HER Suyoung (Korean, born 1972)

My Cob 380130, 2011

Hanging scroll; ink on paper

66 7/8 x 31 1/2 inches

Farwest Steel Korean Art Endowment Fund Purchase.

© Courtesy of the artist
DIRECTOR’S REPORT

MOVING OUR MISSION FORWARD

Every year, the occasion to write our annual report offers me a respite from the daily life of the museum, what we are doing or need to do right away, to reflect on where we’ve been and where we hope our dreams and goals will take us. I begin with an inadequate word of thanks to all of you whose support made the past year so successful in so many ways. Your confidence and excitement about all we are doing are contagious. Your involvement broadens and deepens our museum “family” and recognizes the talents and expertise, vision and commitment of my staff.

BRIDGING CULTURES

The Jordan Schnitzer Museum of Art is home to an ever-growing collection of fine and decorative art representative of countries and cultures throughout the world, from ancient times to the present. Building cross-cultural understanding through the visual arts was a core value of our collections founder, Gertrude Bass Warner, and a key impetus for the donation of our collection of Pacific Northwest art by Virginia Haseltine. Warner’s belief—that art could build peace through the appreciation of other cultures—continues to be a guiding light for us today.
SEKINO Jun’ichirō (1914–1988)
Japanese; Shōwa period
Woods, Oregon, 1974
Sōsaku hanga woodblock print; ink and color on paper, edition 94 of 138, 25 13/16 x 18 3/8 inches.
Gift of Professor Sekino Junpei, Willamette University in memory of Professor Yoko Matsuoka McClain

New acquisition in honor of
Yoko Matsuoka McClain
For nearly eighty years, the museum collection focused almost entirely on East Asian, American (particularly Pacific Northwest), and Russian icons to connect cultures. More recently, we have chosen to broaden our collecting mission to acquire examples from the history of art throughout the world for the benefit of our teaching enterprise and to represent diverse cultures that reflect our country’s changing demographics.

A few years ago, we learned that UO alumnus chemist Dr. Roy Neville (M.Sc., 1952, and PhD, 1954) intended to bequeath us his major collection of Old Master European art. Some of you may recall an exhibition of nine of these works, borrowed for a “Collecting and Museums” course taught by Professor James Harper and me that instructed students how to research provenance (the ownership of a work since its creation), condition, and curatorial value, while learning about the history of collecting and a museum’s changing roles through time. Dr. Neville passed away in 2007, and with the death of his wife, Jeanne, last year, we were honored to accepted fifty some works from the collection, paintings and prints that will forever change how we support the teaching of European art and history, while enhancing our visitors’ enjoyment and appreciation.

Because we had no gallery dedicated to European art, we are in the process of making one. Our John and Ethel MacKinnon Gallery is being renovated to do just that. We plan to open a salon-style installation, drawn from the Neville Collection, as well as other European paintings and prints, before the end of December 2012.

Other notable works entered our collection as well last year. The Osterkamps, whose daughter recently received her MA in art history from the UO, donated a group of gorgeous Piranesi prints. Four contemporary artworks by Yu-fen Qin, Han Ma, and Jim Riswold entered the collection thanks to the generosity of Seattle collectors Dennis Braddock and Janice Niemi. Through the Noyes bequest, we accepted a strong group of photographs and funding that, thus far, has enabled us to acquire two powerful works by Northwest artist Isaac Layman. Through funds dedicated to the Asian collection, we acquired the major painting Autumn Sacrifice by contemporary Korean artist Chun-yi Lee. Twenty-four creative Japanese
The JSMA honors the legacy of former UO President Richard Lariviere with this new acquisition.

For nearly fifteen years Peter Sarkisian has explored the spatial vernacular of video projection, creating installations that question the role of video by engaging the viewer in unique tactile experiences. Sarkisian’s multimedia installations lie at the intersection of film, video, and sculpture. With this latest work, the artist pushes the medium further still, using cutting-edge 3D engineering and new materials to literally make his image crawl across the pages of a dictionary.

Peter Sarkisian, American (born 1965)
Book 2, 2012
Mixed media and video projection
Commissioned edition, unique in series
Museum Purchase in honor of Richard Lariviere, the 16th President of the University of Oregon (2009–11), with support from the Jordan Schnitzer Museum of Art Acquisition Fund and Susan Cox and F. Gregory Fitz-Gerald, Jill Hartz and Richard Herskowitz, Robert H. and Sue Keene Malott, Hope Hughes Pressman, Bette and Dwayne Rice, Jordan Schnitzer, Christine and Chris A. Smith, and Yvonne and Charles Stephens
DANIELLE KNAPP, the JSMA McCosh Fellow Curator, studied this work when she was a graduate art history student and the museum borrowed a selection from the Neville Collection for a “Collecting and Museums” seminar taught by Professor James Harper and JSMA Executive Director Jill Hartz. She writes:

*This lovely Madonna of the Cherries comes from the studio of Joos van Cleve, a Flemish master whose portraits and devotional works combine the characteristic detail of the Netherlandish technique with the strong influence of the Italian Renaissance style. The composition, which follows a prototype by Leonardo da Vinci’s student Giampietrino (Italian, 1495–1549), was repeated several times by van Cleve and his studio assistants as they satisfied the demands of the rising bourgeoisie of Antwerp, one of the wealthiest European trade centers of the day. The cherries held by the Christ child were symbolic of the fruits of paradise and the sweetness of character of those who performed good deeds. Such symbolism provided the devout with a captivating image to associate with the teachings of the Church.*

We are deeply honored that so many of the beautiful works in the Neville Collection will be instrumental in teaching European art and furthering the enjoyment of our visitors. Thanks to the Nevilles’ monetary bequest, we are able to care for this collection by repurposing a collections management space in our facility into state-of-the-art collections storage, renovate the beautiful John and Ethel MacKinnon Gallery to show these works, and hire June Koehler (Art History MA and Museum Studies Certificate, 2012) as a one-year “extern” to research the works and design the installation.

*Studio of Joos van Cleve (Flemish, c. 1485–1540/41)*

*Madonna of the Cherries, n.d.*

Oil on panel, 26 ½ x 20 inches

Gift of the Estate of Roy and Jeanne Neville
prints by Jun’ichirō Sekino, one in honor of Yoko McClain, were welcome gifts. Friends and colleagues of former UO president Richard Lariviere made possible the acquisition of *Book II* by the video artist Peter Sarkisian (page 5).

Thanks to grants from the Sumitomo Foundation and the Korea National Research Institute of Cultural Heritage, four of our Japanese paintings and our *Ten Symbols of Longevity* Korean screen were conserved. Chief curator Anne Rose Kitagawa couriered the Korean screen to its conservation laboratory outside Seoul and joined me this fall with a delegation of museum supporters who visited Korea in October, when the work was featured in a special exhibition at the National Palace Museum.

We continue to benefit from our “Masterworks on Loan” program. Paintings by William Adolphe Bourguereau, Urs Fischer, Pablo Picasso, George Rouault, Peter Saul, and Frank Stella, among many others, immeasurably strengthened our teaching mission and offered our visitors opportunities to enjoy some of the finest paintings in the world.
ENGAGING COMMUNITY

To remain relevant, our museum must be responsive to the changing demographics of our region—particularly our growing Latino population and the increasing number of Asian students on campus—and the serious lack of arts education in our state’s public schools. The museum builds on a strong foundation of diversity initiatives, thanks to both university and state grants. These include multi-language interpretation through gallery flat screens and didactics, Guide by Cell commentaries, receptionists’ language fluency, special exhibitions, collections acquisitions, and programs like Día de los Muertos (on site) and Fiesta Latina and Asian Celebration (off site). Our diversity program garners state and federal grants to expand on site and online arts curricula, using collection images, mobile ArtsAsia kits, teacher training workshops, ArtsBridge students, and school-based “Thinking Through Art/Visual Thinking Strategies” approaches.

This year, we made good progress in building and diversifying our museum family. We received a selection of works by the late Cuban artist Emilio Sanchez.

The special exhibition of Xiaoze Xie’s beautiful paintings, scrolls, mixed media works, and videos explored the impact of the Cultural Revolution and its aftermath on China and the world today.

Xiaoze Xie (Chinese, born 1966)  
**Order (The Red Guards), 1999**  
Acrylic on paper, automobile lacquer on steel, wood, 125 x 213 x 30 inches  
Collection of the artist. © Courtesy of the artist

Organized by Armando Morales, a teacher at Oak Hill School, with extensive support from UO students and members of our community on and off campus, Día de los Muertos has grown into a two-day celebration, bringing more than 400 people, who, with their families mark the celebration, make art, and tour the galleries.
and a Mexican portfolio of photographs from the Chiapas Photography Project, with funds benefiting Chiapas’ plans for arts instruction, community-based photo projects, and traveling exhibitions of Mayan photography. Partnering with the Center for Latin American Studies, we presented a powerful exhibition of work by David Maawad, a Mexican artist, whose black-and-white photographic essay examined the environmental effects of mining on Mexican land and its people.

We also continued, through our collections galleries, special exhibitions, public programs, and academic support to strengthen our offerings in American and Asian art, including two fascinating but very different exhibitions of Chinese contemporary art—one playfully in dialogue with Western pop culture, the other a thoughtful, nostalgic, troubling examination of Chinese history since the Cultural Revolution in beautiful paintings and provocative videos and installations by Xiaoze Xie (page 8).

Singaporean alumnus Russel Wong bridged cultures himself in his portraits of Hayward Field athletes and Western and Asian movie stars. Visions of the Orient, too, crossed cultures, presenting images, many from our own collection of Asian by four Western women artists. Danielle Knapp, completing her second year as McCosh Fellow Curator, opened the summer season with the first-ever major exhibition of McCosh’s early work, including a catalog that adds immeasurably to our understanding of his career. Comics journalist Joe Sacco’s Safe Area Goražde: The War in Eastern Bosnia 1992–1995 continued the museum’s interest in comics as an art form and underscored the challenges we have in creating a more peaceful world. In conjunction with Cinema Pacific, our Schnitzer Cinema series featured a special installation of Night Hunter House by Stacey Steers. We partnered with Eugene Opera by presenting historical photographs related to its production of Nixon in China and closed the year with a heartfelt tribute to Arlene Schnitzer, collector, gallerist, and tastemaker of the Pacific Northwest. We supported the Athletics program in presenting a decathalon exhibition in the museum, a show of student athletes’ art, and a Hayward field photography show at the airport in conjunction with the Olympic trials.
UO alumnus Russel Wong’s exhibition *The Big Picture* was one of the high points of our year. Wong visited and generously gave of us time to share the stories inherent in his work as well as his personal journey from Singapore to UO to become the internationally acclaimed photographer he is today.

Russel Wong (Singaporean, born 1961).
Pigment print, 20 x 30 inches
Gift of the artist
© Courtesy of the artist
As the fiscal year came to a close, we learned that we were awarded a Cultural Trust grant from the state that is dedicated to creating a strategic plan to build Latino participation in the museum. We look forward to sharing the results of this exciting opportunity with you in next year’s report.

LEARNING TOGETHER

University museums have a very special mission: they are the training grounds for future museum and art world professionals, collectors, and patrons. They are instrumental in creating an appreciation and respect for cultural diversity and play a critical role in graduating thoughtful, curious adults and global citizens. For many students at the University of Oregon, the Jordan Schnitzer Museum of Art may be their first experience with a museum.

As a teaching museum, the JSMA’s mission begins with our youngest members, whose families bring them for age-appropriate fun learning experiences. It continues through after-school and summer camp programs, school field trips, and art-making workshops. It happens in schools that adopt Visual Thinking Strategies and the JSMA’s “Thinking Through Art” programs, which build critical thinking and creative skills that strengthen knowledge acquisition in all areas. And it enriches seniors who value learning and the role that museums play in the intellectual, cultural, and social life of their communities.

Academic museums are on the forefront of learning. We explore new ideas generated by faculty and experiment with new ways of presenting and interpreting them. We provide meaningful opportunities for engagement off site, often partnering with community organizations, including our libraries and arts presenters, as well as museums throughout the country that take our shows. As leading members of our national museum associations, we develop museum studies curricula and strengthen the value of museums at their academic institutions. Through teaching, presentations, publications, and online avenues, we present our research, train new generations, and model new practices.
Our service to faculty and students at the university continues to grow and deepen. In January, we opened The Long Now, a survey of current work by Department of Art faculty. Stamatina Gregory, a New York-based independent curator, organized the show and its accompanying publication. The same faculty accepted our offer to select and write about works from our own collection in Art Faculty Selects in the adjoining Focus Gallery. We were successful in creating an Academic Support Grant program with funding provided by the museum, the School of Architecture and Allied Arts, and the College of Arts and Sciences, all of which was matched by the Provost and University Relations. Faculty in A&AA and CAS have been invited to submit grant proposals that support curricula and research through their use of the museum. We anticipate awarding grants averaging $3,000 for projects in the next fiscal year.

Thanks to grants from the Oregon Arts Commission, the U.S. Department of Education Title VI program (in partnership with the Center for Asian and Pacific
Studies), and member support, we expanded our ArtsAsia curricular initiative to more schools in the state, teaching teachers how to make art and incorporate our Asian collections into their academic curricula. Both director of education Lisa Abia-Smith and Lauren Suveges, museum educator, worked closely with the UO Center for Applied Second Language Studies and the Oregon International Internship Program to teach visiting Chinese students how to teach art-based lessons in the public schools. We hosted the Oregon Art Education Association Conference, including the presentation of works by artist-educators and a workshop on stencils, collage, and watercolor. Our Fill Up the Bus program completed its third year, offering much-needed support to schools throughout our state, who come to the JSMA for field trips that combine tours and studio activities.

University students gained first-hand experience in many areas of the museum this year, including collections care and prep work, education, marketing, curation, events, and administration. Abia-Smith worked closely with a group of students to create Art of the Athlete, an exhibition in our Education Corridor Galleries, featuring surprising, thoughtful, and poignant work in a range of media by university athletes. Graduate students in Professor Phaedra Livingstone’s museum studies course organized the intimate exhibition Through Her Lens: Gertrude Bass Warner’s Vision of Asia, in dialogue with the larger Visions of the Orient show, and Faith Kreskey, a Laurel Intern and art history graduate student gave us an exhibition and interactive floor game of E-suguroku, timed in conjunction with a major Japanese art symposium featuring faculty, student, and curator presentations. Students worked closely with Lawrence Fong, curator of American and regional art, on our two Schnitzer Gallery exhibitions, Birds and Flowers and Provenance: In Honor of Arlene Schnitzer. With Fong’s retirement in June, we allocated his salary temporarily to two one-year positions for recent MA art history graduates. Over the summer we hired two “externs”—Han Zhu (Asian art) and Jessi DiTillio (Western art and exhibition coordination)—thus extending our vision of what a teaching museum can be. A third extern, June Koehler, was hired as well with support from the Neville bequest.
PROVENANCE: IN HONOR OF ARLENE SCHNITZER

closed the year in our Schnitzer Gallery. The first exhibition to feature works from Schnitzer’s personal collection, Provenance was organized by Lawrence Fong, curator of American and regional art, with the assistance of Danielle Knapp, McCosh fellow curator, and graduate students Jeffrey Carlson, Jessi DiTillio, and Anne Taylor.

Hope Pressman, Arlene Schnitzer, and Jordan Schnitzer enjoy the Patron Circle reception for Provenance: In Honor of Arlene Schnitzer on May 11.

SUSTAINING OUR FUTURE

Museums are great beneficiaries of the public’s trust and as such, are dedicated to serving an increasingly diverse public in traditional ways and through new partnerships that advance our communities’ needs. While building a foundation for tomorrow, museums must be flexible institutions, ready and eager to adapt to changes in our social fabric and educational goals and delivery. Such factors as technology, energy use, best practices, university priorities, and facility and staff growth are critical to our present and future health. Instituting practices that assure community responsiveness and growing philanthropic support are the pillars of sustaining our future.
The JSMA Leadership Council is one of the pillars of our sustainable practice. Composed of alumni and friends, faculty and students, our Council is, as stated in its charter, “the primary advisory body with a goal of ensuring the artistic quality, educational integrity, and financial strength of the Museum, and serving as one of the custodians of a public trust of the Museum and its functions that promote excellence and sustainability.” As President of the Council for the last two years (and vice president for the previous two), Greg Fitz-Gerald was selfless in his dedication to the museum, its mission, and this director. The JSMA thanks him for his exemplary service and welcomes Chris Smith, our most recent vice-president, as incoming president. We also thank four members who have completed their terms of service but remain engaged in other capacities: Ina Asim, Sue Keene Malott, Hope Pressman, and Dom Vetri. We mourn the loss of Connie Huling, a former president and great friend of the museum.

Gourmet Group II organized “Art in the Attic,” a sale of fine and decorative art to benefit the museum. Held in Oakway Center on August 24, 2011, the event drew attention to the museum and raised funds for our educational programs; its success led to even greater results in summer 2012.
We were honored to present Maggie Gontrum with our fourth Gertrude Bass Warner Award, given to a volunteer for exceptional service to the museum. As a docent and Exhibition Interpreter, Ms. Gontrum has inspired her colleagues as well as students of all ages.

The year closed with great anticipation for Lynda Lanker’s *Tough by Nature: Portraits of Ranch Women and Cowgirls of the American West*, made possible with support from the Ford Family Foundation and many tough (and wonderful) women. The year also closed with mixed feelings, as we celebrated the achievements of Lawrence Fong on the occasion of his retirement. Larry’s breadth of knowledge about American and Pacific Northwest Art, his vast contacts in the field, and his appreciation and championing of artists are exemplary, but even more than that, his kindness, generosity, friendship, and mentorship of students and staff are irreplaceable. One saving grace is that he will continue to be involved in exhibition projects and our Collections Committee!

Energy savings, more efficient organizational management, and budget refinements all contributed to strengthening the museum’s sustainability. Our participation in a Department of Energy/Gateway study on LED lighting for museums (with the Getty and the Smithsonian) gained visibility at an international Lightfair conference in Las Vegas. Our Action Team model for building engagement, focusing on major exhibitions and other projects, continues to be one of our most successful strategies. Planned facility renovations—moving our carpentry shop offsite, creating a new collections storage area in the basement, and planning for more front-of-the-house renovations to better serve our visitors—are well underway.

And as I began, I offer a final thank you to you, our members and donors. Through your membership and annual fund gifts, major gifts and bequests, donations of art, in-kind support, and advice and encouragement, you make this museum matter today and help us immensely as we plan for a sustainable tomorrow.

— Jill Hartz, Executive Director
The Making of David McCosh: Early Paintings, Drawings, and Prints (July 23–September 4), curated by McCosh Fellow Curator Danielle Knapp, explored the artist’s formative years in the Midwest before he joined the art faculty of the University of Oregon in 1934. Important works from the permanent collection of the JSMA and the McCosh Memorial Collection were accompanied by select loans from the Smithsonian American Art Museum, Cedar Rapids Museum of Art, Wayne State University Art Collection, and private collectors.

David McCosh’s keen powers of observation, skill in oil painting, watercolors, lithography, and drawing, and interest in color and light were instrumental in his development as an artist. This portrait of Art Institute of Chicago classmate Francis Chapin (American, 1899–1965), painted during a scholarship trip to Europe, shows the aquarelliste (watercolorist) in action. McCosh gave viewers the vicarious pleasure of peering over Chapin’s shoulder to see his work in progress.
Jordan Schnitzer Museum of Art

Programs, Collections and Honor Roll

2011–2012
Our Vision for the JSMA

VISION
We will become 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 regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Guiding Principles
• 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 a multigenerational and diverse audience.
• Our visitors 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.

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 experiences, 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 of art for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its Chinese, Japanese, Korean, 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, 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 experiences, leading to ongoing engagement with the Museum.

Facilities
The Museum performs effective and efficient maintenance for the overall care of the Museum 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 measures and intervention 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 JSMA 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 Association of Museums in all that they do on behalf of the Museum. This commitment is realized in the Museum’s commitment to maintaining its accreditation from the American Association of Museums.

Leadership Council & Support Groups
The Leadership Council serves as the Museum’s primary advisory and fundraising 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.
The Making of David McCosh: Early Paintings, Drawings, and Prints
July 23–September 4, 2011
Curated by Danielle Knapp, McCosh Fellow Curator
Sponsored by the David and Anne Kutka McCosh Memorial Endowment
July 22, Opening Reception
July 23, Curator’s Talk by Danielle Knapp
August 17, “The Making of Anne McCosh,” lecture by June Koehler, UO graduate student in art history
August 24, Joe Manis Trio concert

September 24–December 31, 2011
Curated by Dan Mills, director, Bates College Museum of Art, and organized by the Samek Art Gallery, Bucknell University
Sponsored by the Coeta and Donald Barker Changing Exhibitions Endowment Fund, the William C. Mitchell Estate and JSMA members
September 30, Opening Reception
October 1, Artist’s Talk by Xiaozé Xie and Gallery Tour with curator Dan Mills, co-sponsored by the Oregon Humanities Center
October 4, “Chinese Art: From Mao to Now,” lecture by Richard Kraus, Professor Emeritus of Political Science
October 12 and November 16, Exhibition Mini-Tours in English and Chinese led by graduate students Han Zhu and Hui Fang
October 19, “Traditional Chinese Medicine: A Living Art Form,” lecture by Dr. Heiner Fruehauf, founding professor of the School of Classical Chinese Medicine at the National College of Natural Medicine, Portland
October 21, “Survival and Memory: Chinese Texts in Art, Attics and Archives,” gallery discussion with Cynthia Brokaw, book historian, Brown University; Bryna Goodman, executive director, UO Confucius Institute, and professor of history; and Anne Rose Kitagawa, JSMA chief curator.

East/West: Visually Speaking
October 1, 2011–January 15, 2012
Organized by The Paul and Lila Hilliard University Art Museum at the University of Louisiana, Lafayette
Sponsored in part by the Jordan Schnitzer Museum of Art Operating Endowment Fund and JSMA Members

Birds and Flowers
August 23, 2011–April 1, 2012
Organized by Jeffrey Carlson and Megan Ampe

PROGRAMS & EXHIBITIONS
Safe Area Goražde: The War In Eastern Bosnia 1992–1995
November 1, 2011–February 5, 2012
Curated by Lawrence Fong
November 2, “Comics as Journalism,” lecture by Joe Sacco

The Long Now
January 21–April 8, 2012
Organized by Statamina Gregory, independent curator
Sponsored by The Coeta and Donald Barker Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, JSMA Members, and the School of Architecture and Allied Arts
January 20, Opening Reception
January 21, Curator’s talk by Statamina Gregory
February 1, Artists’ talks by Carla Bengston, Kartz Ucci, Colin Ives and Dan Powell
February 15, Literary reading by Garrett Hongo
February 22, Baroque chamber music concert with Marc Vanscheeuwijck
February 29, Artists’ talks by Michael Salter, Donald Morgan, Charlene Liu, Tannaz Farsi, and Sylvan Lionni
March 7, Artists’ talks by Laura Vandenburgh, Surabhi Ghosh, Sara Krusoe, and Terri Warpinski
April 4, Double Tide, film screening and Skype dialogue with filmmaker Sharon Lockhart
April 11, Literary readings by Ehud Havazelet and Daniel Anderson
June 1, Faculty Woodwind Trio “Snowed Out”

Art Faculty Selects
January 21–April 8, 2012
Organized in conjunction with The Long Now

Circular Journeys, Leaping Play, The World of 19th Century Japanese Chutes & Ladders
February–March 2012
Curated by Faith Kreskey, Art History graduate student

NewArt Northwest Kids: Global Connections
February 7–May 13, 2012
April 28, Reception

Nixon in China
February 19–March 18, 2012
Co-sponsored by the UO Confucius Institute, the Department of Arts and Administration, Eugene Opera and The Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences and Humanities
February 19, Opening Reception
March 11, Lecture
March 12, Panel discussion

David Mawaad: Resplandor de Roca/Shining Rock
April 3–29, 2012
Co-sponsored by the Americas in a Globalized World Initiative, the Oregon Humanities Center Endowment for Public Outreach in the Arts, Sciences, and Humanities, the Latin American Studies Program, the Center for Latino/a and Latin American Studies, the Office of International Affairs, the Global Oregon Initiative, the Departments of Art History, Comparative Literature, English, Ethnic Studies, and Romance Languages, Academic Affairs, Portland, and the College of Arts and Sciences
April 25, Artist’s talk

Night Hunter House
April 18–June 19, 2012
Co-sponsored by the Cinema Pacific film festival
Artist Project Space made possible with support from The Ford Family Foundation, Pat Harris Noyes Bequest, and William C. Mitchell Estate
April 18, Night Hunter: The Animated Films of Stacey Steers, with guest filmmaker Stacey Steers
April 20, Opening Reception

Russel Wong: The Big Picture
April 21–August 19, 2012
Support by the Office of the President
April 20, Exhibition preview reception
April 21, Artist’s talk

Visions of the Orient: Western Women Artists in Asia, 1900–1940
April 21–June 18, 2012
Curated by Professor Kendall Brown, California State University, Long Beach, and organized by the Pacific Asia Museum with the Jordan Schnitzer Museum of Art
Supported by the E. Rhodes and Leona B. Carpenter Foundation, the Los Angeles County Arts Commission, and the International Fine Print Dealers Association
April 20, Opening Reception
May 6, Curator’s talk
May 23, Lecture, “Modern Enchantment: China and the Graphic Artists Elizabeth Keith and Bertha Lum, 1900s–1930s,” by Lisa Claypool
June 6, Lecture, “Korean Contacts with Europeans in Beijing and Western Inspiration in Early Modern Korean Art,” by Burglind Jungmann

Through Her Lens: Gertrude Bass Warner’s Vision of Asia
April 28–June 20, 2012
Organized by Professor Phaedra Livingstone’s graduate museum studies class
May 2, Curatorial panel
Painted Play: Rinpa and Ukiyo-e Scrolls from the Simmons Collection
May 5–Summer 2012
Curated by Dr. Sandy Kita, senior scholar, Chatham University, Pittsburgh, PA
May 5, Japanese Painting Colloquium with Sandy Kita and Kendall Brown

Provenance: In Honor of Arlene Schnitzer
May 12–September 16, 2012
Organized by Lawrence Fong and Danielle Knapp with graduate students Jeffrey Carlson, Jessi DiTillio, and Anne Taylor
Supported by Arlene Schnitzer/The Harold & Arlene Schnitzer CARE Foundation, the William A. Haseltine Museum of Art Endowment of the Arts, and JSMA Members
May 12, Artists’ panel with Mel Katz and Lucinda Parker
June 1, “Making Provenance” gallery talk by Carlson, DiTillio, and Taylor

Art of the Athlete
May 30–September 30
May 30, Reception

Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West
July 1–September 9, 2012
June 30, Opening Reception

Museum After Hours
Sponsored by Northwest Community Credit Union, McKenzie River Broadcasting, Kendall Lexus, and Ninkasi
September 23: Eleven Eyes
November 18: Jessie Marquez
June 8: Halie Loren

Schnitzer Cinema
October 12, Women! Art! Revolution!, followed by Skype dialogue with B. Ruby Rich, Feminist film scholar and critic, and professor at University of California, Santa Cruz
November 16, The Woodmans, followed by Skype dialogue with director Scott Willis
December 7, The Ballad of Genesis and Lady Jaye, followed by Skype dialogue with director Marie Losier
February 8, Unfinished Spaces, followed by Skype dialogue with filmmaker Alysa Nahmias
March 14, Black Maria Film Festival, followed by Skype dialogue with festival director John Columbus
May 9, The Mill and the Cross

OTHER PROGRAMS
October 29, UO Lectures on Japanese Art
October 30 and November 1, Dia de los Muertos; co-sponsored by Oak Hill School in conjunction with MECha and Adelante Sí
November 4, Faculty and Staff Open House
November 11, Chamber Music on Campus concert presented by students in the UO School of Music and Dance.
November 30, Tour of Japanese Art
December 10, Family Day
March 9, Chamber Music on Campus concert presented by students in the UO School of Music and Dance.
April 14, Midnight in Manhattan, Slug Queen Holly GoSlugly’s (aka Debbie Williamson-Smith) gala benefit featuring Satin Love Orchestra
May 5, Willamette Valley Music Festival
May 16, Chamber Music on Campus
May 20, Comparative Literature Department’s NOMAD Undergraduate Conference

The Art of Wine: A Passport to Culture
August
Sponsored by the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and a Lane County Tourism Special Projects Grant, the JSMA, in partnership with the South Willamette Wineries Association and Eugene artist Robert Canaga, organized events throughout the month, including a dinner with winemakers, wine tastings, a winery-inspired art exhibition by Robert Canaga, and a kick-off at the Travel Lane County Adventure Center.

Outreach at the Eugene Public Library
January 11–13, Storytime and art activities, led by Lauren Suveges and Debbie Williamson-Smith, with a slug theme for the Eugene Public Library’s Downtown, Bethel, and Sheldon branches
January 15, Outreach activity (“The Hole Story”), led by Sharon Kaplan, for families at the Eugene Public Library’s Sunday Funday
March 18, Altered book workshop for families at the Eugene Public Library’s Sunday Funday, led by Sharon Kaplan
ARH 488/588 “Japanese Prints”  
Akiko Walley  
Fall 2011

ARH 199 “College Connections”  
Akiko Walley  
Fall 2011  
Students in “Religious Objects as Icons” Freshman Interest Group, which bridges an art history class taught by Walley and a religious studies course taught by Mark Unno.

AAD 199 “Writing for Art: Art of Writing”  
Lisa Abia-Smith  
Visual Thinking Strategies and writing strategies for students who wanted to gain critical thinking skills and improve their writing skills. The course took place in the art museum and assignments and projects centered around works of art on display.

AAD 430/530 “Youth Arts Curriculum Methods”  
Lisa Abia-Smith  
Winter 2012

Oregon Writers Project  
Peggy Marconi  
June 22  
Sharon Kaplan led a creative writing gallery activity for 16 teachers.

ARTR 347 “Intaglio Printmaking”  
Allison Hyde  
June 22  
Danielle Knapp assisted with viewing print in the Gilkey Center.

ARH 349 “History of Prints”  
Joby Patterson  
June 21 and 29, Anne Rose Kitagawa, Gretchen Ranger, and collections intern Samantha Hull assisted with viewing of prints from the collection.

Division of Undergraduate Studies  
September 25  
Convocation luncheon

Art Department  
September 30  
Visiting artist Xiaoze Xie and visiting curator Dan Mills participated in critiques with MFA students.

ART 333 “Drawing II”  
Wendy Turchan  
October 6  
Course assignment

Allen Hall Advertising  
October 9  
Meeting

COLT 199 “Intersections of Expression”  
Leah Middlebrook  
October 13  
Sharon Kaplan led guided tour for a Freshman Interest Group linking Art History and Comparative Literature; students worked on writing assignment.

ARH 199 “Buddhism Through Art”  
Ben Brinkley  
October 18  
Instructor-led gallery activity

HC 199H “The Worldly Platypus: Get Involved and Make a Difference Locally and Globally”  
Roxann Prazniak  
October 19  
Lisa Abia-Smith led guided tour.

EDST 199 “Sorting Hat FIG”  
Mike Garling  
October 20  
Sharon Kaplan led guided tour for Freshman Interest Group connecting courses in sociology and education.

J 611 “Mass Communication and Society”  
Scott Maier  
October 20  
Sharon Kaplan led guided tour of Amplified Moments.

ARTR 348 “Screen Printing”  
Tallmadge Doyle  
October 25  
Viewed art with collections staff

United Academics  
October 26  
Presentation

Creative Writing Program  
November 3  
Literary reading

IARC 204 “Introduction to Interior Design”  
Kyuho Ahn  
November 9  
Students conducted Blue Path accessibility study with volunteers from Lane Independent Living Alliance.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Date</th>
<th>Activity Details</th>
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</thead>
<tbody>
<tr>
<td>ARH 209</td>
<td>“Japanese Art History”</td>
<td>Akiko Walley</td>
<td>November 9</td>
<td>Studied art in Japanese art galleries</td>
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<tr>
<td>ARH 359</td>
<td>“History of Photography”</td>
<td>Kate Nicholson</td>
<td>November 9</td>
<td>Course assignment</td>
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<tr>
<td>ART 131</td>
<td>“Introduction to Drawing” (LCC)</td>
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<td>November 9</td>
<td>Course assignment</td>
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<td>J 463</td>
<td>“Writing for the Arts”</td>
<td></td>
<td>November 9</td>
<td>Course assignment</td>
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<tr>
<td>SPAN 303</td>
<td>“Expresiones Artísticas”</td>
<td>Juanita Deveraux</td>
<td>November 11</td>
<td>Instructor-led gallery activity</td>
</tr>
<tr>
<td>ART 111</td>
<td>“Introduction to Visual Arts” (LCC)</td>
<td>Hannah Dillon</td>
<td>November 13</td>
<td>Course assignment</td>
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<tr>
<td>HIST 339</td>
<td>“Women and Gender”</td>
<td>April Haines</td>
<td>November 23</td>
<td>Course assignment</td>
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<tr>
<td>MUL 212</td>
<td>“Digital Imaging” (LCC)</td>
<td></td>
<td>November 26</td>
<td>Course assignment</td>
</tr>
<tr>
<td>REL 199</td>
<td>“College Connections”</td>
<td>Mark Unno</td>
<td>November 28</td>
<td>Instructor-led tour for Silk Road</td>
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<tr>
<td>ED 201</td>
<td>“Foundations of Education” (LCC)</td>
<td>Merrill Watrous</td>
<td>November 30</td>
<td>Docent-led tour</td>
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<tr>
<td>ARH 510/410</td>
<td>“Hindu and Buddhist Art – S. Asia”</td>
<td>Isabella Nardi</td>
<td>December 1</td>
<td>Viewed art; instructor-led visit to galleries</td>
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<tr>
<td>CHN 420</td>
<td>“Inter Language Strategies”</td>
<td>Yuri Yuan Liu</td>
<td>10/26 &amp; 11/2</td>
<td>Instructor-led activity in Amplified Moments</td>
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<td>Philosophy</td>
<td>Department</td>
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<td>November 12–14</td>
<td>Ethics in the Americas conference</td>
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<td>OIIP</td>
<td>(LCC)</td>
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<td>Instructor-led activity in Amplified Moments</td>
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<tr>
<td>ART 131</td>
<td>“Intermediate Drawing” (LCC)</td>
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<td>Course assignment</td>
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<tr>
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<td>Course assignment</td>
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<tr>
<td>ARH 205</td>
<td>“Survey of Western Art”</td>
<td>James Harper</td>
<td>January 12</td>
<td>Course assignment</td>
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<tr>
<td>AAD 199</td>
<td>“Artistic Exhibition of Science”</td>
<td>Julie and Robert Voelker-Morris</td>
<td>January 12</td>
<td>Instructor-led visit to Birds and Flowers</td>
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<tr>
<td>AAD 251</td>
<td>“Art and Visual Literacy”</td>
<td>David Turner</td>
<td>January 12</td>
<td>Course assignment</td>
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<td>UO Admissions</td>
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<td>January 13</td>
<td>Scholars’ Recognition Day</td>
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<td>UO Admissions</td>
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<td>High School Equivalency Program</td>
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<tr>
<td>REL 199</td>
<td>“Artistic Exhibition of Scientific Images”</td>
<td>Julie and Robert Voelker-Morris</td>
<td>February 2</td>
<td>Instructor-led visit of Silk Road</td>
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<tr>
<td>ARTC 255</td>
<td>“Ceramics”</td>
<td>L. Heagle</td>
<td>February 2</td>
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<tr>
<td>AAD 199</td>
<td>“Artistic Exhibition of Scientific Images”</td>
<td>Julie and Robert Voelker-Morris</td>
<td>February 2</td>
<td>Instructor-led visit of Silk Road</td>
</tr>
</tbody>
</table>
Center for Community Arts and Cultural Policy
February 2
Oregon Shakespeare Festival lecture

Psychology Department
February 3
Keynote and reception

ART “Basic Design” (LCC)
Kathleen Caprario-Ulrich
February 5
Class discussion

AAD 250 “Art and Human Values” (online)
February 5
Course assignment

AAD 520 “Event Management”
Leslie Scott
February 7
Instructor-led visit of The Long Now for technical aspects

FHS 407 “Field Supervision Issues Junior”
Mike Buckle
February 9
Self-guided gallery activity

HIST 346 “Imperial Russia”
Alan Kimball
February 11
Viewed Russian icons

ART “Basic Art (LCC)”
Kate Ali
February 14
Art critique assignment

College of Arts and Sciences
February 15
Budget managers’ retreat

Biology “Graduate Recruitment”
February 17
Sharon Kaplan led tour for potential students

Phi Kappa Psi
February 18
Founder’s Day dinner and awards

Confucius Institute
February 19
Opening reception Nixon in China

IDMU “Lighting Design” (Marylhurst University)
Elizabeth Lockwood
February 20
Studied exhibition lighting

PHIL 615 “Animality”
Ted Toadvine
February 20
Carla Bengston led discussion of The Long Now with students in graduate philosophy seminar

College of Arts and Sciences
February 20
College Scholars reception

ARH 454/554 “Modern German Art”
Sherwin Simmons
February 21
Viewed Pechstein painting

ART “Drawing” (LCC)
Gabriella Soraci
February 22
Viewed drawings

ARH 205 “Western Art”
James Harper
February 22
Course assignment

HUM 399 “Food in Chinese Culture”
Ina Asim
February 22
Looked at how food is depicted in art

Confucius Institute
February 24
Debbie Williamson-Smith led tour of Nixon in China for performers in the Eugene Opera.

UO Alumni Association
February 24
Board reception

ART 111 “The Artist Experience”
Tyras Warren
February 24 & March 2
Instructor-led visit in The Long Now

ART 111 “Introduction to Visual Arts” (LCC)
Hannah Dillon
February 26
Critiqued an artwork

ART “Relief Printmaking” (LCC)
Christian Harger
February 29
Viewed prints

ART “Printmaking techniques” (LCC)
Susan Lowdermilk
February 29
Viewed prints

ART 333 “Intermediate Drawing”
Gabriella Soraci
March 1
Viewed drawings

REL 202 “Asian Religion (LCC)”
Cliff Trollin
March 1
Guided tour of Asian collection with Anne Rose Kitagawa

ART 110 (LCC)
Blain T. Ferra
March 2
Course assignment

CHN 150 “Intro to Chinese Novel”
March 7
Course assignment

ENG 260 “Media Aesthetics”
Stephen Rust
March 7
Self-guided gallery and writing activity

Confucius Institute
March 11
Lecture & VIP dinner

Confucius Institute
March 12
Panel discussion & reception

ARH 407 “Domes”
Nick Camerlenghi
March 14
Course assignment

President’s Office
March 15
Search committee

Pedro Garcia-Caro
April 3
Instructor led visit of David Mawaad

TA 471 “Top Environmental Theatre”
Theresa May
April 5
Exercise in courtyard

J 361 “Reporting I”
Suzi Steffen
April 6
Reported on art

Kappa Alpha Theta
April 11
Recruitment reception
AAD 199 “Art and Ideas”
Catherine Ballard
April 12
Self-guided gallery activity

SPAN 303 “Expresiones Artisticas”
Heather Quarles
April 12
Self-guided gallery activity

Art History Association
April 12 & 13
Symposium

AAD 508 “Wrk Creative Entrepren”
Jenna Soard
April 13
Buddhist project

ARH 206 “Hist Western Art III”
Joyce Cheng
April 17
Analysis project

ANTH 150 “World Archaeology”
Daphne Gallagher
April 18
Students visited on own

J 463 “Writing for the Arts”
Suzi Steffen
April 18
Museum tour with Debbie Williamson-Smith and visiting artist Russel Wong

WR 122 “College Composition II”
Leona Rumbarger
April 18
Self-guided gallery activity

ART 261 “Photography I” (LCC)
Jarmila Mrazek & Susie Morrill
April 18
Exhibition tour with Russel Wong

ART 131 & ART 231 “Introduction and Intermediate Drawing” (LCC)
Satoko Motoji
April 18
Self-guided gallery activity

Cinema Pacific Film Festival
April 18 & 19

ART 298 “Watercolor” (LCC)
Satoko Motoji
April 19
Self-guided gallery activity

J 100 “Media Professions”
William Ryan
April 19
Russel Wong presented guest lecture

ARCH 115H “Design Fundamentals” (LCC)
Kathleen Caprario
April 22
Viewed Visions of the Orient exhibition

AAD 250 “Art and Human Values”
Lisa Abia-Smith
April 24
Self-guided gallery activity

ART 262 “Photography II” (LCC)
Susie Morrill
April 25
Viewed Russel Wong exhibition

AAD 252 “Art and Gender”
Julie Voelker-Morris
April 25
Self-guided gallery activity

UO Duck Store
April 26
Reception

DisOrient Film Festival
April 27
Reception

Photography (LCC)
May 1
Camilla Dussinger
Students visited on own for course assignment

ARH 208 “Chinese Art History”
May 1
Charles Lachman
Students visited on own for course assignment

JPN 199 “Pop Globalization” & JPN 306 “Intro to Japanese Literature”
Alisa Freedman
May 1
Viewed Japanese woodblock prints with collections staff and toured galleries with Anne Rose Kitagawa

American English Institute
Della Gilchrist
May 2
Instructor-led gallery activity

J 361 “Reporting I”
Suzi Steffen
May 2
Instructor-led gallery activity

ART 294 “Watercolor” (LCC)
Satoko Motoji
May 6
Course assignment

ART 233 “Drawing”
Donald Morgan
May 9
Sketched in the galleries

Emerging Leaders in the Arts Network
May 10
Lecture

ARH 399 “Medieval Architecture”
Nick Camerlenghi
May 15
Tour with Anne Rose Kitagawa on exhibition planning

BA 199 “International Business”
Anne Forrestel
May 17
Tour with Anne Rose Kitagawa

Arts and Administration
May 18
Graduate research presentations

ART 111 (LCC)
Hannah Dillon
May 20
Instructor-led gallery activity

AAD 250
David Bretz
May 24
Instructor-led visit to Art of the Athlete

JPN 399 “Early Modern Japan”
Glynne Walley
May 29
Viewed Japanese art with Anne Rose Kitagawa, Faith Kreskey, and Eva Tweedie

WR 122 “Composition II”
Luke Hollis
May 30
Instructor-led gallery activity

University Teaching and Learning Center
Jen Strong
June 1
El-led tour

Religious Studies
Mark Unno
June 4
Self-guided tour for Buddhist ministers
ATTENDANCE

<table>
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<tr>
<th>Month</th>
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<td>July</td>
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<td>May</td>
<td>5432</td>
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<td>June</td>
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<td><strong>Total:</strong></td>
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**Offsite:** The JSMA reached an audience of approximately 100,000 people through community organizations and events, including Art & the Vineyard, Fiesta Latina, Eugene Celebration parade, Jack o’ Lanterns on Broadway, Oregon Asian Celebration, the Eugene Public Library, and an annual exhibition in the Gallery at the Airport.

THE JSMA THANKS THE FOLLOWING IN-KIND DONORS


THE JSMA PROVIDED IN-KIND DONATIONS TO SUPPORT THE FOLLOWING ORGANIZATIONS

Adelante Si, ARC of Lane County, Art History Association, Arts and Business Alliance of Eugene (ABAE), Arts Umbrella, Balboa Art Conservation Center, Big Little School, Boys & Girls Club of Western Lane County, Buena Vista Elementary School, City of Eugene Police Department, Cinema Pacific, Confucius Institute, Corridor School, DisOrient Film Festival, The Duck Store, Edison Elementary School, Edgewood Elementary School, Eugene Mayor’s Art Show, Eugene Symphony, EWEB Child Development Center, Flux Magazine, HIV Alliance, Holt International, Japan-America Society of Oregon, McCormack Elementary, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, NOMAD Conference, Northwest Christian University, Northwest Community Credit Union, Oregon Chapter of Meeting Professionals International, O’Hara Catholic School, Oregon Bach Festival, Oregon Shakespeare Festival, Pacific Northwest Division Ski Patrol, Patterson Preschool, Pleasant Hill High School, Spring Creek Elementary, The Register-Guard, Roosevelt Middle School, Saint Thomas Moore Catholic Church, Springfield Neighborhood Watch, Travel Lane County, University of Oregon Arts and Administration, University of Oregon Climate Change Symposium, University of Oregon Recreation Center, University of Oregon School of Journalism, Veneta Elementary School, Visual Thinking Strategies, Western Association of Convention & Visitors Bureaus, Willamette Christian School, and Willamette Park and Recreation District
**ACQUISITIONS**

**WESTERN ART**

**PAINTINGS**

- **Tom Cramer, American, b. 1960.** *Hummingbird,* 2012. Oil and wood burning on birch plywood, 51 ¼ x 31 ½ in. Gift of the artist. 2012:8.1
- **Aimée Garcia (Marrero), Cuban, b. 1972.** *Abaco,* c. 2001. Oil on canvas, 72 x 74 in. Gift of Lynne Foster. 2012:2.1
- **Carl Hall, American; Pacific Northwest, b. 1924.** *Expectations,* 1946. Oil on canvas, 17 x 22 in. Donated by the Carl Hall Family Collection through Bill Rhoades. 2012:6.1
  
  
  
  
  
  
  
  
  
  
- **Emilio Sanchez, Cuban, 1921–91.** *Untitled,* c. 1980. Oil on canvas, 20 x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.1
  
  *Untitled,* c. 1980. Oil on masonite, 40 x 60 in. Gift of the Emilio Sanchez Foundation. 2011:24.2
  
  
  

**PRINTS**

- **Peggy Bacon, American, 1895–1987.** *The Untitled Field,* 1937. Etching; ink on paper, sheet: 10 1/2 x 11 1/2 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2011:18.1
  
  
  
  
  
  
  
  
  
  

**COLLECTION ACTIVITY**

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


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


**Giovanni Battista Piranesi, Italian, 1720–1778.** **Veduta degli avanzi di Antiche Fabbriche…; Veduta degli Avanzi, o sia del termine…**, Etching, 5 1/4 x 8 1/4 in. Gift of Marcia and Mark Osterkamp. 2011:15.1


**Avanzo degli Archi Neroniani sul Monte Celo…; Veduta dei Muri che Investivano…,** Etching, sheet: 21 ¼ x 15 1/4 in. Gift of Marcia and Mark Osterkamp. 2011:15.4

**Apparrenenze d’antiche Terme con Scale che Conducono no.; Veduta d’uno de’ Circhi antichi con altri monumenti…,** Etching, 21 ¼ x 15 1/4 in. Gift of Marcia and Mark Osterkamp. 2011:15.5

**Vestiboliot d’antico Tempio…,** Etching, 13 1/4 x 9 1/2 in. Gift of Marcia and Mark Osterkamp. 2011:15.6

**Tempio Antico…,** Etching, 14 1/2 x 9 3/4 in. Gift of Marcia and Mark Osterkamp. 2011:15.2

**Vesta al Mar, c. 1987.** Color lithograph, 23 x 18 in. Gift of the Emilio Sanchez Foundation. 2011:24.6

**Carlo’s Shack or Carlo’s Shack,** 1975. Color lithograph, 23 x 18 in. Gift of the Emilio Sanchez Foundation. 2011:24.7


**Avanzo degli Archi Neroniani sul Monte Celo…,** Etching, sheet: 21 ¼ x 15 1/4 in. Gift of Marcia and Mark Osterkamp. 2011:15.3

**Emilio Sanchez, Cuban, 1921–91.**


**First state print,** 7 ½ x 9 1/2 in. Estate of Patricia Noyes Harris. 2011:22.5

**Vernacular Design House and Fence,** Mendocino, 1949. First state print, 7 ½ x 9 1/2 in. Estate of Patricia Noyes Harris. 2011:22.2

**Ornate Portico, Mendocino,** 1948. First state print, 7 ½ x 9 1/2 in. Estate of Patricia Noyes Harris. 2011:22.4

**Ornate Portico, Mendocino,** 47–17, 1948. Modern print, 7 ½ x 9 1/2 in. Estate of Patricia Noyes Harris. 2011:22.2

**High Desert Lake,** 1948. First state print, 7 ½ x 9 in. Estate of Patricia Noyes Harris. 2011:22.6

**Woman in Storefront Window with Lucky Strikes,** 1948. First state print, 9 1/8 x 7 1/4 in. Estate of Patricia Noyes Harris. 2011:22.7

**Hands (multiple exposures),** 1948. First state print, 8 7/8 x 6 1/4 in. Estate of Patricia Noyes Harris. 2011:22.8

**Empty Stairwell with Exit Sign,** 1948. First state print, 9 1/8 x 7 in. Estate of Patricia Noyes Harris. 2011:22.9

**Chocolate Iced Cake on Table,** 1939. First state print, 5 x 4 1/2 in. Estate of Patricia Noyes Harris. 2011:22.10

**Typical Older Apartment Building, 50–59, 1950.** Modern print, 9 1/8 x 7 1/4 in. Estate of Patricia Noyes Harris. 2011:22.11


**Leaves, 47–48,** 1948. Modern print, 9 1/8 x 7 1/4 in. Estate of Patricia Noyes Harris. 2011:22.14

**Janet (Ship Dock),** 1948. Modern print, 7 1/8 x 9 1/4 in. Estate of Patricia Noyes Harris. 2011:22.15

**Photography**

**Ray Atkeson, American, 1907–90.**

**Cape Kiwanda,** Color coupler print, 13 x 10 1/4 in. Estate of Patricia Harris Noyes. 2011:22.31

**William Heick, American, b. 1916.**

**Edward Weston Class Spring 1948, 1949.** Modern print, 7 ½ x 9 1/2 in. Estate of Patricia Harris Noyes. 2011:22.30

**Petrified Wood Detail,** 1948. Black and white photograph, 6 ½ x 4 1/4 in. Estate of Patricia Harris Noyes. 2011:22.32

**Good Eats, View Towards Gas Station, 50–59, 1950. Modern print, 9 1/8 x 7 1/4 in. Estate of Patricia Noyes Harris. 2011:22.11

**Janet (Ship Dock), 1948. Modern print, 7 1/8 x 9 1/4 in. Estate of Patricia Noyes Harris. 2011:22.15**
**Construction Pipes**, 1950. Modern print, 8½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.16

**Sleeping Cat**, 47–72, 1947. Modern print, 8¼ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.17


**Eroded Sandstone and Gravel (Detail)**, 48–60, 1948. Modern print, 7¼ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.20

**Beach Cliffs with Houses**, 48–1, 1948. Modern print, 7¼ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.21

**Fish Liver Cells** 15,000X, 1970. Modern print, 7¼ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.22


**(Hiroshima or Nagasaki) Two People on Row Boat with Partially Destroyed Domed Building**, 8 x 10 in. Estate of Patricia Harris Noyes. 2011:22.30

**Joshua Tree in the Rain**, 8 x 10 in. Estate of Patricia Harris Noyes. 2011:22.31

**Bare Trees and Grass Field**, 1948. Black and white photograph, 7¼ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.42

**Dan Powell, American, b. 1950. Study from Grey to Black (diptych)**, 2011. Inkjet print, 22¼ x 17¼ in. Gift of Dan Powell. 2012:3.1a

**Study from Grey to Black (diptych)**, 2011. Inkjet print, 22¼ x 17¼ in. Gift of Dan Powell. 2012:3.2


**Man Ray 1**, Photographic print on paper, 7½ x 9½ in. Gift of George Wickes. 2011:19.2


**Various Artists, Mexican. Chiapas, Mirror to our World.** 4 x 7 in. each. Purchased with funds from the Haseltine Endowment. 2011:21.1

**Arnold Wheelock, American, 1917–90. Weathered Fence and Houses, 1948. 4¾ x 6½ in. Estate of Patricia Harris Noyes. 2011:22.34**

**Unknown, American. Mountain Range with Snow, 4¾ x 7¼ in. Estate of Patricia Harris Noyes. 2011:22.35**

**Unknown, American. Mountain Side with Snow I. 6½ x 8½ in. Estate of Patricia Harris Noyes. 2011:22.36**

**Unknown, American. Mountain Side with Snow II. 5½ x 7¼ in. Estate of Patricia Harris Noyes. 2011:22.37**

**SCULPTURE**


**METALWORK**


**VIDEO/MIXED MEDIA**


**ASIAN ART**

**WORKS ON PAPER: PRINTS**


LEE Chunyi, Chinese, b. 1965. Autumn Sacrifice, 2002 and 2011. Album leaf; ink and color on paper; with signature in clerical script (lishu) reading “Lee Chunyi 02,” 16 ⅜ x 9 ⅞ in. (image only); 21 ⅝ x 13 ⅞ in. (paper, unframed). Gift of Lee Chunyi in honor of Robert D. Mowry. 2011:16:1


Tōji, Sudden Shower, Shōwa period (1926–89), 1970. Sōsaku hanga woodblock print; ink and color on paper, edition 3 of 128, 18 ⅝ x 25 ⅞ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.10


Sakurajima, Shōwa period (1926–89), 1976. Sōsaku hanga woodblock print; ink, color and gold leaf on paper, edition 46 of 82, 13 ⅝ x 18 ⅜ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.15


Rooftiles of Florence [Firenze], Shōwa period (1926–89), 1974. Sōsaku hanga woodblock print; ink and color on paper, Artist’s Proof, 32 ⅜ x 22 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.18


Ishinomaki (Loaded Fishing Boats), Shōwa period (1926–89), 1978. Sōsaku hanga woodblock print; ink and color on paper, 12 ⅝ x 18 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.2

Jeju Island, Korea [Japanese, Saishūtō], Shōwa period (1926–89), 1978. Sōsaku hanga woodblock print; ink and color on paper, 12 ⅝ x 17 ⅜ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.20

Ogre in the Yungang Cave Temple, China [Japanese, Unkō sekkutsu; Chinese, Yungang shiku], Shōwa period (19261989), 1978. Sōsaku hanga woodblock print; ink and color on paper, edition 16 of 128, 32 ⅜ x 21 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.21

Guilin [Japanese, Keirin], Shōwa period (1926–89), 1979. Sōsaku hanga woodblock print; ink and color on paper, 12 ⅝ x 17 ⅜ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.22

Kyoto Scenery (?), Shōwa period (1926–89), 1973. Sōsaku hanga woodblock print; ink and color on paper, edition 123 of 128, 26 ⅜ x 18 ½ in. (unmatted); Less than 33 ⅝ x 24 ⅛ in. (framed). Gift of Professor Junpei Sekino, Willamette University. 2011:17.23

Karayuchin (Amakusa), Shōwa period (1926–89), 1976. Sōsaku hanga woodblock print; ink and color on paper, 12 ¼ x 17 ⅜ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.24

Tsugaru Horozuki, Shōwa period (1926–89), 1977. Sōsaku hanga woodblock print; ink and color on paper, 12 ⅝ x 18 ½ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.3

Morning in Kyoto, Shōwa period (1926–1989), 1979. Sōsaku hanga woodblock print (first of a set of four); ink and color on paper, edition 3 of 30, 311/16 x 211/16 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.5

Mid Day in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (second of a set of four); ink and color on paper, edition 14 of 98, 311/16 x 211/16 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.6

Evening in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (third of a set of four); ink and color on paper, edition 3 of 30, 311/16 x 211/16 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.7

Night in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (fourth of a set of four); ink and color on paper, edition 14 of 98, 311/16 x 211/16 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.8


Ainu Pattern (Ainu moyō), Shōwa period (1926–89), 1982. Sōsaku hanga woodblock print; ink and color on paper, edition 52 of 128, 271/2 x 18 1/8 in. Museum Purchase made possible with funds donated in memory of Yoko McClain by Sylvia Giustina, the Sekino Family, Hue Ping Lin and Dick Easley, Robert and Yukiko Innes, Hope Pressman, Sally and Ev Smith, Charles and Yvonne Stephens, and Thomas Roehl. 2012:1.1


SHUNKÔSAI Hokushû, Japanese, active 1810–32. Yamato I from the series Chukobuyuden, Edo (Tokugawa) period (1615–1868), 19th century. Ukiyoe woodblockprinted surimono(?); ink and color on paper, 10 x 61/2 in. Bequest of the Jan Muller, Jr. Estate. 2011:23.6


TSUKIOKA Yoshitoshi, Japanese, 1839–92. Picking Plum Branch in the Moonlight, from the series One Hundred Aspects of the Moon (Tsuki hyakushi), Meiji period (1868–1912), 1887. Ukiyoe woodblock print in vertical “ōban” format; ink, color, metallic pigment and embossing on paper with printed signature reading “Toyokuni ga,” 14 1/2 x 10 in. Bequest of the Jan Muller, Jr. Estate. 2011:23.4


MIXED MEDIA AND SCULPTURE

MA Han, Chinese, b. 1968. Art is for the People, 2006. Fiberglass, rice, paint, varnish, 22 1/2 x 65 x 26 in. Gift of Dennis Braddock and Janice Niemi. 2011:26.1


LOANS

OUTGOING LOANS

Lent to the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art


Figure Group, 1958. Terracotta stoneware, 20 1/2 x 11 in. Virginia Haseltine Collection of Pacific Northwest Art. 1974:31.41

Three Forms, 19721973. Ceramic, 40 (w/ base: 57 1/4) x 27 x 7 in. Gift of Katie Hull and Friends. 1976:1

The Family III, 1958. Ceramic, 17 x 13 x 8 1/2 in. Gift of Dr. and Mrs. Wallace S. Baldinger. 1981:13.2
INCOMING LOANS


A la Fontaine, 1897. Oil on canvas, 55 x 34 in. Anonymous Loan. L2012:13.3

CHIKANOBU, Yoshu, Japanese, 1838–1912. *Female Demonstration (Joshi enzetsu)*, from the series *Comparison of Magic Lantern Reflections of the Heart* (Gentō shashin kurabe), Meiji period (1868–1912), 1890. Woodblock print in vertical ôban format; ink and color on paper, 20 x 16 in. Anonymous Loan. L2011:39.19


HASEGAWA Chikuyo, Japanese, active ca. 1880s–1890s. *Sericulture with Imperial Family (Kyuchu yosan no zu)*, Meiji period (1868-1912), 1886. Woodblock print in ôban triptych format; ink and color on paper, 20 x 36 in. Anonymous Loan. L2011:39.8


KATSUSHIKA Hokusai, Japanese, 1760–1849. *View of the Mitsui Stores on Suruga Street in Edo (Edo Suruga-chō Mitsui mise ryakuzu)*, from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjū rokkei)*, Edo (Tokugawa) period (1615–1868), ca. 1829–1833. Ukiyo-e woodblock print in horizontal ôban format; ink and color on paper, 10 x 15 in. Anonymous Loan. L2011:39.14

SAWYERS in the Tōtomi Mountains (Tōtomi sanchû), from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjū rokkei)*, Edo (Tokugawa) period (1615–1868), ca. 1829–1833. Ukiyo-e woodblock print in horizontal ôban format; ink and color on paper, 10 x 15 in. Anonymous Loan. L2011:39.14
format; ink and color on paper, 16 x 20 in. Anonymous Loan. L2011:39.15


Isabetta, 1930. Oil on canvas, 31 x 24 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.1


View of Sanno from Asakusa, 1912, 1884. Shinhanga woodblock print in vertical ōban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.11

David McCosh, American, 1900–84. The Bachelor, 1932. Oil on canvas, 25 x 30 in. Private Collection. L2011:15.1


Alice Neel, American, 1900–84. Thanksgiving, 1965. Oil on canvas, 36 x 24 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.1

Isabetta, 1930. Oil on canvas, 31 x 24 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.2

Canary Girl, Fire Escape, 1938. Oil on canvas, 32 x 22 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.3

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 gojūsan-tsugi no uchi), Taishō period (1912–1926), ca. 1914–1920. Hanging scroll; ink and color on silk, 96 x 37 ½ in. Anonymous Loan. L2011:39.17


James Rosenquist, American, b. 1933. Untitled (Female & Flowers Series), 1989. Oil on canvas, 80 x 68 in. Anonymous Loan. L2012:5.1


UTAGAWA Hiroshige, Japanese, 1797–1858. Asakusa Ricefields and Torinomachi Festival (Asakusa tanbo
Torinomachi möde), from the series from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), Edo (Tokugawa) period (1615–1868), eleventh month of 1857. Ukiyo-e woodblock print in vertical oban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.12

Plum Garden, Kamata (Kamata no umezono) from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), Edo (Tokugawa) period (1615–1868), second month of 1857. Ukiyo-e woodblock print in vertical oban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.13


UTAGAWA Kunisada II, Japanese, 1823–1880. Fifth Month (?–should be Seventh Month), from the series Eastern Genji, Visual Puns on Five Seasonal Festivals (Azuma Genji mitate gosekku), Edo (Tokugawa) period (1615–1868), 1855. Ukiyo-e woodblock print in oban triptych format; ink and color on paper, 20 x 36 in. Anonymous Loan. L2011:39.6


Actor Onoe Tamizo II as a Kite, from the series Second Play Grand Finale Five Transformation Dance (Dainiban ogiri gohenge shosagoto no uchi), Edo (Tokugawa) period (1615–1868), 1842. Ukiyo-e woodblock print in vertical oban format; ink and color on paper, 20 x 16 in. Anonymous Loan. L2011:39.4

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- **Emily Kersten**  
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- **Deidre Sandvick**  
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- **Sharon Kaplan**  
  Museum Educator
- **Lauren Suveges**  
  Museum Educator/Studio Coordinator

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- **Jamie Leaf**  
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- **Sandra Shaffer**  
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Aimée García (Cuban, b. 1972)

Abaco, circa 2001
Oil on canvas, 72 x 74 inches
Gift of Lynne Foster
© Courtesy of the artist

FRONT
Whitney Nye (American, b. 1966)

Astrogirls, 2009
Paper, oil on wood panel, 72 ¼ x 48 ¼ inches
Purchased with funds from the Ford Family Foundation / JSMA Haseltine Endowment Fund
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