PLANNING MAKES ALMOST PERFECT

It is not unusual to go to a conference, network with colleagues, and hear them commiserate about long-range plans: are they necessary, realistic, even useful? Admittedly, it’s hard to know what’s around the corner, let alone how to make assumptions for three, even four, years out. But how satisfying and exciting it is to develop a long-range plan that truly guides an organization’s short- and long-term goals and how grateful I am to work with a cadre of staff and volunteers committed to its realization.

This summer, we completed the first year of our four-pillared plan—Bridging Cultures, Engaging Community, Learning Together, and Sustaining Tomorrow. We met many of our goals and experienced challenges with others. We created new ones, too. In this report, we chart our progress with a few finest examples, made possible thanks to your support!

BRIDGING CULTURES

This goal is at the heart of our founder Gertrude Bass Warner’s vision to create a museum that, “through the love of the beautiful, makes the whole world kin.” We opened the season with the awesome beauty of Ryo Toyonaga: Awakening, curated by Lawrence Fong, our former curator of American and regional art. Toyonaga unites the East and West, as a Japanese-born artist living in New York. His quizzical creatures, frozen in metal, clay, or papier mâché, or growing legs and telescopes in drawings and paintings, command us to enter a vibrant, new world—perhaps the aftermath of a nuclear disaster or an evolutionary fusion of technology and nature. Masterfully designed by associate director Kurt Neugebauer, the glowing installation mesmerized audiences of all ages and backgrounds, each visitor finding a different meaning and connection to the work. The handsome catalog, designed by Diane Nelson, our design services manager, took the mystery and majesty of his art to a new level. The exhibition also served as inspiration for our annual NewArt Northwest Kids juried show, and thanks to the artist’s generosity and general acquisition funds, we now have four Toyonaga works in the collection that will continue to engage our communities and strengthen our teaching mission for some time to come.

The Bridging Cultures initiative was well on display in our two subsequent Barker Gallery shows. Under Pressure: Contemporary Prints from the Collection of Jordan D. Schnitzer and His Family Collection featured the work of more than forty artists whose countries of origin and cultural backgrounds cross the globe. We closed the season with Rick Bartow: Things You Know But Cannot Explain. Bartow’s complex and compelling art crosses all kinds of boundaries—material, culture, meaning—transforming personal and universal experiences into objects of power and spirit. We crossed another kind of boundary by giving street artists Amanda Marie and X-O a gallery, resulting in a wondrous use of space, and we partnered with Latin American Studies on photographs of the disappeared by Gustavo Germano and images of Haitians being denied their rights in Santa Domingo. Geraldine Ondrizek’s Shades of White continued a discussion on race and Oregon’s sad history, begun with our Kara Walker show the year before, and we connected its eugenics theme with the hard sciences in a meaningful way.

In January, Jordan Schnitzer came to Eugene to celebrated the opening of our special exhibition Under Pressure: Contemporary Prints From the Collections of Jordan D. Schnitzer and his Family Foundation and spoke about the important role art plays in teaching us about ourselves and our world.

Amanda Marie and X-O: The Many Places We Are, on view May 9–August 9, 2015, featured the work of two internationally acclaimed street artists in their first museum show.
Few museum visitors know that an exhibition you see today may have taken months, if not years, to produce. This was the case for *Rick Bartow: Things You Know But Cannot Explain*, curated by Executive Director Jill Hartz and McCosh Associate Curator Danielle Knapp. Even before Bartow’s stroke in August 2013, both had discussed the possibility of a major show with Charles Froelick, the artist’s gallerist. “Things got real,” explained Hartz, “once we learned about Rick’s health crisis.” The resulting exhibition, featuring more than 120 paintings, drawings, sculpture, prints, and mixed media works, spanning nearly forty years, begins a tour to other museums this winter. “We are honored to share it with so many fine museums that admire Rick and his work as much as we do,” said Knapp.

Born in Newport, Oregon, in 1946, Bartow is a member of the Wiyot tribe of Northern California and has close ties with the Siletz community. He graduated in 1969 from Western Oregon University with a degree in secondary arts education and served in the Vietnam War (1969–71). His work is permanently held in more than sixty public institutions in the U.S. and has been the subject of nearly forty solo museum shows. Support for the exhibition was generously provided by The Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, the Ballinger Endowment, Philip and Sandra Piele, and JSMA members.

**EXHIBITION TOUR**

- **Gilcrease Museum**, Tulsa, Oklahoma
  January 15 – April 30, 2016
- **IAIA/Museum of Contemporary Native Arts**, Santa Fe, New Mexico
  August 14 – December 31, 2016
- **The Heard Museum**, Phoenix, Arizona
  April 8 – July 9, 2017
- **Washington State University Museum of Art**, Pullman, Washington
  September 29 – December 16, 2017
- **The Autry National Center of the American West**, Los Angeles, California
  May 12, 2018 – January 6, 2019

**RICK BARTOW**

*Things You Know But Cannot Explain*

We have to reveal ourselves.
In the way that we reveal ourselves,
we let our life shine.

— RICK BARTOW

Charles Froelick, Barry Lopez, and Lillian Pitt (with Rick Bartow, second from left) made the opening of this exhibition a memorable experience. Their contributions to our workshops, panels, and gallery tours enhanced our understanding of one of Oregon’s most loved artists.

*Rick Bartow (American, b. 1946). Creation of Crow, 2014. Acrylic on canvas, 36 x 48 inches. Promised gift from Rick Bartow to the JSMA*
LEARNING TOGETHER

Museums are, foremost, educational institutions and research laboratories, where students of all ages learn how to see and think better and become productive citizens of the world. This past year, we became STELLAR in this regard!

In September 2014, the museum was notified that the U. S. Department of Education’s Office of Innovation and Improvement had awarded $850,000 to our collaborative partnership with the Oakridge School District, the Lane Education Service District, the UO’s Center for Advanced Technology in Education, and the Oregon Writing Project. This four-year initiative—Strategies for Technology-Enhanced Learning and Literacy through Art—uses the highly successful Visual Thinking Strategies (VTS) to build a sustainable platform for arts education in schools. It does this by training teachers to integrated the visual arts into the academic curriculum and teach art in general classroom settings.

As certified VTS teachers, Lisa Abia-Smith, director of education, and Arthurina Fears, museum education program manager, trained twenty-four teachers from schools in Oakridge and Lowell in the VTS system, which, for this project, is designed to improve reading and writing related to national and Oregon standards. In the spring, K–12 students from the STELLAR schools visited the museum for VTS tours led by our Exhibition Interpreters.

ENGAGING COMMUNITY

Diversity and access are at the heart of this strategic goal, which envisions the museum as a town square or community cultural center that forges meaningful relationships and experiences. This year, our Latino Engagement Plan took off. Engaging this fastest growing demographic is critical, both to our region’s health and to our museum’s mission and longevity. Our club de Arte para Madres more than doubled, and its members now volunteer for other diversity-focused programs, including Día de Familia and Día de los Muertos, which now serves more than 2,000 visitors over a four-day period. Our first Spanish immersion summer camp was an immediate hit. An advisory group of on- and off-campus members, support from the Oregon Cultural Trust and Oregon Arts Commission, and partnerships with Oak Hill School, MEchA (the UO’s Latin American student organization), and members of our community make this success possible and ongoing.

Our Saturday art workshops for kids with disabilities are also expanding, thanks to Kennedy Center support. Three years, ago, we began an Art of the Athlete exhibition and summer workshop program, which continues to inspire student-athletes to create meaningful art and share their hopes and dreams. Once familiar with the museum, many of them volunteer their time and creativity to assist with our Saturday programs, school visits (even painting a mural at Kelly Middle School), and mentoring high school students in our World of Work program.

Training our next generations in both museum work and citizenship is a key component to World of Work. Funded by the Oregon Arts Commission for nearly two years, beginning in spring 2014, and continuing thanks to a Barker Foundation grant, WoW offers 3-month paid internships for 8th–12th grade students from Eugene/Springfield, who are instructed in art education, visual arts, and museum practice. Our partner schools—Kelly Middle School, North Eugene High School and Springfield High School—have significant Hispanic populations, large Special Education programs, and students on IEP. They provide most of our interns, who work collaboratively with museum staff to learn the fundamentals of arts education, assist with teaching art lessons for mainstream students and students with disabilities in grades 1–5, and explore future careers in a museum setting. By familiarizing them with both a museum and a university, we help to prepare them for college and careers.

Last year, more than 2,000 visitors appreciated our Día de los Muertos programs—four evenings of special performances, lectures, art workshops, and exhibitions—organized by Armando Morales, a teacher at Oak Hill School, volunteer Rebeca Urhausen, and June Black, our associate curator of academic programs and European and Latin American art, with the support of many organizations in our community. Our annual Family Day/Día de Familia celebrated Mexican culture.

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This past year, STELLAR paired professional development on VTS with training on informational reading and writing and added an emphasis on evidence-based strategies for writing arguments. The skills needed to construct and critique cogent arguments in writing build naturally from those learned using VTS to visually explore works of art. Over the next year, the JSMA education staff will work with our partners to expand VTS training to applications with English, social studies, science, and math. By the end of the four years—during which the achievements of both the teachers and students will be evaluated—the JSMA will have provided resources and training to five rural school districts and have served more than 125 teachers and 3,500 students.

Academic success is just one aspect of the JSMA’s work with schools. Childhood obesity is one of the most pressing issues of our time, and teaching children the importance—and fun—of healthy eating was the goal of our partnership with Edison School and Karla Chambers of Stahlbush Island Farm, Oregon’s first certified organic farm. A self-taught artist, Chambers paints colorful pictures of fruit and vegetables and is passionate in sharing her knowledge about healthy eating with Oregon’s youth. Her Colors of Nutrition exhibition, talk, and visit with Edison School students inspired them to create images of their favorite healthy meals, which were presented in our Artist Project Space.

The JSMA is equally committed to its on-campus educational mission. As a laboratory for active learning, the museum is a space for intellectual risk-taking and creative exploration. That was abundantly evident this year, when at least 8,480 students from 382 classes across 49 departments and programs visited the museum. This represents an increase of nearly 55 percent from the previous year! In less than five years, the museum has more than doubled its reach to university faculty and students!

How is that possible? This year, we created a temporary academic curator position. June Black, who has been with us for three years, first as a curatorial extern, following her graduation from the UO with an MA in art history, and then as an assistant and associate curator of Latin American and European art, became

**Academic Use Survey Results**

Our survey represented more than nineteen departments across campus and confirmed a wide use of the museum’s resources—our collections, exhibitions, and staff!
our point person for academic programs. Working with our curators, collections and education staff, and students, she systematically targeted faculty whose research and courses related to our exhibitions and collections and arranged their visits. As you can see in our annual list of classes held in the museum, we reached far across campus. Nearly every department in the School of Architecture and Allied Arts and close to 70 percent of the departments in the College of Arts and Sciences regularly use our resources, in addition to faculty in most of our other schools and colleges. Once faculty members learn that we are a highly effective classroom with knowledgeable staff, they bring their students back again and again.

Our third year of JSMA Academic Support Grants also encourages faculty partnerships. This year’s competitive grant program was made possible with contributions from the JSMA, the College of Arts and Sciences, the School of Architecture and Allied Arts, and the Robert Clark Honors College, which were matched by the Office of the Provost, resulting in more than $30,000 to distribute among faculty who use the museum as a teaching resource. We recognize the following for their successful projects:

Akiko Walley, Department of the History of Art and Architecture: Experiencing Japanese Contemporary Prints through the Wadsworth Collection. Courses during which students researched the Wadsworth collection extensively and contributed to the interpretive materials and the exhibition catalog.

Judith Sheine, chair, Department of Architecture: The Architecture and Legacy of Pietro Belluschi. Exhibition and accompanying educational programs.

Lanie Millar, Department of Romance Languages; Alai Reyes-Santos, Department of Ethnic Studies; and Juan Eduardo Wolf, School of Music and Dance: Reconoci.do: Dominicans of Haitian Descent, exhibition of documentary photographs by Dominican youths of Haitian descent focused on issues of human and civil rights, politics, literature, and music; panel discussion on human rights issues as related to legal documentation.

Brian Gillis, associate professor, Department of Art: The Maker’s Army exhibition of objects that contribute to the production of art—such as tools, drawings, site plans, studies, pattern books, and mounts—critical to the creative process.

Thank you, Margo Grant Walsh! The JSMA redesigned its MacKinnon gallery of European art to feature a transformational gift from alumna Margo Grant Walsh of fine American and European metalwork. We also created a new installation of our European collection, including this two-sided Max Pechstein painting.
Richard Herskowitz, lecturer, and director of Cinema Pacific, Department of Arts and Administration: Frozen Film Frames: Portraits of Filmmakers by Jonas Mekas. Exhibition served as centerpiece of Schnitzer Cinema’s year-long series on the history of American experimental film.

Monique Balbuena, Honors College: Gustavo Germano: Ausencias. Exhibition of restaged snapshots of Argentine and Brazilian families whose loved ones are among the “disappeared,” people who were tortured and murdered by dictatorial regimes in South America from the 1960s to 1980s.

Nick Kohler, instructor, and James Meacham, Executive Director, Department of Geography: Inside Maps: Cartography and Participatory Art. Student exhibition of inflato-globes (inspired by the JSMA’s 2013 inflato-contest with the West of Center exhibition) that fuses map-making and radical architecture.

SUSTAINING TOMORROW

Long-range planning helps to assure that the programs we and our constituents find valuable are able to be sustained and strengthened, while new innovations are allowed to germinate. That can only happen when staff members find fulfillment in their jobs and are committed to modeling best practices; when the parent institution values the museum’s roles on- and off-campus, when volunteers provide critical expertise, time, and resources; and when supporters (individual, corporate, foundation, governmental) champion those efforts.

The JSMA is blessed with a smart, dedicated, and creative staff who set the highest standards for themselves and are committed to our teaching mission. The members of our Leadership Council, chaired by Philip Piele, encourage and support us by leading committees and projects, providing annual and campaign gift, and offering seasoned advice. All of us are especially grateful to Rick Williams, Dean of the Arts at Lane Community College, and chair of our Long-range Planning Committee, for keeping us on point. Our Exhibition Interpreters instill the love of art in thousands of schoolchildren each year, and our UO student workers and interns give us faith that academic museums and art education will flourish for years to come. Our Gourmet Group’s Art in the Attic has become a much-anticipated event and a steady source of funding for our Fill Up the Bus program, which enables schools throughout Oregon to visit us and learn from the arts.

Most museums are collecting institutions, and our collections are at the heart of our teaching mission. This year brought us a transformative gift of metalwork by alumna Margo Grant Walsh, which led to the redesign of our MacKinnon Gallery; major photographs by Brett Weston, lithographs by Bruce Connor, and a body of chine-collé etchings by Hiratsuka Yoji also joined our holdings. We acquired our first painting by James Lavadour, one of Oregon’s finest Native American artists, thanks to a Ford Family Foundation grant managed by the Oregon Arts Commission and supplemented by our Van Duyn Acquisition Endowment. Our Old Master and contemporary print collections are growing stronger, and exciting new media work is entering the collection.

Congratulations! Cheryl Ramberg Ford ’66 and Allyn C. Ford, recipients of this year’s Gertrude Bass Warner Award

In honor of the founder of our museum, this award recognizes outstanding individuals who have demonstrated a long, dedicated, and selfless commitment to advancing the mission and the goals of the museum.

Cheryl and I both have a very special place in our hearts, certainly, for the support of higher education but, specifically, the University of Oregon, and very, very specifically, the Jordan Schnitzer Museum. I know Cheryl has worked very, very hard in supporting all of the activities at the museum, working with Jill, and again I think it is a great honor for both of us in understanding the role that the Museum does play here at the University and with the community and also to see that role continue to grow.

— ALLYN FORD
Temporary exhibitions supplement our collections installations, and this year, we honored the 100th anniversary of the School of Architecture and Allied Arts with shows focusing on alumnus Gordon Gilkey and faculty member David McCosh. Our Masterworks on Loan program grew exponentially, and we welcomed works by the masters of modernism, post-modernism, and contemporary art.

Museums are unusually flexible institutions: they are good at creating and re-aligning programs and priorities to meet the needs of society at large and our on- and off-campus constituents, in particular. While we have been conducting visitor surveys for years, this year we had the benefit of working with a nationally recognized evaluator, Kelly Jarvis, thanks to an Oregon Cultural Trust grant. She reviewed and revised our exhibition assessment form, aligning it with our strategic goals, and refined our visitor survey, which we conduct every spring and fall. Our templates have now become a state model and are posted on our website for others to use. We launched the new visitor survey during the Bartow exhibition and were happy to discover that we’re meeting, if not exceeding, our visitors’ experiences.
Our Vision for the JSMA

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

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

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

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

**Values**
- The Museum experience enriches people’s lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors’ different learning styles and the needs of multigenerational and culturally diverse audiences.
- Our visitors will have enjoyable Museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.
- We follow the highest ethical, academic, and professional standards.
- We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.
- We value our visitors’ feedback and incorporate their recommendations to improve future visitor experiences.
- We are committed to sustaining a positive and productive work environment for staff and volunteers.

**KEY STRATEGIES**

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

**Collections**
The Museum collects, preserves, studies, exhibits, and interprets works for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its Chinese, Japanese, Korean, American, European, Latin American, and Pacific Northwest art collections and to acquiring fine examples from the history of art, from earliest times to the present, representing cultures throughout the world.

**Research & Publications**
The Museum supports high-quality research on its collections and programs by its staff, University of Oregon faculty, students, and others who use its resources. Research is made accessible through teaching, exhibitions, programs, publications, and online.

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

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

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

**Facilities**
The Museum performs effective and efficient maintenance for the overall care of 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 plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the Museum facility at all times, during regular operations and from unexpected threats and emergencies.

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

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

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

**Leadership Council & Support Groups**
The Leadership Council serves as the Museum’s primary advisory and 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.
Exhibitions

18 19

JSMA Academic Support Grant

July 1, 2014–June 30, 2015

Exhibitions

18 19

JSMA Academic Support Grant

history; made possible in part by a

Curated by Ina Asim, professor of

Traditional Gardens in Chinese

John Piper: A Romantic Modern

Curated by June Black

June 3–October 12, 2014

Academic Support Grant

Oregon Academic Affairs, and a JSMA

programs made possible by the

Exhibition, catalog, and educational

participated in the curatorial project:

Tracey Bell, Helen Blackmore, Lindsay

Koestl, Sarah Lester, Yi Liang, Carrie

Morton, Jillian Norris, Beatrice

Ondrizek:

Shades of White

September 2–December 14, 2014

Curated by June Black

October 14, Lecture by Dr. Alexandre

Stern, Dividing Humans: Genetics,

Race, and Disability in Mid-Century

America

November 8, Artist’s Talk: From

Eugenics to Genetics: Tracing Visual

Categorization in 21st Century Art

December 10, Human Rights Day—

Free Admission

Ryo Toyonaga: Awakening


Curated by Lawrence Fong, former

JSMA curator of American and

regional art

Support provided by the Coeota and

Donald Barker Changing Exhibitions

Endowment, The Harold and Arlene

Schnitzer CARE Foundation, a grant

from the Oregon Arts Commission and the

National Endowment for the Arts, a federal

agency, and JSMA members

October 9, Patron Circle Opening

Reception

October 10, Members and Public

Opening Receptions

October 11, Gallery Talk with Ryo

Toyonaga, Lawrence Fong, and

historian, gallerist and collector Helen

Drutt English

December 3, Encounter the

Animal: Lecture by Alison Hawthorne

Deeming, prof. of creative writing,

University of Arizona

The Art of Consumption

October 14, 2014–January 18, 2015

Curated by administrative aide

Samantha Hall, 2013 BA graduate

Organized in support of City

of Eugene’s conference on

Sustainability

From the Ground Up: Gordon

Gilkey’s University of Oregon

Library Construction Series

David McCosh’s Eugene


Curated by Danielle Knapp in honor

of School of Architecture and Applied

Arts’ 100th anniversary

McCosch in Europe


Curated by June Black and Danielle

Knapp in honor of the School of

Architecture and Applied Arts’ 100th

anniversary

November 12, Lecture by Danielle

Knapp: McCosh at Home and Abroad

Morris Graves’s Gods: Heroes and

Fantasies

December 13, 2014–April 19, 2015

Curated by Danielle Knapp

January 28, Lecture by Danielle

Knapp, Morris Graves in Ireland

Audra Wolowiec: Complex Systems

January 24–March 1, 2015

Curated by June Black

Laura Heit: Two Ways Down

January 24–March 29, 2015

Curated by Jill Hartz

January 22, Patron Circle Opening

Reception

January 23, Members and Public

Opening Receptions

February 11, Animations by Laura Heit,

Schnitzer Cinema

Under Pressure: Contemporary

Prints from the Collections of

Jordan D. Schnitzer and his Family

Foundation

January 24–March 29, 2015

Organized by the Joslyn Art Museum

Omaha, Nebraska, in-house curator

Johanna Seasonwein

Made possible by a grant from the

Jordan Schnitzer Family Foundation.

Additional support provided by the

Coeota and Donald Barker Changing

Exhibitions Endowment, The

Harold and Arlene Schnitzer CARE

Foundation, a grant from the Oregon

Arts Commission and the National

Endowment for the Arts, a federal

agency, and JSMA members.

January 22, Patron Circle Opening

Reception

January 23, Members and Public

Opening Receptions

January 24, Conversation with Jordan

Schnitzer, moderated by Jill Hartz;

followed by exhibition tour

March 7, Artist’s Talk: Hung Liu,

Professor Ementa of Painting, Mills

College, California

The Architecture and Legacy of

Pietro Belluschi

February 7–April 26, 2015

Organized by Anthony Belluschi and

Oregon Historical Society, in-house

curator Johanna Seasonwein

Made possible in part by a JSMA

Academic Support Grant

February 18, The Architecture

and Legacy of Pietro Belluschi: A

Conversation with Anthony Belluschi

and Judith Shene

Gifts from the Judith and

Jan Zach Estate

February 17–June 15, 2015

Curated by Danielle Knapp

Images of Architecture

February 17–April 5, 2015

Curated by Johanna Seasonwein

in conjunction with ARH 607,

"Representing Architecture"

February 25, Curator’s Lecture: Images of Architecture

Reconcili.do: Dominicans of

Haitian Descent

March 3–May 3, 2015

Curated by June Black

Organized by Professors Lanie Millar

(Romance Languages), Alai Reyes-

Santos (Ethnic Studies), and Juan

Eduardo Volfo (Ethnomusicology),

funded by a JSMA Academic Support

Grant; the Office of Equity and

Inclusion; the Coalition Against

Environmental Racism; the Women

of Color Project at the Center for

the Study of Women in Society; the

Center for Latino & Latin American

Studies; the Global Studies Institute,

Office for International Affairs; the

Wayne Morse Center; the Departments

of Anthropology, Ethnic Studies, International Studies,

and Romance Languages, and

Community Consulting

March 4, Panel Discussion: Human Rights Issues Related to

Documentation

Frozen Film Frames: Portraits of Filmmakers Jonas Mekas

April 1–June 7, 2015

Co-curated by Richard Herskowitz,

director of the Cinema Pacfic film

festival, and Deborah Colton, owner

and director, Deborah Colton Gallery,

Houston; made possible by a JSMA

Academic Support Grant

Gustavo Germano: Ausencias

April 14–August 16, 2015

Curated by June Black. Organized by

Monique Rodrigues Bulbruena,

Associate Professor of Literature,

Robert D. Clark Honors College, and

Program Director, Latin American

Studies; made possible by a JSMA

Academic Support Grant and the

Oregon Humanities Center’s Endowment for Public Outreach in the

Arts, Sciences, and Humanities

May 13, Lillis Hall, Artist Talk: a

Photographic Memory: Seeing the

Disappeared
Rick Bartow: Things You Know But Cannot Explain April 18, 2015–August 9, 2015 Curated by Jill Hartz and Danielle Knapp Made possible by The Ford Family Foundation, the Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coates and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, the Ballinger Endowment, Philip and Sandra Piec, and JSMA members April 3, First Friday ArtTalk, A Conversation with Rick Bartow and Bob Keefr, Hult Center April 14, Land, Law, and Liberty: Legal Perspectives on Tribal Rights with panelists Jason Younger, Elizabeth Furse, and Howard Arnett; moderated by Dom Vetti April 16, Patron Circle Opening Reception April 17, Members and Public Opening Receptions April 18, A Tribute to Rick Bartow with artists Seichi Hiroshima, Frank LaPena, James Lavadour, and Lillian Pitt; moderated by Dr. Rebecca Dobkins; made possible with support from the UO Office of Academic Affairs April 18, A Conversation with Rick Bartow with exhibition co-curator Danielle Knapp and Lawrence Fong, former JSMA curatorial of American and regional art April 25–26, Dynamic Collaborations, a Printmaking Workshop with Rick Bartow and Seichi Hiroshima, Lane Community College May 8–10, 47th Annual UO Mother’s Day Powwow at Mac Court May 20, Collecting Bartow, panel with Charles Froelick, Bill Avery, and Susan Kennedy Zeller; moderated by Danielle Knapp May 30, Things You Know But Cannot Explain: A Humankind Project; made possible with support from the UO Office of Academic Affairs, Manning program

Art & Healing, with Dr. Patricia Dewey Lambert, Sara McDonough, and Eliza Murphy, moderated by Liz Abia-Smith. Afternoon program Art & (Dis) Place with Dr. Amy Lonetree, Wendy Red Star, Jennifer O’Neal, and Lindside Bear; moderated by Danielle Knapp July 18, A Conversation with Rick Bartow and Barry Lopez; moderated by Jill Hartz Brett Weston in Oregon May 5–January 31, 2016 Curated by Danielle Knapp Amanda Marie and X-Q: The Many Places We Are May 9–August 9, 2015 Curated by Jill Hartz May 9, Gallery Tour with Artists Birds & Beasts: Animal Imagery in the Permanent Collection June 20–September 13, 2015 Curated by June Black and Arthurna Fears The Word Became Flesh: Images of Christ in Orthodox Devotional Objects August 30, 2014–August 30, 2015 Curated by Meredith Lancaster, graduate student, Department of the History of Art and Architecture, under the guidance of curators June Black and Johanna Soenewein

EDUCATION CORRIDOR

GALLERY EXHIBITIONS


STUDIO PROGRAMS, CLASSES, & FAMILY PROGRAMS

2014 Summer Camps Week 2 July 7–11, Comic Creators, Stop-Motion Animation Week 3 July 14–18, Art of East Asia, Time Travelers: Ancient Art to the Future Week 4 July 21–25, Amazing Animals Week 5 July 28–August 1, Art and Science Lab, Eco Art Week 6 August 11–15, Young Authors: Creative Writing and Illustration, LEOG sculpture Week 7 August 18–22, Architecture and Design Studio, High School Art Camp: Architecture and Design Outdoor Family Film August 13, Ernest & Celestine with performance by UpStart Crow Co-sponsored by Osher Lifelong Learning Institute, Summer Session, Department of Romance Languages, and UO Cinema Studies Club de Arte para Mamás October 20, November 17, December 15, February 16, March 16, April 18, April 20, May 29, May 18, June 8. Supported by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission ArtAccess VSA Workshops for K–12 Children with Special Needs October 29, November 8, December 6, January 10, February 14, March 14, April 11, May 9, June 9, June 27 Funding provided by the John F. Kennedy Center for the Performing Arts After-School Art Classes Draw, Paint, Sculpt, Wednesday, October 8–December 3 (except November 26) Pop Art, Wednesdays, January 21–March 11 Creating Contemporary Art Wednesdays, April 8–May 27 Family Fun at the Eugene Public Library November 16, BookMark Art January 11, Stories to Send March 1, A Picture from Two Words April 5, Accordion Books Family Art Studio: Papier-maché Sculpture December 10

FAMILY PROGRAMS

Family Day: Dia de la Familia December 13, supported in part by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency Studio Workshop: Introduction to Printmaking February 22 Instructor: Mika Boyd Spring Break Art Camp March 23–March 27 Family Day: Storytelling through Art May 16, sponsored by Kendall Subaru Studio Workshop: Art and Healing May 30

SPECIAL LECTURES, PERFORMANCES, & EVENTS

August 20, Art in the Attic 2014 Oakway Heritage Courtyard; organized by the Gourmet Group October 1, Envisioning the City in Early Modern China Lecture by Ken Hammond, co-sponsored by the Confucius Institute for Global China Studies October 3, Interdisciplinary Performance: “This Hour Forward” Partnership with LCC Department of Theater, Oregon Contemporary Theatre (OCT), University Theatre/ UO Department of Theatre Arts, and the JSMA October 8, UD ArtWalk Led by Danielle Knapp; organized by Lane Arts Council and sponsored by JSMA and Marché Museum Café October 15, Graduate Student Family Museum Night October 29–30, November 1–2, Dia de los Muertos Co-sponsored by Oak Hill School in conjunction with MECHA de UO, Adelante SJ, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias November 15, Floating in her Lemon Juice: The Concept of ‘Infinity’ in Kusama Yayoi’s Prints Lecture by Akiko Walley, Maude Kerns Professor of Japanese Art, Dept. of the History of Art and Architecture Studio Workshop: Introduction to Printmaking February 22 Opening Reception: Student Art Exhibition February 22

MUSICAL EVENTS

October 25, Blue Box Ensemble Concert: The Grotesque November 21, Chamber Music on Campus June 26–27, Exhibition of Period Musical Instruments, organized by the Oregon Bach Festival June 28, Classical Guitar Concert, co-sponsored by the Oregon Bach Festival Road Scholar Program, UO Academic Extension Schnitzer Cinema/Cinema Pacific Film Festival October 8, Free Radicals: A History of Experimental Film November 5, Harry Smith’s Heaven and Earth Magic: Expanded Cinema Version projected by Dennis Nyback

JSMA (Jordan Schnitzer Museum of Art Student Member Advocacy Council) Events November 12, Trivial Night at the Buzz Cafe December 3, UO’s Slam Poets December 5, Night at the Museum February 4, UO’s Slam Poets, with Headliner Doc Loben February 11, Trivia Night with MINCH and JSMAC March 11, Student Art Exhibition Opening Reception: American Pi March 12, Stress Less Art Studio April 22, InFlux Deux: A Night of Performance Art featuring UO Students May 27, Student Art Exhibition Opening Reception: Archetypes: Animals, Identity, and Symbols June 5, Stress Less Art Studio Musical Events October 25, Blue Box Ensemble Concert: The Grotesque November 21, Chamber Music on Campus June 26–27, Exhibition of Period Musical Instruments, organized by the Oregon Bach Festival June 28, Classical Guitar Concert, co-sponsored by the Oregon Bach Festival Road Scholar Program, UO Academic Extension Schnitzer Cinema/Cinema Pacific Film Festival October 8, Free Radicals: A History of Experimental Film November 5, Harry Smith’s Heaven and Earth Magic: Expanded Cinema Version projected by Dennis Nyback

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ARCH 4/584 Architectural Design I
Margaret Haight; Feb. 20, instructor-led tour of Architecture and Legacy of Pietro Belluchi

AAD 199 Art Meets Science
Julie Voelker-Morris; Feb. 24, tour of Audra Wolowiec: Complete Systems and Facilitated Discussion with June Black

JSMA Student Member Advocacy Council
Feb. 26, presentation by Arthurina Fears

MFA Critiques
Feb. 26, with Jill Hartz and Danielle Knapp

J 454 Public Relations Campaigns
Connie Chandler; Feb. 27, tour presentation by Debbie Williamson-Smith

Art History Association
Feb. 27, presentation by Esther Hancherode, Sharon Kaplan, Danielle Knapp, Johanna Seasonwein, and Debbie Williamson-Smith for “A Career in the Arts,” panel hosted by the Art History Association

ARCH 4/585 Advanced Architectural Design
James Tice; Feb. 27, collections tour with Kurt Neugebauer

INTL 4/563 Population Displacement and Global Health
Kristin Yarris; March 3, tour of Reconoci.do: Dominicans of Haitian Descent and facilitated discussion with June Black

SPAN 490 Afro-Latin American Literature
Lanie Millar; March 4, extra credit opportunity in conjunction with panel discussion “Human Rights Issues Related to Documentation”

SPAN 490 Afro-Latin American Literature
Lanie Millar; March 4, extra credit opportunity in conjunction with panel discussion “Human Rights Issues Related to Documentation”

SPAN 312 Spanish in the Media/ Español en los medios de comunicación
Liliana Darwin Lopez; March 5, tour of Reconoci.do: Dominicans of Haitian Descent and facilitated discussion with June Black (2 sessions)

Dept. of Art and Dept. of the History of Art & Architecture
March 7, facilitated discussion with Hung Liu in conjunction with her artist’s talk

SPAN 112 Intensive First Year Spanish
Nagore Sedano; March 10, tour of Reconoci.do: Dominicans of Haitian Descent and facilitated discussion with June Black

ED 201 Foundations of Education: Language Arts Strategies
Mamii Watrous, LCC; March 11, general museum tour with Exhibition Interpreter

Center for Latino/a & Latin American Studies
March 12, presentation by June Black for “Human Rights and Social Memory in Guatemala,” a panel hosted by the Center for Latino/a & Latin American Studies

TRIO Student Support Services, LCC
Ted Calcetara; March 19, museum tour with June Black and Danielle Knapp

ARCH 4/586 Advanced Design Studio
Erich Moore; March 30, tour of The Maker’s Army with Danielle Knapp

ART 232 Beginning Drawing
James Schauer; April 1, class assignment

HIST 399 The Pacific War History
Jeff Hannah; April 6, art viewing with Anne Rose Kitagawa and Lee Michels

ES 101 Introduction to Ethnic Studies
Lisa Beaud; April 8, tour of Reconoci.do: Dominicans of Haitian Descent with June Black (2 sessions)

ES 442 Caribbean Literature and Politics
Alaí Reyes-Santos; April 8, instructor-led tour of Reconoci.do: Dominicans of Haitian Descent

ES 101 Introduction to Ethnic Studies
Martha Camargo; April 9, tour of Reconoci.do: Dominicans of Haitian Descent and class meeting with June Black

ES 101 Introduction to Ethnic Studies
Martha Camargo; April 9, tour of Reconoci.do: Dominicans of Haitian Descent and facilitated discussion with June Black (2 sessions)

ARTM 3/457 Intermediate/ Advanced Jewelry Art
Ruth Koelvlew; April 16, art viewing with Johanna Seasonwein

GEOG 142 Human Geography
Katie Meehan; April 17, art viewing and facilitated discussion with June Black (3 sessions)

ARCH 4/508 Planning Interpretive Exhibitions Workshop
Alice Parm; April 20, instructor-led tour of Soreng museum

ARH 199 Buddhism through Art
Ben Brinkley; April 21, instructor-led museum tour

ARCH 202 Art and Gender
Julie Voelker-Morris; April 21, class assignment

ARCH 430 Architectural Context: Place and Culture
Eleni Antonell; April 23, instructor-led museum tour

GEOG 142 Human Geography
Katie Meehan; April 23, art viewing and facilitated discussion with June Black (2 sessions)

ARCH 430 Architectural Context: Place and Culture
Eleni Antonell; April 23, instructor-led museum tour

GEOG 142 Human Geography
Katie Meehan; April 23, art viewing and facilitated discussion with Anne Rose Kitagawa

J399 Design for Public Relations
Nicole Dahmen; April 28, museum tour and facilitated discussion with Debbie Williamson-Smith

PHIL 199 When Past Becomes Present: Memory in Literature and Philosophy
Veronica Alfano; April 29, tour of Gustavo Germano: Ausencias with June Black

ANTH 345 Archaeology of East Asia
Gyoang Ah Lee; April 29, tour of Asian galleries with Anne Rose Kitagawa (4 sessions)

SOC 311 Introduction to Social Research Methods
Craig Van Pelt; April 29, instructor-led tour of Gustavo Germano: Ausencias and Reconoci.do: Dominicans of Haitian Descent

 Roxann Prazniak; April 30, instructor-led tour of Rick Bartow

OCS 4 Oral Communication Skills
Daniel Wood; April 30, class assignment

OCS 4 Oral Communication Skills
Sandra Greenstreet; April 30, class assignment

OCS 4 Oral Communication Skills
Karen Ulloa; May 1, class assignment

AAD 252 Art and Gender
Betsy Taranenbaum; May 3, class assignment

AAD 252 Art and Gender
Julie Voelker-Morris; May 4, guest leadership by Julie Jack

ART 412 BFA Critique
Amanda Wojcik; May 5, tour of Rick Bartow with Danielle Knapp

OCS 5 Oral Communication Skills
Jessica Dinneen; May 5, self-guided museum tour

OCS 5 Oral Communication Skills
Isaac Gaines; May 6, self-guided museum tour

COLT 301 Approaches to Comparative Literature
Katherine Brunden; May 6, tour of Gustavo Germano: Ausencias with June Black

OCS 5 Oral Communication Skills
Jessica Ward; May 6, self-guided museum tour

ART 245 Introduction to Printmaking
Anita Dikareva; May 6, tour of Rick Bartow with Danielle Knapp

OCS 5 Oral Communication Skills
Jessica Ward; May 6, self-guided museum tour

ART 294/5 Introduction to Watercolor
Erika Beyer; May 6, class assignment in conjunction with Rhodocus by Walton Ford, on view as part of the Masterworks on Loan Program

ANTH 4/510 Critical Heritage Studies
Philip Scher; May 7, tour of Rick Bartow and facilitated discussion with Johanna Seasonwein

AAAP 4/523 American Archaeological Preservation
Chris Bell; May 7, instructor-led museum tour

J361 Reporting I
Kathryn Ther; May 12, tour of Rick Bartow with Danielle Knapp

SPAN 228 Herencia Latina II
Heather Quarters; May 12, tour of Gustavo Germano: Ausencias with June Black

HIST 186 Cultures of India
Arafat Valiani; May 13, art viewing with Gina Kim

ARCH 4/510 Nirvana
Aiko Walley; May 13, extra credit opportunity

ARTC 354 Industrial Ceramics
Brennan Gillis; May 14, instructor-led tour of The Maker’s Army

ANTH 450 Anthropology Museum
Daphne Gallagher; May 17, class assignment

REL 4/507 Death and the Afterlife in East Asia
Luke Hubberstadt; May 19, art viewing and facilitated discussion with Anne Rose Kitagawa

TA 4/572 Native Theater
Theresa May; May 19, instructor-led tour of Rick Bartow

PS 301 Art and the State
Joshua Plencner; May 20, tour of Rick Bartow with Danielle Knapp

JSMA Student Member Advocacy Council
May 20, presentation by Johanna Seasonwein

AAD 251 Arts and Visual Literacy
David Brezis; May 25, class assignment

ARH 199 Buddhism through Art
Ben Brinkley; May 21, art viewing with Gina Kim

ENG 267 History of the Motion Picture
Quinn Miller; May 26, instructor-led tour of Frozen Film Frames: Portraits of Filmmakers by Jonas Mekas

ARH 4/510 Nirvana
Aiko Walley; May 27, art viewing and facilitated discussion with Anne Rose Kitagawa

ARH 101 Global Masterpieces
Derry Jameson; May 28, instructor-led museum tour (2 sessions)

JPN 199 J-Pop Globalization: World Music
Alisa Freedman; May 28, art viewing and facilitated discussion with Gina Kim and Anne Rose Kitagawa

HC 434 Japanese Youth Culture
Alisa Freedman; May 28, art viewing and facilitated discussion with Gina Kim and Anne Rose Kitagawa
ART 233 Drawing I
James Schauer, June 24, class assignment

GEOG 481 Geographic Information Science I
Nick Kohler; June 25, art viewing with June Black

LING 4/510 Introduction to Linguistics of Native Languages
Janne Underriner, Scott DeLancey, Gregory Sutterlict; June 27, self-guided tour of Rick Bartow

AAD 250 Art and Human Values
Betty Tanenbaum; June 30, instructor-led museum tour (2 sessions)

EALL 210 China: A Cultural Odyssey
Qing Ye Soreng; June 30, museum tour with Anne Rose Kitagawa

OTHER UNIVERSITY USE

Office of Admissions
Aug. 13, Opportunities/Oportunidades outreach event

Oregon Executive MBA Program
Sept. 5, reception

Office of Research, Innovation, and Graduate Education
Sept. 11, retreat

Office of Communications, Marketing, and Brand Management
Sept. 17, presentation

Oregon Quarterly
Sept. 17, reception

Office of Communications, Marketing, and Brand Management
Sept. 18, presentation (2 sessions)

Confucius Institute for Global China Studies
Jan. 9, lecture by Amanda S. Wright, “Parallelism and Performance in the Artist Biographies of China’s Republican-Period (1911–49) Press”

Arab Student Union
Jan. 16–17, student art and culture exhibition

Office of the Vice President for Research and Innovation
Jan. 30, meeting

Wayne Morse Center for Law and Politics
Feb. 20, symposium and reception

Office of Academic Affairs
Feb. 24, meeting

Human Resources
Feb. 25, luncheon

Office of the Vice President for Equity and Inclusion
Feb. 27, reception

Office of Academic Affairs
March 3 and 12, training

Center for Latino/a & Latin American Studies
March 12, luncheon

Office of International Affairs
March 13, reception

Office of Academic Affairs
March 17, training

Research Development Services
March 20, training

Office of Admissions
April 1, Opportunities/Oportunidades outreach event

Office of Academic Affairs
April 7, training

Department of Political Science
Oct. 24, Luncheon

Department of Political Science
Oct. 24, keynote, panel discussion, and reception

Office of Academic Affairs
Nov. 4, 11, 18, 20, training

Office of Admissions
Dec. 3, Opportunities/Oportunidades outreach event

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Feb. 24, meeting

Human Resources
Feb. 25, luncheon

Office of the Vice President for Equity and Inclusion
Feb. 27, reception

Office of Academic Affairs
March 3 and 12, training

Center for Latino/a & Latin American Studies
March 12, luncheon

Office of International Affairs
March 13, reception

Office of Academic Affairs
March 17, training

Research Development Services
March 20, training

Office of Admissions
April 1, Opportunities/Oportunidades outreach event

Office of Academic Affairs
April 7, training

University Counseling & Testing Center
April 7, student art exhibition

Alumni Association
April 10, Multi-Cultural Reunion

Office of Academic Affairs
April 21, training

Art History Association
April 23–24, symposium

UO United Academics
April 25, training

Office of Admissions
May 6, Opportunities/Oportunidades meeting

Center for the Study of Women in Society
May 8, reception

Office of Admissions
May 9, Opportunities/Oportunidades outreach event

Office of Academic Affairs
May 13, training

Freshman Seminar
May 15, luncheon

School of Journalism and Communication
May 16, Pagetomer Dinner

Human Resources
May 26, meeting

Department of Planning, Public Policy, and Management
May 28, awards ceremony

Lundquist College of Business, MBA Program
May 29, reception

Office of Admissions
June 3, Opportunities/Oportunidades meeting

University of Oregon Foundation
June 4, board meeting

Lundquist College of Business, Master of Accounting Program
June 4, banquet

University of Oregon Foundation
June 6, board meeting

Human Resources
June 10, retirement recognition reception

Office of the President
June 11, retirement recognition reception

Black Student Union
June 13, graduation reception

University Advancement
June 26–27, Bach Festival instrument display

ATTENDANCE

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<th>August</th>
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In addition, the JSMA reached an audience of approximately 165,000 through community organizations including a special Art of the Athlete display at the Eugene Airport, Art and the Vineyard, Oregon Asian Celebration, Create Eugene, and the Eugene Public Library.
All measurements are given in inches unless otherwise indicated.

**Acquisitions**

**ASIAN**

**Metalwork**

Konoike Y., Japanese, fl. 19th–early 20th century. Lidded bowls, ca. 1880. Sterling silver, 1 1/8 x 4 x 1 1/8 in. Gift of Margo Grant Walsh. 2014:39.8

**Painting**


**Sculpture**


**Textile**


**Books**


**Multimedia**

**Western**

Lacquerware and Jewelry

Various Russian artists. Selection of 26 lacquer pieces, ca. 1980s. Oil or tempera on papier maché, various sizes. Gifts of Dr. and Mrs. G. Van Home. 2014:31.1–26


Sculpture


Chicago Silver Co., American, 1923–56. Cream and Sugar Set, ca. 1923–25. Sterling silver, 3 x 4 x 4 x 3; B: 3 x 4 x 3 in. Gift of Margo Grant Walsh. 2014:39.18


Christopher Dresser, British, 1834–1904. Bowl, ca. 1875–1904. Silver, 1 1/2 x 16 x 1 1/4 in. Gift of Margo Grant Walsh. 2014:39.20

Erickson Silver, American, ca. 1937–present. Bowl, mid. 20th century. Silver, 1 x 8 1/4 x 8 1/4 in. Gift of Margo Grant Walsh. 2014:39.21


Margo Grant Walsh. 2014:39.36a–d


Cake plate, 19th century. Silver, 5 1/2 x 3 3/4 x 2 1/4 in. Gift of Margo Grant Walsh. 2014:39.28

Serving tray, 19th century. Sterling silver, 3 1/4 x 2 3/4 x 1 1/4 in. Gift of Margo Grant Walsh. 2014:39.29


Spoon, 19th century. Sterling silver, 7 1/2 x 3/4 x 1/4 in. Gift of Margo Grant Walsh. 2014:39.31


Lebloy & Company, American, 1882–1944. Tea service, ca. 1910–18. Sterling silver, approx. 5 x 3 x 6 x 4 in. C: 4 1/2 in x 3 1/2 in, D: 1/8 in x 3/16 in. Gift of Margo Grant Walsh. 2014:43a-d

Cake plate, ca. 1910–18. Sterling silver, 12 1/4 x 12 1/4 in. Gift of Margo Grant Walsh. 2014:49

Aed tea spoons, 1927–38. Sterling silver, approx. 5 x 1/2 x 9/16 in. Gift of Margo Grant Walsh. 2014:25a-h

Teaspoons, 1914–25. Sterling silver, approx. 5 x length. Gift of Margo Grant Walsh. 2014:39.31a–d

Pitcher, ca. 1925. Sterling silver, 3 1/2 x 6 1/4 x 2 1/4 in. Gift of Margo Grant Walsh. 2014:39.38

Small bowl, 1925. Sterling silver, 4 1/4 x 1 1/4 x 1 1/4 in. Gift of Margo Grant Walsh. 2014:39.39

Small bowl, early 20th century. Sterling silver, 3 x 6 x 6 in. Gift of Margo Grant Walsh. 2014:39.40


Mueck-Cary, American, ca. 1940s–50s. Compote, ca. 1940s–50s. Silver, 5 1/2 x 7 in. Gift of Margo Grant Walsh. 2014:39.1

Mulholland Brothers, Inc., large coffee pot: 7 1/2 in, Tea service, 2014:39.28


The Kalo Shop, American, 1900–70. Serving tray, ca. 1912–16. Sterling silver, 1 x 17 x 10 1/16 in. Gift of Margo Grant Walsh. 2014:39.22

Valentino farfalle, German, b. 1964. New York Public Library Stamp: 1999. C-print, artist's Proof 1, 1 x 1 1/16 x 2 1/2 in. Gift of David Hoberman. 2014:40.7


Mark Bennett, American, b. 1956. The History of Separation, 2004. Inkjet printing, ed. 10 1/5 x 11 7/8 x 7 in. Gift of the Conner Family Trust. 2015:12.4

Cornelis Cort, Dutch, 1533–78. Mary Magdalene, 16th century. Engraving, ca. 3 x 2 in. Gift of Marcia and David Hutton. 2014:45.3

Vincent van Gogh, Dutch, 1853–90. Suggestion for Leaders, 1890. Lithograph with hand coloring and collage, ed. 13/45, 5 1/16 x 3 7/8 in. Gift of Greg Kucera and Larry Yocom. Gift of David Hutton. 2014:40.10


Johannes Vermeer, Dutch, 1632–1675. Mary Magdalene, 1656. Engraving, ca. 1659. Gift of Marcia and David Hutton. 2014:44.4


Luis Gispert, American, b. 1972. Mary Magdalene, 16th century. Engraving, ca. 3 x 2 in. Gift of Marcia and David Hutton. 2014:45.3

Incoming Loans

Georg Baselitz, German, b. 1938. Vortreffliche Bindungen, 1974. Oil on canvas, 118 x 83 1/2. Private Collection. L2014:76.1

Jan the Elder Brueghel, Flemish, 1568–1625. Summer Landscape with Tit-Carts, 1612. Oil on canvas, 9 x 14 1/4 in. Private Collection. L2014:83.1
Salvador Dalí, Spanish, 1904–89. Cinemachismo a la muerte de la fille de Jean Cocteau. Mixed media format, on paper, 9 x 6 1/2 x 1/8 in. Private Collection. L2015:13.1
The JSMA greatly values its members and donors without whose support our projects would not be possible.

Over $10,000

Arlene Schnitzer Trust
Bowmont Art Partners Global, LLC
Bred Alan Grey Trust
Norman Chum ’72
City of Eugene
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Estate of Mark Sponenburgh
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Maurice Marciano
Mark Haddawy, Inc.
National Museum of Korea
Oregon Arts Commission
The Oregon Community Foundation
Peter Morton Foundation
Drs. Elizabeth Moyer and Michael Powanda
Jordan Schnitzer ’73
Schwab Charitable Fund
Anonymous
Andrew Teufel
The Brett Weston Archive
The Coeta & Donald Barker Foundation
Margo Grant Walsh ’60

$5,000–$9,999

Addison Fine Arts, LLC
Bank of America Foundation
Norman Brown, Jr. ’68 and Anne Cooling
Peter Buck and Chloe Johnson
California Community Foundation
Elizabeth Firestone Graham Foundation
Ziad Ghandour
Gourmet Group II
Marcia and David Hilton
David Hoberman
Ikon Art Corporation
Chloe Johnson
Mary Keene ’72
Kendall Subaru
Leonardo DiCaprio Foundation
Magsberg Art Holdings, LLC
Emilio Masci
Mayflower Trust
Oregon Cultural Trust
QSL Print Communications, Inc.

Ginevra ’82 and James Ralph ’82
Reed Family Foundation
Carol ’75 and Keith ’64
Susan and Randall Stender
Thrasher Family
Christine Kollmorgen and Charles Zachem III

$3,000–$4,999

Karla and William Chambers
Janine and Joseph Goyes III
The Kinisman Foundation

$1,500–$2,999

Alex Marshall Fine Art Inc.
Donata Carlson and Michael Balm
Patti ’82 and Thomas Barkin
Maureen Bernard ’56
Anne and Terrence Carter
Susan Cox and F. Gregory Fitz-Gerald
Delyn ’72 and Robert Dunham ’73
Jill Hartz and Richard Herskowitz
Anne Niemiec and David Kolb
Ann G.’55 and Donald G. Lyman ’54
Marcelline Haddock ’60 and Herbert Merker ’60
Mary Jean and LeeMichels
Vinie and J. Sanford Miller
Hope Hughes Pressman ’42
Bette and Dwayne Rice ’70
Andrew Ricker
Nancy ’68 and Michael Rose ’62
Mark Sandelson
Elaine Bernat ’78 and Roger Saydack ’80
Kenda ’74 and Kenneth Singer
The David A. Kolb Trust
The Ford Family Foundation
The Jon & Abby Winkiel Foundation
The Seattle Foundation
Susan and Farzin Turk ’87

$500–$999

Dorothy and Frank Anderson
Joyce Benjamin ’71
Irvin Berman
Patricia and William Brommelsek
Russell Donnelly
Elizabeth and Roger Hall
Elizabeth ’89 and Mark Holden
James Kitterman ’73
Michael Liebling
Jayllyn and Michael Milstein
Kurt Neugebauer ’93
Patricia Neuner
Julianne Newton and Rick Williams
Geraldine Ondrizek
Elizabeth Stormshak and Douglas Park ’93
Richard Shannon III
Mary Smith
Judith ’82 and Raymond Sobba
Tykeson Family Charitable Trust
Willie and Don Tykeson ’51
United Way of Lane County
Glenda ’71 and Michael Utsey
Dominick Vetrò
Yvonne and James Wildish ’54

$250–$499

Karen Alvarado ’60
John Barry
Ruth ’51 and Owen Bentley, Jr. ’50
Francine and Scot Bemyno
Rebecca ’94 and Bernard Bradvica
Linda Lawrence-Canaga and Robert Canaga ’90
Ellen Climo and Marc Lipson
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Diane ’82 and Larry Dann
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