The evolving CAmpus museum

Visioning futures, scanning for trends, and managing change—these phrases and their ensuing actions are recurrent motifs in today’s museum blogs and conference keynotes. The success and sustainability of museums, on campus and off, depend on our ability to navigate new frontiers, remain relevant, and identify practical strategies that connect our missions to increasingly diverse and busy constituencies.

NEW FACES, NEW POSITIONS

Here, at the Jordan Schnitzer Museum of Art, we experienced a year of tremendous change, both internal and external. We welcomed President Michael Gottfredson and Interim Senior Vice President and Provost Scott Coltrane. Dr. Coltrane joined Michael Andreasen, Vice President of the new Advancement division, as co-supervisors of the museum. On behalf of my professional staff and incomparable volunteers, I thank Michael Redding, former Vice President of University Relations, and James Bean, former Senior Vice President and Provost, for their seasoned advice and generous support of the museum. I am also deeply grateful to the many university administrators and faculty who have worked so closely with me and the museum over the past five years and whose knowledge and commitment to us have been shared with our new leaders.

Staff changes affected us internally as well. After two years of experimentation with a new fund-raising model that provided shared development officers between the museum and the Oregon Bach Festival, both organizations now have their own.

The JSMA celebrated its 80th anniversary with the special exhibition Living Legacies: The JSMA @ 80, featuring loans from 80 local collectors, including this poignant print: TSUKIOKA Yoshitoshi (Japanese, 1839–1892). Pine, Bamboo and Plum: the Framed Painting at Yushima (Shōchikubai Yushima no kakegaku), Meiji period (1868–1912), 1885. Ukiyo-e woodblock-printed vertical ōban dipych; ink and color on paper, 36 ¼ x 16 ¼ inches (framed). Lee Michels Collection

Director’s Report
own full-time staff members. Deidre Sandvick chose to expand her development experience as the new Northwest regional officer for the university, Kate Feeney became associate director of Constituency Engagement, and Emily Kersten joined her boyfriend in Seattle. Museum educator Lauren Suveges took on new educational programming work with a company in Eugene. Charly Swing, our chief preparator, returned to full time studies as an MFA candidate in New York, and Eva Tweedie, our administrative aide, entered an MA program in curatorial studies at the University of British Columbia. James Stegall, our first museum security administrator, did such a great job that he was promoted to be the university’s security manager. The JSMA became a better museum because of these dedicated, smart, and creative individuals, and we wish them all success in their new endeavors.

We completed the searches for all of these positions and have welcomed the following: Arthurina Fears, museum educator; Joey Capadona, chief preparator; Anthony Cranford, museum security manager; Tom Jackson, director of development; John Riopelle, membership/annual giving manager; and Samantha Hull, administrative aide. We also offer a big thank you to Chloe Hellberg, a recent UO BA art history graduate, who served most ably as our interim membership and annual giving manager.

With temporary funding made available as a result of Lawrence Fong’s retirement, we expanded our teaching mission to recent UO graduates and hired two new MA art history recipients, Jessi DiTillio (Western art and exhibition coordination) and Han Zhu (Asian art). They were joined by another MA art history graduate, June Koehler, thanks to a bequest provided by the Estate of Dr. Roy and Jeanne Neville. All three have infused fresh perspectives and energy into our curatorial programs, and we hope that the experiences they’ve enjoyed will give them a leg up in the job market or graduate school applications. Danielle Knapp, who works closely with these young curators, was promoted this year to McCosh Associate Curator. Now, with new permanent funding from the university, we are engaged in a search for a senior western curator. Stay tuned!

ENGAGING COMMUNITIES ON AND OFF-CAMPUS

In addition to personnel changes, we added two new projects to our calendar. Thanks to a Cultural Trust grant, administered by the Oregon Arts Commission, we contracted with nationally recognized museum consultant Gail Anderson to draft a JSMA Latino Engagement Plan. Museums across the U.S. are exploring ways to engage more diverse audiences, and for those of us in Oregon, where Latino residents already comprise a quarter of our public school students, building Latino participation in the museum is critical for our future and that of our university. Our long-term commitment to this plan was further supported this year by a two-week trip to Mexico, organized by Rebeca Urhausen, during which June Koehler and I met with artists, museum directors, and curators in Guanajuato, Mexico City, Oaxaca, and San Miguel, and toured numerous historic sites. Special exhibitions, new acquisitions, and a growing Día de los Muertos program continued to strengthen our focus on Latin American culture.
Our second initiative—the JSMA Academic Support Grant program—was created to build faculty use of the museum for teaching and research. I asked the deans of the College of Arts and Sciences and the School of Architecture and Allied Arts to match museum funds and then asked University Relations and the Office of the Provost to match that total. The result is truly exciting! Through a competitive grant program, we allocated $30,000 to faculty in both units, whose initiatives ranged from special loans and art acquisition to guest speakers, conservation of art, and symposia. Their projects required literally thousands of students to study and

We congratulate our 2012–13 Recipients:

**Ben Saunders**, Professor of English: Good Grief! A Selection from 50 Years of Charles M. Schulz’s PEANUTS (CAS/English); three fall courses and the new Comics Studies minor

**Kate Nicholson**, Professor of Art History: History of Photography, Focus Gallery installation, featuring loans from two private collections; survey class

**Akiko Walley**, Assistant Professor of Japanese Art History: Japanese Art, Preble-Murphy Gallery, featuring two private collection loans and loans from the Clark Center for Japanese Art and Culture, Hanford, CA; five art history courses

**Ina Asim**, Professor of History: Chinese Foodways, Soreng Gallery, featuring two private collection loans; four courses and Chinese Foodways Conference

**Phaedra Livingstone**, Assistant Professor, Arts and Administration/Museum Studies Certificate: 21st Century Museum Issues Lecture Series, featuring special guest speakers; five courses

**Pedro García-Caro**, Assistant Professor of Spanish: Acquisition of Photographs by David Mawaad, supporting curriculum in Romance Languages and Latin American Studies; ongoing

**Sherwin Simmons**, Professor Emeritus of Art History, and **Joyce Cheng**, Assistant Professor of Art History: German Expressionist Study Exhibition, featuring loans from the Portland Art Museum; three courses and symposium

**Joyce Cheng**: Max Pechstein “Dancers” Painting Restoration and Student Symposium on German Expressionism, feature work in exhibition; three courses and symposium

**Stephen Shoemaker**, Professor of Religious Studies: Ave Maria: Marian Devotional Works from Eastern and Western Christendom; graduate student exhibition

**Carol Stabile**, Professor and Director, Center for Women’s and Gender Studies, and **Alice Evans**, Research Dissemination Specialist, Center for the Study of Women in Society: The Female Figure: Artistic Multiplicities, Schnitzer Gallery exhibition and related programs; three courses.
conduct research in the museum. Even more good news: the project is continuing for a second year, and being expanded with the participation of the Robert Clark Honor’s College!

LEARNING TOGETHER
One of the building blocks of our new strategic plan, Learning Together extends the museum family across the state. Our summer teacher in-service workshop, made possible in part through a Title 6A grant to Latin American Studies, brought teachers across the state to campus to learn how to incorporate Latin American history, arts, and culture, into their pedagogy. Kelly Middle School, in Eugene, became our first school to immerse itself in Visual Thinking Strategies, aimed at improving critical thinking skills, visual literacy, and writing. Our K–12 arts education programs are among the most expansive in the state and are made possible with private support as well as state grants and a new partnership with Wells Fargo. Together, we can strengthen early learning for all Oregonians. Recognizing our track record with bringing the arts to diverse populations, the Kennedy Center awarded the museum a grant to produce three instructional videos for teaching art to physically, emotionally, and mentally challenged youth; now completed, these are being shared nationwide.

HONORING OUR COMMUNITY
Three special exhibitions affirmed the museum’s integral role in the life of our community. In July, Lynda Lanker’s Tough By Nature: Portraits of Cowgirls and Ranch Women of the American West celebrated an exceptional local artist, whose command of diverse media—oil and acrylic, charcoal and graphite, stone and plate lithography—and compelling stories covering a period of nearly twenty years stole the hearts of a record number of visitors. Thanks to generous support, mostly from women in our region, the exhibition, catalog, and accompanying programs offered a lasting testament to the women, who, like their male counterparts, settled the West and continue to compete in rodeos, raise cattle, and take care of the land. We were delighted that Landau Traveling Exhibitions signed on to take the show to other venues, including the National Cowgirl Museum and Hall of Fame in Ft. Worth.

In the spring, West of Center: Art and the Counterculture Experiment in America, 1965–77, organized by the Museum of Contemporary Art Denver, took us back to
Eugene’s own countercultural time (some might say, we still live there). We added a display of cultural and political collages from the period by local artist Violet Ray and video recollections by area residents and organized our first Inflatable Building Contest downtown, which attracted more than 1,000 visitors in one night.

We concluded the year with Living Legacies: The JSMA @ 80, featuring more than 300 works on loan from 80 local collectors. The quality and diversity of work, representing the arts of Africa, the Americas, Asia, Europe, and the Middle East, from so many homes and businesses affirmed the value our community places on a life with art. Thanks to a grant from MCS Family Wealth Advisors, we launched a SmART Collecting Series and shared collectors’ insights, curators’ visions, and practical advice throughout the summer. We are grateful to our lenders, program participants, and supporters for celebrating our eightieth birthday with us.

A LIVELY EXHIBITION SEASON

Our fall season featured two exceptional exhibitions, Lesley Dill’s Poetic Visions and Good Grief! A Selection from 50 Years of Original Art from Charles M. Schulz’s PEANUTS. Organized by the Whatcom Museum, Poetic Visions addressed transcendent experience and religious imagery in large wall drawings, free-standing “dresses,” video, metal cut-outs, and a shimmering wall of wire. The intensity of the emotive and physical aspects of the work, often inspired by poetry and other literary sources, heightened the visual experience. Dill’s very personal talk and eloquent description of her work remain etched in our memories. Professor Ben Saunders offered an engaging and provocative interpretation of Schulz and his famed comic strip, bringing audiences of all ages to see the development of the beloved PEANUTS characters through a half century of American history.

Thanks to our new JSMA Academic Support Grants, we were able to create a series of course-related exhibitions (including PEANUTS), featuring photography, German Expressionism, and Chinese and Japanese objects that supported classes and symposia. Schnitzer Cinema and NewArt Northwest Kids explored poetry and visual representation, among other topics. We were also excited to present a special exhibition, organized by the Mexican Consulate in Portland, of the work of Rolando Rojas, who, in turn, honored us, with the gift of a major painting, while Su Kwak graced us with her special exhibition Light Journey: An Odyssey in Paint and a beautiful gift of art. An intimate installation of Tibetan art marked the visit of H.H. the Dalai Lama in May. Our new Artist Project Space, made possible with grants from the Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate, presented work by Corvallis artist Julie Green and

Living Legacies: The JSMA @ 80 featured more than 300 works in a range of media from Africa, the Americas, Asia, and Europe. We are deeply grateful to our generous lenders from across Lane County for celebrating our 80th anniversary with us.

New Acquisition: Rolando Rojas (Mexican, b. 1970). Nocturninos (Night Owls), 2012. Oil and sand on canvas, 39 3/8 x 23 5/8 inches. Gift of the Artist. Following his exhibition and visit to the JSMA, Rojas created this work as a gift to the museum.
Singapore artist Ming Wong. Green’s powerful plates represent the last meals of death row inmates across the country, while Ming’s Life and Death in Venice restages the Visconti film in both humorous and poignant ways.

**COLLECTIONS BRIDGE CULTURES**

Collections are, in essence, our world heritage. In many cases, art is the only surviving physical expression of our human history. As such, art not only connects us to our past but also to one another. Gertrude Bass Warner, who donated our founding collection, believed that her (mostly) Asian collection would teach us about cultures unlike our own and by doing so would contribute to a peaceful world. Today, our collections continue to bridge cultures and help to form global perspectives for students of all ages. This year, generous gifts and purchases enhanced our holdings of Japanese and European prints, especially, thanks to the generosity of Keith Achepohl, Marcia and Mark Osterkamp, Don and Carol Dumond, Marcia and David Hilton, and Robert and Margaret Leary. Mexican artists David Maawad and Rolando Rojas, Singapore artist Russel Wong, Oregon artist Betty LaDuke, and the late Pacific Northwest artist Rex Silvernail donated fine examples of their work.

The JSMA houses the largest collection of works on paper by Morris Graves, and this year, we celebrated the publication of Morris Graves: Selected Letters, edited by former curator of American and regional art Lawrence Fong and Vicki Halper. Exhibitions at the museum, the Knight Library, and downtown at the White Lotus Gallery, combined with lectures and readings, offered a rare opportunity to learn more about this exceptional artist. We also enhanced our own collection of Graves’s work this year through the purchase of a major painting (our cover this year), made during the artist’s sojourn in Ireland, and two early drawings, thanks to Leadership Council members David Hilton and Anne Cooling. Our collection of new media works expanded with the acquisition of a video installation by Nina Katchadorian.

Our Masterworks on Loan program also continues to grow, thanks to increasing word of mouth among auction houses, lawyers, and collectors. This year, alone, we exhibited twenty works, including pieces by Aristide Maillol, Agnes Martin, Henry Moore, Takashi Murakami, Pablo Picasso, Alfred Sisley, Kiki Smith, Rudolf Stingel, and Andy Warhol, which not only delight our visitors but, whenever possible, are incorporated into academic courses.

**SUSTAINING TOMORROW**

The museum’s volunteer groups form the backbone of our outreach and financial support. This year Gourmet Group I and II combined and, in celebration of our anniversary, presented “Studio 80: A Gala Benefit.” Event sponsors Cheryl Ramberg Ford and Allyn Ford welcomed hundreds of guests who danced to 5 Guys Named Moe and enjoyed refreshments and a jewelry raffle in a gallery space transformed into a glowing night club. Proceeds benefited our education programs.

Greg Fitz-Gerald, president of our Leadership Council for the past two years, passed the torch to Chris Smith. As vice president and chair of our Long-range Planning Committee, Greg steered our revisioning of the museum, including our new mission statement, guiding principles, and strategic objectives. I am deeply grateful to him for helping me during this exciting period, supporting our ambitious goals, sharing his beautiful collection, and bringing others to join our advisory board. Chris continues that commitment to excellence.

Dr. Lee Michels, a former Leadership Council president and long-term board member, received the Gertrude Bass Warner award this summer, recognizing his
volunteer service and dedication to the museum. His engagement in learning and sharing his extraordinary collection with students and the public sets a model for all.

The JSMA is committed to a balanced budget, which is only possible with a foundation of university support. For that we are both grateful and mindful of our teaching mission. Private support from individuals, businesses, foundations, and grants agencies—local, state, and national—as well as earned income (admissions, facility rentals, workshops) complete our fund-raising picture. But finances are just one critical factor affecting sustainability. Assuring that museums are agile and forward thinking is critical, if we are to meet the changing and growing needs of our communities, be they educational, cultural, social, environmental, or economic. That, in turn, is only possible with strong relationships on- and off-campus and a commitment to quality, diversity, and access. We made great strides in all these areas this year, thanks to you!

Sharon Ungerleider Plans for Our Future

“The arts connect us to the great world of ideas and the exciting power of design collaboration, whether in an exhibition, gallery, studio or classroom,” says Sharon Ungerleider (MFA 1977), a member of the museum’s Leadership Council. “The extraordinary Giuseppe Vasi exhibition was a perfect example of how a university museum can partner with brilliant faculty to create both an extraordinary show and a first-class learning opportunity for our entire campus and community. My experience was greatly deepened when I joined a group of museum members on our own Grand Tour to Rome in fall 2010, led by the exhibition’s co-curator, Jamie Harper, a professor of art history at the university, and Jill Hartz, the museum’s executive director. I am thrilled to make a planned gift to support just that kind of collaboration for future generations!”

Students are our future. The Jordan Schnitzer Museum of Art is dedicated to imparting in our students an appreciation for world culture and providing them with the creative and analytical tools they need to become global citizens. We introduce them to that “great world of ideas.” Please contact Tom Jackson, director of development for the JSMA, at tomjack@uoregon.edu or 541.346.7476, to learn how you can support the museum’s future with a planned gift.
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.

• We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.

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 Alliance 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 Alliance 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.
Tough by Nature: Portraits of Cowsgirls and Ranch Women of the American West

July 1–September 30, 2012

Jill Hartz, Curator

Sponsored by The Ford Family Foundation and private support from Greg Ahlijian, Marie Baker, Mary Jane Battin, Rich Clarkson, Linda Folk, Cheryl and Allyn Ford, Janine and Joseph Gonyea III, JoMaee and Joe Gonyea, Lisa and Steve Korth, Susie Papé, Devie Porter, Hope Pressman, Chris and Christine Smith, Betty Soreng, Sharon Ungerleider, and Barbara Walker; touring under the auspices of Landau Traveling Exhibitions

June 30, Exhibition Preview Reception

July 1, Panel: Ranch Women and Cow Girls Tell Their Stories with Jonnie Jonckowski, Susie Papé, Georgie Sicking, Lois Stevenson, and Karla Chambers

July 7, Artist’s Gallery Talk: Lynda Lanker

July 14, Family Art Round-up

August 8, Outdoor screening of Cat Ballou and Museum After Hours, sponsored by McKenzie River Broadcasting, Northwest Community Credit Union, Kendall Lexus of Eugene

August 9, Panel: Land Use and Preservation with Gerda Hyde, Billie Roney, Lois Stevenson; moderated by Adell L. Amos, Associate Dean, Law School

Good Grief! A Selection from 50 Years of Original Art from Charles M. Schulz’s PEANUTS

September 1–December 30, 2012

Ben Saunders, Guest Curator,
Professor, Department of English

Sponsored by the Charles M. Schulz Museum and Research Center, Santa Rosa, California, with support from the JSMA Academic Support Grant Program and the Coleman-Guiteau OHC Fellowship

October 23, A Conversation with Jan Eliot and Ben Saunders

November 8, Lecture: Gary Groth on Charles Schulz, co-sponsored by the School of Journalism and Communication

November 28–29, Lecture: Creating Comics in the 21st Century by Alec Longstreth and Comics Portfolio Reviews, sponsored by the Center for Cartoon Studies, Ben Saunders, and the UO Program in Comics Studies

Lesley Dill’s Poetic Visions: From Shimmer to Sister Gertrude Morgan

September 29–December 9, 2012

Barbara Matilsky, Curator, Whatcom Museum, Bellingham, WA

Sponsored by the CoeTa and Donald Barker Changing Exhibitions Endowment Fund and JSMA members

September 27, Artist’s Talk by Lesley Dill; cosponsored by the Art Department

September 28, Exhibition Preview Reception

October 12, K–12 Teacher Inservice: Thinking Through Art, with support from the Oregon Arts Commission

October 17, Panel: Poetic Visions with Deb Casey (poet), Maggie Evans (doctoral candidate in English), and Tres Pyle (Associate Professor of English); moderated by Karen J. Ford, Professor of English

October 24, Panel: Religious Visions with Lisa Freinkel (Associate Professor of English and Comparative Literature) and Daniel Falk (Professor of Religious Studies); moderated by Mark Unno (Associate Professor of Religious Studies)

October 28, TARDS Ensemble Concert: Poetic Visions

December 1, Word Play Family Day

December 7, Eugene Sacred Harp Singers concert

Schnitzer Cinema:

Art and Language

Richard Herskowitz, Curator, and Director of Cinema Pacific

October 10, Beauty is Embarrassing: Skype dialogue with artist Wayne White

November 14, The Connection: Skype dialogue with film preservationist Dennis Doros

December 12, Poetry of Resilience and The Poetry Deal: Diane di Prima; Skype dialogue with Debra Zimmerman, executive director, Women Make Movies

February 13, TVTV, with Steve Christiansen

March 13, The Haight Ashbury Quartet, with Loren Sears

April 17, The Video Art of Chip Lord and Art Farm, with Chip Lord

May 8, The Black Maria Film Festival; Skype dialogue with festival director John Columbus

Carl Morris: History of Religions


January 23, Curator’s Talk by Danielle Knapp

Rolando Rojas: Pinceladas En El Insomnio


Organized by the Consulate of Mexico Sponsoring the Consulate of Mexico, Portland, and the Latin American Studies program

Emilio Sanchez: New Acquisitions

January 12–February 24, 2013

The Artist Project Space (APS) is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate

German Expressionism

February 5–May 19, 2013

Sherwin Simmons, Guest Curator; Professor Emeritus, and Joyce Cheng, Assistant Professor, Department of the History of Art & Architecture

Sponsored by JSMA members and JSMA Academic Support Grants

May 15, Panel with Professor Simmons and students Kate Beaver, Megan Cekander, Sarah Hwang, and Lindsay Keast

Faculty Training Workshops

November 13 and January 15, Designing Your Curriculum with the Museum in Mind with Anne Rose Kitagawa, Danielle Knapp, and Sharon Kaplan

November 27, Writing from Art with Lisa Aba-Smith and Sharon Kaplan

January 31, Using the Visual Arts in Your Teaching with Lauren Suveges

February 15, How to Submit Object Requests or an Exhibition Proposal with Anne Rose Kitagawa and Kurt Neugebauer

West of Center: Art and the Counterculture Experiment in America, 1965–77

February 9–April 28, 2013

Co-Curated by Elissa Auther and Adam Lerner, the Museum of Contemporary Art Denver; Jessi DiTillio, in-house curator

Sponsored by the Western States Arts Federation (WESTAF), the National Endowment for the Arts, the CoeTa and Donald Barker Changing Exhibitions Endowment Fund, JSMA members, and the Oregon Arts Commission

February 8, Members Preview and Public Opening Reception

February 9, Curator’s Talk by Adam Lerner, Director, Museum of Contemporary Art Denver

February 20, Panel: Before Utopia: The Political and Historical Context of West of Center with UO professors Joe Lowindes (Political Science), Kate Mondloch (Art History), and Marsha Weisser (History); moderated by JSMA executive director Jill Hartz

February 22, Lecture: The Intentional Communities of Oregon and the Legacy of Jim Kopp by Dr. Timothy Miller, professor of Religious Studies, Kansas University, Knight Library Browsing Room; sponsored by Special Collections and University Archives, University of Oregon Libraries

March 1–3, Eugene’s First Incredible Inflato-Contest; Co-sponsored by Capital Management, Downtown Eugene; official stop on First Friday ArtWalk

March 3, Panel: Eugene Counterculture Then and Now with Kim Still (Saturday Market), Judith “Sparky” Roberts (theater professor, LCC, and performance artist), Suzy Prozanski (author, Fruit of the Sixties), and Ron Euchus (former editor, Daily Emerald, and current political columnist, Salem’s Statesman Journal)

April 9, Artist’s Talk by Fayette Hauser; cosponsored by the History of Art & Architecture and Oregon Humanities Center

April 10, Performance by Fayette Hauser; cosponsored by the History of Art & Architecture and the Oregon Humanities Center

April 12–18, The Cockette, documentary screening, Bijou Art Cinemas, featuring opening night dialogue with Fayette Hauser and filmmaker David Weisman; co-sponsored by the JSMA and the Bijou

April 18, Artist’s Talk by Chip Lord; cosponsored by the Departments of Architecture and the History of Art and Architecture

April 19–26, Space, Land, and Time film on Art Farm, screening at the Bijou Art Cinemas

April 24, Panel: Womyn and Girls Root: An intergenerational Dialogue on Radical Lesbian Feminist Communities with Billie Miracle, Carol Newhouse, and Tammy Rae Carland; moderated by West of Center co-curator Elissa Auther. Cosponsored by CSWS, Department of Women’s and Gender Studies, and the ASUO Women’s Center
ATTENDANCE: ON- AND OFF-SITE (COUNTED)

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In addition, the JSMA reached an audience of approximately 122,000 people through community organizations and events including an annual exhibition at the Gallery at the Airport, Art & the Vineyard, Oregon Asian Celebration, Fiesta Latina, and the Eugene Public Library.

THE JSMA THANKS THE FOLLOWING BUSINESSES AND INDIVIDUALS FOR IN-KIND DONATIONS:


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

Adelante Sí, ARC of Lane County, Art History Association, Arts and Business Alliance of Eugene (ABAE), Arts Umbrella, 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, EWEB Child Development Center, HIV Alliance, Holt International, Japan-America Society of Oregon, McCormack Elementary, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, Northwest Christian University, Northwest Community Credit Union, Oregon Chapter of Meeting Professionals International, O’Hara Catholic School, Oregon Bach Festival, Pacific Northwest Division Ski Patrol, Patterson Preschool, Pleasant Hill High School, Springfield Neighborhood Watch, Travel Lane County, University of Oregon Arts and Administration, University of Oregon Recreation Center, University of Oregon School of Journalism, Veneta Elementary School, Western Association of Convention & Visitors Bureaus, and Willamalane Park and Recreation.

CLASSES HELD IN JSMA

**ARH 410/510 Japanese Buddhist Calligraphy and Inscription**
- Akiko Walley; Fall 2012
- AAD 199 College Connections
- Akiko Walley; Fall 2012
- AAD 199 Writing for Art: Art of Writing
- Lisa Abia-Smith; Fall 2012
- AAD 430/530 Youth Art Curriculum Methods
- Lisa Abia-Smith; Winter 2013
- **ARH 510 Art of the Eccentrics**
- Akiko Walley; Spring 2013
- **AAD 429/529 Museum Education**
- Lisa Abia-Smith; Spring 2013

**OTHER FACULTY, STAFF, AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS**

**UNIVERSITY/COLLEGE CLASSES**

- **AAD 250 Art and Human Values**
  - Ben Brinkley; October 16, self-guided activity
  - Joyce Cheng; October 16, course assignment

**OTHER FACULTY, STAFF, AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS**

- **ARH 199 Buddhism Through Art**
  - David Turner; October 17, course assignment
  - Joyce Cheng; October 16, instructor-led tour

- **AAD 252 Art and Gender**
  - David Bretz; July 10 and 11; view *Art of the Athlete*

- **AAD 251 Arts and Visual Literacy**
  - David Turner; July 26, Students visit on own for course assignment

- **EALL 210 Japan Culture**
  - Kathryn Barton; July 10, course activity

- **AAD 430 Youth Arts Curriculum Methods**
  - Catherine Ballard; July 5, tour

- **AAD 252 Art and Gender**
  - David Bretz; July 10 and 11; view *Art of the Athlete*

- **AAD 251 Arts and Visual Literacy**
  - David Turner; July 26, Students visit on own for course assignment

- **EALL 210 China: Cultural Odyssey**
  - Yu Zhang; July 31, guided tour with *The Female Figure*

- **ANTH 150 World Archaeology**
  - Nick Jew; August 8, instructor-led tour

- **Programs**

  - **AAD 429/530 Youth Art Curriculum**
    - Lisa Abia-Smith; Fall 2012
    - Akiko Walley; Fall 2012
    - Calligraphy and Inscription
    - ARH 410/510 Japanese Buddhist Calligraphy and Inscription
    - AK 201 Buddhism Through Art
    - **ARH 199 Buddhism Through Art**
      - David Turner; October 17, course assignment
      - Joyce Cheng; October 16, instructor-led tour
      - Art Department
      - September 27, MFA students met with Lesley Dill
      - Departments of Comparative Literature and English
      - September 28, graduate students met with Lesley Dill

- **Kappa Alpha Theta Sorority**
  - September 30, recruitment
  - ARH 359 History of Photography
  - Kate Nicholson; October 2, course assignment
  - **ARH 410/510 Modern & Contemporary Chinese Art**
    - Jenny Lin; October 3, course assignment
    - **ENG 199 College Connection**
      - Shakespeare’s Stage Freshman Interest Group
  - Lisa Frenkel; October 8, tour with Sharon Kaplan
  - **ART 514 Issues and Practices of Sculpture**
    - Tannaz Farsi; October 9, instructor-led visit
  - **J 433 Advertising Media Plan**
    - David Koranda; October 10, instructor-led tour

- **ARF 369 Woven Structures**
  - Rob Mertens; October 10, course assignment

- **COLT 199 College Connections**
  - Intersections of Expression Freshman Interest Group
  - Leah Middlebrook; October 10, docent-led tour of Lesley Dill

- **ARH 611 Graduate Studies in Art History**
  - Joyce Cheng; October 16, course assignment

- **AAD 252 Art and Gender**
  - Elizabeth Tanenbaum; October 16 and 24, view *The Female Figure*

- **ARH 199 Buddhism Through Art**
  - Ben Binkley; October 16, self-guided gallery activity

- **AAD 250 Art and Human Values**
  - David Turner; October 17, course assignment

Photographs


WESTERN ART

Paintings

Rick Bartow, American, b. 1946. *Saki Nepai,* 1998. Ink and graphite on handmade paper, 72 x 26 in. Van Duy Art Museum Fund Purchase. 2013:5.1


Maude Irvine Korns, American, 1876–1965. *Untitled (Wosly Kandinsky copy),* 1931. Oil on canvas, 25 x 21 in. Gift of the artist to Architecture and Allied Arts; Transfer to the Jordan Schnitzer Museum of Art 2013:3.1


Prints

Andrew Fairbairn Affleck, British, 1874–1935. *View in Venice with canal in foreground and to left, palaces beyond,* circa 1925. Etching, 18 ¼ x 13 ¼ in. Gift of Dr. Robert and Margaret Leary 2012:18.6


Albrecht Dürer, German, 1471–1528. *Justice Seated on the Throne of a Lion (SulJUSTicia),* circa 1499. Engraving, 4 x 3 ¾ in. Gift of Dr. Robert and Margaret Leary 2012:18.13


Fontana Vaticano, Italian, 1655. Engraving, 8 x 11 in. Gift of Marcia and Mark Osterkamp 2012:21.15

Fontana Vaticano, Italian, 1655. Engraving, 8 x 11 in. Gift of Marcia and Mark Osterkamp 2012:21.16


Gift of Dr. Robert and Margaret Leary. 2012:18.2


Drawings


Peggy Bacon with a Cat, circa 1935. Charcoal on paper, 12 1/4 x 14 in. Gift of Dr. Don E. and Carol Steichen Dunmond. 2012:16.11


Untitled Yearbook Design with Stylized Birds (for Division Pages), 1931. Ink on paper, 16 x 10 in. Gift of Anne Cooling. 2013:13.5


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Tokyo Vessel (Jue) with Taotie Decor, 12th–14th century. Jizhou ware; stoneware with dark brown glaze and with tortoiseshell glaze, 6 1/2 x 4 5/8 in. Loan from the KMP Collection. L2012:74.8

Anonymous Chinese. Small Teabowl with Leaf Decoration, Southern Song dynasty (1127–1279), late 13th–14th century. Jin dynasty; ivory white stoneware with dark brown glaze, the glaze with kiln transmutations, 2 1/4 x 5 in. Loan from the Larkspur Collection. L2012:74.1

Anonymous Chinese. Small Teabowl with tortoiseshell glaze, Southern Song dynasty (1127–1279) to Yuan (1291–1368) dynasty, late 13th–14th century. Jizhou ware; stoneware with dark brown glaze suffused with burn marks, 2 x 4 1/2 in. Loan from the Larkspur Collection. L2012:74.2


Anonymous Chinese. Ox-Shaped Vessel in the Form of an Archaic Bronze Wine-Pouring Vessel (Guang). Song dynasty, 10th–19th century. Cast bronze with artificial patina; wooden lid and wooden display stand, 10 3/8 x 12 1/4 x 4 1/4 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.9

Anonymous Chinese. Teabowl with Indented Lip and Har’s Flare Glaze, Song dynasty (960–1279). Jian ware; stoneware with dark brown glaze and indents, red markings in iron oxide, 2 1/2 x 4 1/4 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.8

Anonymous Chinese. Teabowl with Indented Lip and Har’s Flare Glaze, Song dynasty (960–1279). Jian ware; stoneware with dark brown glaze and red markings in iron oxide, 2 1/2 x 4 1/4 in. Loan from the Larkspur Collection. L2012:74.5

Anonymous Chinese. Small Russet-Glazed Teacup Stand, Northern Song dynasty (960–1127), probably 11th century. Russet Ding ware; porcelaneous stoneware with russet-surfaced dark brown glaze, 2 3/4 x 4 1/2 in. Loan from the Larkspur Collection. L2012:74.6


Anonymous Chinese. Tiger-Shaped Pillow with Bird & Flower Roundel, Jin dynasty (1115–1234). Painted Cizhou ware: light gray stoneware with decoration painted in iron-brown slip on a white ground, and with stumped and with outlined motifs enhanced with lead-flushed, clear amber-yellow glaze. 3 1/4 x 4 1/2 in. Loan from the Larkspur Collection. L2012:74.8

Anonymous Chinese. Rhinoceros Horn Libation Cup with Landscape Design, Qing dynasty (1644–1912). Carved rhinoceros horn, 6 1/4 x 5 1/2 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens D. Moyer, Michael C. Powanda. L2012:69.10

Anonymous Chinese. Pair of Cups in the Shape of Rhinoceros-Horn Ritual Wine Vessels (Jue) with Auspicious Designs. Qing dynasty (1644–1912). Dehua ware; white porcelain with relief decoration, Larger cup 3 1/4 x 3 1/4 x 2 3/8 in. Smaller cup approximately 3 x 3 1/2 x 2 3/8 in. From the KMP Collection; lent by Elizabeth D.
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Carolyn Giustina
Adriana Giustina
Trish Gory
Courtney Greenberg
Dawn D. Grubrd
Denise Gudger
Sue Haven
Edie Ireland
Lisa Korth
Brenda Kuehn
H. J. Lindley
Tari Lyons
Andrea Macha
Melanie MacKinnon
Rebekah Marsh
Nicolette Martin
Nancy McMahon
Martha McMillen
Sarah Miller
Diane Monaco
Donna Moore
Dee Carlson
Jackie Ofner
Charlotte Oien
Cheryl Papé
Samantha Pletcher
Andrea Prais
Sadia Ritu
Erika Rodriguez
Elizabeth Schaller
Miranda Schmidt
Mickey Scott
Rebecca Sher
Serenil Sierra
Jack Snow
Nick Sugiyama
Keelan Sullivan
Lauren Szumita
Evelyn Thorne
Garrett Tollette
Catherine Tseng
Katie Turner
CJ Willett
Trevor Wong
Han Wu
Alanna Young
Yu Zhang