A MAGICAL MUSEUM YEAR

As I think back to the many high points of last year, I am reminded of a wonderful story related by Jody Seasonwein, our new senior curator of western art. While engaging in an email correspondence with a physics professor about ways he might incorporate the museum into his courses, the faculty member offered that he often came to the museum with his family and had recently had the opportunity to bring his young children to Vanessa Renwick’s Medusa Smack installation. An internationally known, Portland-based media artist, Renwick had videotaped jellyfish at the Oregon Coast Aquarium. Her piece projected those images onto an umbrella-like scrim under which visitors could lie, look up, and enjoy both the visuals and a score by Tara Jane O’Neil that incorporated the sounds of one of our Harry Bertoia sculptures. Asked what they thought about the work, the professor’s eight-year-old responded, “I’d like to stay here for a long time.” His four-year-old went further: “I wish I lived here,” she announced.

Let’s consider just for a moment what it would be like to live, not just in this piece, but in the museum itself. Whenever we wanted, we could commune with our favorite pieces, make art in the studio, or recharge our spirits in the Prince Lucien Campbell Memorial Courtyard. We could travel the world in a day—from Asia to Mexico, from Europe to the Pacific Northwest—and experience thousands of years of diverse cultures, ideas, and expressions. In doing so, we would learn how art reflects and shapes our present, just as it did our collective past. All of this may not be magic, but for those of us who work in museums we find fulfillment in conjuring up meaningful, sometimes transcendent experiences with art that help our visitors lead happier lives and make our world a better place.

Last year, all of us at the JSMA—our staff and volunteers as well as the artists, curators, faculty, collectors, and students with whom we work—created just such a magical museum. Our often breath-taking public programs—exhibitions, films, concerts, and lectures—in addition to the many university courses taught in the museum and Visual Thinking Strategy sessions we teach in Oregon’s K–12 schools provided our constituents with high-quality opportunities to learn, recharge, make art, and build meaningful communities together. The JSMA does its best to provide access and appreciation of the visual arts to our ever-growing constituencies.

Congratulations Yvonne and Charles Stephens!

This year, we gave our Gertrude Bass Warner Award to Yvonne Stephens, a former docent and EI, and her husband, Charles Stephens, who epitomize the purpose of this honor, which “recognizes outstanding individuals who have demonstrated a long, dedicated and selfless commitment to advancing the mission and goals of the Jordan Schnitzer Museum of Art.” In announcing the recipients, Lisa Abia-Smith, director of education, took the audience through these numbers, representative of the Stephens’ service: 540 tours, 367 public programs, 145 puppet performances, 112 school visits, and 3800 miles traveled on behalf of the museum. No one, other than staff members, attend more events than the Stephens, whose love of the arts and education inspires everyone they meet.
Closer to home, Jordan Schnitzer, in Portland, welcomed our proposal to create a touring exhibition from his collection of Kara Walker prints and sculpture. One of the foremost collectors of contemporary prints in the world, Jordan regularly invites curators to develop exhibitions from his holdings and sends them to museums around the world. Curated by Jessi DiTillio, who came to us three years ago as a newly minted MA art history graduate and then became our temporary associate curator of contemporary art (before heading to Austin to pursue doctoral studies), *Emancipating The Past: Kara Walker’s Tales of Slavery and Power* opened a provocative and timely dialogue about race in Oregon and our nation.

Collectors, both local and beyond, generously supported our acquisitions this year. We accessioned important Old Master, modern and contemporary American and European works thanks to the gifts of many collectors, including Dr. Robert Leary, Dr. and Mrs. Don Dumond, Dr. Irwin Berman, and David and Marcia Hilton, as well as the estate of Jan Zach, which also included significant sculpture. Community support made the major acquisition of Xiaoze Xie’s *Order (The Red Guards)* a wonderful birthday present for the museum, and many other important Asian art works extended the depth and quality of our holdings and our ability to provide excellent teaching resources. We were also pleased to accept an important gift of Andy Warhol works and an additional group of collages by Violet Ray.
A Second Year for JSMA Academic Support Grants AAA

We are deeply grateful to our partners—the College of Arts & Sciences, the School of Architecture and Allied Arts, the Clark Honor’s College (for the first time), and the Office of the Provost—for making our second year of JSMA Academic Support grants so successful. Projects directly supported classes, research, and the dissemination of knowledge.

Song Tao: From Last Century exhibition and educational programs (Jenny Lin, History of Architecture and Art)
Museum on Film Series and Catalan concert in support of Daura project (Laura Wayte, Music; Phaedra Livingstone, Arts and Administration/Museum Studies)
Funding toward the purchase of Xiaoze Xie’s Order (The Red Guards) (Akiko Walley, Architecture and Art; Bryna Goodman, History)
The Messengers exhibition by Kathy Marmor (Colin Ives, Art)
Vanessa Renwick exhibitions Hunting Requires Optimism and Medusa Smack (Richard Herskowitz, Cinema Pacific)
Korda and the Revolutionary Image exhibition (Carlos Aguirre, History)
Vistas of a World Beyond: Art of the Chinese Gardens installation and electronic publication (Ina Asim, History)
Transatlanticism and symposium (Pedro Garcia-Caro and Cecilia Enjuto Rangel, Romance Languages)
Art of Traditional Japanese Theater exhibition (Glynne Walley, East Asian Languages and Literatures)
James Blue Film Tribute (David Frank, Honor’s College)


GLYNNE WALLEY ON THE JAPANESE THEATER EXHIBITION GRANT

In academic year 2013–14, thanks to a JSMA Academic Support Grant and the guidance of chief curator Anne Rose Kitagawa, Glynne Walley, an assistant professor in the Department of East Asian Languages and Literature, organized a two-part show (fall and winter) designed to support two of his courses: a survey of traditional Japanese theater and a seminar on an early 18th century playwright.

“Art of Traditional Japanese Theater,” says Walley, “enriched both courses immeasurably. By drawing on the museum’s own extensive holdings in Japanese art, which were augmented by judicious borrowings from collections both local and far-flung, we were able to display significant art representing all four major traditions—noh, kyogen, bunraku, and kabuki—as well as a number of minor ancillary theatrical arts. As a teacher of Japanese literature and theater, I found it a matchless experience to be able to take students through the exhibition and discuss works we had read and/or watched in front of art that was intimately connected to what they had been studying. It made the history of these sometimes centuries-old forms come alive for students, and for me. In particular, I was trying to help students understand not only the plays themselves and the performance traditions surrounding them, but the larger cultural significance of these traditions.”

The project culminated in a symposium held in February at the museum that brought three scholars and theater experts to Eugene from Portland, Montana, and Hawaii. “Those who attended,” notes Walley, “heard fascinating talks that directly related to objects on display, while the speakers went away visibly impressed with the museum’s holdings and presentation.”

Glynne Walley

TSUKIOKA Kōgyo (1869–1927). Japanese; Taishō period, 1922. Kinuta, from the series One Hundred Nō Dramas (Nōgaku hyakuban). Woodblock print in vertical ôban format; ink and color on paper, 14¾ x 10¼ in. (paper). Museum Collection
A Catalan-born artist, trained by Picasso’s father, Daura took up residency in Paris (his paintings are now on view in the Louvre), where he worked alongside Kandinsky and other well-known artists, founding the Circle and Square group with Torres-Garcia. He fought in the Spanish Civil War, married a Virginian, and settled in both the south of France and Virginia. His art reflects the varied landscapes, family and community relationships, and the political and aesthetic concerns of his day. Fortunately for us, his daughter, Martha, donated a major body of his work to this museum and the university’s law school, where her late husband, Tom Mapp, had taught. So successful was this project, that a similar series is underway for the current year: Chief curator Anne Rose Kitagawa and assistant professor of Japanese art history Akiko Walley will lead their students in the study of the recent gift of the Wadsworth collection of twentieth and twenty-first century Japanese prints, culminating in a major exhibition and publication in fall 2016.

We’re Creating our Own Alumni!
Since 2008, the JSMA has offered UO students free museum memberships, but it wasn’t until this year, when we successfully applied for a Graduate Teaching Fellow to lead our student membership program. Sarah Turner, who graduated in June with an MA in Arts and Administration, took up the challenge, and with a team of undergraduate and graduate students created JSMAC—the Jordan Schnitzer Museum of Art Advisory Council. They administered a survey to find out what students wanted and then created three events by and for students—a performance art evening, a juried exhibition, and an evening of music. Our new GTF, Sarah Wyer, is poised to build on this awesome foundation.

Supporting artists
As always, artists created a magic of their own throughout the year. Sam Abell returned with the National Geographic exhibition Greatest Photographs of the American West and gave a master’s lesson in capturing the “perfect moment” in a photograph. Should that red bucket of his be in or out? The twelve Ford Family Foundation Fellows presented their new work in We Tell Ourselves Stories in Order to Live, organized by the Museum of Contemporary Craft, and we foregrounded the work of other mid-career Oregon artists: Irene Hardwick Olivieri, Jo Hamilton, and Vanessa Kenwick.

Furthering Academic Partnerships
More and more, the JSMA not only “enhances” academic learning, but actually provides both the site and teacher. McCosh Associate Curator Danielle Knapp and Phaedra Livingstone, Assistant Professor of Arts and Administration/Coordinator, Museum Certificate, taught a series of three courses focused on Pierre Daura, culminating in an exhibition and catalog made possible by the Daura Foundation.

Position Endowments Assure Excellence
The JSMA has an exceptional staff—and we’d like to keep it that way. Named, endowed positions assure that we attract and keep the best and the brightest, those who are committed to the goals of a teaching museum, including scholarship and service.

This year, we welcomed Jody (Johanna) Seasonwein. An Andrew W. Mellon Curatorial Fellow for Academic Programs at Princeton University Art Museum for five years, Jody directs our curatorial program focusing on American, Latin American and European art, including collections development, exhibitions, academic collaborations, and public programs. We are deeply grateful to the university for its funding of this critical position.

Jody is a specialist in the Middle Ages and holds a doctorate in art history from Columbia University and a bachelor’s degree in art history from Johns Hopkins University. In 2012, she curated the exhibition Princeton and the Gothic Revival: 1870–1930.
TIES WITH KOREA GROW AND PROSPER

As the first university museum in the U.S. with two galleries dedicated to Korean art, the JSMA has a long relationship with Korean organizations and an unwavering interest in Korean art and culture. This year, our Korean art activities grew exponentially!

- A new grant from the Korea Foundation (KF) will support a series of internships in the U.S. for Korean nationals aspiring to be museum curators. Our first KF Global Museum Intern, Gina Kim, a recent MA graduate from the UO’s History of Art and Architecture Department, will assist Anne Rose Kitagawa with Korean art cataloguing, research, exhibitions, publications, and programs. In return, Kim will receive professional training and job experience. This is especially timely because...

- The National Museum of Korea (NMK) has honored us with a grant to produce the bilingual publication Selected Korean Art Masterworks in the Jordan Schnitzer Museum of Art...

- Which benefits from extensive photography conducted in anticipation of a visit this summer from Korean art scholars with the Korean National Research Institute for Cultural Heritage (KNRICH), who surveyed the JSMA’s pre–1950 Korean works for inclusion in its forthcoming bilingual publication Korean Art Collections of the Jordan Schnitzer Museum of Art, Portland Art Museum, and Seattle Art Museum...

- KNRICH’s grant to the JSMA to conserve our early Joseon-period framed Buddhist painting Chijang Posal and Retinue. This is the second KNRICH grant we’ve received; the first supported the treatment of our beautiful Ten Symbols of Longevity screen.

- In addition to support from Korean organizations, we brought distinguished art historian Robert Mowry in May to survey our Korean ceramic collection and give a related public lecture and workshop. Mowry is the Retired Alan J. Dworsky Curator of Chinese Art and Head of the Department of Asian Art, Arthur M. Sackler Museum, Harvard Art Museums.

Looking ahead, we welcome the acquisition of a grouping of ceramic stools by Yik-yung Kim, one of the foremost ceramic artists in Korea; a publication on Hyunbok Jung’s calligraphy screen by former assistant curator Han Zhu; two further (and possibly traveling) exhibitions, one of Ten Symbols screens from Korean collections, as well as ours, which will provide a focus for an international symposium of Joseon-period court painting and conservation; the other of work by Hanna Kim, a contemporary Korean artist whose work was featured in the 2010–11 exhibition of contemporary Korean art, drawn from the collection of Yongsoo Huh, and whose studio both Anne Rose and Jill Hartz visited in May. Anne Rose returns to Seoul this fall for the 2014 Korean Art + Ideas Forum Towards New Traditions conference, organized by the Overseas Korean Cultural Heritage Foundation, during which she will give a lecture about Korean conservation projects.

KNRICH/JSMA survey team (from left to right): Jonathan Smith, Faith Kreskey, Ji-Hyun Lee, Soyeon Im, Myeongju Kim, Anne Rose Kitagawa, Gina Kim, and Chris White. Not pictured: Jungim Kim, Heunkang Seo, Hyojung Yoon, and Eunju Nam. The group stands before our Ten Symbols of Longevity (Shipjangsaengdo) screen. Korean; Joseon dynasty, 1879–1880. Ten-panel folding screen; ink, color and gold on silk, 80 ¼ x 205 inches. Murray Warner Collection

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STRENGTHENING K–12 EDUCATION

The JSMA’s education programs regularly garner state and national recognition, thanks to the leadership of Lisa Abia-Smith, director of education. In 2014, we became one of only eight agencies in the state to receive support for “Connecting Students to the World of Work (WOW),” a new initiative funded by the Oregon Arts Commission that offers high school students paid internships in arts organizations with the aim of introducing them to possible careers. Based on our WOW success, we’ve been asked to reapply for a second year. On the national level, we’re in our third year of support from the Kennedy Center, aimed at developing programs for youth with disabilities, and our videos teaching teachers and caregivers how to create art enrichment experiences for children on the autism spectrum are being used across the country. Our educational outreach programs will take a giant step in the next year as we partner with the UO School of Education and area school districts on federal grants to incorporate Visual Thinking Strategies into regional and rural schools throughout Oregon.

In addition to running these programs, Lisa is often called upon for statewide work on arts curricula and teacher training. She also worked closely with the Association of Art Museum Directors to create an exhibition of work by young students for a Washington, D.C., exhibition that extolled the value of arts education.

THE JSMA CAMPAIGN: SUSTAINING TOMORROW

And we’re off! Our goal is $19 million, but we aim to raise even more! We’ve made great progress, thanks to two generous planned gifts, one from Sharon Ungerleider, highlighted in our last annual report, dedicated to collaborative projects with the School of Architecture and Allied Arts; the other from Christine and Chris Smith, who completed his term as president of our Leadership Council, establishing the Hope Hughes Pressman Endowment for Pacific Northwest Art, which will provide support for the acquisition, conservation, preservation, and exhibition of Pacific Northwest art.

Making the gift in honor of Hope Pressman goes to the heart of the Smiths’ purpose. “Hope Pressman,” says Chris, “is the heart of this museum. With grace, intelligence, and unbelievable persistence, she has made the museum one of her lifelong projects, and all of us—staff, students, and volunteers—have learned so much from her.” “She inspires everyone associated with the museum to do our
Just as important as our campaign for staff and program endowments is the creation of our new visitor pavilion, a happy reality thanks to Cheryl Ramberg Ford ’66 and Allyn C. Ford. “I fell in love with the museum during my student days,” says Cheryl. “Now that I’m more involved in the museum than ever before, I know how important it is to the university and to all of us who live in Oregon. Art expresses the meaning of our lives and brings us together in important ways, whether it’s for academics or for our cultural or social life. The JSMA embodies what’s important at the university and in our community, and I’d like everyone to appreciate this special place as much as I do.” Soon, we will conduct a cost feasibility study for the addition, thanks to a gift from the Ford Family Fund at The Oregon Community Foundation and Allyn and Cheryl Ford, Roseburg Forest Products.

If you are interested in learning more about the museum’s campaign, please contact me (hartz@uoregon.edu; 541.346.0972) or Tom Jackson, our director of development (tomjack@uoregon.edu; 541.346.7476).
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.

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 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.
## Programs & Exhibitions

**Piero Dorazio and the Responsive Eye**  
April 9–August 18, 2013

**Su Kwak Light Journey: An Odyssey in Paint**  
May 28–July 28, 2013  
Jill Hartz, Curator  
Organized by the Brauer Museum of Art at Valparaiso University and curated by Dr. Jungsil Lee; sponsored by Farwest Steel Korean Art Endowment

**Helmeth Rilling: Expressions and Experience**  
May 29–July 14, 2013  
Papel Hall Special Installation  
Sponsored by the Oregon Bach Festival

**Living Legacies: The JSMA @ 80**  
June 1–September 1, 2013  
July 20, Collectors’ Tour with Terry and Anne Carter, David Hilton, and Joyce Leader  
July 31, SmArt Collecting Series:  
Collecting for the University Art Museum: A Conversation with Kimberly Rorschach, Director, Seattle Art Museum, and Jill Hartz, JSMA Executive Director

**New American Acquisitions**  
June 1–December 8, 2013  
Danielle Knapp and Jane Black, Curators  
November 6, Each Stroke Should Fill the Room: The Painting of C.S. Price, lecture by Richard Saydack

**Thinking through Art: Visual Thinking Strategies in Action**  
June 7–September 1, 2013  
Sponsored by the Oregon Arts Commission and Wells Fargo Bank and the Chenyl and Allyn Ford Educational Outreach Endowment

**Celebrating Oregon Artists: Recent Additions to the Collection**  
June 18–September 15, 2013  
Danielle Knapp and Jane Black, Curators

| August 7, Curator’s Gallery Talk by Danielle Knapp, McCosh Associate Curator, and Jane Black, Associate Curator, Arts of the Americas and Europe |
| Korda and the Revolutionary Image  
Made possible by a JSMA Academic Support Grant  
October 15, Korda, the Revolution, and Cuban Photography, conversation with gallerists Darrel Couturier and Lenny Campello, moderated by executive director Jill Hartz  
November 23, Che Guevara: The Man Behind the Myth by Carlos Aguirre, Professor, Department of History, and Director, Latin American Studies Program |
| Ave Maria: Marian Devotional Works from Eastern and Western Christendom  
August 20, 2013–July 20, 2014  
Made possible by a JSMA Academic Support Grant  
Organized by recent University of Oregon Art History MA recipient Katrena Rugler under the mentorship of JSMA Assistant Curator Jane Black |
| Transatlanticism  
August 27, 2013–February 9, 2014  
Made possible by a JSMA Academic Support Grant  
Art of the Athlete II  
September 28, 2013–February 9, 2014  
Collaboration with the John E. Jaqua Academic Center for Student Athletes and the UO Arts and Administration Program  
October 2, Reception |
| Song Tao: From Last Century  
September 28–December 1, 2013  
Jenny Lin, Assistant Professor, Department of the History of Art and Architecture, curator  
Supported by the Center for Asian and Pacific Studies, the Confucius Institute, the School of Architecture and Allied Arts, the Department of the History of Art and Architecture, Academic Affairs, the Mays Family Studies, the Oregon Humanities Center, and a JSMA Academic Support grant  
The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate  
October 9, 2013, Picturing Global China: Contemporary Art from Shanghai and Beyond: A Cross-Cultural Panel Discussion with Gu Zheng, Fudan University Professor, photographer and curator; Wang Jun, independent Shanghai-based curator and scholar; Aynre Koka, Fellow in Chinese Media at Rice University; Aihao Song, ICAS Student; and Jenny Lin, UO Assistant Professor of contemporary art history  
November 20, Contemporary Art Amidst Globalization: Spotlight on Asia, presentations by students in Lin’s Contemporary Asian Art and Photography class |
| CSWS: Women’s Stories, Women’s Lives  
October 18, Curators’ Gallery Talk by Master’s students Sarah Turner and Regan Watusi, cosponsored by the Center for the Study of Women and Society |
| National Geographic: Greatest Photographs of the American West  
September 28–December 31, 2013  
Organized with the National Museum of Wildlife Art of the United States and Museums West; presented by the Mays Family Foundation; traveled by National Geographic. Made possible by the Coeta and Donald Barker Changing Exhibitions Endowment, the Oregon Arts Commission, and JSMA members  
September 28, My Journey in Photography by Sam Abell  
October 6, Photography of the American West by Rich Clarkson  
October 10, Exhibition tour with JSMA curators Danielle Knapp and June Black  
October 23, Focus on the Collection: Contemporary Photographers with JSMA curators Jessi DiTilio, Danielle Knapp, June Black, and Han Zhu, and executive director Jill Hartz |
| Art of Traditional Japanese Theater  
October 8, 2013–Spring 2014  
Art of Traditional Japanese Theater, Part 2  
February 4–June 1, 2014  
Made possible with a JSMA Academic Support Grant  
February 22, Symposium: The Art of Traditional Japanese Theater with Glynne Walley, UO East Asian Languages and Literatures; Larry Komins, Portland State University; Matthew Snowers, University of Hawaii; and Alan Scott Pate, Japanese doll expert. |
| Kathy Marmor: The Messengers  
January 14–March 16, 2014  
Made possible by a JSMA Academic Support Grant  
February 16, Curators’ Gallery Talk by Kathy Marmor, McCosh Associate Curator, and Talks and Film Screening: "Possible Beginnings: Slavery, Pornography, and Formal Origins by Artem R. Keizer, Associate Professor of English, University of California at Irvine. Co-Sponsored by the Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities and Academic Affairs |
| The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate  
January 15, Artist’s Talk  
We Tell Ourselves Stories in Order to Live  
January 18–March 16, 2014  
Sponsored by The Ford Family Foundation  
January 18, Guided Tour and Gallery Discussion with 2013 Fellows Mike Bray, Cynthia Lahit, and D.E. May; moderated by Danielle Knapp, McCosh Associate Curator  
January 23, Patron Circle Opening  
January 24, Members’ and Public Opening Receptions  
January 25–April 6, 2014  
Organized by Jessi DiTilio, assistant curator of contemporary art; made possible with support from Jordan D. Schnitzer and his Family Foundation, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members. |
| Made possible by support from Jordan D. Schnitzer and his Family Foundation, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members. |
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February 26, 8th–12th Grade Educators Workshop Historical Interpretations: The Art of Kara Walker
March 6, Kara Walker: Shadow Caster by Robert Storr, Dean, Yale University School of Art
Co-sponsored by Academic Affairs and the Department of Art and made possible by the George and Matilda Fowler Endowment Fund
March 21, Tardis Ensemble Concert: The American South
April 4, Why Aren’t There More Black People in Oregon? A Hidden History: A Conversation with Walidah Imarisha
Co-sponsored by the Eugene Public Library and made possible by the generous support of the Oregon Humanities, the National Endowment for the Humanities, and the Oregon Cultural Trust.
April 5, A Conversation about Collecting with Jordan Schnitzer, hosted by executive director Jill Hartz
ASARO: Asamblea de Artistas Revolucionarios de Oaxaca
February 11–April 27, 2015
The Delicate World of Josefine Allyn Ford Educational Outreach
Exhibition
by César Chávez Victoria, artist and
lecture
February 11–March 2, 2014
Revolucionarios de Oaxaca
ASARO: Asamblea de Artistas
March 28–April 28, 2014
John Piper: Eye and Camera & Travel Notes
June 3–October 12 2014
PERMANENT COLLECTION
ASIAN ART EXHIBITIONS
Traditional and Contemporary Korean Art from the Mattielli & JSMA Collections
February 24, 2015
Ten Symbols of Longevity and Late Joseon Korean Culture
TRAVELING EXHIBITIONS
Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West
Organized by the JSMA and featuring the work of Lynda Lanker, this exhibition traveled under the auspices of Landau Traveling Exhibitions to the following locations:
Oregon Historical Society, Portland (February 1–March 31, 2013)
National Cowgirl Museum and Hall of Fame, Fort Worth, TX (May 9–September 9, 2013)
Turtle Bay Exploration Park, Redding, CA (October 18 – January 19, 2014)
YOUTH & FAMILY PROGRAMS
After School Class: Ready, Set, Snap! October 9–December 4 (except November 27)
No School Day Fridays: Drop in Art Studio September 27, November 8, December 6, November 21, April 8, May 3
After-school Art Class: Paint, Paper, Scissors January 22–March 12 Wednesdays
Club de Arte para Madres February 3, March 3, March 10, April 7, April 14
ArtAccess VSA Workshops for K–12 Children with Special Needs February 8, March 8, April 15
Spring Break Art Camp March 24–28
Japanese Puppet Theater Latin America: Past to Present
Family Day: Animal Tales Sponsored by Kendall Subaru
Museums On Film Organized by Dr. Phaedra Herrs_kindt, director of Cinematic Pacific; co-sponsored by Cinema Pacific
October 9, 2013–January 23, 2014
Herb and Dorothy 50 x 50, April 30
Museum Hours, April 9
March 11–July 27
UO Art History student Merrit Thompson, curator
April 4, Curator’s Gallery Talk
Contemporary Oregon Visions: Jo Hamilton and Irene Hardwick Olivieri
Jo – June 29, 2014
April 16, Artists’ Gallery Talk: Jo Hamilton and Irene Hardwick Olivieri
May 10, Olivieri talk and book signing
Vanessa-Renwick: Hunting Requires Optimism & Medusa Smack
April 24–June 29, 2014
In conjunction with Cinema Pacific; made possible by a JSMA Academic Support Grant
April 26, Hope & Prey & Other Films by Vanessa Renwick and Wolf by Deke Weaver
April 27, Art for Endangered Species: A Forum, presented by Cinema Pacific
May 24,Artist’s Gallery Talk
The Human Touch: Selections from the RBC Wealth Management Art Collection
April 26–September 14, 2014
Made possible by RBC Wealth Management, the Coe and
Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission, and JSMA members.
April 24, Patron Circle Opening Reception
April 25, Members’ and Public Opening Reception
April 26, Artist’s Talk: T. L. Solon
April 26, Gallery Tour with RBC Curator Donald Molé, T. L. Solon, and JSMA executive director Jill Hartz
Placing Pierre Daura: Family, Community, Nationality May 10–September 28, 2014
May 13, Opening Reception and Panel Discussion with Dr. Cecilia Enjuto Rangel, associate professor of Spanish at the University of Oregon; Dr. Carmen Lord, assistant professor of Liberal Arts at Pacific Northwest College of Art; Dr. Barbara Rothermel, assistant professor of Museum Studies and director and curator, Daura Gallery, Lynchburg College; and the student curators.
June 7, A Spirited Bourgeois Concert and Exhibition Tour with UO voice instructor Laura Wayne and her students and the exhibition’s student curators; made possible by a JSMA Academic Support Grant
John Piper: Eye and Camera & Travel Notes June 3–October 12 2014
Other on-Site Programs
Free First Friday Free admission on first Fridays throughout the year
First Saturday Public Tour Free tour with paid admission on first Saturdays throughout the year
Go Duckx Free Admission Weekends Free admission on home football game weekends
July 10, Russian Orthodox Church Architecture, lecture by A. Dean McKenzie
July 13, Harp Concert and Presentation by Laura Zaer, UO Adjunct Instructor of Harp. Co-sponsored by Oregon Bach Festival Road Scholar program. Coordinated with Academic Extension.
August 9, Museum After Hours: Halie Loren. Sponsored by Northwest Community Credit Union, Eugene Airport and McKenzie River Broadcasting
September 23–27, 2014, By Way of These Eyes: An Instagram Exhibition
October 2, University of Oregon Art Walk Led by McCosh Associate Curator Danielle Knapp
Organized by Lane Arts Council
October 11, K–12 Teacher Professional Development Workshop: Every Picture Tells a Story: Narrative in Art
October 11, Museum After Hours: Jesse Marquez. Sponsored by Northwest Community Credit Union, Eugene Airport and McKenzie River Broadcasting
October 18, Lecture-Demonstration by Kartik Seshadri, sitar, in partnership with the UO School of Music
October 29 & 30 and November 1–2, & Dia de los Muertos / Day of the Dead Celebration. Cosponsored by Oak Hill School in conjunction with MEXCH de UO, Adelante Si, el Instituto de Cultura de Guanajuato, and the Instituto Estatal del Migrante Guanajuatense y sus familias
February 4, Japanese Friendship Dolls lecture by Alan Scott Pate
February 26, Behind the Seams: A Conservator Looks at Asian Textiles Beth Suhay, Textile Conservator, Chrysalis Art Conservation
December 6, 2013, & May 30, Chamber Music on Campus, UO School of Music and Dance
April 7, Artist’s Talk, Michael Jones McKean. Cosponsored by the Department of Art
May 1, Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines: A Lecture by Philip Yenawine
May 4, St. Vinnie’s Metamorphose: Transforming a Community
May 16, Chalk it Up. student membership drive
May 18, Connoisseurship of Chinese and Korean Ceramics, workshop with Robert Mowry
June 28, Classical Guitar Concert: Devon Kelly and Craig Einhorn. Cosponsored by the Oregon Bach Festival Road Scholar Program and coordinated with Academic Extension
OFF-SITE PROGRAMS
August 1–31, Create Eugene, various locations in Lane County
August 3, Dig into Art History at the Eugene Public Library Downtown Branch, presentation on the history for the JSMA by McCoy Associate Curator Danielle Knapp
September 23, ELAN Community Partners Reception and AAD Practicum Fair, Oregon Contemporary Theatre
November 17, Sunday Family Fun at the Eugene Public Library: A Feast of Colors, led by Sharon Kaplan and Arthrina Fears, museum educators
January 20, Martin Luther King, Jr., Celebration, The Shedd
January 22, Black Student Union MLK, Jr. Candlelight Vigil, EMU
February 15–16, MLK, Jr., Awards Ceremony, EMU Ballroom
March 25, Roses in the Salad, Eugene Public Library
March 25, Reses in the Salad: Vegetable Printing Workshop at the Springfield Public Library led by Sharon Kaplan, museum educator
April 17, Arts and Business Alliance of Eugene Arts After Hours, Kendall Ford, Eugene
May 10, Cuentos y Canciones at the Eugene Public Library, Bethel Branch with Arthrina Fears, museum educator

ACADEMIC USE

CLASSES HELD IN JSMA
AAD 199 Writing for Art
Lisa Abia-Smith; Fall 2013
ARH 409/609 Exploring the Art of Daura
Daniele Knapp; Fall 2013 (Pierre Daura project)
AAD 430/530 Youth Arts Curriculum Methods
Lisa Abia-Smith; Winter 2014
AAD 410/510 Planning Interpretative Exhibits
Phaedra Livingstone; Winter 2014 (Pierre Daura project)
AAD 430/530 Youth Art Curriculum & Methods
Lisa Abia-Smith; Spring 2014
AAD 410/510 Museum Theory
Phaedra Livingstone; Spring 2014
ANTH 406/606 Implementing Interpretative Exhibits
Daniele Knapp; Spring 2014 (Pierre Daura project)

OTHER FACULTY, STAFF, AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS
AAD 251 Art and Visual Literacy
David Bretz; July 2, class assignment
Summer Architecture Academy
James Givens; July 9, sketching in courtyard
ANTH 150 World Archaeology
Nick Jew; July 10 & 16, self-guided activity in Soreng Gallery
ARH 205 History of Western Art
Lisa Caleni; July 15, self-guided activity in the Gilkey Center
AAD 252 Art and Gender
Betsy Tanenbaum; July 16, critique essay
AAD 251 Art and Visual Literacy
David Turner; July 24, course assignment
ART 209 Arts of Japan (Lane Community College—LCC)
Ellen Osterkamp; July 24 and 30, course assignment in Japanese gallery
ART 115 Basic Design (LCC)
Robin Selouver; July 24, class assignment
ARH 208 Chinese Art
Charles Lachman; July 30, extra credit assignment
J 412 Communication Theory
Jeremy Swartz; July 31, self-guided visit
ART 111 Intro Visual Arts (LCC)
Ellen Osterkamp; July 31, extra credit assignment
WGS 315 Feminist History and Development
Sarah Ray Randot; August 8, self-guided visit
AEI Oral Skills 3
Monica Nawrocki; August 16, self-guided visit
AEI Oral Skills 3
MARC; August 23, self-guided visit
J 199 College Connections
Suzi Steffens; September 27, social media scavenger hunt with students from FIG “Highlight Eugene”
ART 233 Drawing I
James Schauer; October 2, sketching in galleries
UO Graduate School
October 8, instructor-led tour for new graduate students
College Scholars
Mary Jaeger October 9, tour led by Danielle Knapp
JPN 410/510 Traditional Theater
Glynne Walley; October 9, instructor-led visit to Art of Traditional Japanese Theater exhibition
J 443 Advertising Media Plan
Dane Koranda; October 9, guest presentation by Debbie Williamson-Smith
WR 122 College Composition II
Victoria Vold; October 9, instructor-led visit
ARH 314 History of Western Architecture
Rebekah Perry; October 11–18, assignment to diagram the building
AAD 199 College Connections (Visualize Your World FIG)

ART 115 Basic Design (LCC)
Robin Selouver; October 14, self-guided visit
AAD 410/510 Collection Care
Elizabeth Kapelnick; October 14, collections visit with Chris White
ARCH 199 College Connections (Inside Architecture FIG)
Glenda Utsey; October 15, instructor-led tour of courtyard and galleries
J 443 Advertising Media Plan
Dane Koranda; October 15, tour with Debbie Williamson-Smith and Danielle Knapp
SOC 199, College Connections (Cultural Encounters FIG)
Michael Dreiling; October 15, instructor-led visit
ART 262 Photography II (LCC)
Susie Mornill; October 16, self-guided tour of American West exhibition
Global Scholars Hall Vivier en Español Spanish language group & SPAN 150 Cultural Spanish-Speaking World
Robert Davis; October 16, visit to Transatlanticism with Pedro Garcia-Caro and Robert Davis
Center for Asian and Pacific Studies and the Center for Applied Second Language Studies
Yifang Zhang; October 18, workshop led by Arthrina Fears for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects
AAD 250 Art and Human Values
David Turner; October 23, self-guided visit
ART 233 Drawing
Donald Morgan; October 31, sketching in galleries
REL 322 History of Christianity
David Reis; October 31, tour of Ave Maria exhibition with June Black
GEOG 199 College Connections for Carnegie Global Oregon FIG
Kiah Frohnauer; November 1, self-guided visit to American West exhibition
SPAN 111 Advanced Beginning Spanish
Liliana Datlein; November 1, instructor-led activity
PHL 199 College Connections for Justice Matters FIG
Steven Brencze; November 5, course assignment
J 371 Feature Writing I
Melissa Hart; November 5, visit to Soreng Gallery
HIST 199 College Connections for Characters of Asia FIG
Andrew Goble; November 8, tour of the galleries with2

23 22

Japanese Global Scholars Hall
Glynne Walley; October 23, instructor-led visit to Art of Traditional Japanese Theater exhibition
AAD 252 Art and Gender
Julie Voeltker-Morris; October 24, self-guided tour
SPAN 690 “Postcolonial Culture”
Pedro Garcia-Caro; October 24, instructor-led visit to Transatlanticism exhibition
AAD 250 Art and Human Values
David Turner; October 29, writing assignment
J 361 Reporting I
Jer Schwartz; October 30, visit to American West exhibition
BA 199 College Connections for Value and Values FIG
Kay Westerfield; October 30, tour
ART 233 Drawing
Donald Morgan; October 31, sketching in galleries
REL 322 History of Christianity
David Reis; October 31, tour of Ave Maria exhibition with June Black
GEOG 199 College Connections for Carnegie Global Oregon FIG
Kiah Frohnauer; November 1, self-guided visit to American West exhibition
SPAN 111 Advanced Beginning Spanish
Liliana Datlein; November 1, instructor-led activity
PHL 199 College Connections for Justice Matters FIG
Steven Brencze; November 5, course assignment
J 371 Feature Writing I
Melissa Hart; November 5, visit to Soreng Gallery
HIST 199 College Connections for Characters of Asia FIG
Andrew Goble; November 8, tour of the galleries with F

2

Japanese Global Scholars Hall
Glynne Walley; October 23, instructor-led visit to Art of Traditional Japanese Theater exhibition
AAD 252 Art and Gender
Julie Voeltker-Morris; October 24, self-guided tour
SPAN 690 “Postcolonial Culture”
Pedro Garcia-Caro; October 24, instructor-led visit to Transatlanticism exhibition
AAD 250 Art and Human Values
David Turner; October 29, writing assignment
J 361 Reporting I
Jer Schwartz; October 30, visit to American West exhibition
BA 199 College Connections for Value and Values FIG
Kay Westerfield; October 30, tour
ART 233 Drawing
Donald Morgan; October 31, sketching in galleries
REL 322 History of Christianity
David Reis; October 31, tour of Ave Maria exhibition with June Black
GEOG 199 College Connections for Carnegie Global Oregon FIG
Kiah Frohnauer; November 1, self-guided visit to American West exhibition
SPAN 111 Advanced Beginning Spanish
Liliana Datlein; November 1, instructor-led activity
PHL 199 College Connections for Justice Matters FIG
Steven Brencze; November 5, course assignment
J 371 Feature Writing I
Melissa Hart; November 5, visit to Soreng Gallery
HIST 199 College Connections for Characters of Asia FIG
Andrew Goble; November 8, tour of the galleries with F

2
COLT 199 College Connections for Intersections of Expression FIG
Leah Middlebrook; November 14, interpretation activity with Sharon Kaplan

AAD 199 College Connections for Art of Expression FIG
Naomi Wright; November 14, guided tour for FIG group for AAD 250 Art and Visual Literacy and TA 250 Acting I

ANTH 150 World Archeology
Daphne Gallagher; November 14 and 15, self-guided activity in Soreng Gallery

Institute for Continued Learning (Willamette University)
November 19, docent-led tour

ART 233 Drawing I
Anne Magratten; November 20, sketching in galleries

GER 507 The Aesthetics and Politics of the Avant-Garde
Sonja Boos; November 21, viewing of artwork by German artists in Gilkey Center with June Black

ARH 199 Buddhism through Art
Ben Brinkley; November 21, viewing and discussion in Gilkey Center with Han Zhu

American English Institute Oral Skills
Marc Arndt; November 22, self-guided gallery activity

Chinese Painting (Oregon State University)
Xue Le; November 22, viewing in Gilkey Center and gallery visit with Han Zhu

ARH 399 Japanese Art Eco
Youngjung Oh; November 25, viewing of prints in Gilkey Center with Faith Kreskey, Anne Rose Kitagawa, and Han Zhu

REL 202 Religions of China and Japan (LCC)
Cliff Trolin; November 25, tour of Asian galleries with Han Zhu

ARH 300 Critical Approaches to Art History
James Harper; November 25, visit and discussion with Jill Hartz and Anne Rose Kitagawa

SPAN 301 Identidades Hispanas
Bryan Moore; November 26 and 27, course assignment

Art 131 Intro to Drawing (LCC)
Gabriella Soraci; November 27, viewing of drawings in the collection with Danielle Knapp

AAPA 410 Sense of Place: Oregon
Chris Bell; November 27, viewing in the Gilkey Center of work by David McCosh, Laverne Krause, and Charles Heaney with Helen Blackmore, Danielle Knapp, and Miranda Callander; tour of collections storage

ED 201 Foundations of Education (LCC)
Merrill Watrous; December 4, El tour

ART 233 Drawing I
James Schauer; January 8, drawing in the galleries

ARTM 459/559 Advanced Metal and Jewelry
Lyndsay Rice; January 9, collections visit with Danielle Knapp

J 205 Gateway to Journalism
Suzi Steffen; January 14, presentation on public relations by Debbie Williamson-Smith

ARCH 485/585 Low Carbon High Design: A Museum of Environmental Art in the Willamette Valley
Erin Moore; January 15, collections storage visit with Chris White

Wayne Morse Center
January 22, symposium

ARTR 245 Intro to Printmaking
Charlene Liu; January 23, viewing of the Wedgwood print collection with Han Zhu

ARTR 347 Itaglio
Charlene Liu; January 23, viewing of the Wedgwood print collection

ENGL 233 Drawing I
February 19, 20, self-guided tour with Jill Hartz

ENGL 373 Postlascivity Fiction
(Willamette University)
Lynn Makau; February 19, guided tour of Kara Walker exhibition

REL 302 Chinese Religions
Elizabeth Gronz; February 19, tour of Soreng gallery with Han Zhu

GOEG 208 Geography of North America
Connie Johnston; February 19-21, visit to Kara Walker exhibition

JPN 410/510 Chikamatsu Monzaemon
Glynnie Valley; February 20, visit to Art of Japanese Theater exhibition

AAD 312 Arts Management
Eleanor Redaelli; February 25, Q&A and tour with Jill Hartz

ENGL 381 Film, Media, and History
Stephen Rust; February 26, instructor-led visit

JPN306 Introduction to Japanese Culture
Alisa Freedman; February 27, viewing of prints with Han Zhu and self-guided gallery visit

Art Department
February 28, self-guided tour with MFA students

PS 607 Seminar on Political Culture
Joe Lowndes; March 4, self-guided tour

ART 264 Photos as Method Art (LCC)
Camilla Dussinger; March 5, self-guided tour

ANTH 438/538 Race and Gender in Latin America
Lynn Stephen; March 5, ASABO gallery talk

SPAN 303 Expressiones Artisticas
Juana Devereaux; March 5, ASABO gallery talk

SOC 207 Social Inequality
Gregory McLachlan; March 5, ASABO talk

ART 131 (LCC) Drawing
Gabriella Soraci; March 6, viewing of drawings with Danielle Knapp

WGS 101 Women, Difference, and Power
Mara Williams; March 6, self-guided tour

HIST 202 United States I: 19th Century
Jeffrey Oster; March 6, course assignment

ARH 205 History of Western Art II
Rebekah Perry; March 6, course assignment

CAS 110 College Scholars
Humanities Colloquium
Ben Saunders; March 6, instructor-led visit

COLT 301 Approaches to Comparative Literature
Katya Hokanson; March 11, El tour

ED 201 Foundations of Education (LCC)
Merrill Watrous; March 12, El tour

ARH 205 History of Western Art II
Rebekah Perry; March 12, view Renaissance prints

ARTR245 Intro to Printmaking
Charlene Liu; March 13, visit to Kara Walker exhibition

WGS 101 Women, Difference, and Power
Mara Williams; March 14, tour to Kara Walker exhibition

Enrollment and Inclusion
March 17, women’s history reception

AAD 252 Museum Exhibits
Julie Voeller-Morris April 3, self-guided visit to Kara Walker exhibition

ART 199 Art and the Found Object: Trash or Treasure?
Colleen Choquette; April 3, visit to Kara Walker exhibition

ARH 399 Modern Korean Art
Youngjung Oh; April 5, tour of Korean art galleries with Anne Rose Kitagawa and Han Zhu

AAD 251 Art and Visual Literacy
David Turner; April 9, self-guided activity in galleries

GEOS 410 Qualitative Methods
Katie Meehan; April 14, tour of collections and discussion of archives with Chris White; viewing and visual analysis of works in Gilkey Center with June Black, Han Zhu, and Danielle Knapp

RUSS 240 Russian Culture
Julia Nemirovskaya; April 16, instructor-led visit to McKenzie Gallery

Arts Department
April 24 and 25, MFA student critiques with The Human Touch visiting artist T.L. Solien

Cinema Pacific
April 25, lecture

Cinema Pacific
April 26, guide Weaver and Vanessa Renwick performances

Cinema Pacific
April 27, panel with artists and faculty

CAS 110 College Scholars
Humanities Colloquium
Ben Saunders; March 6, instructor-led visit

COLT 301 Approaches to Comparative Literature
Katya Hokanson; March 11, El tour

ARH 205 History of Western Art II
Rebekah Perry; March 12, view Renaissance prints

ARTR245 Intro to Printmaking
Charlene Liu; March 13, visit to Kara Walker exhibition

WGS 101 Women, Difference, and Power
Mara Williams; March 14, tour to Kara Walker exhibition

Enrollment and Inclusion
March 17, women’s history reception

AAD 252 Museum Exhibits
Julie Voeller-Morris April 3, self-guided visit to Kara Walker exhibition

ART 199 Art and the Found Object: Trash or Treasure?
Colleen Choquette; April 3, visit to Kara Walker exhibition

ARH 399 Modern Korean Art
Youngjung Oh; April 5, tour of Korean art galleries with Anne Rose Kitagawa and Han Zhu

AAD 251 Art and Visual Literacy
David Turner; April 9, self-guided activity in galleries

HIST 186 Cultures of India
Arafaat Valiani; May 15, viewing of Gandaran works in Gilkey Center with Han Zhu

AEI Oral Skills 3
Karen Ulloa; May 23, self-guided activity in galleries

EALL 410/510 New Approaches to Shinto
Jason Webb; May 28, viewing of Japanese art in Gilkey Center with Han Zhu

Center for Latino and Latin American Studies
May 28, lecture

ANTH 150 World Archeology
Stephen Dueppen; May 29 and 30, instructor-led activity in the Soreng Gallery

ARH 101 Global Masterpieces
Megan Casaknder; May 29, Soreng Gallery visit

HIST 203 US History
Jamie Bufalino; May 29, visit WPA exhibition for extra credit

WGS 101 Women/Difference/Feminist
Sarah Rondot; May 30, instructor-led visit on theme of women and art

AAD 252 Art and Gender
Julie Voeller-Morris; June 26, instructor-led visit

ART 270 (LCC) Intaglio Printmaking
Susan Lowdermilk; May 7, viewing of prints with Danielle Knapp

ENGL 381 Environmental Film
Stephen Rust; May 14, instructor-led visit

ART 233 Drawing I
John Whitten; May 14, sketching in the galleries

HIST 186 Cultures of India
Arafaat Valiani; May 15, viewing of Gandaran works in Gilkey Center with Han Zhu

AEI Oral Skills 3
Karen Ulloa; May 23, self-guided activity in galleries

EALL 410/510 New Approaches to Shinto
Jason Webb; May 28, viewing of Japanese art in Gilkey Center with Han Zhu

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WGS 101 Women/Difference/Feminist
Sarah Rondot; May 30, instructor-led visit on theme of women and art

AAD 252 Art and Gender
Julie Voeller-Morris; June 26, instructor-led visit
### ATTENDANCE: ON-AND OFF-SITE (Counted)

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In addition, the JSMA reached an audience of approximately 165,000 people through community organizations, including an annual exhibition at the Gallery at the Airport, Art, & the Vineyard, Oregon Asian Celebration, and the Eugene Public Library.

### Collections

**Asian Art**
- **Acquisitions**
  - **Works on Paper: Painting**
  - **Works on Paper: Prints**

**Acquisitions**

**Asian Art**
- **Works on Paper: Painting**
- **Works on Paper: Prints**


Dancer from Iku (Iku no onodokon), Shōwa period (1926–1989), 1987. Sōsaku hanga woodblock print; ink and color on paper, ed. 93/98, 31¾ x 22½ in. (paper); 27¼ x 18 in. (image). Gift of Dick Easyley & H-P Lin. 2013:28.2

**TSUKIYOKA Kögyo, Japanese, 1869–1927. Shugo (The Poet God of Ships), from the series Encyclopedia of Nō Plays (Nōga taikan), Shōwa period (1926–1989), 1925–1930. Woodblock print in horizontal oban format; ink and color on paper, approx. 10 x 15 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013:23.3

**TSUKIYOKA Yoshitoshi, Japanese, 1834–1892. General of the Right Yontomo Watching Nobleman’s Nō (Udaishō Yontomo kugyō no jirō no zu), Edo (Tokugawa) period (1615–1868), 1865. Woodblock-printed oban triptych; ink and color on paper, approx. 15 x 35 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013:23.1

Uesugi Kenshin and the Blind Biwa Player (Tanji Dashiutsu Uesugi Kenshin), Meiji period (1868–1912), 1886.**
Woodblock-printed oban triptych; ink and color on paper, approx. 15 x 35 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013.23.2

Unknown, Japanese. Evening Reflection in Obe-yama, n.d. Woodblock print in vertical oval format; ink and color on paper, framed: 21 x 16 in. Gift of Mary Ellen West. 2014.7.2

Kacho-e frontispiece with Lady & Gentleman in Western Attire, n.d. Woodblock-printed book frontispiece (kuchi-e); ink and color on paper, framed: 17 x 15 in. Gift of Mary Ellen West. 2014.7.3

UTAGAWA Kunikii II, Japanese. 1835–1888. No. 9 from the series History of Japan (Nihon rekishi), n.d. Ukiyo-e woodblock print; ink and color on paper with mica, 10 x 15 1/2 in. Gift of Mary Ellen West. 2014.7.1

UTAGAWA Kusonosai (Tokiyo Kunii), Japanese, 1786–1865. Memorial Portrait of Kusonosai Danyū, ? (Ichikawa Danyu 8th with his father, Ichikawa). 2013:24.1


Betty LaDuke, American, b. 1933. Jan Zach, American, 1914–1986, b. Czechoslovakia, Untitled (Bar Figure), n.d. Ink and watercolor, 1 1/2 x 8 1/2 in. Gift of Dr. Robert and Margaret Leary. 2013.38.7

Jan Zach, American, 1914–1986, b. Czechoslovakia, Untitled (Bar Figure), n.d. Ink and watercolor, 1 1/2 x 8 1/2 in. Gift of Dr. Robert and Margaret Leary. 2013.38.7

Mary Ellen Evans, Gabriela Martínez, and Lynn Stephen. 2013 (printed). Woodblock print; ink on paper, 23 x 31 1/2 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013.18.9


Robert Marquand. 2014. Etching, 17 x 15 1/2 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013.18.10


The Marsh Gunner, 1918. Etching, 14 x 12 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013.38.14

The Gunner’s Blind, 1921. Etching, 12 1/2 x 15 in. Courtesy of Dr. Robert and Margaret Leary. 2013.38.15

Isabel Bishop, American, 1902–1988. Untitled (man pulling up his sock), 1946. Etching, sheet: 13 x 10 in; plate: 4 x 3 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014.11.3


Sin título (Untitled), 2008 (block cut), 2013 (printed). Woodblock print; ink on paper, 15 x 22 1/4 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013.18.6


Gordillo, Mexican, established 2006. En el mar la vida es más sabrosa, en el mar es pura felicidad (Life at sea is more delicious, life is pure happiness at sea), 2013 (block cut), 2013 (printed). Woodblock print; ink on paper, 23 x 31 1/2 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013.18.9


The Marsh Gunner, 1918. Etching, 14 x 12 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013.38.15

The Gunner’s Blind, 1921. Etching, 12 1/2 x 15 in. Courtesy of Dr. Robert and Margaret Leary. 2013.38.14

Isabel Bishop, American, 1902–1988. Untitled (man pulling up his sock), 1946. Etching, sheet: 13 x 10 in; plate: 4 x 3 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014.11.3
print in vertical oban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.12

Backstage with the Dancer Types (Odori konyū gakuya no zu [upper]) / To the Second Floor with the Dancer Types (Odori konyū nikai no zu [lower]), Edo period (1615–1868), second month of 1856. Ukiyo-e woodblock-printed vertical oban hexaptych; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.7

UTAGAWA Toyokuni, Japanese, 1769–1825. Interior view of the Nakamuraza Theater (Nakamuraza naigai uchi), Edo period (1615–1868), 1835. Ukiyo-e woodblock-printed vertical oban triptych (top half of a hestaptych); ink and color on paper, approx. 15 x 10 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.6a–c

UTAGAWA Yoshikazu, Japanese, 1833–1904. Picture-Book Store (Ezashi mise), from the series Souvenirs of Edo (Edo miju no uchi), Edo period (1615–1868), 1861(?) Ukiyo-e woodblock-print in vertical oban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.3

UTAGAWA Yoshikazu, Japanese, active circa 1850–70. Actors’ Wigs (Shibari katsura-e), Edo period (1615–1868), [?] Ukiyo-e woodblock-print in vertical oban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.4

Vincent Van Gogh, Dutch, 1853–90. L’Homme est en Mer; (The Man is at Sea), 1889. Oil on canvas, 26 x 20 in. 2014:3.19

Russian Lacquer Boxes: Promised Gifts of Dr. James D. Van Horne Russian. Unknown, 1981 or 1987. Oil on papier maché, 6 ¼ x 4 ½ x 2 in. 2014:3.6

S. Chistov, Russian. Autumn, 1983. Oil on papier maché, 5 x 3 ¼ x 1 ½ in. 2014:3.5


I. Goryacheva, Russian. Firebird and Prince Ivan, 1984. Oil on papier maché, 2 ½ x 3 2 in. 2014:3.9

Gromov, Russian. Snegurochka (Snow Princess), 1983. Tempera on papier maché, 5 ½ x 6 ½ x 1 ½ in. 2014:3.20

K…Unknown, Russian. Arpenzel, 1982. Oil on papier maché, 1 ½ x 3 x 1 ½ in. 2014:3.7

Kharcheva, Russian. Flying Ship, c. 1982. Tempera on papier maché, 2 ½ diameter. 2014:3.21

Kostereina, Russian. Firebird, 1983. Tempera on papier maché, 6 ½ x 2 ¼ in. 2014:3.22

Koualev, Russian. Copy of “Lank’s Returning,” 1984. Oil on papier maché, 3 ½ x 5 ½ x 2 in. 2014:3.1

Kustch, Russian. Fairy-Tale of Tsar-Sultan, 1983. Tempera on papier maché, 5 ½ x 7 x 3 in. 2014:3.3

Nikanov, Russian. Prince Ivan, 1982. Oil on papier maché, 2 ½ x 3 ½ in. 2014:3.14

Nikonova, Russian. Prince Elesey, 1982. Tempera on papier maché, 4 ½ x 4 ½ x 2 in. 2014:3.13

Tolmachev, Russian. Princess Frog, 1984. Oil on papier maché, 1 ½ x 3 x 1 ½ in. 2014:3.10

Unknown, Russian. Tsar lazy, c. 1980. Tempera on papier maché, 1 ½ x 4 ½ x 2 in. 2014:3.17

Alievychka, c. 1980. Tempera on papier maché, 1 ½ x 2 ½ x 1 in. 2014:3.23

Untold, c. 1980. Tempera on papier maché, 3 ½ x 2 ½ in. 2014:3.24

Untold, c. 1980. Tempera on papier maché, 1 ½ x 1 ½ x 1 ½ in. 2014:3.25

Untold, c. 1980. Tempera on papier maché, 1 ½ x 1 ½ x 1 ½ in. 2014:3.26

Zimin, Russian. Prince Eleye, 1982. Tempera on papier maché, 4 ½ x 4 ½ x 2 in. 2014:3.13

Outgoing Loans


Lent to the Portland Art Museum, Oregon, September 2013 – February 2014 for the exhibition Contemporary Northwest Art Awards

Isaac Layman, American. Untitled (blue/dark six cube tray), 2011 (printed 2012). Archival inkjet print, 95 x 59 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2012.5.1

Untitled (blue/black ice cube tray), 2011 (printed 2012). Archival inkjet print, 95 x 59 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2012.5.2

Conservation Activity

IMLS-funded Condition Survey of Asian Textiles and Paintings:

Through the support of the Institute for Museum and Library Services (IMLS), the JSMA has just completed a two-year survey of our collections of Asian textiles and paintings. Those 1,750 items were examined by professional conservators with the goal of documenting their condition. Thank you to our textile conservator Beth Sushay and Asian painting conservators Tomokatsu Kawazu and Tanya Uyeda, as well as our staff, students and volunteers for their diligent and meticulous work. The information gathered in this survey provides the foundation for a long-term preservation plan that will involve conservation and rehousing of the collections and improve academic research and access.
Honor Roll 2013–2014

The JSMA greatly values its members and donors without whose support our public programs, exhibitions, publications, and other special projects would not be possible. The following are supporters who gave gifts to the JSMA between July 1, 2013, and June 30, 2014. Every effort is made to compile a comprehensive list. Any omissions are inadvertent. Please call us at 541.346.0974 with your updated information. Thank you for your support!

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Korean National Research Institute of Cultural Heritage ($24,314); conservation of Korean works in collection

National Museum of Korea ($36,000); publication of a handbook of selected Korea art from the JSMA collection

Oregon Arts Commission Art Acquisition ($9,900); purchase works by Oregon artists Cynthia Lahtis and Christine Bourdette

Oregon Arts Commission Arts Build Communities ($6,700); December 2014 Family Day (Dia de Familia)

Oregon Arts Commission Arts Learning Grant ($10,000); revise JSMA teacher resources and develop resources that meet new National Standards for the Visual Arts, Common Core, and Oregon Visual Arts Standards

Oregon Arts Commission Operating Support Grant ($10,000)

Oregon Arts Commission World of Work ($27,325); new museum-based education and outreach internship program for 9th-12th grade students

Oregon Cultural Trust ($6,400); development of a comprehensive evaluation tool for visitors and exhibitions

The Ford Family Foundation ($15,500); catalog for Rick Bartow exhibition

US Bancorp Foundation ($5,000); December 2013 Family Day

Wells Fargo Foundation ($3,000); expand Thinking Through Art in K-12 classrooms

Two grants to be used in 2015-16: Lane County Special Tourism Project Grant ($9,000); regional marketing for Diego Rivera and the Popul-Vuh

Oregon Arts Commission Cultural Tourism Grant ($10,000); West Coast marketing for Diego Rivera and the Popul-Vuh

TOTAL: $182,639

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Andy Warhol, American, 1928–1987
Flowers, 1970
Screenprint on paper, 38 x 38 inches