA Federal Art Project, United States General Services Administration. WPA56:1.26


Lent to the University of Oregon Office of the President, November 2009 – June 2011.


May 2010 – November 2010.


Stewart Holbrook (Mr. Otis), American, 1893–1964. The World of Mr. Otis #7 (The Man is Here About the Wallpaper), 1949. Oil on unprimed canvas, 18 x 24 inches. Gift of the Daughters of Stewart Holbrook. 2003:3.1


Lent to the University of Oregon, University Relations, November 2009 – June 2011.


Lent to the Lentz Center for Asian Culture, University of Nebraska-Lincoln, for the exhibition Valor on the Wind: Selected Examples of the Horse in Chinese, Japanese, and Tibetan art, February 2 – April 25, 2010.


**Lent to the Whatcom Museum, Bellingham, WA, for the exhibition Show of Hands: Northwest Women Artists 1880-2010, April 24 – August 8, 2010.**


**Lent to the University of Oregon McMorran House, May 2010 – November 2010.**


**INCOMING LOANS**


China. *Jade in the Form of a Scholar’s Rock*, 18th century. Green nephrite, 4 ½ x 6 x 3 inches. On loan from the collection of George Romero

China. *Buddha’s Hand Citron (Foshou)*, 18th century. White nephrite, 6 x 9 x 4 ½ inches. On loan from the collection of George Romero

China. *Jade in the Form of a Ginseng Root*, 18th century. White nephrite, 3 ½ x 9 x 2 inches. On loan from the collection of George Romero

China. *Jade Boulder with Figures in a Boat*, 18th century. Green nephrite, dimensions 5 ½ x 3 ½ x 1 ¼ inches. On loan from the collection of George Romero

China. *Vase with Mille Fleurs (“Thousand Flowers”) Pattern*, Qing dynasty-early Republican period, late 19th-early 20th century. Enamel on porcelain, 14 x 6 x 6 inches. On loan from the collection of Diane Widler Wenzel

China. *Bowl with Floral Overlay*, 18th century. Carved glass, 3 ¼ x 8 ½ x 8 ½ inches. On loan from Mr. E. Ricci Sch iess


China. *Inkstone*, n.d. Jade, 6 ¼ x 4 ½ inches. Loaned by the Spirit of the Stone Collection


China. *Square Seal*, n.d. Jade, 2 ½ x 2 ½ x 2 ½ inches. Loaned by the Spirit of the Stone Collection

China. *Pair of Scroll Weights*, n.d. Jade, each, 7 ¼ x 1 ¼ inches. Loaned by the Spirit of the Stone Collection

China. *Brush Pot*, n.d. Jade, 2 ½ x 2 ½ x 4 ½ inches. Loaned by the Spirit of the Stone Collection


China. *Small Lion*, n.d. Jade, 1 ½ x 3 inches. Loaned by the Spirit of the Stone Collection

China. *Brush Rest in the Shape of Scholar’s Rock*, n.d. Jade, 2 ½ x 6 ½ x 2 ¾ inches. Loaned by the Spirit of the Stone Collection

China. *Table Screen*, n.d. Ivory, 6 ¼ x 5 ¼ x 2 ¼ inches. Loaned by the Spirit of the Stone Collection

China. *Scholar’s Table*, n.d. Wood, 5 x 20 ½ x 12 inches. Loaned by the Spirit of the Stone Collection


Alice Neel, American, 1900–1984. *Carol Brand with Cat*, 1953. Oil on canvas, 38 x 28 inches. On loan from the collection of Jonathan and Monika Brand


Yue Minjun, Chinese, b. 1962. *Untitled*, 2003. Oil on canvas, 86 ¾ x 86 ¼ inches. Loan courtesy of Yongsoo Huh


Russia. *Christ’s Entry into Jerusalem (Palm Sunday)*, late 19th century. Tempera on wood panel, 15 ½ x 11 ½ inches. On loan from Phil and Shannon Evonuk

Romania. *Christ’s Entry into Jerusalem (Palm Sunday)*, 20th century. Icon, oil paint on glass, 10 x 13 inches. Private Collection
Russia. St. Nicholas, ca. 1500. Icon, Moscow School. Tempera on wood panel, 12 1/4 x 10 1/4 inches. Private Collection

Russia. Cudovo Bogomateri Dornomia of the Virgin). Icon, copy by Byron Birdsall (American, b. 1937) of a 15th-century Moscow icon, watercolor on poster board with gold leaf, 19 x 15 inches. Private Collection

Max Pechstein, German, 1881–1955. Gladiolen (Gladioli), 1918. Oil on canvas, 46 1/2 x 35 1/2 inches. Private Collection

Joseph Mallord William Turner, English, 1775–1851. Pope’s Villa at Twickenham, ca. 1808. Oil on canvas, 36 x 47 1/2 inches. Private Collection


Mark Rothko, American, born in Russia, 1903–1970. Landscape (View of Portland, OR), ca. 1928. Oil on canvas, 26 x 22 1/4 inches. On loan from the Michael Rosenfeld Gallery, LLC and Mr. Jeffrey Schaper

Bali. Ider-ider (Temple Cloth), n.d. Opaque watercolor on cloth, 11 1/4 x 17 1/4 inches. On loan from Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D

Claes Oldenburg, American, born in Sweden, 1929. Typewriter Eraser, 1976. Painted aluminum, stainless steel, ferroconcrete, and bronze, 89 1/2 x 80 x 70 inches. Private Collection


Jim Dine, American, b. 1935. We Stand By Ourselves, 2001. Charcoal, wax crayon, graphite and watercolor on two attached sheets, 41 1/2 x 32 inches. Private Collection

Mark Rothko, American, born in Russia, 1903–1970. Untitled, 1948. Oil on canvas, 38 1/4 x 24 7/8 inches. Private Collection