

Jordan Schnitzer Museum of Art



Annual Report 2015–2016

Director's Report

Great Universities Deserve Great Museums!

AAMG – the Association of Academic Museums and Galleries for which I serve as president – adopted this statement as its motto about eight years ago, when it was unclear whether Brandeis University's Rose Art Museum would survive. Since then, academic museums and galleries at universities and colleges across the country have strengthened their curricular connections and engaged stakeholders and diverse constituents, on and off campus, with considerable thought and creativity. While challenges remain, many are thriving (including the Rose), and increasingly, we are being recognized as indispensable partners in higher education: we are uniquely positioned to advance our parent institutions' priorities, model excellence, train global scholars, and improve the welfare of our communities every day.

Each annual report gives me a welcome opportunity for just such reflections. Over the past year, my staff, volunteers, and I focused on these questions: Are we building curricular connections and engaging communities in meaningful ways? How effective are our advocacy efforts? What can we do better?

Curricular Connections

As an academic museum, our primary goal is to teach and train students. Students work in each of our departments and are mentored by staff. Many receive academic credit and go on to graduate programs in the arts and museum studies or secure jobs in other museums. Some, particularly those who work with our curators and me, organize exhibitions and provide essential curatorial support. You see the results in installations throughout the museum and their research in labels, intro panels, publications, and gallery talks.

This year, we realized our most extensive curricular project ever. Over the course of a year and a half, students and faculty (Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art, and Charlene Liu, associate professor, Art Department) collaborated with chief curator Anne Rose Kitagawa on a truly impressive exhibition, *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*. Students learned how to make the types of prints featured in the exhibition (and how outstanding our examples are), how to conceptualize and design an exhibition, how to write catalog entries and wall text, and how to share their work with our public in gallery talks and tours. Their studies—which united theory with practice—expanded the body of knowledge about Japanese printmaking and culture, while celebrating a truly landmark gift.

We are deeply honored that the Wadsworths chose to give this special collection to us, and we hope that what we were able to accomplish will inspire other collectors to do the same.

Four years on, *Art of the Athlete* has proven its worth as a different model for student learning and is gaining national attention as a program that could benefit young athletes in high schools and colleges across the nation. Each summer, many incoming student athletes take the AofA course with Lisa Abia-Smith, director of education, guest artists, and past participants, which teaches them how to create art

It took a university—and more—to bring *Expanding Frontiers* to fruition. Here are just some of those who made it possible: contemporary Japanese print exhibition course students (from left to right) Christina Dougherty, Lenore Snowdon, Sangah Kim, Allie Mickle, Chyna Bounds, Rachel Smith, Alison Parman, Brennan Duff, Katie Garvin, and Esther Weng, with chief curator Anne Rose Kitagawa and professor Akiko Walley, and collection donors Susy and Jack Wadsworth.



as a way to express themselves and share their hopes and challenges. Selections of their work are then installed in our Education Corridor Galleries, strengthening their connection to the museum as a supportive and meaningful place on campus. Also, as part of this program, many give back: they help challenged youth in our drop-in workshops, sponsored by the Kennedy Center; mentored high school students in our World of Work program, and lead exhibition tours. Last year, some did even more: when Julie Woodworth was critically injured in the Umpqua Community College shooting, they visited her regularly while she recovered at one of our local hospitals, creating art that spoke to her personally and then encouraging her, when she was able, to start making her own artwork.

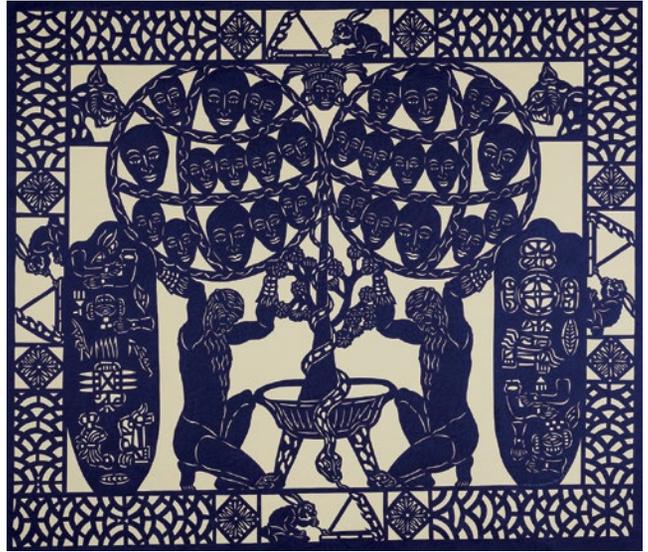


MEET CHERYL HARTUP, ASSOCIATE CURATOR OF ACADEMIC PROGRAMS AND LATIN AMERICAN ART

Two years ago, June Black, our associate curator of academic programs and art of the Americas and Europe, set a high standard for curricular support and contemporary Latin American exhibitions. Under her leadership, more than 8,000 students took all or a portion of their courses in the museum across forty-nine departments and programs in one year alone. June left soon after for a major curatorial position at the Boise Art Museum, and we launched a search for the position. In the interim, we hired Amy Gibson, a well-respected former gallery director and arts educator, to maintain our academic outreach (nearly 6,000 students took classes in the museum this year), and are deeply grateful for her good work on our behalf.

We are thrilled that our search for the position brought us Cheryl Hartup, a seasoned art historian specializing in the art of Latin America and the Caribbean. Cheryl holds an M.A. in Latin American Studies and a certificate in museum studies from New York University (1990 and 1991), and an M.A. in art history from the University of Texas at Austin (1997). Previously, she served as a curator at the Museum of Contemporary Hispanic Art in New York City, the Dallas Museum of Art, and the Miami Art Museum (now the Pérez Art Museum Miami). From 2005 to 2012, she was chief curator at the Museo de Arte de Ponce in Puerto Rico.

"I'm happy to be back in Oregon after twenty-one years away building a deeper understanding of modern and contemporary art of the Americas," says Cheryl. "I look forward to developing the collections and special exhibitions in support of faculty teaching and facilitating the investigation of artists of Latin American descent in the Northwest."



MAEKAWA Senpan, Japanese, 1888–1960. *Maid from Ohara (Oharame)*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. *Sōsaku hanga* woodblock prints; ink and color on paper, 10 x 7 ¾ inches (paper). Museum purchase supported by the Michels Japanese Art Fund.

Catalina Delgado-Trunk, Mexican, b. 1945. *Voces de mis Antepasados (template)*, 2008. Hand-cut paper over paper, 30 ¼ x 35 ¼ inches. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D.

Engaging Communities

Relevance is the bedrock of a thriving cultural organization in any community. Academic museums, which often serve both on- and off-campus audiences, are constantly prioritizing the best ways to allocate their resources to meet the needs of their diverse constituents. Our exhibition program is undoubtedly the most visible way we do this. Through both special exhibitions and re-installations of our collections, we aim to strengthen academic and cross-curricular initiatives, inspire and enrich our larger community, present original research, raise the visibility and importance of artists and art projects, and model best practices for museums across our nation.

With our new Latin American curator at the helm, our Latino Engagement Plan is growing stronger. The Club de Arte para Mamás has expanded its membership and meeting days, thanks to a grant from the Oregon Community Foundation; Family Days regularly offer bilingual multicultural activities; and our annual Día de los Muertos has become a much anticipated event for both on- and off-campus communities. This year, our staff and EIs benefited from diversity training programs, presented by the Office of the Vice President for Equity and Inclusion.

Rick Bartow: Things You Know But Cannot Explain, currently on a three-year tour to other museums, not only engaged faculty and supported student projects,

but it also furthered our relatively new “Art Heals” program, focusing particularly on veterans and others with PTSD. In April, we were devastated to lose Rick, whose health had been fragile for many years.

From the Heart: The Photographs of Brian Lanker recognized the immense talent and humanity of a great photographer and human being—and beloved Eugene resident; it allowed us to honor his and older generations of photojournalists and explore with members of our Journalism faculty what that field has become in our digital age. We were deeply honored to accept the gift of Lanker’s vintage series *I Dream a World: Portraits of Black Women Who Changed America*, from the Lanker Archive and Lanker family.

In addition to the Lanker exhibition, we celebrated local talent with Olga Volchkova’s beautiful and provocative exhibition *The Nature of Religion*, which asked us to consider how we unite the spirit and nature through a reinvention of icon painting. Exhibitions featuring the work of Enrique Chagoya and Catalina Delgado-Trunk enhanced our Latin American connections and supported our Day of the Dead programs. Our ever-changing gallery of Masterworks on Loan continued to feature internationally acclaimed artists.

Aliens, Monsters, and Madmen: The Art of EC and Amanda Marie and X-O:

The Many Places We Are affirmed that our definition of art can be provocative—and certainly expansive and ecumenical. In *The Art of EC*, guest-curator Ben Saunders, professor of English, expertly navigated the thin line between fandom and critical appraisal, using extraordinary original examples to tell us more about art, psychology, and American history and culture. Our first street art exhibition—and the mural that Amanda Marie and X-O created on the side of the Watershed building downtown—made the museum a natural partner in the city-sponsored, multi-year international street art project which will conclude with a major exhibition here in 2021.

Increasingly, our Focus Gallery is devoted to academic support, often with exhibitions made possible by the JSMA Academic Support Grant program, funded by the museum, the School of

X-O created his installation in the Schnitzer Gallery from materials found in Eugene.
Amanda Marie and X-O: The Many Places We Are placed street artists in the JSMA for the first time.





Aliens, Monsters, and Madmen: The Art of EC, organized by Professor Ben Saunders, director of UO's Comics Studies minor, celebrated the achievements of Entertaining Comics, the most artistically and politically adventurous American comic-book company of the twentieth century.

Architecture and Allied Arts, the College of Arts and Sciences, and the Office of the Provost. We partnered with the Department of English and particularly associate professor Lara Bolvisky, to host the Oregon presentation of *First Folio! The Book that Gave us Shakespeare*, on tour from the Folger Shakespeare Library, and with UO Libraries on a companion exhibition and related programs. As you will see from the list of events in support of *First Folio!*, this rare display of the first published book of many of Shakespeare's plays, connected deeply to a diverse audience, on and off campus.

Queer Productions, a yearlong series organized by Richard Herskowitz, our media arts curator, and Quinn Miller, assistant professor, Department of English, explored transgender and queer issues in our annual Schnitzer Cinema program, English courses, a symposium, and the exhibition *Zachary Drucker and Rhys Ernst: Relationship*. We partnered with the Wayward Lamb, a gay bar in downtown Eugene, and visiting Schnitzer Cinema artists—including Zachary Drucker—introduced films there prior to presenting their programs in the museum. With support from the Department of English, the College of Arts and Sciences, the Office of Academic Affairs, a JSMA Academic Support Grant, CSWS, and the Cinema Studies Program, Queer Productions introduced queer experimental film to new audiences and supported LGBTQA communities on campus and throughout our region.

One ongoing responsibility of our new media arts curator position is to manage the James Blue Research Interest Group and to further the restoration, study, and presentation of Blue's legacy through his films, interviews with international filmmakers, and extensive writings (the collection is stewarded by Special

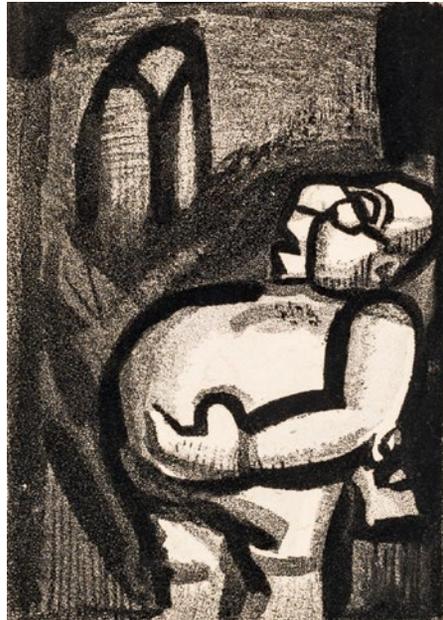
Collections and University Archives in the UO library). A 1953 graduate of the UO, Blue (1930-80) came to our attention thanks to another UO alumnus, the renowned film director James Ivory. As a filmmaker for the USIA, Blue produced *The March* (on the 1963 civil rights march in Washington, D.C. with Martin Luther King, Jr.), which was recently honored as an American classic and admitted into the National Film Registry. His *Olive Trees of Justice* won the Critics' Prize in the 1962 Cannes Film Festival, and his essay film, *A Few Notes on Our Food Problem*, received an Academy Award nomination for Best Documentary. This year, through the efforts of Richard Herskowitz, our media curator working with Richard Blue of the James Blue Alliance, a major grant was awarded from the National Film Preservation Foundation to restore and re-release *Olive Trees of Justice* theatrically and on video.

Collections, Research, and Recognition

Joining the gift of Brian Lanker's *I Dream a World* were significant acquisitions across our collections. Thanks to The Ford Family Foundation and the Oregon Arts Commission, we acquired Vanessa Renwick's *Medusa Smack* and Wendy Red Star's

Georges Rouault (French, 1871–1958). *Le Père Ubu Chantre (Father Ubu Sings)*, Plate 6 from *Réincarnations du Père Ubu*, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ¼ inches.

L'Administrateur Colonial (The Colonial Administrator), Plate 9 from *Réincarnations du Père Ubu*, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ¼ inches. Gifts of Keith Achepohl.



JSMA ACADEMIC SUPPORT GRANTS BUILD CURRICULAR CONNECTIONS

Our fourth year of Academic Support Grants continued to strengthen faculty's use of the museum as a site of teaching and original scholarship. Projects ranged from collections research and exhibition—*Benevolence & Loyalty: Filial Piety in Chinese Art*, organized by Ina Asim, professor, Department of History—to special long-term loans (five medieval works from the Metropolitan Museum of Art) for courses by Maile Hutterer, assistant professor, Department of the History of Art and Architecture. Artist Project Space exhibitions by Squeak Carnwath supported Art Department curricula, and *Zachary Drucker and Rhys Ernst: Relationship* (part of our Queer Productions series, noted on page 7) strengthened classes in English, Cinema Studies, and the Study of Women and Gender. African Studies benefited from a visiting scholar, who also assessed our African collection as well as loans from a private collector. We were able to purchase one of Olga Volchkova's paintings, *Super Potato*, to be used in a new course offered by Jenifer Presto, associate professor in the Comparative Literature Department, focusing on "Nabokov's America." We thank the deans of the College of Arts and Sciences and the School of Architecture and Allied Arts for joining us in leveraging an equal amount of support from the Office of the Provost, and we are especially grateful to Scott Coltrane, Senior Vice President and Provost, for championing this unique initiative.



Olga Volchkova, Russian, American, b. Russia 1970. *Super Potato*, 2014. Acrylic on panel, 20 x 16 inches. Museum Purchase.

Four Seasons series. The generosity of Margo Grant Walsh continued to enhance our collection of fine metalwork, examples of which are permanently on view in the Ethel and John MacKinnon Gallery. Our European collection grew with the purchase of Jacques Callot's *Les Grandes Misères de la Guerre*, and gifts of prints from David Hilton and major paintings from Andrew Teufel and Steven Platzman. Latin American holdings welcomed a major print, *El Buen Pastor*, by Luis Jiménez, works on paper by Elsa Mora, and majestic papercuts by Catalina Delado-Trunk, gifts of the artist and Dr. Elizabeth Moyer and Dr. Michael Powanda.

Our Korean art collection, which includes among the finest examples of Korean art ever made, benefits immensely from the support of Korean state agencies and museums, as well as private collectors. This year saw the publication of two major

Advocacy and Sustainability

When I arrived at the JSMA in August 2008, the museum reported to Advancement. Asked by then Vice President Allen Price (who knew this was not in accordance with best practices for academic museums) if I wanted a different location, I asked for a dual report, recognizing the museum's role both on and off campus. Over time, with changes in the UO's administration, our operations moved more significantly into Advancement, until this year, when the university affirmed that, as an academic unit, we should be housed in the Office of the Provost. We now report to Doug Blandy, Senior Associate Provost of Academic Affairs, a strong advocate for the arts and education, who also supervises the Museum of Natural and Cultural History and the Oregon Bach Festival, among other units.

This year, Philip Piele completed his term as president of our Leadership Council. Philip's support of rural education (a personal priority for him and his wife, Sandra) enhanced our growing partnership with Imagination International, Inc., whose Copic Markers and art bus complement the museum's training for teachers and students in Visual Thinking Strategies and art production. This unique business and arts partnership also supports the salary of Nori Rice, a recent graduate in the Arts and Administration program and our Art Heals initiatives for youth and adults. Philip has also been instrumental in raising campaign funds from the Leadership Council and, especially, in providing me with timely advice and encouragement. Completing their terms on the board are Rick Williams, a photographer and former dean of the arts at Lane Community College, faculty member Jeff Hanes, and Keith Achepohl, an artist and collector. Fortunately for the museum, all will continue to serve on our Collections, Development and Program Support committees. In June, we welcomed our new Leadership Council president, Jim Walker, and new members Lauren McCord, Lee Michels, and Ellen Tykeson.

Also this year, the Gourmet Group changed its name to Friends of the Museum, affirming its fundraising mission. Its annual Art in the Attic—an August event in the Oakway Heritage Courtyard that features art and décor from homes throughout our



Top: Leadership Council member Hope Pressman (right) gave this year's Gertrude Bass Warner Award to Sue Keene.

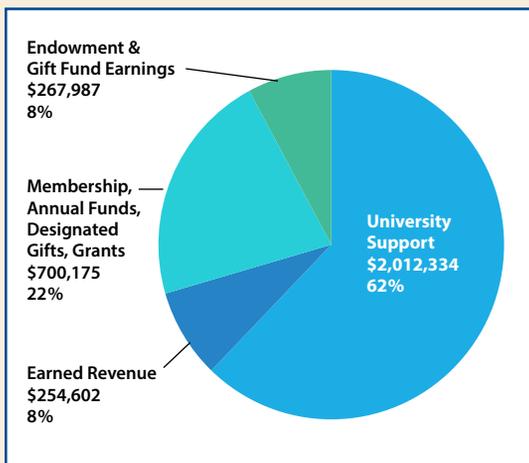
Over 1,000 people attend our family day celebrating the Lunar New Year with a free day of art activities exploring multiple cultural traditions.

region, sold to benefit our educational programs—was more successful than ever.

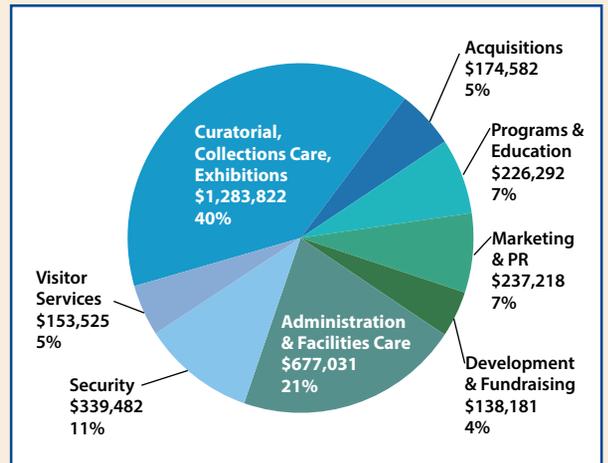
Our annual Gertrude Bass Warner Award went to Sue Keene, whose affiliations with the museum have ranged from interim director to member of our Leadership Council. Over the course of more than twenty years, she has helped to guide the museum and its directors with her wisdom and support.

The JSMA saw changes in a number of staff positions. In addition to Cheryl Hartup's appointment, we welcomed Karri Pargeter as our new business manager and Lisa Montgomery as her assistant. Richard Herskowitz, who has programmed our Schnitzer Cinema and media exhibitions for years, officially assumed the title of curator of media arts. Sherri Jones became our museum education program coordinator, and Angela Canaday keeps us on track as our administrative aide. Supplementing the good work of our highly capable staff is a smart and creative cadre of community and student receptionists, monitors, and volunteers. Together, we thank you, our members, for enabling us to make our world a better place by sharing our love of art, education, and museums.

JSMA Year-end Revenue Summary
Fiscal Year 2016; \$3,235,098



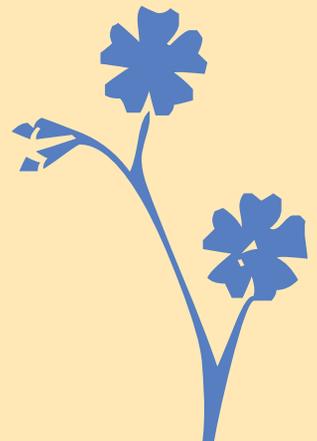
JSMA Year-end Expense Summary
Fiscal Year 2016; \$3,230,133



Jordan Schnitzer Museum of Art

Programs, Collections and Honor Roll

2015–2016



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 American, Asian, 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 its 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 fund-raising 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.

Public Programs & Exhibitions

July 1, 2015–June 30, 2016

Rick Bartow: Things You Know But Cannot Explain

April 18–August 9, 2015

Co-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 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

July 18, *A Conversation with Rick
Bartow and Barry Lopez*

Moderated by Jill Hartz

Gustavo Germano: Ausencias

April 14–August 16, 2015

Organized by Monique Rodrigues
Balbuena, 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

Brett Weston in Oregon

May 5, 2015–January 31, 2016

Curated by Danielle Knapp

Amanda Marie and X-O: The Many Places We Are

May 9, 2015–August 9, 2015

Curated by Jill Hartz

Vistas of a World Beyond: Traditional Gardens in Chinese Material Culture

June 17, 2014–July 26, 2015

Co-curated by Han Zhu, Assistant
Curator of Asian Art, and Associate
Professor Ina Asim. Supported by a
JSMA Academic Support Grant

Birds & Beasts: Animal Imagery in the Permanent Collection

June 20–September 13, 2015

Co-curated by June Black and
Arthurina Fears

"True" Korean Landscapes & Virtuous Scholars

July 14, 2015–May 15, 2016

Co-curated by Anne Rose Kitagawa
and Gina Kim, Korea Foundation
Intern

July 15, *Asian Gallery Tour with Anne
Rose Kitagawa*

Benevolence & Loyalty: Filial Piety in Chinese Art

August 8, 2015–July 31, 2016

Co-curated by Anne Rose Kitagawa
and Professor Ina Asim

November 21, *Curators' Talk:
Benevolence & Loyalty: Filial Piety in
Chinese Art*

Contemplation & Confrontation: The Satirical Print in Europe, 1750–1850

August 29–December 27, 2015

Curated by Chyna Bounds, graduate
student, Department of the History
of Art and Architecture, under the
guidance of curators June Black and
Johanna Seasonwein

November 6, *Curator's Talk*

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
Johanna Seasonwein and June Black

Enrique Chagoya: Adventures of Modernist Cannibals

September 10–December 6, 2015

Curated by June Black; supported in
part by Jordan D. Schnitzer

October 15, *Artist Talk*

Voces de mis Antepasados / Voices of My Ancestors: The Papercuts of Catalina Delgado-Trunk

September 10–December 6, 2015

Curated by June Black; made
possible through the generous
support of Drs. Elizabeth Moyer and
Michael Powanda

October 29, *Artist's Talk* (in conjunction with Día de los Muertos)
 October 30, *Papel Picado* Workshop with Catalina Delgado-Trunk

**Olga Volchkova:
 The Nature of Religion**

September 16–June 13, 2016
 Curated by June Black
 February 17, *Artist's Talk*
 April 2, April 10, April 23, Icon Painting Workshop with Olga Volchkova

Made in Japan

September 23, 2015–June 12, 2016
 Curated by Anne Rose Kitagawa

Line and Lineage: New Work by Rick Bartow and UO Students & Alumni

September 30, 2015–January 24, 2016
 Co-curated by Danielle Knapp and Jill Hartz
 Funded by the Ballinger Endowment
 October 17, Gallery Talk with student artists

Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints

October 3, 2015–January 3, 2016
 Co-curated by Anne Rose Kitagawa and Akiko Walley, Assistant Professor, Department of the History of Art and Architecture, with students in their classes during the previous year; made possible with the generous support of the WLS Spencer 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.
 October 1, Patron Circle Opening Reception
 October 2, Members/Public Opening Receptions
 October 3, *A Conversation on Collecting with Susy and Jack Wadsworth*; moderated by Anne Rose Kitagawa and Jill Hartz, with exhibition tour following

October 14 & November 14, Student-led Gallery Tours
 November 8, *Artist's Talk: Katsunori Hamanishi*
 November 11, *Curators' Talk*

Shaping the Collection: 50 Years of Pacific Northwest Sculpture

December 19, 2015–September 4, 2016
 Curated by Danielle Knapp
 February 24, *Sculpture and Sculptors of Oregon*, lecture by Ken O'Connell, Professor Emeritus, UO Department of Art

April 2, *Inaugural David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art* by Bonnie Laing-Malcolmson, The Arlene and Harold Schnitzer Curator of Northwest Art, Portland Art Museum; made possible by the David John and Anne Kutka McCosh Memorial Museum Endowment Fund

From the Heart: The Photographs of Brian Lancker

January 23–April 24, 2016
 Curated by Jill Hartz; made possible by Clarkson Creative, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold & Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, and JSMA members
 January 21, Patron Circle Opening Reception
 January 22, Members/Public Opening Receptions
 January 23, *From Photograph to Art Book: The Making of "From the Heart: The Photographs of Brian Lancker,"* a conversation between photographer Michael O'Brian and DJ Stout, design partner at Pentagram.
 January 23, *From Topeka to Eugene: Telling the Story*, with panelists Blaine Newnham, Carl Davaz, and Gary Settle; introduced by Rich Clarkson
 February 3, Members-Only Tour with Jill Hartz and Lynda Lancker
 February 27, *Journalism Today*, with panelists Nicole Dahmen, Torsten Kjellstrand, Sung Park and Wes Pope, faculty of the UO School of

Journalism and Communication; moderated by Jill Hartz
 March 2, *Different Views*, gallery tour and conversation with Jill Hartz; photographer and curator Rupert Jenkins; Julianna H. Newton, Edwin L. Artzt, Dean of SOJC; Riki Saltzman, director, Oregon Folklife Program; and Rick Williams, photographer and former dean of the arts, Lane Community College.
 March 5, *Photography Today*, a conversation with Thom Sempere, director, PhotoAlliance, and Rupert Jenkins, photographer and curator; moderated by Jill Hartz

First Folio!: The Book that Gave Us Shakespeare

January 6–February 7, 2016
 Guest-curated by Laura Bovilsky, Associate Professor of English
First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library, has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, and other generous donors. JSMA's presentation supported by the Kingsley Weatherhead Undergraduate Shakespeare Fund in the Department of English, the College of Arts and Sciences, the Division of Undergraduate Studies, the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities, and the Departments of English and Theatre Arts. Additional support has been provided by the City of Eugene Hult Center for the Performing Arts, the Oregon Shakespeare Festival, and the University of Oregon Special Collections and University Archives.
 With related exhibition *Time's Pencil: Shakespeare After the Folio* (January 4–March 28, 2016), Knight Library.
 January 9, Gala Performance and Reception: *Sweetly Writ: Oregon Shakespeare Festival Celebrates Shakespeare's First Folio*, Hult Center for the Performing Arts
 January 10, Documentary Film Screening: *Shakespeare Behind Bars*

January 13, Teacher Workshop: *Seeking Shakespeare: Integration of Visual Arts, Theatre, and Writing*

January 15, *Folio vs. Quarto: Conflicting Readings and the Critical Tradition*, lunchtime lecture by Ben Saunders, Professor of English

January 16, *A Guide to Commemorating Shakespeare, 1616–2016*, Lecture by Lara Bovilsky

January 19, Oregon Humanities Center Tzedek Lecture by Curt Tofteland: *We Know Who We Are But Not Who We May Be*, Straub Hall

January 27, *Scenes from Shakespeare*, performances by students in the Department of Theatre Arts

January 28, *Singing Shakespeare*, Eugene Public Library

January 29, *Creating Shakespeares: The First Folio and its Afterlives*; lunchtime lecture by Lara Bovilsky

February 5, *First Friday Concert: The Food of Love—Shakespeare’s Music*, Eugene Public Library

February 6, *Naked Shakespeare*; lecture by Judith “Sparky” Roberts, with performances by Joe Cronin, Dylan Skye Kennedy, Richard Leebrick, Marcee Long, and Patrick Torelle, Eugene Public Library

Everyday Is Not The Same: Squeak Carnwath’s Prints and Papers

February 6–April 10, 2016

Curated by Danielle Knapp; made possible by a JSMA Academic Support Grant

February 11, Artist’s Lecture, co-sponsored by the Dept. of Art 2015–16 Lecture Series

Strike a Pose: Images of Dance from the JSMA’s Collections

February 10–June 5, 2016

Curated by Johanna Seasonwein
 March 4, *The Hidden Histories of Art: A Dance of Welcome*: students in the UO School of Music and Dance perform dances informed by the choreography of Pearl Primus; introduction by Dance Department chair Jenifer Craig.

Call and Response:

Ann Hamilton, Nina Katchadorian, Ken Matsubara, Peter Sarkisian

February 20–August 28, 2016

Curated by Johanna Seasonwein

Zackary Drucker & Rhys Ernst: Relationship

April 20–June 26, 2016

Curated by Richard Herskowitz; made possible with support from a JSMA Academic Support Grant, the College of Arts and Sciences, Academic Affairs, and the Division of Equity and Inclusion, as part of the “Queer Productions” series, co-organized with Professor Quinn Miller, Department of English
 May 4, Queer Productions Reception for AIDS Quilt and Zackary Drucker
 May 4, *The Video Art of Zackary Drucker and Rhys Ernst*, with Drucker present

Aliens, Monsters, and Madmen: The Art of EC Comics

May 14–July 10, 2016

Curated by Ben Saunders, Professor of English; made possible by the Coeta and Donald Barker Changing Exhibitions Endowment; The Harold and Arlene Schnitzer CARE Foundation; Imagination International, Inc.; a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities; Philip and Sandra Piele; UO Comics and Cartoon Studies Minor; UO College Scholars Program; and JSMA members.

May 12, Patron Circle Opening Reception

May 13, Members/Public Opening Receptions

May 14, *The Art of EC*: Panel discussion with collectors Glenn Bray, Grant Geissman, Roger Hill, and Rob Reiner; moderated by Ben Saunders

May 25, *Race, Shame, and Social Justice in EC*, lecture by Qiana Whitted, Associate Professor, Department of English, Studies, University of South Carolina

June 1, *Drink and Draw* with Matt Brundage, comics artist; sponsored by Copic Markers

June 8, *A Conversation with Gary Groth*, publisher of Fantagraphics

June 11, Curator’s Tour

June 22, *Foul Play: Murder and Delinquency in the Comics Debates of the 1950s*; lecture by Christopher Pizzino, Assistant Professor of English, University of Georgia, Athens

June 26, Members’ Tour with Ben Saunders

June 29, *Kurtzman and Mad*, lecture by comics historian Mark Arnold

From Past to Present: Selected Masterworks of Korean Art

May 28, 2016–Spring 2017

Curated by Anne Rose Kitagawa, with the assistance of GaYeon Go, Korea Foundation Global Museum Intern

The Faces of War: Gabor Peterdi and his Contemporaries

June 11–October 9, 2016

Curated by Chyna Bounds, graduate student, Department of the History of Art and Architecture, under the guidance of Johanna Seasonwein
 June 17, Curator’s Talk

EDUCATION CORRIDOR EXHIBITIONS

Visual Storytelling: A Collaboration between PH15 and Kelly Middle School

May 30–September 13, 2015

Art of the Athlete IV

October 14, 2015–January 24, 2016

Sponsored by the UO Arts and Administration Program and UO Athletics

October 21, Public Opening Reception

NewArt Northwest Kids: The Road Not Taken

February 10–May 29, 2016

Made possible by the Cheryl and Allyn Ford Educational Outreach

Endowment, Dr. Michael Balm and Dee Carlson, and RosaLinda Case
May 21, Artists Reception

**Arts and Healthcare:
My Canvas is My Story**

June 8–September 4, 2016

Made possible by the Oregon Arts Commission

June 10, Opening Reception with the participants and their families

SCHNITZER CINEMA

Curated by Richard Herskowitz; made possible in part with support from a JSMA Academic Support grant, Academic Affairs, the Department of English, the College of Arts and Sciences, and the Wayward Lamb

October 14, *Jack Smith and Queer Theatre* with guest filmmaker and Jack Smith archivist Jerry Tartaglia

November 4, *It Came From Kuchar*, plus two video diaries by George Kuchar

February 10, *Tender Fictions* and *Maya Deren's Sink* with director Barbara Hammer via Skype

February 11, *Welcome to this House* with director Barbara Hammer via Skype

March 9, *Hardcore Home Movies* with guest curators Bradford Nordeen and Clara López Menéndez of the Dirty Looks Collective

April 13, *Wildness* by Wu Tsang

Queer Film Series at the Wayward Lamb

February 9, Cheryl Dunye's *The Watermelon Woman*

March 8, Bruce LaBruce's *Hustler White*, introduced by Bradford Nordeen and Clara López Menéndez of the Dirty Looks Collective

April 12, Jenny Livingston's *Paris is Burning*

May 3, Andy Warhol and Paul Morrissey's *Women in Revolt*, introduced by Zackary Drucker

Queer Productions Events

Queer Film Festival at the Wayward Lamb, organized by the Wayward Lamb

February 4, International Submissions

February 5, Art Film and Submissions
February 6, Queer Classics

February 19, *#NOTMYCHILDREN: A Soap Opera Symposium* with guest speakers Abigail de Kosnik and Raquel Gutiérrez, with Nick Davis

STUDIO PROGRAMS, CLASSES, & FAMILY PROGRAMS

Club de Arte para Mamás

Made possible by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission.
September 21, October 19, October 24, November 7, November 16, December 14, January 11, January 30, February 15, February 27, March 5, March 28, April 11, April 16, May 7, May 16, June 6, June 18

Summer Art Camps 2015

Week 2: July 6–10, Comics and Manga, Make Your Own Mark: Exploring Drawing in Art

Week 3: July 13–17, Art and Science Explorers, Animals in Art

Week 4: July 20–24, World Building, Words and Images: Creative Writing and Illustration

Week 5: July 27–July 31, Eco Art, Passport to Asia

Week 6: August 3–7, Bricks, Blocks, and Pixels, Illustration

Week 7: August 17–21, Arte Folclórico Fantástico (Inmersión en el Idioma Español), Art and Architecture

Summer Art Camp 2016

Week 1: June 20–24, Lego Design, Architecture and Design

ArtAccess VSA Workshops for K–12 Children with Special Needs

Funding provided by the John F. Kennedy Center for the Performing Arts

July 11, September 19, October 17, November 14, December 12, January 9, February 13, March 12, April 9, May 7, June 11, and June 25

Kids Create! Eugene

August 1, in partnership with Travel Lane County, Science Factory, Nearby Nature, Emerald Art Center, Imagination International Inc., Lane Arts Council, Grrrlz Rock, Ballet North West Academy, and Lane Transit District

Cuentos: Bilingües en la Biblioteca de Springfield (Cuentos: Bilingual Storytime in Springfield)

January 16, Stories, songs, and activities in Spanish and English with librarian Kristen Curé and JSMA educator Arthurina Fears

Sunday Family Fun at the Eugene Public Library

January 16, Cuentos
March 6, Illustrated Stories

Spring Break Art Camp

March 21–25, Comics and Animation, Korean Art and Culture

Saturday Workshop for Teens: Plein-Air Painting

July 11

Outdoor Family Film

August 5, *Song of the Sea*
Co-sponsored by Cinema Studies, the UO Folklore Program and Osher Lifelong Learning & Summer Session

AFTER-SCHOOL ART CLASSES

Watercolor Painting and Printmaking

Wednesdays, September 23–November 18

Pictures and Portraits

Wednesdays, January 27–March 16

Workshop for Teens and Adults: Contemporary Printmaking

October 18

Family Day: Lunar New Year Celebration

February 6, co-sponsored by the Center for Asian and Pacific Studies, Confucius Institute, and Imagination International, Inc.

Sketchbooks and Illustration

February 20

Tracing Memories Workshops

Sponsored by Copic Markers and Imagination International, Inc. Designed for individuals experiencing memory loss, young-onset, or early to mid-stage dementia, and their care partners.

November 13, February 19, Tracing Memories workshop

April 22, Tracing Memories Open House

May 13, Workshop for adults 18+

June 17, Workshop for adults experiencing memory loss

Family Day: Comic Creatures

May 21, sponsored by Kendall Auto Group and Imagination International Inc.

JSMA Student Membership

Advocacy Council (JSMAC) Events

November 18, Opening Reception: *Cross-Cultural Realities*

November 19, Running an Art Museum with Jill Hartz

February 19, Skill Development Workshop with Miranda Callander

April 6, Opening Reception: *Taboo!*

May 6, Skill Development Workshop: Marketing Yourself on Social Media with Debbie Williamson-Smith

May 18, *Influx: A Night of Performance Art*

JSMAC Sketchbook Collective

January 10, Vero Café; January 24, Espresso Roma; February 7, Café Marche (JSMA);

February 21, Museum of Natural & Cultural History; March 6, Jordan Schnitzer Museum of Art;

March 20, Brail's Espresso; April 28, MECCA–Open Figure Drawing; May 1, Vero Café; May 15, UO Campus; May 19, MECCA–Open Figure Drawing; May 29, UO Campus; and June 12, UO Campus

SPECIAL LECTURES, PERFORMANCES AND EVENTS

Art in the Attic 2015

August, 26, Oakway Heritage Courtyard; organized by Friends of the Museum (formerly Gourmet Group)

Día de los Muertos Celebration

October 29, October 30, November 1, November 2

Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Istituto Estatal de Migrante Guanajuatense y sus familias.

Be Our Guest — Thanksgiving Weekend Open House

November 27–November 29, Free Admission

Paul Frimmer: Art and Taxes

February 29

“Brass & Guts” Early Music Lunchbox Series

April 13, “Selling Italy: French Composers’ ‘Italian’ Compositions”

April 14: Performers: Holly Roberts, Chelsey Belt, Monique Arar

Chalk It Up, May 12

The Hidden Histories of Art: Chocolate in the Americas

June 3, Lecture by Lynn Stephen, Distinguished Professor of Arts and Sciences and Professor of Anthropology

ANNUAL FREE ADMISSION PROGRAMS

Art Museum Day 2016

May 18, free admission to the museum in celebration of International Art Museum Day

Go Ducks! Free Admission Weekend

Free admission on home football game weekends

Art and Culture Weekend

June 11-13, Free admission in celebration of graduation

First Saturday Public Tours

Free First Fridays

Academic Use

COURSES HELD IN THE MUSEUM

AAD 408 Art of the Athlete Workshop

Lisa Abia-Smith; summer 2015

AAD 199 Writing for Art

Lisa Abia-Smith; summer and fall 2015

ARH 399 War and Japanese Art

Akiko Walley; fall 2015

ARH 4/510 Global Japan

Akiko Walley; winter 2016

AAD 4/530 Writing for Art: Art of Writing

Lisa Abia-Smith; winter 2016

AAD 4/530 Youth Arts Curriculum Methods

Lisa Abia-Smith; winter 2016

AAD 4/510 Arts, Aging & Access

Lisa Abia-Smith; spring 2016

Special Tours of EC Comics Exhibition

Ben Saunders, spring 2016

ARH Master's Thesis Defense, Art History (Claire Sabitt)

James Harper, spring 2016

FACULTY, STAFF AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS

Note: LCC = Lane Community College; OSU = Oregon State University

OCS 4 Oral Communication Skills 4

Misti Williamson; July 8, instructor-led gallery tour

OCS 4 Oral Communication Skills 4

Daniel Wood; July 8, instructor-led gallery tour

OCS 4 Oral Communication Skills 4

John Busch; July 8, instructor-led gallery tour

INTL 370 International Human Rights

Elias Meyer; Aug. 7, tour and art viewing of *Gustavo Germano: Ausencias* with June Black

ARTR 346 Relief Printmaking

Bryan Putnam; Oct. 1, tour of *Enrique Chagoya: Adventures of Modernist Cannibals* with June Black and Danielle Knapp

RUSS 4/510 Nabokov's America

Jenifer Presto; Oct. 1, instructor-led tour of *Olga Volchkova: The Nature of Religion*

ART 115 Surface, Space and Time

Ron Linn and Christopher Michlig; Oct. 7 and 8, instructor-led gallery tours

HC 231 Crossing the Pamir Mountains: Eurasian History from the Persian to the Mongol Empires

Roxann Prazniak; Oct. 7 and 8, art viewing with Kunipher Xie

SPAN 407 Canibales y otras Figuras del Consume Agresivo (Cannibals and Other Figures of Aggressive Eating)

Annette Rubado-Mejia; Oct. 8, tour of *Enrique Chagoya: Adventures of Modernist Cannibals* with June Black

ENG 695 Media Aesthetics

Priscilla Ovalle; Oct. 8, art viewing with Johanna Seasonwein

AAD 4/510 Collections Care

Elizabeth Kallenbach; Oct. 12, general collection tour with Chris White

GER 356 The German Fairy Tale: Portals Between Fantasy & Reality

Justine Parkin and Dorothee Ostmeier; Oct. 16, art viewing with Johanna Seasonwein

SPAN 407 Bararos (Barbarians)

Jesus Sepulveda; Oct. 16, instructor-led tour of *Enrique Chagoya: Adventures of Modernist Cannibals*

AAD 312 Arts Management

Eleonora Redaelli; Oct. 19, facilitated discussion with Johanna Seasonwein

ENVS 429 Environmental Leadership Program

Peg Boulay; Oct. 21, gallery tour and facilitated discussion with Johanna Seasonwein

ART 131 Introduction to Drawing

Satoko Motouji, LCC; Oct. 21 and 22, instructor-led gallery tour

J 361 Reporting I

Lori Shontz; Oct. 21, class assignment in conjunction with *Art of the Athlete IV* with Debbie Williamson-Smith

AAD 250 Art and Human Values

David Turner; Oct. 22, class assignment and instructor-led gallery tour

ARH 199 Buddhism Through Art

Ben Brinkley; Oct. 22, instructor-led gallery tour

CHC 221 In The Beginning

Monique Balbuena; Oct. 22, art viewing with Johanna Seasonwein

ARCH 550 Spatial Composition

James Tice; Oct. 22, instructor-led gallery tour

OCS 3 Oral Communication Skills 3

Sean McClelland; Oct. 23, instructor-led gallery tour

HC 231 Nature and Knowledge from the Greeks to the Aztecs

Mark Carey; Oct. 28, tour of *Enrique Chagoya: Adventures of Modernist Cannibals and Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk* with June Black and Catalina Delgado-Trunk

ES 254 Introduction to Latina/o Studies

Ernesto Martinez; Oct. 28, tour of *Enrique Chagoya: Adventures of Modernist Cannibals and Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk* with June Black and Catalina Delgado-Trunk

OCS 4 Oral Communication Skills 4

Dan Wood; Oct. 28, instructor-led gallery tour

J457 Curiosity for Strategists

Debbie Williamson-Smith; Oct. 28, Journalism students interview JSMA Communications Director

CAS 110 College Scholars Freshman Colloquium

Ben Saunders; Oct. 28, gallery tour with Johanna Seasonwein

ARH 4/507 Fossils, Art and Folklore

Nina Amstutz; Oct. 28, art viewing with Kunipher Xie

J 457 Curiosity for Strategists

David Koranda; Oct. 28, interviews with Debbie Williamson-Smith, fall 2015

OCS 3 Oral Communication Skills 3

Karen Adams; Oct. 29, instructor-led gallery tour

OCS 3 Oral Communication Skills 3

Stephina Brewer; Oct. 29, instructor-led gallery tour

ARH 399 18th Century Art

Nina Amstutz; Oct. 30, tour of *Contemplation & Confrontation* with June Black and Chyna Bounds

AAD 199 College Connections

Greg Gurley; Oct. 30, gallery tour with Johanna Seasonwein

OCS 5 Oral Communication Skills 5

Jessica Waid; Nov. 4, gallery tour with Helene-Carol Brown, Ellie Gosselink and Sheila Roth

COLT 399 Special Studies in Literary Theory

Katy Brundan; Nov. 4, tour of *Voces de Mis Antepasados: The Papercuts of Catalina Delgado-Trunk* with June Black

OCS 5 Oral Communication Skills 5

Jessica Waid; Nov. 5, gallery tour with Patti Brommelsiek, Ellie Gosselink and Sheila Roth

ARH 199 Buddhism Through Art

Ben Brinkley; Nov. 12, art viewing with Kunipher Xie

SPAN 303 Expresiones Artísticas

Juanita Deveraux; Nov. 13, instructor-led gallery tour

HIST 190 Foundations of East Asian Civilization

Ina Asim; Nov. 18, art viewing with Jim Walker

J361 Reporting I

Jennifer Schwartz; Nov. 18, class assignment

ARTD 360 Digital Imaging

Colin Ives; Nov. 18, instructor-led gallery tour

JPN 199 Japanese Popular Culture in the World

Alisa Freedman; Nov. 19 and 20, art viewing with Anne Rose Kitagawa

ANTH 150 World Archaeology

Daphne Gallagher; Nov. 19 and 20, class assignment

JPN 4/510 Digital Age Stories

Alisa Freedman; Nov. 19, art viewing with Anne Rose Kitagawa

J444 Advertising Account Management

Christopher Chavez; Nov. 19, class assignment

Center for Applied Second Language Studies

Li-Hsien Yang; No-v. 20, a workshop for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects, led by Arthurina Fears

ARH 300 Critical Approaches to Art History

Keith Eggener; Nov. 24, facilitated discussion with Johanna Seasonwein

HUM 354 Rome: City and Image

Kevin Dicus; Nov. 25, art viewing with June Black

ANTH 410 Southeast Asian Archaeology

William Ayres; Nov. 25, art viewing with Anne Rose Kitagawa and Kunipher Xie

ED 201 Foundations of Education: Language Art Strategies

Merrill Watrous, LCC; Dec. 2, general gallery tour with Elaine Pruett and Janet Robyns

School of Journalism and Communications

Dec. 4, public relations portfolio reviews for students in Journalism and Communications with Debbie Williamson-Smith

ENG 208 Shakespeare

Tres Pyle; Jan. 6, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

ART 233 Drawing I

James Schauer; Jan. 6, self-guided gallery tour

CRWR 336 Introduction to Non-Fiction Literature

CRWR Faculty; Jan. 7, self-guided gallery tour

ENG 105 Introduction to Literature

Kathleen O'Fallon; Jan. 8, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

HC 222 Literature: Subjects and Objects

Katy Brundan; Jan. 12, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Johanna Seasonwein

ART 412 BFA Critique Class

Tannaz Farsi; Jan. 12, tour of *Shaping the Collection: 50 Years of Pacific Northwest Sculpture and Masterworks on Loan* with Danielle Knapp and Amy Gibson

HC 222 Seeing and Believing

Sander Goldberg; Jan. 13, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Johanna Seasonwein

AAD 241 Art and Visual Literacy

David Turner; Jan. 13, instructor-led gallery tour

CAS 110 College Scholars Humanities Colloquium

Rick Colby; Jan. 13, instructor-led gallery tour

Faculty Workshop on Russian Art

Johanna Seasonwein; Jan. 15

ART 233 Drawing I

James Schauer; Jan. 21 and Feb. 10, self-guided gallery tours

Osher Lifelong Learning Institute

Ruth Heller; Jan 22, tours of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky

J454 Public Relations Campaigns

Connie Chandler; Feb. 22 Developing Your Public Relations Portfolio with Debbie Williamson-Smith

ARH 206 History of Western Art III

Claire Sabitt; Jan. 27, self-guided gallery tour

CRWR 435 Advanced Poetry Writing

Daniel Anderson; Jan. 25, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

ENG 207 Early Shakespeare

Mitchell MacRae; Jan. 27, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

WGS 199 Art, Activism and Popular Culture

Margaret Rhee; Jan. 27; class assignment and tour of *From the Heart: The Photographs of Brian Lanker*, with Amy Gibson

ART 131 Introduction to Drawing

Satoko Motouji, LCC; Jan. 27, self-guided gallery tour and class assignment

ART 294/5 Introduction and**Intermediate Watercolor**

Satoko Motouji, LCC; Jan. 28, class assignment and self-guided gallery tour

OCS 3 Oral Communication Skills 3

Sean McClelland; Jan. 29, self-guided gallery tour

ENG 201 Shakespeare

Rebecca Olson, OSU; Jan. 30, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky

J399 Design for Public Relations

Nicole Dahmen; Jan. 31, class meeting

ENG 208 Shakespeare

Kathleen Horton; Feb. 1, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

Dean's Office: Special Tours for UO Administrators

Tours of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson; Feb. 2 and 3

SPAN 407 Waste and Recycling

Annette Rubio-Mejia; Feb. 3, art-viewing with Chris White

COLT 301 Approaches to Comparative Literature

Katy Brundan; Feb 3, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson and Debbie Williamson-Smith

J462 Top: Audio Storytelling

Damian Radcliffe; Feb. 3, class assignment and facilitated discussion with Amy Gibson and Debbie Williamson-Smith

ARCH 4/585 Advanced Architectural Design

Virginia Cartwright; Feb. 3, building tour with Kurt Neugebauer

SPAN 199 Spanish Global Scholars Hall

Nagore Sedano; Feb. 3, instructor-led gallery tour

HIST 192 Japan Past & Present

Jeff Hanes; Feb. 3, self-guided gallery tours

SPAN 307 Oral Skills

Bryan Moore; Feb. 3, 4 and 11, self-guided gallery tours

SPAN 228 Herencia Latina II

Heather Quarles; Feb. 5, art-viewing with Amy Gibson

AAD 199 Shakespeare Breakfast Club

Laura Bovilsky; Feb. 5, tour of *First Folio! The Book that Gave Us Shakespeare* with Laura Bovilsky and Amy Gibson

HIST 4/587 Top: Ming and Qing China

Ina Asim; Feb. 9, instructor-led gallery tour facilitated by Amy Gibson

DAN 251 Looking at Dance

Jean Nelson; Feb. 10, tour of *From the Heart: The Photographs of Brian Lanker and Strike a Pose* with Amy Gibson

HIST 387 Early China

Ina Asim; Feb. 11, instructor-led gallery tour with Johanna Seasonwein

ART 492 History of Chinese Painting

Lei XUE, OSU; Feb. 12, art viewing

with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

ART 282 Architectural Photography

Camilla Dussinger; Feb. 12, self-guided gallery tour

ANTH 345 Archaeology of East Asia

Gyoung-Ah LEE; Feb. 15, gallery tour and art viewing with Anne Rose Kitagawa and Xunipher Xie

ARTR 347 Intaglio Printing

Anya Dikareva; Feb. 17, art viewing with Danielle Knapp

ART 495 Exhibition Design

Douglas Russell, OSU; Feb. 17, gallery and building tour with Jill Hartz and Kurt Neugebauer

HIST 186 Cultures of India

Arafaat Valiani; Feb. 22, art viewing with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

AAD 4/5 10 Planning Interpretive Exhibitions

Christina Kreps; Feb. 22, facilitated discussion with Jill Hartz

REL 322 History of Christianity II

David Reis; Feb. 23, art viewing with Johanna Seasonwein

JPN 306 Introduction to Japanese Culture 1600–1950

Alisa Freedman; Feb. 24, art viewing with Anne Rose Kitagawa, Kunipher Xie and Amy Gibson

ENVS 202 Introduction to Environmental Science

Cal Taylor; Feb. 26, self-guided gallery tour

ARTR 245 Introduction to Printmaking

Bryan Putnam; Mar. 1, art viewing with Danielle Knapp

J361 Reporting I

Jennifer Schwarz; Mar.1, art viewing with Amy Gibson

ARH 4/510 Gender, Ethnicity and Status in Greek and Roman Art and Architecture

Kristen Seaman; Mar. 1, gallery tour with Danielle Knapp and Amy Gibson

SPAN 4/590 Mining Americas

Pedro Garcia-Caro; Mar. 9, art viewing with Amy Gibson

ART 233 Introduction to Drawing

James Schauer; Mar. 30, self-guided gallery tour

MKT 435 Consumer Behavior

Troy Campbell; Jan. 7, Mar. 31, lecture and gallery tours with Johanna Seasonwein

ARTD 350 Digital Drawing

Jessie Vala; Mar. 31, self-guided gallery tours

FR 199 French Conversation

Connie Dickey; April 7, self-guided gallery tour

ACH 583 Architecture: Design Studio

Otto Poticha; April 8, class meeting with Kurt Neugebauer

Center for Applied Second Language Studies

Li-Hsien Yang; April 8, Arthurina Fears led a workshop for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects

AAD 252 Art & Gender

Betsy Tanenbaum; April 12, gallery tour and class assignment with Amy Gibson

AAD 510 Museum Theory

Christina Krepis; April 12, facilitated discussion with Anne Rose Kitagawa and Amy Gibson

AAD 251 Art & Visual Literacy

David Bretz; April 14, self-guided gallery tour

ART 249 Introduction and Intermediate Watercolor

Satoko Motouji, LCC; April 14, self-guided gallery tour

ARH 210 Curating Contemporary Art

Jenny Lin; April 14, tour of *Call and Response* with Johanna Seasonwein

ARTR 245 Introduction to Printmaking

Charlene Liu; April 19, art viewing with Danielle Knapp

AAD 312 Arts Management

Betsy Tanenbaum; April 19, building tour with Jill Hartz and Kurt Neugebauer

ARH 4/510 Art of the Eccentrics

Akiko Walley; April 21 and May 3, 10, 17 and 24

OCS 3 Oral Communication Skills

Sean McClelland; April 22, instructor-led gallery tour facilitated by Amy Gibson

J408 Public Relations Portfolio Reviews

Jennifer Lindsey; April 24, portfolio reviews with Debbie Williamson-Smith

ARH 101 Museum as Institutional Site

James Harper; April 25, self-guided gallery tour

OCS 4 Oral Communication Skills 4

Dan Wood; April 27, instructor-led gallery tour facilitated by Johanna Seasonwein

ART 4/510 Capstone Methods and Materials

Brian Gillis; April 28, art viewing with Chris White

GEOG 214 Geography of Latin America

Katie Meehan; April 28, art viewing with Johanna Seasonwein

ARTR 446 Intermediate/Advanced Printmaking

Charlene Liu; April 28, art viewing with Danielle Knapp

ART 199 Art and the Found Object

Colleen Choquette-Raphael; April 28, gallery tour with Johanna Seasonwein

OCS 5 Oral Communication Skills 5

Russell Moon; May 4, gallery tour with Danielle Knapp, Beverly Nelson, and Laura Figa

SPAN 199 Spanish Students in Global Scholars Hall

Nagore Sedano; May 5, class assignment and tour of *Call and Response* with Jenny Canales

JPN 4/510 Culture of Play in Early Modern Japan

Glynn Walley; May 5, 26, 31 and June 2; viewing of Japanese prints with Dr. Lee Michels

ART 233 Introduction to Drawing

James Schauer; May 5, self-guided gallery tour

COLT 301 Approaches to Comparative Literature

Katy Brundan; May 12, tour of *Relationship* with Danielle Knapp and Amy Gibson

CAS 110 Humanities Colloquium

Ben Saunders; May 16, tour of *Aliens, Monsters and Madmen: The Art of EC Comics* with Ben Saunders and Jill Hartz

ANT 4/550 The Anthropology Museum

Daphne Gallagher; May 16, class assignment

ARTR 245 Introduction to Printmaking

Charlene Liu; May 17, art viewing with Johanna Seasonwein

ARTD Digital Drawing

Jessie Vala; May 18 and 19, class assignment and self-guided tour of *Aliens, Monsters and Madmen: The Art of EC Comics*

ART 116 Core Interdisciplinary Laboratory

Mandy Hampton; May 19, gallery tour with Danielle Knapp

J412 Ecologies of Media

Jeremy Swartz; May 19, tour of *50 Years of PNW Sculpture and Call and Response* with Danielle Knapp and Jody Seasonwein

LA 4/508 Drawing Project

Kenneth Helphand; May 19, art viewing with Anne Rose Kitagawa

Students of School of Journalism and Communications

May 25, Tour of Margo Grant Walsh Collection with Director of Communications for Tiffany's & Co., facilitated by Debbie Williamson-Smith and Johanna Seasonwein

ED 201 Foundations of Education

Merrill Watrous, LCC; June 1, gallery tour with Elaine Pruett and Laura Figa

Students of School of Journalism and Communications

June 3, public relations portfolio reviews for students in Journalism and Communications with Debbie Williamson-Smith

OTHER UNIVERSITY USE

Confucius Institute
July 8, lecture

Office of Stewardship
July 25, brunch

University of Oregon Communications
August 10, meeting

UO Alumni Association
August 26, retreat

Oregon Executive MBA Program
September 1, luncheon

Office of Academic Affairs
September 2, luncheon

Oregon Executive MBA Program
September 3, reception

Enrollment Services
September 21, luncheon

Undergraduate Studies
September 27, reception

School of Architecture and Allied Arts
October 8, reception

College of Arts and Sciences
October 9, presentation

Undergraduate Studies
October 13, reception

University of Oregon Communications
October 14, meeting

Department of Planning, Public Policy, and Management
October 15, reception

Department of Anthropology
October 16, symposium

UO Libraries
October 20, dinner

Center for Asian and Pacific Studies
October 24, symposium

Office of Academic Affairs
November 4, training

Office of Academic Affairs
November 6, training

Center for Asian and Pacific Studies
November 6, reception

Department of Philosophy
November 7, dinner

Office of Academic Affairs
November 17, training

Office of Academic Affairs
November 19, training

Office of Academic Affairs
November 20, reception

University Advancement
December 2, UO Trustees reception

Clark Honors College
January 13, luncheon

Division of Student Life
January 26, BESeries speaker lunch

Office of the Vice President of Research and Innovation
February 4, Research Innovation breakfast

Confucius Institute
February 10, lecture

UO Human Resources
February 15, luncheon

Office of Academic Affairs
February 17, orientation

Office of Academic Affairs
February 18, training

UO Alumni Association
February 19, reception

School of Architecture and Allied Arts
February 22, presentation

School of Architecture and Allied Arts
February 25, presentation

Division of Student Life
February 22, luncheon

Division of Student Life
February 22, talk

Office of Academic Affairs
March 10, workshop

Enrollment Services
March 31, meeting

Enrollment Services
April 1, board meeting

Department of Psychology
April 4–5, symposium

Office of Academic Affairs
April 7, training

Counseling and Testing Center
April 7, gala

Art History Association
April 14–15, symposium

Department of Computer Science
April 22, luncheon

Office of Academic Affairs
April 27, training

Office of Academic Affairs
April 28, training

Office of Admissions Opportunities Program Capstone
April 30, capstone

UO LGBTQ
May 4, reception

Saudi Student Association
May 6–7, exhibition

UO Human Resources
May 16, luncheon

Office of Academic Affairs
May 25, luncheon

Lundquist College of Business, MBA Program
May 26, reception

Department of Political Science
June 1, reception

Lundquist College of Business
June 3, banquet

Department of Human Resources
June 9, reception

ATTENDANCE

July	4141
August	3377
September	2663
October	6997
November	5302
December	2244
January	9535
February	8890
March	3843
April	5458
May	6573
June	3912
Total	62,935

In addition, the JSMA reached an audience of approximately 150,000 people through community events and organizations including the Oregon Asian Celebration, the Eugene Public Library, Art and the Vineyard and Art of the Athlete exhibitions at Autzen Stadium, Matthew Knight Arena, and at Music Heals, a fundraiser for the victims of UCC.

Collection Activity

ACQUISITIONS

Asian

DECORATIVE ARTS

Unknown, Chinese. *Pair of Small Circular Dishes*, Song dynasty (960–1279), Southern Song period (1127–1279). Jun ware: light gray stoneware with robin's-egg blue glaze, each: 1 x 4 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.1a,b

Small Reddish Porcelain Dish, Qing dynasty (1644–1912), Qianlong period (1736–1796). Porcelain, 1 ½ x 6 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.2

Small Celadon Porcelain Dish with Flower Design in Low Relief, Qing dynasty (1644–1912), early. Porcelain, 1 ½ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.3

Dark Blue Bowl with Incised Underglaze Design, Qing dynasty (1644–1912), Kangxi period (1661–1722). Porcelain, approx. 3 x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.4

Octofoil Mirror with Relief Decoration of Birds, Beasts and Blossoming Plants, Tang dynasty (618–907), 8th century. Cast bronze, ½ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.5

Swatow Bowl with Underglaze Blue Design, Qing dynasty (1644–1912). 10 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.6

Standing Armor-Clad Guardian of So-Called Lokapala (or "Heavenly King" Type) Trampling Demon atop a Perforated Rocky Base, Tang dynasty (618–907). Molded earthenware with cold painted pigments over white ground, approx. 10 x 3 x 2 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.7

Large Bowl with Design of Sages, Meiji period (1868–1912). 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.8

Small Bowl with Overglaze Landscape Design, Meiji period (1868–1912). 6 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.9

Large Bowl with Underglaze Blue Design of Sages in Bamboo Grove, Meiji period (1868–1912). Stoneware, 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.10

Covered Rice Bowl with Red Cliff Ode Design, Shōwa period (1926–1989). Porcelain with overglaze enamel, 4 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.11

Bowl with Underglaze Vine Design, Blue-and-white porcelain, 1 ½ x 7 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.12

Small Dish with Blue-and-White Design, Blue-and-white porcelain, 1 ¾ x 4 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.13

Small Bowl with Underglaze Blue-and-White Design of Man Poling a Boat, Blue-and-white porcelain, 2 ¼ x 5 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2015:20.14

Deep Circular Bowl with Rope-Curtain and Stylized Floral Decor, Joseon dynasty (1392–1910), probably first half 15th century. Stamped Bunchong ware; light gray stoneware with pale celadon glaze over stamped decoration inlaid with white slip, 3 ½ x 5 ½ in. Farwest Steel Korean Art Endowment Fund Purchase. 2015:32.1

PRINT AND PHOTOGRAPHY

AONO Mika, Japanese, b. 1970. *Missing*, 2016. Spit-bite etching, woodblock embossment, letterpress on paper, 15 x 20 in. Gift of the artist. 2016:14.1

HAMANISHI Katsunori, Japanese, b. 1949. *Japanese Classic Calendar*, Heisei period (1989–present), 2015. Mezzotint (in four panels); ink on paper, edition 13/70, Image: 23 ¼ x ~15 in.; sheet: 29 ½ x 18 ¾ in.; overall: 29 ½ x 65 ¾ in. Gift of Katsunori Hamanishi. 2016:1.1ad

HIROSHIMA Seiichi, Japanese, b. 1950. *Yozakura (Cherry Blossoms in Full Bloom at Night)*, Heisei period (1989–present), 2010. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c. II/IV, 12 ½ x 3 ¾ in. (plate); 20 ½ x 11 ½ in. (paper). Gift of Rick Bartow. 2015:33.8

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

Takenoko (Bamboo Shoots), Heisei period (1989–present), 2006.

Mezzotint; ink and color on paper, edition h.c., 4 x 5 ¾ in. (plate); 11 ¼ x 15 in. (paper). Gift of Rick Bartow. 2015:33.9

58 + 1 Karasu (Crows), Heisei period (1989–present), 2008. Mezzotint; ink and color on paper, edition h.c., 3 ¾ x 12 ¼ in. (plate); 11 ¾ x 15 in. (paper). Gift of Rick Bartow. 2015:33.10

Hawks in a Red Sky, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 4 x 8 in. (plate); 10 x 11 ¼ in. (paper). Gift of Rick Bartow. 2015:33.11

Hawk-A, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 4 x 8 in. (plate); 10 x 11 ¼ in. (paper). Gift of Rick Bartow. 2015:33.12

Hawk-Hum, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 4 x 8 in. (plate); 10 x 11 ¼ in. (paper). Gift of Rick Bartow. 2015:33.13

Karasu (Crows) in a Sunset, Heisei period (1989–present), 2010. Mezzotint; ink and color on paper, edition h.c. II/IV, 3 x 3 ¾ in. (plate); 10 ½ x 11 ¼ in. (paper). Gift of Rick Bartow. 2015:33.14

Wind from the East, Heisei period (1989–present), 2012. Mezzotint; ink and color on paper, edition h.c. II/IV, 3 x 3 ½ in. (plate); 10 x 11 ¼ in. (paper). Gift of Rick Bartow. 2015:33.15

For Siletz II, Heisei period (1989–present), 2013. Mezzotint; ink and color on paper, edition h.c. II/IV, 2 ¾ x 3 ½ in. (plate); 7 ½ x 10 in. (paper). Gift of Rick Bartow. 2015:33.16

Homage "Sunset Piano", Heisei period (1989–present), 2013. Mezzotint; ink and color on paper, edition h.c. II/VII, 2 ½ x 7 in. (plate); 7 ½ x 11 ¾ in. (paper). Gift of Rick Bartow. 2015:33.17

August Moon, Heisei period (1989–present), 2012. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c. II/IV, 3 x 10 in. (plate); 7 ½ x 15 in. (paper). Gift of Rick Bartow. 2015:33.18

Kaeru (Frogs), Heisei period (1989–present), 2006. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c., 10 ½ x 2 ¾ in. (plate); 15 x 7 ¾ in. (paper). Gift of Rick Bartow. 2015:33.19

March Moon, Heisei period (1989–present), 2012. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c. II/IV, 8 x 1 ½ in. (plate); 15 x 7 ½ in. (paper). Gift of Rick Bartow. 2015:33.20

Dragonflies, Heisei period (1989–present), n.d. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c., 8 ¼ x 1 ¾ in. (plate); 15 x 7 ¾ in. (paper). Gift of Rick Bartow. 2015:33.21

Kani (Crabs) / Summer of '86 Matsuzaki, Heisei period (1989–present), 2006. Mezzotint in contemporary *tanzaku* format; ink and color on paper, edition h.c., 8 ¼ x 1 ¼ in. (plate); 14 ¼ x 6 ¾ in. (paper). Gift of Rick Bartow. 2015:33.22

Crickets, Heisei period (1989–present), 2006. Mezzotint in contemporary *tanzaku* format; ink on paper, edition e.p. 1/3, 5 ¾ x 1 ¾ in. (plate); 12 x 8 ¾ in. (paper). Gift of Rick Bartow. 2015:33.23

Crow, Heisei period (1989–present), 2015. Mezzotint; ink and color on paper, edition h.c. II/V, 4 ¼ x 3 ¾ in. (plate); 10 x 7 ½ in. (paper). Gift of Rick Bartow. 2015:33.24

INAGAKI Tomoo, Japanese, 1902–1980. *Lamp*, Shōwa period, 1954. *Sōsaku hanga* woodblock print; ink and color on paper, image: 16 x 21 in.; sheet: 17 ¾ x 22 ½ in. Anonymous Gift. 2015:45.1

KAWANISHI Hide, Japanese, 1894–1965. *Bar Girl in a Port Town*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 6th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 x 7 ¼ in. (paper); 13x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1f

KUSAMA Yayoi, Japanese, b. 1929. *Flowers [printed by Hiroshima Seiichi]*, Shōwa period (1926–1989), 1985.

[Framed] Intaglio: etching; ink on paper, edition P.P., 25 x 18 in. Gift of Charles Froelick. 2015:35.1

MAEKAWA Senpan, Japanese, 1888–1960. *Young Geisha (Maiko)*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 1st) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 ¼ x 7 ¾ in. (paper); 13x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1a

Maid from Ohara (Oharame), from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 2nd) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 x 7 ¾ in. (paper); 13x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1b

Star Festival (Tanabata), from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 3rd) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 ¾ x 8 in. (paper); 13 x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1c

ONCHI Kōshirō, Japanese, 1891–1955. *After the Bath*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 4th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 ¼ x 7 ¼ in. (paper); 13x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1d

Cherry–Blossom Time, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 5th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 ¼ x 7 ¾ in. (paper); 13x 8 ¾ (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1e

OZEKI Ritsuko, Japanese, b. 1971. *Slough-Black Tights*, Heisei period (1989–present), 1999. Intaglio: liftground etching & aquatint; ink on paper, edition 3/25, 40 x 20 in. Gift of Seiichi Hiroshima, Ritsuko Ozeki, and Charles Froelick. 2015:28.1

Slough-Socks-Stockings, Heisei period (1989–present), 1999. Intaglio: liftground etching & aquatint; ink on paper, edition 3/25, 40 x 20 in. Gift of Seiichi Hiroshima, Ritsuko Ozeki, and Charles Froelick. 2015:28.2

Slough-Netted Tights, Heisei period (1989–present), 1999. Intaglio: liftground etching & aquatint; ink on paper, edition 3/25, 40 x 20 in. Gift of Seiichi Hiroshima, Ritsuko Ozeki, and Charles Froelick. 2015:28.3

Slough-Rompers 1, Heisei period (1989–present), 2001. Intaglio: liftground etching & aquatint; ink on paper, edition 3/25, 40 x 20 in. Gift of Seiichi Hiroshima, Ritsuko Ozeki, and Charles Froelick. 2015:28.4

Slough-Lace Tights, Heisei period (1989–present), 1999. Intaglio: liftground etching & aquatint; ink on paper, edition 3/25, 40 x 20 in. Gift of Seiichi Hiroshima, Ritsuko Ozeki, and Charles Froelick. 2015:28.5

PAIK Nam June, Korean, 1932–2006. *Sonata*, Republic of Korea (1945–present), 1996. Portfolio of four prints; lithograph, silkscreen and etching in ink on paper, edition 18/64, 21 x 26 in. (each). Farwest Steel Korean Art Endowment Fund Purchase. 2015:44.2ad

SAITŌ Kaoru, Japanese, b. 1931. *White Things (Shiroi mono tachi)*, Shōwa period (1926–1989), 1973 (plate) & 1978 (print). Mezzotint; ink on paper, edition h.c., 9 1/8 x 10 3/4 in. (plate); 14 1/2 x 16 in. (paper). Gift of Rick Bartow. 2015:33.25

Lamp and Seashell (Ranpu to kaigara), Shōwa period (1926–1989), 1980. Mezzotint; ink on paper, edition B.A.T., 7 3/8 x 7 in. (plate); 14 1/4 x 13 3/8 in. (paper). Gift of Rick Bartow. 2015:33.26

Scenery of Small Objects (Chisana mono no fūkei), Shōwa period (1926–1989), 1977. Mezzotint; ink on paper, edition 21/50, 9 3/8 x 7 1/4 in.

(plate); 15 1/8 x 12 3/8 in. (paper). Gift of Rick Bartow. 2015:33.27

Autumn Flare, Shōwa period (1926–1989), n.d. Mezzotint; ink and color on paper, edition 21/85, 17 3/4 x 15 in. (paper); 9 x 8 5/8 in. (plate). Gift of Rick Bartow. 2015:33.28

Apple of the Sea (Ringo umi no you ni), Shōwa period (1926–1989), 1968 (plate) & 1978 (print). Mezzotint; ink and color on paper, edition h.c., 9 1/2 x 7 in. (plate); 15 3/4 x 12 1/8 in. (paper). Gift of Rick Bartow. 2015:33.29

Shame, Shōwa period (1926–1989), 1984. Mezzotint; ink and color on paper, edition 69/93, 16 1/2 x 14 in. (paper); 8 1/4 x 7 in. (plate). Gift of Rick Bartow. 2015:33.30

SAITŌ Kiyoshi, Japanese, 1907–97. *Girls Trimming Colt's Foot*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 9th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 1/4 x 7 7/8 in. (paper); 13 x 8 3/8 (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1i

Peddler, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 10th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 x 7 7/8 in. (paper); 13x 8 3/8 (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1j

SEKINO Jun'ichirō, Japanese, 1914–1988. *Home Life in Winter*, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 7th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and color on paper, 10 1/4 x 7 3/4 in. (paper); 13x 8 3/8 (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1g

Maid of Northern Japan, from the portfolio *A Selection of Women's Customs in Japan (Nihon jozokusen)*, Shōwa period (1926–1989), 1946. One (the 8th) from a portfolio of 10 *sōsaku hanga* woodblock prints; ink and

color on paper, 10 1/8 x 7 7/8 in. (paper); 13x 8 3/8 (original folder). Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1h

Unknown, Japanese. *Cover for the 10 print portfolio A Selection of Women's Customs in Japan (Nihon jozokusen)*; printed by Tamamizawa & published by Fugaku Honsha, Tokyo, Shōwa period (1926–1989), 1946. *Cover for a portfolio of 10 sōsaku hanga* woodblock prints; ink and color on paper, 13 3/4 x 10 3/4 x 3/4 in. Museum purchase supported by the Michels Japanese Art Fund. 2015:19.1k

Portfolio of Kabuki Actor Prints, Edo (Tokugawa) period (1615–1868), mid-19th century. 91 woodblock-printed vertical *ōban* sheets; ink and color on paper, portfolio closed: 9 3/4 x 1 x 14 1/4 in. Gift of Reverend John & Kathy Kitagawa. 2015:29.1

UTAGAWA Hiroshige, Japanese, 1797–1858. *Abalone (Awabi), Halfbeak (Sayori) and Peach (Momo), from the series A Shoal of Fish (Uozukushi)*, Edo (Tokugawa) period (1615–1868), circa 1836–1838. Ukiyo-e woodblock print in horizontal *ōban* format; ink and color on paper, approx. 11 x 15 in. Gift of Gerald J. & Naomi Wasserburg. 2016:23.1

MULTIMEDIA

PAIK Nam June, Korean, 1932–2006. *Lilliputian 2000*, Republic of Korea (1945–present), 2000. Mixed media, LCD, singlechannel, 24 x 16 x 6 in.; purchase made possible by Alvin Friedman-Kien & Ryo Toyonaga and the Farwest Steel Korean Art Endowment. 2015:44.1

PAINTING

KIM Hanna, Korean, b. 1981. *Vacant*, Republic of Korea (1945–present), 2014. Oil on canvas, 44 1/8 x 76 3/8 in. Gift of Yongsoo Huh. 2015:17.1

SCULPTURE

KATO Izumi, Japanese, b. 1969. *Untitled*, 2004. Camphor wood, acrylic and charcoal, 38 1/2 x 20 x 14 1/2 in. Gift of the Marianne Boesky Gallery. 2015:40.1

KIM Hanna, Korean, b. 1981.

Ouch! That Tickles, Republic of Korea (1945–present), 2014. Painted resin sculpture on wooden stool, 54 ¾ x 10 ⅞ x 13 ⅞ in. Gift of Yongsoo Huh. 2015:17.2

Western**DECORATIVE ARTS**

192 pieces of 19th and 20th-century metalwork from Europe, Mexico, and the United States, including silver and copper works by Karl Hagenauer, Joseph Heinrich, George Henry Walton, and Liberty & Company, among others. Gift of Margo Grant Walsh. 2016:12.1–192.

Guillaume Coustou II, French, 1716–77.

Untitled [depicting two women in a library interior with three putti and a lion], ca. 1770. Terracotta, 11 x 8 ½ in. Museum purchase with funds from the Amanda Snyder Endowment. 2016:20.1

Petrona Girón, Mexican. *Tenejapa*

Tapete, mid-late 20th century. Wool, 11 ½ x 14 ½. Gift of Robert D. Bradley. 2015:42.2

Juana Ruiz Gómez, Mexican. *Telar*

de San Andrés Larrainzar, mid-late 20th century. Wool and cotton, 16 ½ x 13 ½. Gift of Robert D. Bradley. 2015:42.3

Samuel Richards, American, 1767–1827.

Teapot, 1795. Silver, 6 x 10 in. Gift of Hope Hughes Pressman. 2016:3.2

Joseph Richardson, American, 1752–1831.

Teapot, 1792–1800. Silver, 6.5 x 11 in. Gift of Hope Hughes Pressman. 2016:3.1

Teapot, 1795. Silver, 6 x 10 in. Gift of Hope Hughes Pressman. 2016:3.2

Cream pitcher, 1792–1800. Silver, 4 ½ x 9 in. Gift of Hope Hughes Pressman. 2016:3.3

Covered sugar bowl, 1792–1800.

Silver, 6 ¾ x 4 in. Gift of Hope Hughes Pressman. 2016:3.4

Coffee pot, ca. 1790–1801. Silver, 8 x 10 in. Gift of Hope Hughes Pressman. 2016:3.5

Unknown, Mexican. *Otomi*

Embroidered Textile with Animals and Birds, mid-late 20th century. 27 ¾ x 32 ½ in. Gift of Robert D. Bradley. 2015:42.1

PRINT AND PHOTOGRAPHY**Brian Lanker, American, 1947–**

2011. *I Dream a World*, 1986–89. 75 gelatin silver large-format photographs. Gift of the Brian Lanker Archive and the Lanker family. 2015:18.1–75

John Taylor Arms, American, 1887–1953.

Bourges (The Cathedral of St.-Étienne), 1925. Etching on paper, sheet: 16 x 11 ¾ in. Gift of Marcia and David Hilton. 2015:46.2

Peggy Bacon, American, 1895–

1987. *My Dentist (Did All the Cleverest Things to People's Mouths)*, 1919. Drypoint on paper, image: 4 x 5 in.; framed: 11 ¼ x ¾ x 14 ¼ in. Gift of Eric McCready. 2016:18.2

Rick Bartow, Native American, Wiyot, 1946–2016.

Mad River Johnny (I, II, III, IV, V, VI, VII, VIII, IX), 2015. Combination monotype, drypoint, and chine collé, approx. 30 x 22 in.

Gift of Rick Bartow. Printmaking project and documentary funded by a Ford Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.1–9

Mad River Johnny and a Little Bird, 2015. Drypoint on Magnani Annigoni, ed. 1/16, 27 ½ x 19 ¾ in. (sheet). Gift of Rick Bartow.

Printmaking project and documentary funded by a Ford Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.10

Mad River Johnny with Crow, 2015. Drypoint on cream Rives BFK, ed. 1/16, 29 ⅝ x 21 ⅝ in. (sheet). Gift of Rick Bartow. Printmaking project and documentary funded by a Ford Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.11

Mad River Johnny with Antler, 2015. Drypoint on tan Rives BFK, ed. 1/15, 29 ⅝ x 21 ⅝ in. (sheet). Gift of Rick Bartow. Printmaking project and documentary funded by a Ford

Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.12

Self-Portrait, 2015. Combination monotype, drypoint, and chine collé, Approximately 12 x 12 in. Gift of Rick Bartow. Printmaking project and documentary funded by a Ford Family Foundation Exhibition and Documentation Projects Support grant. 2015:23.13

Myth, 1994. Etching, image: 11 ⅞ x 9 in.; sheet: 14 ¼ x 19 ½ in. Gift of Rick Bartow. 2015:33.1

Frank Boyden, American, b. 1942.

Visitation [Trial Proof], 2001. Print on paper, approx. 20 x 56 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.26

Capdevila (artist), Mario Jiménez, and J. M. Picart (authors), L. Domínguez Triay and René Jiménez Ornelas (contributors), Cuban (n.d.).

Album de la Revolución Cubana, original circa 1959, reprinted late 20th to early 21st century. Lithograph on paper, ca. 10 x 16 in. Gift of Randall and Susanne Stender. 2016:26.1

Marc Chagall, French, 1887–1985.

Le Loup plaidant contre le Renard devant le Singe (The Wolf pleading against the Fox in front of the Monkey), from *Fables de La Fontaine*, 1952. Etching on paper, image: 9 ½ x 11 ⅝ in.; sheet: 11 ¾ x 15 in. Gift of Keith Achepohl. 2016:15.6

Asa Cheffetz, American, 1896–1965.

Pastoral Landscape, 1942–43. Wood engraving, sheet: 9 ½ x 14 in. Gift of Marcia and David Hilton. 2015:46.4

Miguel A. Couret, Cuban, b. 1964.

Lección de Historia de Cuba (Cuban History Lesson), ed. 2/4, 2015. Diptych print on paper, framed: 37 x 89 in. Gift of the Director. 2015:31.1a,b

Honoré Daumier, French, 1808–

1879. *Le Trépas du caniche (The Death of the Poodle)*, 1840. Handcolored lithograph, image: 9 ⅝ x 13 in.; sheet: 13 x 18 in. Gift of Keith Achepohl. 2016:15.8

Catalina Delgado-Trunk, Mexican, b. 1945. *Cóyotl Ináhuatl*, 2014. Hand-cut tan paper over black paper, 31 x 30 in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:34.2

Preparatory drawing of Cóyotl Ináhuatl, 2014. Graphite on paper, 36 x 31 in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:34.3

Cut pattern of Cóyotl Ináhuatl, 2014. Hand-cut paper over paper, 35 ½ x 30 in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:34.4

Canto a Cuauhtémoc, 2005. Hand cut linenfinish paper over paper, Sheet: 26 ¼ x 34 ¾ in. Gift of Elizabeth D. Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:36.1a

Template for Canto a Cuauhtémoc, 2005. Hand-cut paper with graphite annotations, Sheet: 26 ¼ x 34 ¾ in. Gift of Elizabeth D. Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:36.1b

Design Sketch for Canto a Cuauhtémoc, 2005. Tracing paper and graphite pencil, Sheet: 26 ¼ x 34 ¾ in. Gift of Elizabeth D. Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:36.1c

Corazón del Cacao, 2014. Hand-cut paper over paper, 36 ½ x 20 ½ in. Gift of Catalina Delgado-Trunk, in honor of James Francis Trunk. 2016:6.1

Voces de mis Antepasados, 2008. Hand-cut paper over paper, 30 ¼ x 35 ¼ in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2016:7.1a

Voces de mis Antepasados (tracing), 2008. Hand-cut paper over paper, 30 ¼ x 35 ¼ in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2016:7.1b

Voces de mis Antepasados (template), 2008. Hand-cut paper over paper, 30 ¼ x 35 ¼ in. Museum purchase with funds from Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2016:7.1c

Otto Dix, German, 1891–1969. *Aus dem Stammbaum Jesu (Abraham's Sacrifice of Isaac Prevented)* from *Das Evangelium nach Matthäus*, 1960. Lithograph on paper, image: 7 ½ x 9 in.; sheet: 11 x 14 ½ in. Gift of Keith Achepohl. 2016:15.16

Die Berufung Petri (Jesus Calling Peter to Discipleship) from *Das Evangelium nach Matthäus*, 1960. Lithograph on paper, image: 9 x 11 ¼ in. Gift of Keith Achepohl. 2016:15.17

Harold Kerr Eby, American, 1889–1946. *Seven Oaks*, 1922. Etching on paper, sheet: 10 ⅞ x 13 ¾ in. Gift of Marcia and David Hilton. 2015:46.3

Fritz Eichenberg, American, 1901–90. *Wuthering Heights*, 1943. Wood engraving on paper, 12 ⅞ x 9 ⅞ in. Gift of Marcia and David Hilton. 2015:46.6

Henri Fantin Latour, French, 1836–1904. *Nuit d'Extase (Night of Ecstasy)*, 1894. Lithograph, image: 9 ½ x 12 ¾ in.; sheet: 11 ½ x 15 in. Gift of Keith Achepohl. 2016:15.9

Joe Feddersen, Native American, Colville Confederated Tribes, b. 1953. *Veiled Memory*, 1994. Etching, image: 8 ⅞ x 14 in.; sheet: 14 ¼ x 19 ½ in. Gift of Rick Bartow. 2015:33.2

Barrier, 2003. Print on paper, approx. 20 x 12 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.25

Vic Flack, American; Pacific Northwest. *Sing, from the Folio, 12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 11 ¼ x 14 ¼ in.; image: 9 ¼ x 12 ¼ in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2a

Otto S. Fried, American; Pacific Northwest, b. 1922. *Three Nuns*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 ¼ x 11 ¼ in.; image: 12 x 7 ¼ in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2b

Aimée García Marrero, Cuban, b. 1972. *Enigma*, 2004. Dry transfer print, ed. 6/10, 31 x 24 ¼ in. Museum purchase. 2015:21.1

Obsesión, 2004. Digital Lambda Print. Ed. 7/10, 26 x 24 ¼ in. Museum purchase. 2015:21.2

Paul Georges, American; Pacific Northwest, 1923–2002. *Soldier*, from the Folio, *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 11 ¼ x 14 ¼ in.; image: 8 x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2c

Alejandro González, Cuban, b. 1974. *Quinquenio gris*, 2015. Black-and-white photograph, 39 ½ x 67 in. Museum purchase. 2015:21.5

Childe Hassam, American, 1859–1935. *The Little Church Around the Corner*, 1923. Etching on paper, sheet: 10 ¼ x 14 ¾ in. Gift of Marcia and David Hilton. 2015:46.1

Peregrine Honig, American, b. 1976. *Father Gander: Mother Hood*, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2a

Father Gander: Snow, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2b

Father Gander: Edible Complex, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2c

Father Gander: Bear Back, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2d

Father Gander: Fresh Cut, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2e

Father Gander: Glass Slipper, 2006. Lithograph on paper, 15 x 19 in. Museum Purchase. 2015:30.2f

Randall Imler, American; Pacific Northwest, 1920–1960. *Nude*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 ¼ x 11 ¼ in.; image: 12 x 9 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2d

Paul Jacoulet, French, 1896–1960. *Kiyoshi "Tokio," Shōwa period (1926–1989)*, 1949. Woodblock print; ink and color on paper, edition 145/350, 15 ½ x 11 ¾ in. Anonymous Gift. 2015:45.2

Luis Jimenez, Mexican American, 1940–2006. *El Buen Pastor*, 1999. Lithograph on paper, 41 ½ x 29 ½ in. Museum Purchase. 2015:30.1

Don Kirby, American, b. 1936. *Wheatfield, Panawawa, Road, WA*, 1997. Silver gelatin print, 16 x 20 in.

Gift of Don Kirby and Bill Rhoades. 2015:41.1

Wheatfield, Route 127, WA, 2000. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.2

Wheatfield, Yoder, WY, 1997. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.3

Wheatfield, Winter, Pennington Road, WA, 2005. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.4

Wheatfield, Ping Gulch Road, WA, 2000. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.5

Bluegrass, Jackson Road, WA, 1997. Silver gelatin print, 16 x 20 in. Gift of Don Kirby and Bill Rhoades. 2015:41.6

Käthe Kollwitz, German, 1867–1945. *Selbstbildnis (Self-Portrait)*, possibly 1945. Softground etching and aquatint on paper, image: 5 3/8 x 4 in.; sheet: 10 3/8 x 15 in. Gift of Keith Achepohl. 2016:15.19

Johan Kooy, American; Pacific Northwest, (dates unknown). *Toy Boat Boy, from the Folio, 12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 11 1/4 x 14 1/4 in.; image: 9 x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2e

Vern Koski, American; Pacific Northwest, 1926–94. *Blue Divan*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 1/4 x 11 1/4 in.; image: 12 x 9 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2f

James Lavadour, Walla Walla, b. 1951. *Split*, 1994. Etching, image: 16 x 6 1/8 in.; sheet: 19 1/2 x 14 in. Gift of Rick Bartow. 2015:33.3

Stu Levy, American, b. 1948. *White Log, Chain of Craters Road, Hawaii, 6/75*, 1997–99. Toned gelatin silver, image: 12 x 10 in.; framed: 20 1/4 x 1 x 16 1/4 in. Gift of Eric McCready. 2016:18.1

Luigi Lucioni, American, 1900–98. *Vermont Castles*, 1938. Etching on paper, sheet: 10 1/4 x 12 in. Gift of Marcia and David Hilton. 2015:46.5

Tanis Matthews, Native American, Tlingit. *Fish Head Stew*, 1994. Etching, image: 14 3/8 x 19 3/4 in. (no sheet). Gift of Rick Bartow. 2015:33.4

P. Y. Minthorn, Native American, Nez Perce; Cayuse, b. 1960. *Bones Holding Themselves Up*, 1994. Etching, image: 4 7/8 x 7 3/8 in.; sheet: 14 x 19 3/4 in. Gift of Rick Bartow. 2015:33.5

Elsa Mora, Cuban, b. 1971. *Tear and The Search*, 2014. Diptych, cut paper, each: 31 x 21 in. Museum Purchase supported by John Fisher & Jennifer Caldwell. 2015:43.1a,b

Carl Niederer, American; Pacific Northwest, (b. 1927). *Girl*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 1/4 x 11 1/4 in.; image: 13 x 6 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2g

Holly Peake, American; Pacific Northwest. *Landscape*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 1/4 x 11 1/4 in.; image: 13 x 7 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2h

René Peña, Cuban, b. 1957. *De la serie Ritos (Rituals: Man with Chicken)*, 1992. Color photograph, ed. 2/10, 24 x 31 in. Museum purchase. 2015:21.4

Gabor Peterdi, Hungarian, 1915–2001. *Still Life in Germany*, 1946. Etching on paper, sheet: 22 1/4 x 15 in. Gift of Elizabeth D. Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:36.2

Landscape of Death, 1966. Color etching on paper, sheet: 25 1/8 x 35 in. Gift of Elizabeth D. Michael C. Powanda, Ph.D., and Elizabeth D. Moyer, Ph.D. 2015:36.3

Pablo Picasso, Spanish, 1881–1973. *The Artist and his Model II*, 1964. Lithograph on paper, image: 7 3/8 x 10 1/8 in.; sheet: 11 x 14 1/8 in. Gift of Keith Achepohl. 2016:15.18

Alexander Proctor, American, 1860–1950. *Sketch of Pioneer sculpture*, ca. 1917. Pencil on paper, 11 x 7 in. Gift of Phimister Proctor "Sandy" Church and Sally Church. 2015:38.1

Sketch of Wagon Scene, bas relief for base of *Pioneer Mother*, ca. 1929. Pencil on paper, 14 1/2 x 12 in. Gift of Phimister Proctor "Sandy" Church and Sally Church. 2015:38.2

Marcantonio Raimondi, Italian, ca. 1480–ca. 1534. *An Allegory of Peace*, ca. 1517–20. Engraving, image: 4 1/2 x 8 1/2 in. Gift of Keith Achepohl. 2016:15.11

Wendy Red Star, Native American, Apsáalooke, b. 1981. *The Four Seasons (Winter, Spring, Indian Summer, Fall)*, 2006. Archival pigment print on Sunset fiber rag mounted on dibond, ed. 8/15, each 35 1/2 x 40 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2016:9.1

Odilon Redon, French, 1840–1916. *Help Me, O My God!*, plate 2 from *La Tentation de Saint Antoine (The Temptation of Saint Anthony)*, third series, 1896. Lithograph, image: 5 1/2 x 8 3/4 in.; sheet: 13 x 17 1/4 in. Gift of Keith Achepohl. 2016:15.7

Nicolas François Regnault, French, 1746–ca. 1810. *Untitled [cattle and antelope drinking from trough with cowherds standing by]*, 18th century. Woodcut on paper, image: 6 3/4 x 4 1/8 in.; sheet: 8 3/4 x 5 5/8 in. Gift of Keith Achepohl. 2016:15.13

Theodosius Rihel, German, 1526–1608; Tobias Stimmer, German, 1539–84. *The Death of Marcus Curtius from Von Anknufft und Ursprung des Römischen Reichs*, 1574. Woodcut on paper, image: 5 3/4 x 4 1/4 in. Gift of Keith Achepohl. 2016:15.14

Titus Manlius Defeating the Gauls from Von Anknufft unnd Ursprung des Römischen Reichs, 1574. Woodcut on paper, image: 5 3/4 x 4 1/4 in. Gift of Keith Achepohl. 2016:15.15

Georges Rouault, French, 1871–1958. *Augeres (Portents)*, Plate 41 from *Miserere*, 1923; published 1948. Aquatint, drypoint and etching, 25 x 20 in. Gift of Keith Achepohl. 2016:15.1

Le Père Ubu Chantre (Father Ubu Sings), Plate 6 from *Réincarnations du Père Ubu*, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ¼ in.; sheet: 7 ⅞ x 10 ¾ in. Gift of Keith Achepohl. 2016:15.2

L'Administrateur Colonial (The Colonial Administrator), Plate 9 from *Réincarnations du Père Ubu*, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ½ in.; sheet: 7 ⅞ x 10 ⅝ in. Gift of Keith Achepohl. 2016:15.3

Bamboula, Plate 11 from from *Réincarnations du Père Ubu*, published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¾ x 3 ⅞ in.; sheet: 7 ⅞ x 10 ⅝ in. Gift of Keith Achepohl. 2016:15.4

Cristal de Roche (Rock Crystal), Plate 14 from *Réincarnations du Père Ubu* published 1932. Heliogravure, softground etching, roulette and aquatint, image: 2 ¼ x 3 ¼ in.; sheet: 7 ⅞ x 10 ⅝ in. Gift of Keith Achepohl. 2016:15.5

H. J. Schmidt, American, b. 1959. *Squaw Flat: Hump/Ritual*, October 1989. Gelatin silver print, image: 12 ¾ x 9 ½ in.; framed: 20 ¼ x ¾ x 20 ¼ in. Gift of Eric McCreedy. 2016:18.3

Jaune Quick-To-See Smith, Native American, Confederated Salish and Kootenai Tribes of the Flathead Nation, b. 1940. *Butterfly*, 1994. Etching, image: 11 ½ x 17 in.; sheet: 14 ⅝ x 19 ¼ in. Gift of Rick Bartow. 2015:33.6

Kenneth Snelson, American; Pacific Northwest, b. 1927. *Untitled*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 11 ¼ x 14 ¼ in.; image: 9 ¼ x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2i

Paul Strand, American, 1890–1976. *The Mexican Portfolio*, 1967. Set of 20 photogravures, ed. 556/1000, 13 ⅞ x 1 ¼ x 16 ¾ in. (case). Museum purchase with funds from the Amanda Snyder Endowment Fund. 2015:37.1

Unknown, European. *Unknown [harvest of cupids]*, mid-late 19th century. Color mezzotint, image: 13 ⅞ x 13 ⅞ in. Gift of Keith Achepohl. 2016:15.10

Unknown [ship and castle tower], n.d. Woodcut on paper, image: 3 ⅞ x 2 ¼ in.; sheet: 8 ¼ x 8 ¾ in. Gift of Keith Achepohl. 2016:15.12

Cecilia Vasquez Salinas, Peruvian. *Devoto / Devoté*, 2005. Color photograph, 18 x 12 in. Gift of Cecilia Vasquez Salinas. 2015:22.1

La china saqra / The Chinese Saqra, 1991. Color photograph, 18 x 12 in. Gift of Cecilia Vasquez Salinas. 2015:22.2

Acto de fe / Act of Faith, 1996. Color photograph, 18 x 12 in. Gift of Cecilia Vasquez Salinas. 2015:22.3

La danza de los panderos del pueblo / The Dance of the Village Bakers, 1991. Color photograph, 18 x 12 in. Gift of Cecilia Vasquez Salinas. 2015:22.4

La Virgen del Carmen / Our Lady of Mount Carmel, 1996. Color photograph, 18 x 12 in. Gift of Cecilia Vasquez Salinas. 2015:22.5

Richard Wells, American; Pacific Northwest. *Thirty Days*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 11 ¼ x 14 ¼ in.; image: 9 ½ x 11 ¼ in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2j

Jack Wilkinson, American; Pacific Northwest, 1913-1974. *King Henry VIII*, from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 ¼ x 11 ¼ in.; image: 11 x 10 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2k

Vernon Witham, American; Pacific Northwest, 1925–2010. *Apple*; from the folio *12 New Painters*, 1953. Silkscreen on paperboard, ed. 36/50, sheet: 14 ¼ x 11 ¼ in.; image: 12 x 9 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.2l

Voodoo Dancers, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 11 x 14 in.; image: 8 x 12 ½ in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3

Memory, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 14 x 11 in.; image: 12 x 9 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3b

Fruit Boxes, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 11 x 14 in.; image: 9 x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3c

Pier and Reflections, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 14 x 11 in.; image: 12 x 8 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3d

August Garden, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 11 x 14 in.; image: 9 x 12 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3e

Boy with Dancing Bear, from the folio *Vernon Witham*, 1953. Serigraph on paperboard; ed. 15/20, sheet: 11 x 14 in.; image: 13 ½ x 10 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.3f

Elizabeth Woody, Native American, Navajo-Warm Springs-Wasco-Yakama, b. 1959. *Coyote and Woman*, 1994. Etching, image: 10 ⅞ x 13 ½ in.; sheet: 14 ½ x 19 ½ in. Gift of Rick Bartow. 2015:33.7

Nowland B. Zane, American; Pacific Northwest, 1885–1945. *untitled*, ca. 1936. Woodblock print, approx: 12 x 8 in. Gift of Jack Busch in memory of Dorothy Eberhard Busch. 2016:13.1

MIXED MEDIA

Amanda Marie, American, b. 1981; XO, American, b. 1971. *72 Paper Pieces, Mine and Yours*, 2014/2015. Aerosol, acrylic, old papers collage, sewing patterns, on papers, overall measurement 19 ¾ x 27 ⅞ in. Museum Purchase. 2015:27.2

MULTIMEDIA

Vanessa Renwick, American, b. 1961. *Medusa Smack*, 2012. MOV file, screen, rugs, pillows, approx. 66 x 86 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2016:10.1

PAINTING

Kathleen Gemberling Adkison, Pacific Northwest, 1917–2010.

Solstice, 1956. Oil on linen, 32 x 26 in. Gift of Helen Braden and Bill Rhoades. 2016:24.1

Once Upon a Time, 1993. Oil on linen, 62 x 57 in. Gift of Helen Braden and Bill Rhoades. 2016:24.2

Winterset, 1960. Oil on linen, 30 x 24 in. Gift of Helen Braden and Bill Rhoades. 2016:24.3

Rick Bartow, Native American, Wiyot, 1946–2016. *Creation of Crow*, 2014. Acrylic on canvas, 37x 49 x 2 ¼ in. framed. Gift of Rick Bartow and Charles Froelick. 2016:2.1

Nak May Kway Let Way 5, 1996. Pastel and graphite on paper, 40 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.1

Nak May Kway Let Way 4, 1996. Pastel and graphite on paper, 40 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.2

Bodhidharma Daruma Myoman, 1998. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.3

English Daruma, 1998. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.4

Japan Lear, 1998. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.5

Shoki the Demon Queller, 1998. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.6

Self Coyote Song, 2004. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.7

Bear Mother Myth, 2004. Ink and graphite on handmade paper, 72 x 26 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.8

When Hawk Comes In, 2004. Ink and graphite on handmade paper, 71 x 24 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.9

Old Song for the Ground, 2004. Ink and graphite on handmade paper, 67 x 25 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.10

Paper Nao, n.d. Ink on handmade paper, 12 x 6 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.11

Untitled, 1984. Graphite on paper, 8 x 6 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.12

Untitled, 1984. Graphite on paper, 7 ¼ x 6 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.13

Untitled, 1984. Graphite on paper, 6 ½ x 7 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.14

Untitled, 1983. Graphite on paper, 11 ½ x 9 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.15

Untitled, 1983. Graphite on paper, 12 x 9 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.16

Untitled, n.d. Graphite on paper, 8 ½ x 10 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.17

Untitled, n.d. Graphite on paper, 8 ½ x 10 ½ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.18

Untitled, 1983. Graphite on paper, 14 x 11 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.19

A Boot, 2004. Pastel and graphite on paper, 9 ½ x 10 ¾ in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.20

Untitled, 2002. Pastel and graphite on paper, 12 ½ x 9 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.21

Untitled, 1983. Graphite on paper, 15 x 15 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.22

Perseverance, 2002. Pastel and graphite on paper, 45 x 31 ⅝ x 1 ½ in. framed. Gift of Rick Bartow and the Froelick Gallery. 2016:4.23

Nak May Kway Let Way 6 (My Crying Eyes), 1996. Pastel and graphite on paper, 45 ⅝ x 31 ⅝ x 1 ½ in. framed. Gift of Rick Bartow and the Froelick Gallery. 2016:4.24

Bartow inventory #1218 [bear], Gouache on paper board, about 6 x 4 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.27

Bartow inventory #605 [figure], Gouache on Asian paper (Asian characters on verso), about 12 x 8 in. Gift of Rick Bartow and the Froelick Gallery. 2016:4.28

Max Benjamin, American; Pacific Northwest, b. 1928. *Untitled [cccxv]*, ca. 2002. Oil on Canvas, framed: 37 ½ x 45 ½ in. Gift of Max Benjamin and Bill Rhoades. 2016:27.1

Mathew Cerletty, American, b. 1980. *Sea of Tranquility*, 2004. Oil on canvas, 68 x 52 in. Gift of David Hoberman. 2015:39.1

Jimmy Ernst, American (b. Germany), 1920–84. *The Wake*, 1947. Oil on canvas, 30 x 36 in. Gift of Andrew Teufel. 2016:5.1

William Hodges, British, 1744–97. *Conway Castle, Wales*, circa 1790. Oil on canvas, 48 x 68 in. Gift of Steven Platzman & Julie Dowling, Joseph & Deborah Goldyre, and the Hecksher Family. 2016:16.1

Janette K. Hopper, Pacific Northwest, b. 1934. *View from Mt. Pisgah*, 1985. Oil on linen, 40 x 56 in. Gift of Janette K Hopper. 2016:19.1

Helen Hyde, American, 1868–1919. *Juniso*, May 11, 1907. Watercolor on paper, 10 ½ x 13 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:22.1

Sanya Kantarovsky, Russian-American, b.1982. *Curtain*, 2011. Gesso, oil and watercolor, 12 x 16 in. Gift of David Hoberman. 2015:39.2

Elizabeth Keith, British, 1887–1956. *Chinese Girl, Western Hill, Peking*, 1934. Watercolor on illustration board, 13 ¾ x 9 ⅝ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:25.1

Amanda Marie, American, b. 1981. *Small*, 2015. Aerosol and acrylic on canvas, 72 x 72 in. Gift of the artist. 2015:27.3

David McCosh, American, 1903–80. *Untitled (13th Street Looking toward Campus)*, 1940–'50s. Watercolor on paper, framed: 21 ½ x 29 ½ in. Gift of Irene and Calley Ekberg. 2015:26.1

Ibrahim Miranda, Cuban, b. 1969. *Guantánamo*, 2001. Acrylic on canvas, 25 x 31 ½ in. Museum purchase. 2015:21.6

Charles Stokes, American; Pacific Northwest, 1944–2008. *Spiri*, 1988. Acrylic on board. Framed: 20 x 22 in. Gift of Ron Wigginton and Saul Stokes. 2016:11.1

Olga Volchkova, Russian, American, b. Russia 1970. *Super Potato*, 2014. Acrylic on panel, 20 x 16 in. Museum Purchase. 2015:16.1

Ron Wigginton, American, b. 1944. *Pisces Rising...*, 2008. Aluminium panel, edge framed, 50 x 50 in. framed. Gift of Ron Wigginton. 2016:8.1

Jack Wilkinson, Pacific Northwest, 1913–74. *Reclining Nude*, 1965. Oil on canvas, 31 x 38 in. Gift of Dr. Robert Leary. 2016:21.1

SCULPTURE

Gustavo Horta, Mexican. *Owl Serpent Mask*, mid-late 20th century. Polychrome wood, 14 ¾ x 15 x 7 in. Gift of Robert D. Bradley. 2015:42.22

George Kokis, American, b. 1934. *Five Easy Pieces*, early 1970s. Saltglazed stoneware, 14 x 16 x 90 in. Purchased with funds from the William A. Haseltine Endowment for Pacific Northwest Art. 2015:24.1

Cirenaica Moreira, Cuban, b. 1969. *Mi pie derecha (con flores)*, 2015. Mixed media, approx. 72 x 108 in. installed. Museum purchase. 2015:21.3

Lillian Pitt, Native American, Wasco, Yakama, and Warm Springs, b. 1943. *Shadow Spirit Feeling the Moon Dust*, 2014. Anagama fired clay, steel, 22 x 4 x 7 in. Purchased with funds from the

William A. Haseltine Endowment for Pacific Northwest Art. 2015:25.1

Shadow Spirit Hovering over the Moonscape, 2010. Cast New Zealand lead crystal, steel, wood burl, 25 x 13 x 10 in. Purchased with funds from the William A. Haseltine Endowment for Pacific Northwest Art. 2015:25.2

Alexander Proctor, American, 1860–1950. *Untitled bas relief preparatory work for the Indian Maiden and Fawn sculpture*, ca. 1921. Plaster, 7 ¼ x 17 ⅝ x 1 in. Transfer from the A. Phimister Proctor Museum. 2015:38.3

Unknown, Mexican. *Tree of Life*, mid-late 20th century. Ceramic, 21 x 17 ½ x 5 in. Gift of Robert D. Bradley. 2015:42.21

Weegee, (Arthur Fellig), American (born in Ukraine), 1899–1968. 86 gelatin silver photographs, 1930s–1960s. Gift of Ellen and Alan Newberg. 2016:17.1-86

XO, American, b. 1971. *12 Beats*, 2015. Lost objects, approx: 66 x 117 x 4 in. installed. Gift of the artist. 2015:27.1

TEXTILE

Juana Ruíz Gómez, Mexican. *Tapete de San Andrés Larrainzar*, midlate 20th-century. Cotton, 9 ¾ x 15 ¼. Gift of Robert D. Bradley. 2015:42.6

Juana Hernández, Mexican. *Telar de San Andrés Larrainzar*, mid-late 20th-century. Cotton, 19 x 10 ¼. Gift of Robert D. Bradley. 2015:42.4

Sebastiana Jimenez, Mexican. *Faja de Chamula*, midlate 20th century. Acrilan, 54 ¾ (plus 38 ½ inch tassles on each end) x 3 ¾ in. Gift of Robert D. Bradley. 2015:42.8

Pascuala Patixtan, Mexican. *Bolsa de Chamula*, midlate 20th century. Wool, 16 ½ x 10 ¾ in. (open); 12 ½ x 10 ¾ in. (closed). Gift of Robert D. Bradley. 2015:42.11

María Pérez, Mexican. *Faja de Magdalenas*, 1999. Wool and cotton, 2 ¾ x 58 in. Gift of Robert D. Bradley. 2015:42.5

Manuela Ruíz Sántiz, Mexican. *Faja de Magdalenas*, mid-late 20th century. Cotton, 10 x 89 ½ in. Gift of Robert D. Bradley. 2015:42.9

Unknown, Mexican. *Cloth*, midlate 20th century. Unknown, 9 ¼ x 14 ½ in. Gift of Robert D. Bradley. 2015:42.19

Unknown, Mexican. *Cloth*, midlate 20th century. Unknown, 17 ¼ x 16 in. Gift of Robert D. Bradley. 2015:42.7

Bolsa, mid-late 20th century. Unknown, 15 ¾ x 11 in. (open); 12 ¾ x 11 in. (closed). Gift of Robert D. Bradley. 2015:42.10

Garment, mid-late 20th century. Unknown, 27 ½ x 22 ¾ in. Gift of Robert D. Bradley. 2015:42.12

Huipil, Patzun, mid-late 20th century. Unknown, 20 ¾ x 30 ½ in. Gift of Robert D. Bradley. 2015:42.13

Huipil, Santa María de Jesús, mid-late 20th century. Unknown, 24 ¾ x 25 ¼ in. Gift of Robert D. Bradley. 2015:42.14

Huipil, Todos Santos, circa 1960–79. Unknown, 29 ¾ x 10 ¾ in. Gift of Robert D. Bradley. 2015:42.15

Belt, mid-late 20th century. Unknown, 1 ½ x 130 in. Gift of Robert D. Bradley. 2015:42.16

Garment, mid-late 20th century. Unknown, 25 ½ x 20 ¼ in. Gift of Robert D. Bradley. 2015:42.17

Cloth, mid-late 20th century. Unknown, 45 ½ x 75 in. Gift of Robert D. Bradley. 2015:42.18

Hat from Chiapas, mid-late 20th century. Unknown, d. 14 ½ in. Gift of Robert D. Bradley. 2015:42.20

LOANS

Josef Albers, German-American, 1888–1976. *Homage to the Square: Wide Sight* (study), 1963. Oil on Masonite, 30 x 30 in. Private Collection. L2015:136.1

Study to Homage to the Square: Two Whites Between Two Yellows, 1958. Oil on Masonite, 16 x 16 in. Private Collection. L2015:136.2

Ruth Asawa, American, b. 1926. *Untitled (S.048, Hanging Seven-Lobed, 3 Part, Discontinuous Surface Form within a Form with a Sphere in the Second Lobe)*, c. 1962. Brass and copper wire, 114 x 15 x 15 in. Private Collection. L2016:89.1

Frank Auerbach, British, b. 1931. *Head of Gerda Boehm*, 1961. Charcoal on paper, 30½ x 22 in. Private Collection. L2015:83.1

Francis Bacon, British, 1909–92. *End of the Line*, 1953. Oil on canvas, 63 x 48 in.; framed: 67½ x 53½ in. Private Collection. L2015:137.1

Mark Bradford, American, b. 1961. *The Next Hot Line*, 2015. Mixed media on canvas, 84 x 108 in. Private Collection. L2015:105.1

Joe Bradley, American, b. 1975. *Colonel*, 2014. Oil on canvas, 94 x 78 in. Private Collection. L2015:53.4

Alexander Calder, American, 1898–1976. *Little White Polygons*, 1971. Painted sheet metal and wire, 24¾ x 35½ x 33 in. Private Collection. L2015:67.2

Le Corset Bleu, 1968. Painted metal and wire, 39¼ x 56½ x 27½ in. Private Collection. L2015:69.1

CHU Teh-Chun, Chinese; French, 1920–2014. *No 91*, 1961. Oil on canvas, 49¼ x 29¾ in. Private Collection. L2015:125.15

George Condo, American, b. 1957. *Large Head on Lilac and Silver Field*, 2014. Acrylic, charcoal and pastel on canvas, 92 x 77 in. Private Collection. L2015:53.5

God 2, 2014. Gold patinated bronze; 1 AP, Edition 2/3, 28 x 24 x 22 in. Private Collection. L2016:77.1

Andre Derain, French, 1880–1954. *Barques amarrées à l'Estaque*, 1906. Oil on canvas, 14 x 18½ in. Private Collection. L2015:65.1

Jean Dubuffet, French, 1901–85. *Paysage au château (avec 3 person-nages)*, 1975. Acrylic on canvas, 38¼ x 51½ in. Private Collection. L2016:91.1

Max Ernst, German, 1891–1976. *Étude pour un cavalier polonais (Study for a Polish Rider)*, 1954. Oil on canvas, 31¾ x 23¾ in. Collection of Andrew S. Teufel. L2015:81.1

Urs Fischer, Swiss, b. 1973. *Mouse and Money Tree*, 2015. Aluminium panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, galvanized steel rivet nuts, acrylic primer, gesso, acrylic ink, acrylic silkscreen medium, acrylic paint, 96 x 72 x 7½ in. Private Collection. L2015:130.1

Silicon, 2015. Aluminum panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, gesso, acrylic ink, acrylic silkscreen medium, acrylic paint, 96 x 87 in. Private Collection. L2016:76.2

Mark Grotjahn, American, b. 1968. *Untitled (NonIndian #1 Face 45.56)*, 2015. Oil on cardboard mounted on linen, 50½ x 40½ in. Private Collection. L2015:112.1

Untitled (African, Gated Front and Back Mask M34.g), 2014. Bronze, 58¾ x 21½ x 31 in. Private Collection. L2015:53.6

Untitled (Mask M32.a), 2013. Bronze, 59¾ x 24½ x 37½ in. Private Collection. L2015:53.7

Untitled (TBD Standard Lotus XI Face 44.10), 2012. Oil on cardboard mounted on linen, 73¾ x 53¾ in. Private Collection. L2015:80.1

TO BE TITLED (Face 45.82), 2015. Oil on cardboard mounted on linen, 50 x 40 in. Private Collection. L2016:75.1

Wade Guyton, American, b. 1972. *Untitled*, 2007. Epson Ultrachrome Inkjet, 84¼ x 69 in. Private Collection. L2015:75.1

HA Chong-Hyun, Korean, b. 1935. *Conjunction 1502*, Republic of Korea (1945–present), 2015. Oil on hemp cloth, 47¾ x 70²⁹⁄₃₂ in. Private Collection. L2015:125.19

Keith Haring, American, 1958–90. *Untitled (Romulus)*, 1982. Sumi ink and paper mounted on linen, 71 x 125½ in. Private Collection. L2016:87.1

Barbara Hepworth, British, 1903–75. *New Penwith*, 1974. Marble, L: 35¾ in. Private Collection. L2015:104.1

Damien Hirst, British, b. 1965. *The More You Know, The More You Know*, 2002. Glass, stainless steel, steel, aluminum, nickel, bismuth and cast resin, colored plaster and painted pills with dry transfers, 72 x 108 in. Private Collection. L2016:12.1

Osmium Tetroxide, 2010–11. Household gloss on canvas, 100 x 100 in. Private Collection. L2016:12.2

David Hockney, American, b. 1937. *The Chair*, 2015. Acrylic on canvas, 48 x 36 in. Private Collection. L2015:114.1

The Sea at Malibu, 1988. Oil on canvas, 36 x 48 in. Private Collection. L2016:86.1

Hans Hofmann, German American, 1880–1966. *Evening Magic*, 1965. Oil on canvas, 48 x 36 in. Private Collection. L2015:63.1

Robert Indiana, American, b. 1928. *LOVE*, conceived in 1988 and cast in 1998. Polychrome aluminum (Finish: White Blue Red), 72 x 72 x 36 in. Anonymous Loan. L2015:103.1

Clifton KARHU, American, 1927–2007. *Takagesawa Nijō*, Heisei period (1989–present), 1990. Woodblock print; ink and color on paper, edition 54/100, sheet: approx. 24¾ x 13½ in. framed. Loan from Mr. and Mrs. Pierre Van Rysselberghe. L2015:126.1

KATSUSHIKA Hokusai, Japanese, 1760–1849. *Sawyers in the Tōtōmi Mountains (Tōtōmi sanchū)*, from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjūrokkei)*, Edo (Tokugawa) period (1615–1868), circa 1829–33. Ukiyo-e woodblock print in horizontal *ōban* format; ink and color on paper, sheet: 10 x 14¾ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.5

Kannon of the Pure Waterfall at Sakanoshta on the Tōkaidō Road (Tōkaidō Sakanoshta Kiyotaki Kannon), from the series *A Tour of Waterfalls in Various Provinces (Shokoku taki meguri)*, Edo (Tokugawa) period (1615–1868), 1832. Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper, 14 x 9⁷/₁₆ in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.9

Alex Katz, American, b. 1927.
Jessica #2, 1998. Oil on canvas, 48¹/₄ x 102 in. Private Collection. L2015:163.1

Ellsworth Kelly, American, 1923–2015. *Branch of Leaves*, 1992. Graphite on paper, 24 x 18 in. Private Collection. L2015:86.4

Wild Grape, 1960. Graphite on Arches paper, 30 x 22 in. Private Collection. L2015:86.5

KOBAYASHI Kiyochika, Japanese, 1847–1915. *Beauty of the Kanbun Genroku Eras (1661–99)*, from the series *Flower Patterns (Hanamoyo)*, Meiji period (1868–1912), 1896. Woodblock-printed vertical *ōban* triptych; ink and color on paper, approx. 16 x 34 in. framed. Loan from Mr. and Mrs. Pierre Van Rysselberghe. L2015:126.2ac

Jeff Koons, American, b. 1955.
Gazing Ball (Goltzius Fall of Man), 2015. Oil on canvas, glass, and aluminum, 54¹/₂ x 72¹/₂ x 14³/₄ in. Private Collection. L2015:154.1

Brian Lanker, American, 1947–2011. *Ghin Chu Pua*, 2008. Black and white photograph, 25⁵/₁₆ x 28⁵/₁₆ in. framed. On loan from Mobility International USA. L2016:80.1

Fernand Leger, French, 1881–1955.
Deux acrobates et trois oiseaux, 1953. Oil on canvas, 23⁵/₈ x 36¹/₄ in. Private Collection. L2015:149.1

Max Liebermann, German, 1847–1935. *Blumenstanden am Gärtnerhäuschen nach Nordosten*, 1919. Oil on canvas, 28 x 35³/₈ in. Private Collection. L2016:19.1

Glenn Ligon, American, b. 1960.
Come Out #5, 2014. Silkscreen on canvas, 4 panels, 94¹/₄ x 472 in. Private Collection. L2015:78.1

Come Out #9, 2015. Silkscreen on canvas, 95¹/₈ x 120 in. Private Collection. L2015:79.1

Stranger #78, 2015. Oil stick and gesso on canvas, 72 x 96 in. Private Collection. L2016:15.1

Come Out #17, 2015. Silkscreen on canvas, 95³/₄ x 119¹/₄ in. Private Collection. L2016:64.1

Christian Marclay, American, b. 1955. *Splooosh Swip Slup*, 2014. Screen print and acrylic on canvas, 64 x 85⁵/₈ in. Private Collection. L2015:130.2

Brice Marden, American, b. 1938.
Hydra Rock 3 (Red, Grey, Green), 1999–2002. Ink on paper, 11³/₄ x 8¹/₄ in. Private Collection. L2015:86.2

Untitled, 1971. Graphite on paper, 28⁷/₈ x 20³/₄ in. Private Collection. L2015:86.3

Agnes Martin, American, 1912–2004. *Untitled #7*, 1984. Acrylic, gesso and pencil on canvas, 72 x 72 in. Private Collection. L2015:76.1

Henri Matisse, French, 1869–1954.
Mlle. Matisse en Manteau Écossais, 1918. Oil on canvas, 29 x 21⁵/₈ in. Private Collection. L2015:139.1

Autoportrait, 1945. Black Conté crayon on paper, 16 x 20⁵/₈ in. Private Collection. L2015:63.2

Joan Miro, French, 1893–1983.
Gouache-Dessin, 1934. Pencil and gouache on paper, Sheet: 27 x 41⁷/₈ in.; overall: 33 x 48 in., approx. Private Loan. L2016:4.1

MUNAKATA Shikō, Japanese, 1903–75. *Bodhisattva Samantabhadra*, from the series *Two Bodhisattvas and Ten Great Disciples of Shakyamuni (Ni bosatsu Sahaka jū dai deshi)*, Block circa 1948; printed 1958. [Framed] Woodblock print; ink on paper, 50⁷/₈ x 23³/₈ x 1¹/₂ in. framed. Anonymous Loan. L2015:124.1

OKAMOTO Koen, Japanese, 1895?
Standing Beauty Wearing Kimono with Designs of Station Nos. 4, 16, 19, 9, 21, 44, 22, 14 and 42 from Hiroshige's print series Fifty-three Stations of the Tōkaidō (Tōkaidō gojūsantsugi no uchi), Taishō period (1912–26), circa 1914–20. Hanging scroll; ink and color on silk, 96 x 37¹/₂ in. (full scroll);

image starts 9 in. from bottom of scroll. Loan from the Lee & Mary Jean Michels Collection. L2015:108.1

Raymond Pettibon, American, b. 1957. *No title (As to me...)*, 2015. Ink, pen, watercolor, and acrylic on paper, 60 x 118 x 3 in. Private Collection. L2015:53.8

Jaume Plensa, Spanish, b. 1955.
Sanna's Dream, 2014. Bronze, 80 x 31 x 28 in. Private Collection. L2015:145.1

Richard Pousette-Dart, American, 1916–92. *Untitled*, 1940–43. Oil on Masonite, 48¹/₄ x 84 in. Private Collection. L2015:157.1

Blood Wedding, 1958. Oil on canvas, overall: 77 x 112³/₄ in. (diptych). Private Collection. L2015:157.2

Seth Price, American, b. 1973.
Vintage Bomber, 2008. Vacuum-formed high-impact polystyrene, 96¹/₈ x 47⁷/₈ x 2³/₈ in. Private Collection. L2015:53.9

Pierre-Auguste Renoir, French, 1841–1919. *La Cagnes—paysage Avec Rivière*, 1917. Oil on canvas, 18¹/₈ x 21¹/₈ in. Private Collection. L2015:146.1

Ugo Rondinone, Swiss, b. 1964.
pink yellow green orange mountain, 2015. Painted stone, stainless steel, pedestal, 74 x 19⁵/₈ x 21⁵/₈ in. Private Collection. L2015:159.1

Mark Rothko, American, 1903–70.
No. 8 (White Stripe), 1958. Oil on canvas, 81¹/₂ x 91¹/₂ in. Private Collection. L2015:111.1

Untitled (Red and Orange on Maroon), 1963. Oil on canvas, 67³/₈ x 41⁵/₈ x 1³/₈ in. Private Collection. L2015:67.1

Michal Rovner, Israeli, b. 1957.
Shayara R1, 2013. LCD screens, paper and video, 40³/₄ x 46¹/₄ x 2¹/₂ in. Private Collection. L2015:54.1

Peter Paul Rubens, Flemish, 1577–1640. *Christ on the Cross*, Oil on canvas, 131⁵/₈ x 65³/₄ in. Loren Schlachet Collection. L2016:2.1

Sterling Ruby, American, b. 1972.
SP290, 2014. Spray paint on synthetic canvas, 96 x 84 x 2 in. Private Collection. L2015:53.2

Edward Ruscha, American, b. 1937.
Name _____, 1987. Acrylic on canvas, 59 x 145½ in. Private Collection. L2015:73.1

Egon Schiele, German, 1890–1918.
Mädchen akt en face, Hände vor dem Gesicht, 1918. Black conté crayon on buff paper, 18½ x 11 7/8 in. Private Loan. L2016:7.1

Richard Serra, American, b. 1939.
Large Symmetry #1, 2013. Paintstick on two sheets of handmade paper, 104 x 31 in. Private Collection. L2015:86.6

SHIMAOKA Tatsuzō, Japanese, 1919–2007. *Large Plate*, Shōwa period (1926–89). Ceramic, 4¼ x 16½ in. Anonymous Loan. L2015:109.5

Large Jar, Shōwa period (1926–89). Ceramic, 10¼ x 9½ in. Anonymous Loan. L2015:109.6

SHINSAI Toshimitsu, Japanese, fl. 1870s–1900s. *September 20, Extra: The Great Naval Battle of the Yalu River (Kugatsu hatsuka gōgai Ōryokukō daikaisen)*, Meiji period (1868–1912). Woodblock-printed vertical *ōban* triptych; ink and color on paper, Right: 14¾ x 9 13/16 in.; Center: 14¾ x 9 7/8 in.; Left: 14¾ x 9 13/16 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.4ac

Pierre Soulages, French, b. 1919.
Peinture 195 x 155 cm, 7 février 1957, 1957. Oil on canvas, 76¾ x 61 1/8 in. Private Collection. L2015:84.1

Frank Stella, American, b. 1936.
Saskatoon II, 1968. Acrylic on canvas, 96¾ x 192¾ in. Private Collection. L2015:57.1

Rudolf Stingel, Italian, b. 1956.
Untitled, 2010. Oil and enamel on linen, 95 x 76 in. Private Collection. L2015:52.1

Wayne Thiebaud, American, b. 1920. *Three Boats*, 1966. Oil on canvas, 12¼ x 14 in. Private Collection. L2015:127.1

TSUKIOKA Yoshitoshi, Japanese, 1839–1892. *Watanabe no Tsuna Cutting off the Demon's Arm (Watanabe no Tsuna kiwan zan no zu)*, Meiji period (1868–1912), 1888. Woodblock print in vertical *ōban*

diptych in vertical arrangement; ink, color and metallic pigment on paper, Total: 28½ x 9 5/8 in. (top: 14 3/16 x 9 5/8 in.; bottom: 14 3/16 x 9 3/4 in.). Loan from the Lee & Mary Jean Michels Collection. L2015:108.2ab

Cy Twombly, American, b. 1928.
Untitled, 1970. Chalk on board, 27½ x 34½ in. Private Collection. L2016:5.1

Untitled, 1970. Oil paint and wax crayon on paper, 17½ x 14 in. Anonymous, Santa Monica, CA. L2016:98.1

UTAGAWA Hiroshige, Japanese, 1797–1858. *Dyers' Quarter, Kanda (Kanda Kon'yachō)*, from the series *One Hundred Famous Views of Edo (Meisho Edo hyakkei)*, Edo (Tokugawa) period (1615–1868), 1857. Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper, 14 11/16 x 9 15/16 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.7

Inside Kameido Tenjin Shrine (Kameido Tenjin keidai), from the series *One Hundred Famous Views of Edo (Meisho Edo hyakkei)*, Edo (Tokugawa) period (1615–1868), 1856. Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper, 13 15/16 x 9 1/4 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.8

UTAGAWA Kuniaki 2 [Hachisuka/Hirasawa] Onojirō, Hōsai, Ippōsai, Kuniaki, Japanese, 1835–88. *Saigō Takamori Saying Goodbye to the Family (Saigō Takamori kazoku ribetsu no zu)*, Meiji period (1868–1912), 1877. Woodblockprinted vertical “*ōban*” triptych; ink and color on paper, sheet: 14 1/8 x 9 1/4 in.; overall: 14 1/8 x 27 3/4 in. Anonymous Loan. L2015:109.3ac

UTAGAWA Kunisada (Toyokuni III), Japanese, 1786–1865. *Actor Matsumoto Kōshirō V as Nikki Danjōzaemon in the play Precious Incense and the Bush Clover of Sendai (Meiboku sendai haji)*, Edo period (1615–1868), 1863. Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper, sheet: 13 1/2 x 9 1/4 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.6

UTAGAWA Toyokuni, Japanese, 1769–1825. *Takamura, Michishio and Momoe of the Ōgiya*, Edo (Tokugawa) period (1615–1868), circa 1815–50. Ukiyo-e woodblock-printed vertical *ōban* triptych; ink and color on paper, sheet: 14 3/8 x 10 in.; overall: 14 3/8 x 30 1/2 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.3ac

Olga Volchkova, American, b. Russia, 1970. *Saint Tea and Saint Lemon*, 2013. Acrylic on panel, 30 x 24 in. From the Private Collection of Richard and Pamela Roman. L2015:71.1

Andy Warhol, American, 1928–87 and Jean-Michel Basquiat, American, 1960–80. *Florida*, 1984. Synthetic polymer and oilstick on canvas, 76 x 114 in. Private Collection. L2015:50.1

GE, circa 1984–85. Acrylic, oil, oilstick and silkscreen ink on canvas, 86 x 68 in. Private Collection. L2015:64.1

Rorschach, 1984. Synthetic polymer and silkscreen ink on canvas, 96 x 75 7/8 in. Private Collection. L2015:129.1

Mary Weatherford, American, b. 1963. *Coney Island*, 2011. Flashe and neon on linen, electrical box, 103 x 85 in. Private Collection. L2016:65.1

Tom Wesselmann, American, 1931–2004. *Blonde Vivienne (Filled In)*, 1985/1995. Alkyd oil on cutout aluminum, D: 50 in. Private Collection. L2015:138.1

Jonas Wood, American, b. 1977.
Grey Greek Pot, 2015. Oil and acrylic on canvas, 120 x 76 in. Private Collection. L2015:131.2

Downstairs Hallway, 2008. Oil on linen, 60 x 60 in. Private Collection. L2016:79.1

WU Hufan, Chinese, 1894–1963. *Pine Landscape*, Hanging scroll; ink and color on paper, 26 5/8 x 12 3/4 in. (image); 56 5/8 x 21 1/2 in. (full scroll). Lijin Collection. L2015:48.1

YA Ming, Chinese, 1924–2001. *Red Cliff*, Hanging scroll; ink and color on paper, 29 x 19 in. (image); 62 1/8 x 26 1/4 in. (full scroll plus roller knobs). Lijin Collection. L2015:48.2

KIM Yik-yung, Korean, b. 1935.

Square Bottle, Republic of Korea (1945–present), circa 2010. Porcelain, 4 $\frac{5}{8}$ x 4 $\frac{1}{4}$ x 4 $\frac{3}{16}$ in. Anonymous loan. L2015:77.1

Water Dropper, Republic of Korea (1945–present), circa 2010. Porcelain, 2 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in. Anonymous loan. L2015:77.2

YUKAWA Shōdō, Japanese, 1868?

Wife of a Wealthy Merchant on the Telephone in the Meiji Era, from the series *100 Beauties Depicting Modern and Ancient Manners and Custom (Kinko fūzoku hyaku bijin)*, Meiji period (1868–1912), 1903. Woodblock print in vertical *ōban* format; ink and color on paper, 15 $\frac{3}{8}$ x 10 in. Loan from the Lee & Mary Jean Michels Collection. L2015:108.10

OUTGOING LOANS

Loaned to the Arlington Club, Portland, Oregon, for display:**David McCosh, American, 1903–81.**

Lumberyard, Eugene, n.d. Oil on canvas, 30 $\frac{1}{4}$ x 35 $\frac{7}{8}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0030

Mills, 1935. Oil on linen, 25 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0046

Alley Neighbors, 1940s. Oil on linen, 17 $\frac{3}{4}$ x 21 $\frac{1}{8}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0057

19th and Fairmount, 1940s? Oil on canvas, 20 x 24 $\frac{1}{4}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0063

Alley in Eugene (Trees Bordering Eugene), 1960s. Oil on linen, 29 x 43 $\frac{1}{2}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0071

On Fairmount Hill / By Fairmount Hill (Mrs. H's House), 1950s? Oil on linen, 25 x 30 (image) 30 $\frac{1}{8}$ x 35 $\frac{1}{8}$ (frame). Gift of Anne Kutka McCosh. MMC.0075

Old Delta Road (McKenzie Bridge), n.d. Oil on linen, 25 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in. (framed). Gift of Anne Kutka McCosh. MMC.0127

McKenzie Backwoods / Lot # 54, McKenzie D, 1970. Oil on linen, 31 $\frac{1}{2}$ x 39 $\frac{1}{4}$ in. Gift of Anne Kutka McCosh. MMC.0139

Loaned to the Brauer Museum of Art, Valpariso University, for *The Sun Shines for Us All: The Friendship Dolls from Japan*:

Koryūsai 2nd Koryūsai, Japanese, 1888–1966. *Japanese Friendship Doll (Tōrei ningyō) Miss Fukuoka (formerly Miss Gunma) in full dress kimono with descriptive booklet, letters and accessories*, Shōwa period (1926–89), 1927. Fabric and lacquered wood, H: 32 $\frac{1}{2}$ in. Base: 2 in. Gift of the Erb Memorial Union, University of Oregon. 1972:8.1

Loaned to the Hallie Ford Museum of Art for *Russell Childers: Oregon Outsider***Russell Childers, American, b. 1915.**

Mother with Two Sons, n.d. Painted wood, 14 $\frac{5}{8}$ x 11 x 7 $\frac{1}{2}$ in. Gift of Advocates of Contemporary American Art. 1977:11

CONSERVATION
ACTIVITY**Thanks to the Carpenter Foundation, we were able to address structural and aesthetic faults in the following Chinese textiles from the Murray Warner Collection of Oriental Art.**

Anonymous, Chinese. *Daoist Priest's Robe (Hongyi)*, Qing dynasty (1644–1912), 1875–1900. Blue silk satin embroidered with polychrome silk floss in satin, stem, and split stitch and couching with goldwrapped thread; green silk damask sleeve bands with polychrome silk embroidery; black silk satin neck band with silk and goldwrapped thread embroidery; lining of yellow plainweave silk, approx. 60 $\frac{3}{8}$ x 68 $\frac{7}{8}$ in. Murray Warner Collection of Oriental Art. MWCH45:3

Anonymous, Chinese. *Manchu Man's Semiformal Court Coat (chifu)*, Qing dynasty (1644–1912), 1850–75. Silk gauze embroidered with silk floss and couched with goldwrapped thread and silk cord, 53 $\frac{1}{2}$ x 81 $\frac{1}{2}$ in. Murray Warner Collection of Oriental Art. MWCH45:9

Anonymous, Chinese. *Chinese Woman's Quasi-Official Vest (Xiabei) with Court Insignia Badges (Buzi) for a Civil Official of Seventh Rank (Mandarin Duck) JV*, Qing dynasty (1644–1912), circa 1900–10. Silk tapestry weave (kesi) patterned with silk and silverwrapped thread, painted detail, overall, 44 $\frac{5}{16}$ x 26 $\frac{7}{8}$ in. Murray Warner Collection of Oriental Art. MWCH45:20

Anonymous, Chinese. *Manchu Woman's Semiformal Court Coat (Chifu, possibly for wife of heir apparent)*, Qing dynasty (1644–1912), 1875–1900. Silk tapestry patterned with goldwrapped and silk thread, painted detail, overall, 57 $\frac{1}{2}$ x 79 $\frac{3}{16}$ in. Murray Warner Collection of Oriental Art. MWCH45:36

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2015-2016

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 Printed by Hemlock Printers

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