As a volunteer intern for executive director Jill Hartz, Samantha Hull, an art history major, organized a temporary exhibition of painting and prints by WPA artists.

It was such an eye-opening experience. I loved every minute of it! I am so grateful to the JSMA for trusting me, a then-sophomore at the university, to be in charge of the WPA exhibition. Whenever I needed help, curators Larry Fong and Danielle Knapp, as well as other staff members, were always available to offer advice. They made what seemed like a daunting task manageable. I learned so much from everyone at the museum. The experience made me love museums and art even more as well as made me a more well-rounded student and individual.

The JSMA is such an open and welcoming museum. I always look forward to going to the museum to work with Jill and the other staff, so much that it tends to be my favorite part of the day.

—Samantha Hull
The project was only possible with significant financial support from private donors and foundations, marched by the Office of the Provost’s Strategic Initiatives grant program. It also required the loan of rare and valuable art from major museums, including The Getty and The Philadelphia Museum of Art, and private collections in the U.S. and Italy. As always, we are deeply grateful to the Coeca and Donald Barker Changing Exhibitions Endowment Fund for both supporting and leveraging additional support for our ambitious program.

Also organized in-house, largely from works in the collection—Diapason, Identity and Race: Cuba Today and Painting Artists as Work: The Estate of Susan Snodgrass, among others, strengthened the permanently held works. A major retrospective of the work of the late John Currin was curated in two features in this report. A fun and informative trip to Havana with collectors, including two leadership Council members, resulted in the acquisition of a number of major new works for the collection. The bilingual catalog and accompanying educational programs strengthened ties with Latin American Studies and the local Latino community.

In addition to Cuba Today, our Focus Gallery explored contemporary art: Christopher Guestow. Exhibits, curated by executive director Jill Hartz, presented multi-panel painted sculptures and sculpture, powerful elegies of loss and despair by a French artist now living in the U.S. This was followed by a fascinating exhibit of contemporary Korean art from the Yongsan H.H. Collection.

Ecology and art, statistics and sustainability were at the core of a remarkable winter exhibition, Chris Jordan: Running the Numbers, organized by the Museum of Art at Washington State University and featuring large-scale digitally manipulated photographs composed of images like aluminum cans, cell phones, cigarette packs and money that represented specific amounts of waste (planetary and human) during a specific period of time and place. Community and faculty members joined to present programs on green product design, conservation, photography as social activism, and “Sustainable Cities.” With support from a Gourmet Group II fund-raises—Una Sonata per l’Arte—we invited Virginia-based artists Jennifer Van Winkle for a residency related to the environmental theme; she worked creatively and tirelessly with schools, community groups, and UO students to create The Forest of REHAB-ations, a dramatic installation in our lobby and Interactive Discovery Gallery.

Our major spring exhibition, Peter Sarkisian: Video Works, 1996–2006, introduced an exciting new combination of art and technology to visitors. The artist’s seemingly magical visual effects and sound intrigued and entertained viewers of all ages.

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The arrival of Anne Rose Kitagawa, our new chief curator, gave effects and sound intrigued and entertained viewers of all ages.
Gourmet Groups I and II actively support the museum through donations and special projects. Una Sera de Uberti, organized by Gourmet Group II, took us from Vasi’s Rome (in our galleries) to beautiful homes on the hills of Eugene to enjoy fine food, wines, and companions. Members of the Leadership Council helped to organize a one-day bus trip to The Getty from Palm Springs, during the University of Foundation board meetings. Both the EIs and the Leadership Council successfully pursued their goals throughout the year.

Sadly this year, the JSMA (and many others) lost three shining lights in the art and philanthropy worlds. On March 13, Pulitzer Prize-winning photographer and Eugene resident Brian Lanker (1947–2011) died at the age of 65, soon after being diagnosed with pancreatic cancer. Lanker began his career as a newspaper photographer at the Phoenix Gazette, before moving to Eugene to work at the Register-Guard. Among Lanker’s last projects were assisting his wife, Lynda Lanker, on a major exhibition and book of ranch women and cowgirls (to be presented at the JSMA in summer 2012) and helping to realize an exhibition, Track Town: USA of Hayward Field track photos, made possible by Rich Clarkson Associates (Lanker surprised Rich the previous year with a major event in his honor at the JSMA). The JSMA presented selections from Lanker’s acclaimed exhibition I Dream a World: Black Women Who Changed America to honor his legacy.

Harold Schnitzer, the father of Jordan Schnitzer, passed away on April 27 at the age of 87, following complications related to cancer and diabetes. Schnitzer was a leader in business, philanthropy and civic responsibility. While most of his charities were close to his Portland home, his support of Judaic Studies at the UO was deeply generous. The JSMA is honored to have Harold’s name as a permanent part of this museum in our Harold and Arlene Schnitzer Gallery, which next spring will host a very special exhibition, Presence, featuring major work from Arlene Schnitzer’s collection that explore and honor her impact on the art of the Pacific Northwest.

Yoko McClain, this year’s Gertrude Bass Warner award recipient, died on November 2, 2011, following a brief illness. Given to Yoko at our annual members meeting and season’s preview party on August 14, the award honored her long, dedicated, and selfless commitment to advancing the museum’s mission and goals.
Organized by JSMA and sponsored by the University of Oregon Office of the Provost, the Samuel H. Kress Foundation, and the Graham Foundation for Advanced Studies in the Fine Arts, with additional support from Jim and Adriana Giustina, Sylvia Giustina, and Natalie Giustina. Novice in Memory of Lee Giustina, Nancy and David Petrone, Tim and Lisa Cleveinger, the Coe and Donald Barker Foundation Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, the University of Oregon School of Architecture and Allied Arts, the Biltman Cultural Institute, the Oregon Humanities Center, and JSMA Members, Media Partner: Eugene Magazine. Community Partner: Imagine Graphics.

September 12: Opening Reception and Special Exhibitions Tour of Portraits of Mass Consumption, with collector Greg Fitz-Gerald.


October 2: Curator’s Gallery Discussion: James Tice

October 8: K-12 Teacher In-service Workshop: “The Grand Tour”


October 23: Curator’s Gallery Talk: James Harper

October 27: Lecture, “The Musical Grand Tour,” by Professor Marc Vanselowicz

October 29: Concert Night: Nones in the Cardinal’s Palace

October 29: Tour of Infographics Lab and Knight Library Map Collection


November 10: Schmidt Cinema: ‘Eclipse by Antonioni

November 12: Concert: Neapolitan Composers: Vivaldi’s Rome


November 17: Oregon Meets Italy—A Culinary Grand Tour

November 17: UO School of Music Faculty Concert: Music of Rome, Venice and Naples


November 20: Lecture, City-Vesuvius—Venice, Dresden, and London, by UO professors Kenneth A. Galston and Kenneth Helmbold

December 1: Visits to Rome: New Student Research presentations by students of James Harper

December 3: Concert: Venetian Compositions in Rome

December 3 & 9: Architecture final studio reviews for students in James Tice’s architecture studio course “A Museum for the Tiber River” and architecture seminar “The Urbanism of Rome”


February 20: Tour, Lecture and Book Presentation, The Afro-Latino Reader by Joan Flores and Miriam Jimenez Roman

May 4: Curator’s Talk

May 11: Schmidt Cinema, Memories of Overdevelopment

May 13: Community Conversation with JSMA Members

May 23: Student Research Presentations on intergenerational justice by students of John Davidzon, Instructor and Academic Advisor, UO Political Science

March 12: Family Environmental Day

March 13: Jen Van Winkle artist-in-residence talk

March 17: Gallery Talk and Exhibition Opening: “Where to Come From? Where to Go?: Video Works by Hung Keung

March 19: Black Maria Film Festival

March 26: The Animated Films of Sun Xun

May 21: Artist’s Talk

May 21–July 10, 2011

Museum of Art

Organized by the University of Wyoming Museum of Art

Sponsored by the William C. Mitchell Estate and JSMA Members

April 28: Tour, Lecture and Book Presentation, The Afro-Latino Reader by Joan Flores and Miriam Jimenez Roman

May 4: Curator’s Talk

May 11: Schmidt Cinema, Memories of Overdevelopment

Where to Come From? Where to Go?: Video Works by Hung Keung

April 5, 2011

Co-sponsored by Cinema Pacific and Digital Arts

April 6: Artist Gallery Talk, cosponsored by Cinema Pacific

Ken Kesey’s Jail Journals

April 5–June 26, 2011

April 8: Symposium on Ken Kesey featuring a lecture by Ed McClanahan, organized with the Knight Library

Putting Artists to Work: The Legacy of the WPA

April 15–May 9, 2011

Organized by Samantha Hull, undergraduate student intern

April 20: Curator’s Gallery Talk

Lawrence Fong, curator of American and regional art, and Danielle Knapp, McCosh Fellow Curator, share a love for Pacific Northwest art. The McCosh Fellow Curator is the JSMA’s first “ex-ten” position, made possible with the generous support of the David and Anne Kutka McCosh Memorial Endowment Fund. We hope it will be the first of many new short-term positions that provide meaningful transitions from student life to professional careers.

My first year as the McCosh Fellow Curator provided me with so many opportunities for research, professional development, and collaboration with my colleagues. I’ve enjoyed taking leadership roles on long-term projects, like the McCosh exhibition, as well as being involved in the day-to-day “behind the scenes” activities that keep a museum running smoothly. This job has helped me expand the skills I first cultivated as a Master’s student at the UO from 2007 to 2010. Most of all, it has been nothing short of a dream come true working with such supportive, inspiring colleagues, and our fantastic permanent collection. I can’t imagine being anywhere else right now! — Danielle Knapp
Each year, our Education Department selects ten to twelve UO students to assist us with implementing our interpretive programs. For two years, Jen Hernandez coordinated after-school activities and our ArtsBridge program and taught museum-based lessons for both K-12 students and visitors with disabilities. Because her master’s degree project aligned with the museum’s commitment to diverse audiences, she was able to work on an outreach project with Lane Independent Living Alliance (LILA) that resulted in an exhibition on self-portraits.

— Lisa Abis Smith, Director of Education

In 2009, as the Laurel award intern, I worked with other UO students as well as students and families from local schools and throughout the community. I have been able to offer my own skills and interests to help create programs, and I have also been given the chance to learn and grow while working here. My education at the UO has been enhanced enormously by the people I’ve met and learned from at the JSMA. I’ve been empowered by my experience here to contribute to museums and art education in the future, creating engaging experience for other people.

— Jen Hernandez, 2011 Graduate, M.A. in Arts and Administration

The JSMA thanks the following in-kind donors:

Sam Abell (camera equipment), Bobbi & Gunn’s Trattoria, BPA, BRFing Café Zerov, Chateau Lorane, Cinema Pacific, City of Eugene, Clayspace, DeNoort Film Festival, The Duck Store, Lisa Duncan (informational services), ECU Cultural Forum, Eugene City Bakery, Eugene City Brewery, Eugene Magazine, Euphoria Chocolate Company, EWEB, Excelsior Inn Ristorante, Hop Valley, Imaginext Graphics, Iris Vineyards, Kendall Luxus of Eugene, King Estate Winery, KLCC, Lane Community College, Lumps Meat Market, Marché Restaurant, McKenzie River Broadcasting, MECCA, Metropolitan Bakery, Mohawk Paper, Museum of Natural and Cultural History at the University of Oregon, Niklaus Brewery, Northwest Community Credit Union, Oakfield Brewery, Oakway Catering, Oregon Bach Festival, Oregon Family Newspaper, Oregon Quarterly, Ostinia Milano, Palace Bakery/Cafe, Pattey Barn, Precious Cargo: The Museum Store, Prince Puckler’s, Rogue River (photography), Jerome Seljan (photography), Silvan Ridge, Smeed Communications, Summer Spinner, Sweet Cheeks Winery, Sweet Life Patisserie, Travel Lane County, University of Oregon Admissions, University of Oregon Catering, University of Oregon Craft Center, University of Oregon Outdoor Recreation Program, University of Oregon Recycling, Denise Von Kiesen (photography), Voodoo Doughnuts Tree, and Wings at the Eugene Airport.

The JSMA provided in-kind donations to support the following organizations: Adelante Sí, Arc of Lane County, Arts Umbrella, Big Little School, DisOrient Asian American Film Festival of Oregon, Cinema Pacific, Edison Elementary School, Eugene Concert Choir, Eugene Mayor’s Art Show, EWEB Child Development Center, Fanconi Anemia, Greenhill Humane Society, Holt International, Japan-America Society of Oregon, M.E.C.C.A., Nearby Nature, Oregon Truffle Festival, Patterson Preschool, Saint Thomas Moore Catholic Church, Sparkling Dance, South Eugene High School, Springfield Neighborhood Watch, St. Vincent de Paul, Travel Lane County, Travel Oregon, University of Oregon Alumni Association, University of Oregon School of Architecture and Allied Arts, University of Oregon Museum of Natural and Cultural History, University of Oregon Development, Veneta Elementary School, Western Association of Convention and Visitors Bureaus, Williams Park and Recreation District, and Zonta Service Foundation of Eugene.

Attendance

<table>
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<td>April</td>
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<td>May</td>
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<td>June</td>
<td>4185</td>
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<tr>
<td>Total</td>
<td>53,277</td>
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Offsite: The JSMA reached an audience of approximately 100,000 people through community organizations and events, including Fiesta Latina, the Oregon Asian Celebration, Art & the Vineyard, the Eugene Celebration, Celebrating Champions parade, the Eugene Public Library, the Duck Store, and an annual exhibition in the Gallery at the Eugene Airport.

On-line: 40,219 total hits, 39,968 visitor hits, average of 110 hits per day

Communications, Summer Spinner, Sweet Cheeks Winery, Sweet Life Patisserie, Travel Lane County, University of Oregon Admissions, University of Oregon Catering, University of Oregon Craft Center, University of Oregon Outdoor Recreation Program, University of Oregon Recycling, Denise Von Kiesen (photography), Voodoo Doughnuts Tree, and Wings at the Eugene Airport.


Gift of Bill and Marilyn Bramsteiner, 2010.27.1

© Arthur Tress
ACQUISITIONS: WESTERN ART


A Jasperian Small Person, 1913. Soft ground etching on paper, image: 5 x 3 1/4 inches; sheet: 7 1/2 x 5 1/4 inches. Gift of Dr. Don E. and Carol Steichen Dumond. 2010:17

The Ferry, 1913. Aquatint on paper, image: 10 1/16 x 8 1/16 inches; sheet: 13 x 8 3/8 inches. Gift of Dr. Don E. and Carol Steichen Dumond. 2010:18

The Ferry, 1913. Aquatint on paper, image: 10 1/16 x 8 1/16 inches; sheet: 13 x 8 3/8 inches. Gift of Dr. Don E. and Carol Steichen Dumond. 2010:19

The Ferry, 1913. Aquatint in blue-green ink, image: 10 1/16 x 8 1/16 inches; sheet: 13 x 8 3/8 inches. Gift of Dr. Don E. and Carol Steichen Dumond. 2010:20


Untold (San Francisco), 1950. Gelatin silver print, 9 1/8 x 7 1/16 inches. Gift of the Estate of Patricia Noyes. 2010:20


14 15
ACQUISITIONS: ASIAN ART

The James, 2010. Paper, 14 x 11 inches. James and Haya Wallace Acquisition Fund Purchase. 2010:18.4


Anonymous, Japanese, Scholar’s written image, ink on silk, size: 6 x 9 1/2 inches (image), 51 x 17 1/4 inches (mounting including cord and jiku). Gift of Robert Poor and Geraldine Schmitt in honor of Esther Jacobson-Tepfer. 2009:15.2

Anonymous, Japanese, Cup-Bearer (Saô), with border of Persian couplets from Nizami’s Shahnameh, one of three books of the books of the Shahnameh (Kanchiku yûjo hyôkyaku zu), circa Meiji period (1615–1868), 1868. Opaque ukiyô-e woodblock-printed depiction, ink and color on paper, 9 x 7 1/2 inches. Gift of White Lotus Gallery. 2011:1.1


UTAGAWA Yoshikuni, Japanese, 1841–1899, Kabuki Actors, Edo (Takaginewa) (1615–1868) or circa 1860. Opaque ukiyô-e woodblock-printed depiction, ink and color on paper, 9 x 7 1/2 inches. Gift of Mr. and Mrs. Irwin R. Berman. 2008:11.2

Hyde, Helen, American, 1886–1971, A Mexican Cotopaxi, 1912. Color woodblock print on paper, image, 10 x 8 1/2 inches; sheet, 12 x 15 inches. Gift of the Fine Arts Commission of the Oregon Centennial. Am31:Mo1..6


OUTGOING LOANS

Lent to the Yokohama Doll Museum, Japan; for Fundraising Fundraiser exhibit, with extension for other exhibitions through March 2012

Miss Fukasumi, Japanese Friendship Doll, 32 inches tall, her accessories, and Miss Kinsui’s pets. 1972:8.1–5

Lent to Whatcomb Museum, April, 2010–


Lent to Pacific Asia Museum, February 2011–

Burin, Bertha, American, 1879–1954


Temple Gate [progressive print series], 1913. Woodblock, image: 13 1/2 x 9 inches; sheet: 17 x 10 1/2 inches. Murray Warner Collection of Oriental Art. WMA50.121

Lent to University of Oregon McMorran

House, December 12, 2010–March 31, 2011

Burin, Bertha, American, 1879–1954

Miss Kanagawa, Japan, for

Burin, Bertha, American, 1879–1954

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Keith, Elizabeth, Scottish, 1887–1952


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KUMO, Lee, Chinese, born 1941, Geneva, 1973. Hanging scroll, ink and color on paper, 47 x 22 inches (image), 70 x 28 1/2 inches (full scroll including hanging cord and jiku). The Lijin Collection, Menlo Park, CA. L2010:42.3

BOHAN, Ren, Chinese, 1940–1986. Birds and Flowers of the Four Seasons, 1971. Hanging scroll, ink and color on paper, 56 x 14 inches (each image), 81 x 20 inches (each full scroll including hanging cord and jiku). The Lijin Collection, Menlo Park, CA. L2010:42.4-d

Xi, Xu, Chinese, born 1940, The Dawn of the River, 1984. Hanging scroll, ink and color on paper, 26 1/2 x 17 1/2 inches (image), 72 x 25 inches (full scroll including hanging cord and jiku). The Lijin Collection, Menlo Park, CA. L2010:42.5

YONGFU, Huang, Chinese, born 1924, Oval, 1995. Hanging scroll, ink and color on paper, 27 x 19 inches (image), 75 1/2 x 28 inches (full scroll including hanging cord and jiku). The Lijin Collection, Menlo Park, CA. L2010:42.4

ZHIWU, Wang, Chinese, born 1936, Crane, 1980. Hanging scroll, ink and color on paper, 26 x 15 1/2 inches (image), 74 x 24 inches (full scroll including hanging cord and jiku). The Lijin Collection, Menlo Park, CA. L2010:42.5

MINJUN, Yue, Chinese, Untitled, 2003. Oil on canvas, 80 x 80 inches. Loan courtesy of Yongsoo Huh. L2010:43.1


Unknown artist, Chinese, Ovoid Jar with Abstract Design, Zhou dynasty, late Shang dynasty, probably 9th–7th centuries BC. Medium gray earthenware with impressed décor, 15 1/2 x 10 x 9 inches. Private Collection. L2010:50.1

Unknown artist, Chinese, Scholar's Rock, Qing dynasty, probably 18th century. Black Lembol limestone, including base, 11 x 5 1/2 x 5 inches. Private Collection. L2010:50.2

Unknown artist, Chinese, Jade Desk Sculpture in the Form of a Mountain with Immortals, Qing dynasty, late 17th–early 18th century. Pale greyish-green nephrite with carnelian markings; including base, 11 1/2 x 10 x 5 inches. Private Collection. L2010:50.3

Unknown artist, Chinese, Jade Desk Sculpture in the Form of a Mountain with Immortals, Qing dynasty, late 17th–early 18th century. Pale greyish-green nephrite with carnelian markings; including base, 11 1/2 x 10 x 5 inches. Private Collection. L2010:50.4


Later additions are marked with grey italics.

We will miss Yoko's cogent advice and unwavering enthusiasm, but even more so her sparkle and mischievous smile. Ever a champion of our collections and programs, we are honored that she received our B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, the JSMA lost a dear friend and supporter. Born in Tokyo in November 2, 2011, the JSMA lost a dear friend and supporter. Born in Tokyo in 1924, Yoko Matsukawa McClain (shown here with her daughter-in-law, Maria Boalens-McClain) came to study at the University of Oregon in 1952, after graduating from Tsuda College. In 1953, she began working for the museum's director, Wallace Baldwin, first as a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken. A pillar of the community and a receptionist and occasional translator, and later as a cataloguer and secretary. A few years later, she received her B.A. (and later, her M.A.) from the university, married George Robert McClain (who passed away in 1998), and gave birth to their son, Ken.
Please call us at (541) 346-0974 with any updated information. Thank you for your support!

2011. Every effort was made to compile a comprehensive list. Any omissions are inadvertent.

From 2009 through 2011, Ashley Gibson combined her Master’s study in art history at the UO with practical (academic internships) in the JSMA. During her first year, she worked closely with Lawrence Fong, curator of American and regional art, on collections research and exhibitions, and during her second year, with executive director Jill Hartz on the special exhibition Dispersio, identity and race. Cuba. Today, in fact, Ashley organized the show, wrote the essay in the catalog and helped to plan the accompanying educational programs and outreach. “Our academic training, intelligence, and curiosity combined with the job to the museum field following graduation, made this an idea project,” notes Hartz. Today, Ashley is working as a gallery assistant for Greer Art Gallery in Portland and will teach Contemporary Curatorial Practice at Portland State University.

Working with Jill Hartz and the entire staff of the JSMA on the Cuba exhibition was an incredible experience. My dream is to work as a curator of contemporary art. Due to the opportunity they generously gave me, I am now cuter than ever before.

Linda and John Cummins, Frances and Michael Cortex, Janet Dahlgrin ‘91 and Timothy Wood ‘74
Kathleen Davis and Hallmark
Gustafson
Leslie and Richard Reid
Mary Denton ‘80 and Thomas Fason
Delphi Kappas, Gamma Sigma Lambda Chapter
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To be an appreciator of art, one doesn’t have to be an artist or a curator. Art is a fundamental part of anyone’s life, whether we choose to see it or not. What I love about the museum is that it serves as a venue for all of us to recognize the role art plays in all our lives. Working at the museum allows me to.”

— Thomas Bennett-Stroud
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 community organizations and arts groups. Our varied activities extend our service to an ever-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.
• We 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 opportunities, and support collaborative and interdisciplinary opportunities on- and off-campus.

Collections
The Museum collects, preserves, studies, exhibits, and interprets works of art for the benefit of the University of Oregon community 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.

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 regular HVAC and mechanical and equipment inspections, and 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 ethical, academic, and professional standards of the University and the American Association of Museums in all that they do on behalf of the Museum. This commitment is realized in the Museum’s commitment to maintaining its accreditation from the American Association of Museums.

Leadership Council & Support Groups
The Leadership Council serves as the Museum’s primary advisory and fundraising body of volunteers and helps to ensure the Museum’s artistic quality, educational integrity, and financial strength.

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