



JORDAN SCHNITZER MUSEUM OF ART

ANNUAL REPORT

2009 – 2010

# Bridging Cultures and Communities

JILL HARTZ, Executive Director

This report covers the period July 1, 2009, through June 30, 2010, my second year as the executive director of the Jordan Schnitzer Museum of Art. Armed with a new mission—to enhance the University of Oregon’s academic mission and further the appreciation and enjoyment of the visual arts for the general public—and a new strategic plan, the JSMA initiated an ambitious program of on- and off-campus collaborations, extended our diversity initiatives, and strengthened our overall operations. We completed our self-study for re-accreditation and in the process upgraded policies and procedures, developed project and assessment templates, refined our collections database and launched a collections search engine on our website.



Pablo Picasso (1881–1973), Spanish, *Buste d'Homme*, 1969. Oil on canvas. On loan from a private collection. Photo courtesy of Sotheby's. ©2010 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Thanks to a highly capable staff, a supportive university administration, extensive faculty and student participation, and a committed corps of volunteers, we affirmed our commitment to our founder’s vision to use art as a powerful educational and inspirational vehicle to bridge cultures and communities.

## Governance, Staff, and Budget

In furtherance of our new mission, the museum became a joint report to Jim Bean, the Senior Vice President and Provost, and Michael Redding, Vice President for University Relations. Both have been instrumental in enabling the museum to meet major challenges and advance our ambitious goal to become one of the finest university art museums in the world.

We benefited immeasurably from the support of University Relations to hire a chief curator. Anne Rose Kitagawa, formerly the assistant curator of Japanese art at the Harvard Art Museum, assumed her position in mid-June. She has taken on numerous tasks in relation to re-accreditation and collections management, re-installing galleries, meeting collectors and other prospects, and identifying ways in which the museum can better enhance the curriculum. Danielle Knapp became our first McCosh Fellow Curator, a new position made possible with the McCosh Endowment that focuses primarily on research, dissemination and exhibition of the McCosh collection.

A number of valued staff members—Charles Lachman, part-time curator of Asian art, Rick Gehrke, chief preparator, Erick Hoffman, communications director, and Miriam Jordan, administrative assistant—left to pursue other opportunities during the year. We welcomed Charly Swing as our new chief preparator, and Debbie Williamson-Smith assumed coordination of our communications program. Adriane Tafoya was lured from San Francisco to become our collections manager. We reallocated funding from current positions to create a new collections database coordinator position (Jonathan Smith), a membership/annual giving/assistant position in Development (Emily Kersten), and a graphics manager position (Diane Nelson). We revised our Museum Educator position (Sharon Kaplan) to prioritize program and visitor evaluation and academic support. Lauren Suveges, while maintaining her education support role, also became our part-time office

assistant. In the coming year, thanks to support from the Provost, we will hire a new security administrator.

Staff members attended professional workshops in marketing and social media, collections care and conservation, and evaluation. I was appointed secretary of the Association of Academic Museums and Galleries (AAMG), the national organization representing college and university museums, galleries and collections, and continued as an IMLS and AAM MAP and Accreditation reviewer. Lisa Abia-Smith, director of education, became a member of the Teacher Standards and Practices Commission of Oregon, served on a state commission to finalize Teacher Licensure Tests (Art Credential), and joined the boards of the Oregon Art Education Association and the Visual Thinking Strategies Northwest.

## Collections

The year saw great improvement in the reorganization of collections storage, inventory, and general care of the collection. With state grant support, we upgraded our collections database and added about 4,000 objects to our on-line search engine. This is an ongoing project, and we have a goal of making the remainder of the collections accessible online by the summer of 2011. We began work on a collections development plan reflecting our broader collecting mission. Federally funded conservation grants have enabled timely work to be accomplished, and we submitted a long-range conservation survey proposal to the IMLS.

The museum welcomed major loans that enhanced the curriculum and visitor appreciation. Magnificent paintings by J.M.W. Turner, Max Pechstein, and Picasso, a Balinese *ider-ider*, and two sculptures—Claes Oldenburg’s *Typewriter Eraser* and Zhang Wang’s stainless steel *Artificial Rock No. 40*—added immeasurably to curricular enhancements and viewing pleasure. We thank the many lenders of these works for sharing their treasures with us.

Our permanent collections welcomed forty gifts and purchases that strengthened our holdings of Asian, Pacific Northwest, European and Latin American art in a range of media. Among these were a selection of Korean ceramics from the *From the Fire* exhibition (2007); photographs by Maria Magdalena Compos-Pons, Binh Danh, George Tice, and Chris McCaw; and beautiful Japanese paintings on silk.



Jill Hartz and Anne Rose Kitagawa

## WELCOME, ANNE ROSE KITAGAWA

The child of University of Chicago professors, Anne Rose Kitagawa had the privilege of early exposure to the arts and cultures of Asia. After graduating from Oberlin College with high honors in East Asian Studies and Art History, she worked for one summer at the Internuseum Conservation Association in Oberlin and for one year in the Department of Asian Art at the Art Institute of Chicago before receiving a Mellon Fellowship to study Japanese art and archeology at Princeton. In 1993, she was hired as a research assistant in Japanese art at the Museum of Fine Arts, Boston, and later as an assistant curator of Japanese art at the Harvard Art Museum, where she spent the past fourteen years engaged in research and educating students and visitors through exhibitions, publications, and lectures on Asian art. An object-oriented art historian specializing in the field of Japanese painting, particularly the great medieval Japanese narrative handscroll tradition, Anne Rose also has deep interest in East Asian lacquer, Buddhist art, cross-cultural influences, historiography, and material studies and conservation.

“We are so fortunate to have Anne Rose here,” says executive director Jill Hartz. “The museum is benefiting tremendously from her knowledge, experience, and passion for the arts and education. Anne Rose is wearing at least three hats,” she continues. “First, as chief curator, she manages our entire curatorial program. Second, as curator of Asian art, she is dedicated to strengthening the art and programs of one of our core areas. Third, as director of academic programs, she insures that faculty and students participate in meaningful and creative projects that enhance curricula and cultural awareness.”

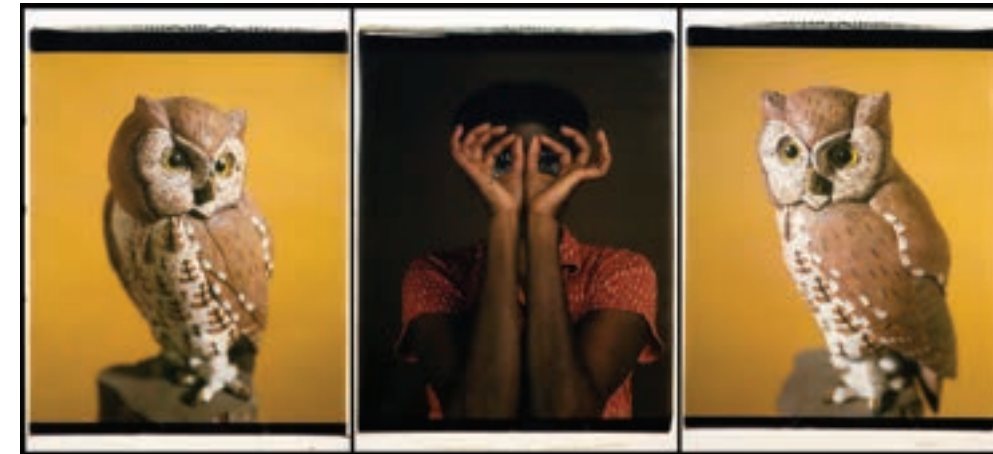
Clockwise from upper right.

Gus Van Sant. American. *Jonathan Rhys Meyers, n.d.* Polaroid™ 665 Positive. On loan from the Artist. © Gus Van Sant. On view in the special exhibition *One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant*.

New acquisition: Lucinda Parker (b. 1942), American. *Lateral Undulatory*, ca. 1990. Acrylic on Canvas. Donated by the Manuel Izquierdo Trust through Bill Rhodes. 2010:6.2

The scholar's rock pictured here, on loan from a private collector, inspired an ambitious installation at the White Box at the White Stag building, the UO's center in Portland. Photo by Kirsten Poulsen-House.

New acquisition: Kim, Eun Me, Korean, b. 1955. *Flat Jar*, 1994. Porcelain base and fire brick powder, 11 3/4 x 18 1/2 x 6 11/16 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.13



New acquisition: Maria Magdalena Campos-Pons (b. 1959), Cuban, *Nesting*, 2007, 3 Polaroid prints (edition of 3), 24 x 60 inches. Schnitzer Museum of Art Acquisition Fund Purchase. 2009:17. © The artist.

New acquisition: George Tice, American, b. 1938. *Sammy's Bar, Main Street, Paterson, NJ, September 2005*, 2005. Gelatin silver print, 11 x 14 inches. Acquisition Fund Purchase. 2009:4.2.

Installation shot from *Faster Than a Speeding Bullet: The Art of the Superhero*. Photo by Jonathan Smith.



## Special Exhibitions

Each year the museum presents four major exhibitions and more than eight smaller shows in our special exhibitions and collections galleries. Our summer 2009 show—*On the Road: Two Visions of the Tokaido*—took visitors along the 300-mile journey between Edo and Kyoto, through a comparison of the fifty-three views (all from the JSMA's permanent collection) by 19th century artist Utagawa Hiroshige and 20th-century artist Jun'ichirō Sekino. The exhibition reprised a 1975 exhibition, organized by Robert and Yoko McClain, who were close friends of Sekino and donated his series to the museum.

From flights of fancy to all too real ecological concerns, the JSMA shared a breadth of art and ideas with more than 60,000 visitors in 2009–10. *Faster Than a Speeding Bullet: The Art of the Superhero* opened our fall season and launched a year characterized by interdisciplinary collaboration, academic support, student involvement, and educational outreach. Curated by Ben Saunders, associate professor in the English Department, the exhibition, its catalogue, symposium, and related activities brought together faculty and students from five of the university's schools and colleges and more than

fourteen departments. Loans of rare original pages, the commission of three works by well-known international artists, and presentations by artists and scholars broke new ground in situating the work within art historical and cultural contexts. K–12 programs and family activities, including *NewArt Northwest Kids* and a superheroes-themed Interactive Discovery Gallery, as well as a companion show of Japanese prints featuring heroes and demons, added excitement and depth to the fall program.

*Amazonia: Photographs by Sam Abell and Torben Ulrik Nissen*, our major winter exhibition, was a project that traveled with me from my previous post in Charlottesville, thanks to the generous support of the Oakwood Foundation. Faithful to a stringent documentary ethic, Abell and Nissen visited the remote headwaters of the Amazon over a five year period to capture on film the rich biodiversity and wildlife that makes this ecosystem so crucial to survival on the planet. The artists' first-hand accounts, gallery talks, and photography workshop inspired a multi-age constituency. The exhibition has since traveled to Les Yeux du Monde Gallery in Charlottesville, Virginia, and Westwood Gallery in New York City.

We closed the year with *One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant*, curated by Lawrence Fong. While many museums are now presenting shows featuring Warhol Polaroids given to them by The Andy Warhol Foundation for the Visual Arts Legacy Program, the JSMA exhibition may be the most inventive in its pairing of these two artists. While Van Sant, a Portland-based artist, never met Warhol, they shared significant influences, including the Beats and gay culture, and both used the Polaroid as a creative catalyst. By contextualizing the Polaroids with the artists' prints and short films, the exhibition brought new appreciation to Warhol's oeuvre and provide one of the first opportunities to see the Polaroids Van Sant used to cast his films.

Highlights among our other exhibitions were *Clinton Hill: Selections from a Fifty Year Survey*, *Media Alchemy of Nam June Paik*, and *Views, Vistas and Vignettes: The Art of the Book*. The first featured work by a UO alumnus who pursued a successful career in New York as both an artist and teacher. Organized by the Beall Center for Art+Technology at University of California, Irvine, the Paik exhibition presented some of the artist's best known multimedia works as well as the rarely seen *Gulliver* installation.

In support of the Oregon Humanities Center's focus on the book, we invited noted scholar and artist Johanna Drucker to curate a handsome and provocative exhibition. We were also pleased to participate in the opening of the White Box, a visual learning lab at the UO's White Stag Portland center. John Jay, global creative director, Wieden + Kennedy, curated the inaugural exhibition in conjunction with a major Chinese design show at the Portland Art Museum. Selections from the JSMA Chinese art collection as well as the private loan of a magnificent scholar's rock were on view alongside work by UO digital arts students, who took their inspiration from them. We were also pleased to partner with the White Box in the spring on a selection of photographs by Weegee on loan to both locations from the Alan and Ellen Newberg Collection of Weegee Photographs.

Throughout the year we were preparing for the special exhibition *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour*, a ground-breaking project guest-curated by James Tice, professor of architecture, and James Harper, associate professor of art history. Opening in late September 2010, the exhibition will be the most ambitious ever mounted by the museum, thanks in large part to a generous Strategic Initiatives grant from the provost.

The Museum continues to provide essential art education to K-12 schools.



Sam Abell leads a tour of *Amazonia*.



Ben Saunders, associate professor of English and guest-curator of our special *Superheroes* exhibition, discusses the show and programs with students.



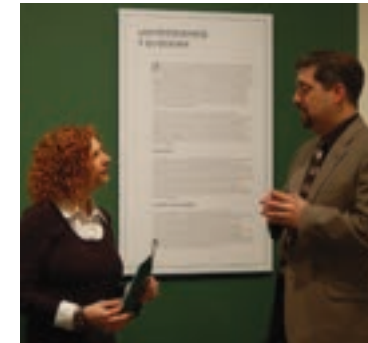
James Harper, associate professor of art history, and students in "Collecting and the Museum," an art history course taught in winter 2010 by Harper and JSMA executive director Jill Hartz, examine their chosen paintings.

## Public Programs & Academic Support

Recognizing the budget cuts facing our public schools, the JSMA created "Fill Up the Bus," a campaign with a goal of raising \$15,000 to provide field trip support to schools throughout the region. Thanks to our Exhibitions Interpreters, members, and community supporters, we reached our goal! We did not foresee that more than 90 percent of the schools—even those as far as Portland—would call on these resources. Through interactive tours, followed by studio activities, in-service teacher workshops, curriculum support guides, art kits, after-school programs, children's exhibitions, and artist residencies, the museum continues to provide essential art education to K-12 schools throughout the state. Thanks to a new state grant we are piloting a program that utilizes our online Asian art collection to teach studio art and enhance academics throughout Oregon's schools.

Academic support on campus was also in full swing. James Harper, associate professor of art history, and I taught a winter term course, "Collecting and the Museum," using old master paintings borrowed from the Roy G. and Jeanne F. Neville Collection (a promised gift to the JSMA), and an additional work gifted by Roger Abbott. Open to upper-level undergraduate and graduate students, the course exemplifies the educational value of a university museum in the teaching of art history and museum practice. Each student selected a work and conducted curatorial research culminating in papers articulating their value to the collection. Their readings and visits with collectors, conservators, appraisers, and scholars explored connoisseurship, collections care, authenticity, and ethics. Also, works on view in permanent collections galleries and the Gilkey Center were incorporated into photography, arts administration and art history courses.

Diversity initiatives were strengthened thanks to a University Relations diversity grant and an AAM MAP: Public Dimensions grant, both focused on building and sustaining Latin America, Asian, and Asian American constituents. Spanish translations were incorporated into exhibition didactics, audio tours, catalog translations, interactive tours, and marketing materials, Korean language was added to the *Korean Funerary Figures* exhibition and Japanese to the Tokaido exhibition. Members of these constituencies joined our Leadership Council, Exhibition Interpreters and committees. We were also



Jill Hartz and Charles Martinez, Vice President for Institutional Equity and Diversity, discuss the JSMA's diversity and bilingual efforts in front of a Spanish-language intro panel for *Amazonia*.

successful in securing grants to provide ongoing translations in our permanent collections galleries and to partner with the state's tourism agency in creating a strategic plan for Asian visitors. The research will help to determine what cultural and programmatic needs and interest will attract Asian students and scholars to the region and how well we are meeting those needs; it will also help to identify travel needs and preferences of the students' friends and family members who travel from Asia to visit them in Oregon. On- and off-campus constituencies participated in Dia de los Muertos and Asian Celebration, the Queer Film Festival, Family Days, Saturday Celebrations, Fiesta Latina, and the inaugural Cinema Pacific film festival.

During the summer Sandy Kita, an independent scholar at Chatham College and a nationally recognized ukiyo-e expert, conducted a summer course through UO's Academic Extension on Japanese prints. The one-week intensive brought together collectors from across the country as well as students at the UO and Lane Community College.

Each year, the museum selects graduate and undergraduate students to work in all areas of its operation. Some receive funding or academic credit, while others volunteer. Students enjoy a wealth of hands-on opportunities from collections research and care to exhibition organization and studio programs. We particularly benefited from the assistance of four graduate students: Jessica Wilks and Danielle Knapp (now our McCosh Fellow Curator) conducted a comprehensive inventory of the university's art collection and made thoughtful recommendations for its management; graduate student Brooke Masek was instrumental in compiling the supplementary materials required for our re-accreditation application, and Cassondra Tinsley researched Vasi and the Grand Tour, preparing a plan for the Interactive Discovery Gallery and K-12 curriculum.



The JSMA welcomes thousands of K-12 students each year from across the state.

## Community Kudos!

On June 4, the JSMA and Kendall Subaru were honored at the inaugural Arts and Business Alliance of Eugene (ABAE) award ceremony and breakfast, held at the Hult Center. Kendall Subaru sponsored the JSMA's March Family Day that brought more than 800 children and adults to the museum for *Amazonia*-related programs. THE ABAE is a relatively new group composed of business, cultural, and educational leaders committed to enriching the cultural life of Eugene by acting as a catalyst for creating dynamic partnerships between the arts, culture and business sectors.

Local artist Betsy Wolfston designed the striking ceramic award.



## Volunteers

The JSMA's Exhibition Interpreter program continued to thrive during 2009–10 and volunteers provided a record number of tours for K–12 students and university classes. In addition to providing tours for diverse audiences, the EIs visited schools throughout the region for pre-tour activities.

One of the benefits of being an EI is the opportunity to travel locally, regionally, and across the country to visit museums and meet other art museum docents. Field trips this year included the Reinmuth Foundry in Eugene, Portland Art Museum, Seattle Art Museum, and artists' studios, such as that of Sarkis Antikajian in Junction City.

Museum staff, UO faculty, graduate students, and local artists and gallery owners provided dynamic training sessions for our EIs. These included information on Chinese contemporary art and culture, touring visitors with disabilities, integrating writing and poetry with tours, and artist demonstrations on printmaking and woodblock prints.

The EI program lost one of our beloved volunteers, Judy Rinaldi, on January 28. Judy was a dedicated EI who loved touring younger children; her passion for art education will be sorely missed.

JSMA's long-standing volunteer corps, Gourmet Group I and Gourmet Group II, continued to support important JSMA programs. Gourmet Group I, co-chaired by Carol Berkman and Marilyn Ditto, raised funds for the Fill Up the Bus campaign. Gourmet Group II, co-chaired by Leanne Wong, Melanie MacKinnon, and Kelli Bell, spent the year planning and organizing a major fundraiser, *Una Serata per l'Arte—A Night for the Arts*, scheduled to be held in September 2010; all proceeds from the event will support the museum's educational and public programs.

The museum's Leadership Council, its primary advisory group, provided significant support, advocacy and advice throughout the year. Dr. Lee Michels completed his two-year term as president, during which he helped to steer the museum and its volunteers through its new mission and strategic planning process. The museum is, indeed, in a stronger position thanks to his dedication and leadership. The Council met four times, with much of its activity directed at the committee level. The "Action Team," originating in the Development Committee as a means of prioritizing projects and raising needed funds,



Jill Hartz, Hope Pressman, and Jordan Schnitzer

### HOPE PRESSMAN RECEIVES WARNER AWARD

On June 9, 2010, Hope Hughes Pressman received the JSMA's 2010 Gertrude Bass Warner Award in recognition of her dedication, commitment, and service to the Jordan Schnitzer Museum of Art. Jordan Schnitzer presented the award at the JSMA's annual membership meeting and season preview in the presence of Pressman's family members and a large audience of fellow JSMA supporters. Schnitzer praised Pressman's many years of service, both as a member of the JSMA's Leadership Council and as a long-standing museum volunteer of many talents. An alumnus and former UO faculty member, Ms. Pressman also serves as an emeritus trustee of the University of Oregon Foundation and has received the UO Pioneer Award (1990) and Distinguished Service Award (1998).

became a successful model for overall project management. Teams—composed of Leadership Council members as well as additional faculty students, off-campus community partners, and JSMA staff—brought stronger resources and planning to major exhibitions, educational initiatives, and facility renovations aimed at mission-support and audience development. Greg Fitz-Gerald, vice president and chair of the Long-range Planning Committee, will assume the presidency this summer.

# Exhibitions & Public Programs

## **On the Road: Two Visions of the Tokaido**

June 26 – September 13, 2009

Cosponsored by the Coeta and Donald Barker Foundation Changing Exhibitions Endowment Fund. Community Partners: Imagine Graphics and Image King Signs. Media Partner: KLCC 89.7 FM.

July 22: Lecture, *Applying Words to Images: Using Tokaido Diaries to Read Tokaido Prints* by Dr. Sandy Kita

August 8: Artist's Talk, *Bicycling Japan's Historic Tokaido* by Walt Padgett

Artist's Demonstration: *The Process of Woodblock Printing* with Walt Padgett

August 12: Chamber Music on Campus

August 29: Tea Tasting with J-Tea International Tea Ceremony Demonstration with Maya Shimada

## **Collecting & the Museum**

September 22, 2009 – March 14, 2010

Organized in conjunction with ARH 410/510, taught by James Harper, UO associate professor of art history, and Jill Hartz; featuring selections from the Roy G. and Jeanne F. Neville Collection

## **Heroes and Demons in Japanese Art**

September 25, 2009 – January 3, 2009

Organized by Dr. Sandy Kita, independent Japanese print specialist and senior scholar at Chatham University; additional assistance from Akiko Walley, UO assistant professor of art history, Glynne Walley, adjunct professor, and graduate student Heather Hanson

## **Faster Than a Speeding Bullet: The Art of the Superhero**

September 26, 2009 – January 3, 2010

Guest-curated by Ben Saunders, UO associate professor of English

Organized by JSMA and sponsored by the Coeta and Donald Barker Foundation Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, and JSMA members. Media partners: Eugene Magazine and KLCC 89.7 FM Community Partners: Imagine Graphics and Image King Signs

September 25: Opening Reception

October 7: Schnitzer Cinema, Superheroes Film Series, *Confessions of a Superhero*

October 9: Teacher In-Service Workshop, *From Comic Books to the Classroom*

October 10: Saturday Celebration

October 14: Curator's Gallery Talk

October 21: Lecture, *Legal Kryptonite: Superman's Creators and Copyright* by Dom Vetri, professor emeritus, School of Law

October 23–24: *Understanding Superheroes* Conference

October 28: *The Essence of the Superhero: Heroes Ain't Superheroes: "An examination of the Essence of the Superhero Genre"* by Peter Coogan and "Super-Aesthetics" by Douglas Wolk

November 4: Schnitzer Cinema, Superheroes Film Series, *Danger: Diabolik*

November 11: *Writing Mature, Adult-Themed Superhero Comics* with Mike Andreyko, comics and screenplay writer

November 18: *Comic Book Heaven: The Creative Process of a Guy who Lives on the Oregon Coast* with Michael "Doc" Allred, comic writer and artist

December 2: Schnitzer Cinema, Superheroes Film Series, *Mister Freedom*

December 9: *Gender and The Superhero* with Andy Mangels, author and activist, and Gail Simone, writer

## **Korean Funerary Figures: Companions for the Journey to the Other World**

July 14 – October 4, 2009

Organized by The Korea Society and the Ockrang Cultural Foundation; supported by Farwest Steel Endowment Fund

## **Inspiration China**

White Box, Portland

October 8 – November 20, 2009

Organized in conjunction with UO Digital Arts, and curated by John Jay, co-owner of Studio J and global creative director of Wieden + Kennedy

## **David McCosh: The Night Drawings and Other Late Works**

Karin Clarke Gallery, Eugene

November 24 – December 24, 2009

Curated by Roger Saydack

Support by the David John McCosh and Anne Kutka McCosh Memorial Museum Endowment Fund

## **NewArt Northwest Kids:**

### **Heroes and Heroines**

December 1, 2009 – March 28, 2010

Organized by JSMA Education Department Sponsored by anonymous donors; also presented at Barnes and Noble café

December 5: Opening Reception

### **Clinton Hill: Selections from a Fifty-Year Survey**

December 22, 2009 – February 28, 2010

Organized by JSMA in collaboration with Melissa Morgan Fine Arts, Santa Fe, NM Supported by the Clinton Hill/Allen Tran Foundation

## **What is the Japanese Woodblock Print?**

January 12 – April 4, 2010

Organized in conjunction with ARH 488/588 by Akiko Walley, UO assistant professor of art history

## **Japanese Prints/Modern Girls on the Go**

January 12 – March 21, 2010

Organized in conjunction with *Modern Girls on the Go* conference

## **Amazonia: Photographs by Sam Abell and Torben Ulrik Nissen**

January 17 – May 2, 2010

Curated by JSMA executive director Jill Hartz Supported by the Oakwood Foundation with additional support from Canon USA, Carol Angle, Ruth Cross, Robert Strini, Linda Wachtmeister, and Sharon Ungerleider. Cosponsored at the University of Oregon by the Coeta and Donald Barker Foundation Changing Exhibitions

Endowment Fund, Photography at Oregon, and JSMA members

January 16: Opening Reception with artists

January 27: Curators' Gallery Talk

February 17: *Galapagos at the Crossroads*, Talk and Reading by Carol Ann Bassett, associate professor, School of Journalism and Communication

March 3: Schnitzer Cinema, *Burden of Dreams*

March 10: *A Conversation with Sam Abell and Torben Nissen*

March 13: Family Day, *Art Adventures through the Amazon!* and Master Class: Photography Critique with Sam Abell and Torben Nissen

April 24: Saturday Celebration

## **Oregon Artists and Classic Russian Icons: Traditions Revitalized**

February 13 – November 1, 2010

Curated by A. Dean McKenzie, Professor Emeritus, School of Architecture and Allied Arts

May 1: *Oregon Artists and Classic Russian Icons: Traditions Revitalized Symposium*, moderated by A. Dean McKenzie and featuring speakers Sherry Lynch, Heather MacKean, and Teresa Danovich

## **Views, Vistas and Vignettes: The Art of the Book**

March 9 – April 18, 2010

Curated by Johanna Drucker, Martin and Bernard Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA, in support of the Oregon Humanities Center "Year of the Book"

Cosponsored by the Department of Romance Languages, Oregon Humanities Center, and the Comparative Literature Program

April 7: Schnitzer Cinema, *Passages from James Joyce's Finnegans Wake*

April 17: Lecture by Johanna Drucker, *Do (Artists') Books Have a Future?* and Drucker workshop, *Text Shapes and/in Book Spaces*

## **Marie Antoinette's Head and Others: Portraits by Jim Riswold**

March 30 – October 3, 2010

June 4: Gallery Talk by Jim Riswold

## **Nara Picture Books & Scrolls**

April 6 – October 3, 2010

Organized in conjunction with the Nara Symposium

## **Media Alchemy of Nam June Paik**

April 10 – June 27, 2010

Organized by the University of California Irvine's Beall Center for Art + Technology Supported by the Farwest Steel Endowment Fund and the Oregon Korea Foundation

May 5: Schnitzer Cinema, *The Video Art of Nam June Paik*

May 26: Lecture, *Video Art After Video* by Kate Mondloch, UO assistant professor of contemporary art and theory

### ArtsBridge Icons

April 13 – May 23, 2010

May 2: Opening Reception

Student exhibition sponsored by ArtsBridge America program

### Weegee the Famous

April 27 – August 15, 2010

On loan from The Alan and Ellen Newberg

Collection of Weegee Photographs

### One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant

May 16 – September 5, 2010

Organized by Lawrence Fong, curator of American and regional art

Sponsored by the Coeta and Donald Barker Foundation Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, Nancy and David Petrone, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, with additional support from Photography at Oregon, Eiko Politz, Chris and Christine Smith, Mort and Audrey Zalutsky, and JSMA members

May 15: Opening Reception

June 2: Schnitzer Cinema, *Vinyl*

June 5: *The Portrait as Transgression: Warhol's "America"* by Henry M. Sayre, Distinguished Professor of Art History, Oregon State University-Cascades Campus

### What Does Family Look Like?

May 25 – July 11, 2010

Organized by Community Alliance of Lane County (CALC)

### Attendance, on-site

July	4080
August	4185
September	4964
October	6636
November	5652
December	4485
January	4756
February	5274
March	5160
April	7390
May	5615
June	4157
<b>Total Attendance</b>	<b>62,354</b>

### Campus and Community Engagement

The following on- and off-campus businesses, organizations, and departments partnered with the JSMA for events and programs and/or used the JSMA as a space for their own programs. We thank them for their participation.

Off campus: Adelante Sí, Cascade Raptor Center, Centro LatinoAmericano, DisOrient Asian American Film Festival of Oregon, Eugene/Springfield Asian Council, Eugene Public Library, Holt International, Japanese-American Association of Lane County, Fiesta Latina, McKenzie River Broadcasting, MECCA, Museums of Springfield/Eugene (MUSE), Nearby Nature, Oregon Asian Celebration, and Oregon Humanities.

On-campus: Academic Affairs, Arts and Administration, Alumni Association, Art History Association, Department of Art History, Center for Asian and Pacific Studies, Cinema Pacific, Comparative Literature Program, Center for Latino/a and Latin American Studies, Corporate Relations, Erb Memorial Union Cultural Forum, Museum of Natural and Cultural History, Judaic Studies, Oregon Bach Festival, Oregon Arts Review, Oregon Executive MBA, Oregon Humanities Center, Purchasing and Contracts, Recreation Center, School of Music and Dance, the Queer Film Festival, UO Alumni Association and UO Foundation.

### In-Kind

The JSMA provided in-kind donations to support the following non-profit organizations: ARC of Lane County, Arts Umbrella, DisOrient Asian American Film Festival of Oregon, Edison Elementary School, Eugene Concert Choir, Eugene Mayor's Art Show, EWEB Child Development Center, Greenhill Humane Society, Holt International, Japan-America Society of Oregon, Liberty Elementary School, Misson Mill Museum, UO Museum of Natural and Cultural History, Museums of Springfield/Eugene (MUSE), Nearby Nature, Patterson Preschool, River Road Swim Club, Saint Catherine of Siena Catholic Church, Saint Thomas Moore, Shangri-La, Sparkplug Dance, Travel Lane County, Veneta Elementary School, Western Association of Convention & Visitors Bureaus, and the Zonta Service Foundation of Eugene.

## ACADEMIC SUPPORT

### "Dance Improvisation and Composition"

A.T. Moffitt

July 2009, museum educator Sharon Kaplan led four gallery tours on "art and movement" for middle and high school students participating in the Youth Enrichment summer program.

### ARH 349 "History of Prints"

Joby Patterson

July 7, viewed prints in the Ford Lecture Hall

### Information Services

July 19, international student dinner

### Linguistics

August 15, graduation

### Law

August 21, faculty retreat

### School of Journalism and Communications

September 17, fall faculty retreat

### International Student Orientation

September 17

### Housing

September 21, RA training

### Human Resources

September 23, orientation

### Life of the Mind Insight Series

James Earl

September 26; October 3, 24, 31; November 7, 14, 21, 28; January 9, 16, 30; February 6, 13, 20, 27; March 27; May 1, 8, 15, 22

### Office of the President

September 27, UO Convocation

### ART 199 "Special Studies — Artist Experience Seminar"

Barbara Pickett

October 14, behind-the-scenes tour

### First-Year Programs

October 21, FIG leaders training

### Finance and Administration

October 22, retreat

### English

October 24, *Superheroes* conference luncheon, reception, and book signing

### Oregon Writers Project

Peggy Marconi

October 24, Sharon Kaplan led workshop "Writing Creatively with Nature" for participating teachers

### ART 233 "Drawing"

Oran Miller

October 27, viewed drawings

### ARTR 448 "Screen Printing"

Christian Harger

October 28, viewed screen prints

**JPN 407/507 “Seminar — The Myth of the Samurai in Japanese Culture”**

Glynnie Walley  
October 28, viewed Edo-period objects

**Romance Languages**

November 5, conference

**Music**

Amy Goeser Kolb  
November 10, lecture on historic oboes by oboist Christian Schneider

**ARH 359 “History of Photography”**

Kate Nicholson  
November 17, drop-in session for students featuring photographs from the collection

**ARH 209 “History of Japanese Art”**

Akiko Walley  
November 17, 18, 20, 23, viewed prints

**School of Journalism and Communication**

November 19, lecture

**Journalism 471 “Feature Writing”**

Melissa Hart  
December 3, Presentation by Debbie Williamson-Smith on working with PR professionals

**Center for Asian and Pacific Studies**

January 8, conference

**AAD “Youth Arts Curriculum Methods”**

Lisa Abia-Smith  
Winter 2010, met weekly in the JSMA

**AAD 410/510 “Museum Theory”**

Phaedra Livingstone  
Winter 2010, class session held twice a month

**ARH 488/588 “Japanese Prints”**

Akiko Walley  
Winter 2010, most class sessions held in the Gilkey Center

**UO Development**

January 26, Staton Scholarship reception

**Arts and Administration**

John Fenn  
January 29, lecture by transmedia artists Carmen Matoya and Kevin Patten

**ARH 607 “Seminar Modern Art History”**

Joyce Cheng  
February 1, icons gallery

**AAD “Youth Arts Curriculum Methods”**

Lisa Abia-Smith  
February 1, Sharon Kaplan led workshop on the creative educational approaches of Bruno Munari and Gianni Rodari

**Art**

February 1, Jill Hartz served as a reviewer for MFA critiques

**Architecture Studio**

Patrick Hannah  
February 9, March 11, Jill Hartz reviewed student museum design projects.

**JPN 399 “Special Studies — Swordmen and Gay Blades: Japanese Literature 1600–1868”**

Glynnie Walley  
March 4, viewed Edo-period objects

**School of Journalism and Communication**

Spring 2010, the student-run public relations firm Allen Hall PR conducted a visitor study of the *Amazonia* exhibition

**PD 350 Objects and Impacts**

Kiersten Muenchinger  
March 8, 2010, class final held at the Museum using objects from the collections

**Education, Lane Community College**

Merrill Watrous  
March 9, guided tour with Exhibition Interpreters

**Dean’s Office**

March 10, Jill Hartz and others presented about the UO Arts Council. Performances by students in the UO School of Music and Dance, Geri Doran (UO Creative Writing) read a poem she wrote inspired by *Amazonia*, and presentations by visiting artists Sam Abell and Torben Nissen

**Psychology Department**

March 11, lecture and reception

**President’s Office**

March 15 & 18, candidate presentations

**Architecture Studio**

Patrick Hannah  
March 31, Jill Hartz and Kurt Neugebauer led a behind-the-scenes tour for students

**Art, Lane Community College**

Kathleen Caprario  
April, self-guided visit to *Amazonia*

**Lundquist College of Business**

April 1, candidate presentation

**Cinema Pacific**

April 8, press conference

**Cultural Forum**

April 8, Queer Film Festival

**AAD 252 “Art and Gender”**

Julie Volker-Morris  
April 13, Lisa Abia-Smith, guest presenter

**ARTR 449 “Lithography”**

Oran Miller  
April 14, viewed prints

**RL 623 “Humanism, the Culture of the Book and the Posthuman Age”**

Leah Middlebrook and Massimo Lollini  
April 16, visiting artist Johanna Drucker

**Departments of Art and Art History**

Laura Vandenburg and Andy Schulz  
April 16, visiting artist Johanna Drucker

**Art History**

April 16–17, Art History Student Association symposium and reception

**Intaglio Class, Lane Community College**

Susan Lowdermilk  
April 21, class viewed prints

**Art History, Northwest Christian University**

Carmen Lord  
April 22, curator Lawrence Fong led tour

**Academic Affairs**

April 22, candidate presentation

**Center for Study of Women in Society**

April 23, reception

**EDST 343 “Curriculum Studies II”**

Alison Schmitke  
April 23, guided museum tour

**Center for Latino/a and Latin American Studies**

April 24, reception

**Architecture**

Alison Snyder  
April 27, Kurt Neugebauer led behind-the-scenes tour

**Law**

Dom Vetri  
April 27, presentation by Jill Hartz

**The Graduate School**

April 30, Graduate Research Conference

**Center for Asian and Pacific Studies, the Oregon Humanities Center, and the Departments of Art History and East Asian Languages and Literatures**

April 30–May 1, JSMA hosted conference “Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-Century Japan”

**Drawing, Lane Community College**

Gabriela Soraci  
May 5 and 6, self-guided visits

**JPN410/510 “Digital Age Stories”**

Alisa Freedman  
May 6, behind-the-scenes tour and print viewing

**Cinema Pacific**

May 7, film screening and gala

**J412/512 Strategic Social Media**

May 11, Presentation by Debbie Williamson-Smith on social media and non-profits

**Lundquist College of Business**

May 12, Willamette Angels reception

**Arts and Administration Program**

May 14 & 20, Master’s candidates capstone presentations

**UO Alumni Association**

May 14, reunion

**Vice President of Research**

May 17, awards reception

**President’s Office**

May 21, President Lariviere’s Investiture



# Collections Activity

## GEOG 204 “Geography of Russia”

Matthew Derrick  
May 24, self-guided visit in the icon gallery

## Education, Lane Community College

Merrill Watrous  
June 1, guided museum tour

## Art History

June 11, graduation

## Responsible Conduct of Research

June 16, reception

## ARH 349 “History of Prints”

Joby Patterson  
June 22, class viewed prints

## Oregon Writers Project

Peggy Marconi  
June 28, Sharon Kaplan led creative writing tour for 20 teachers with the Oregon Writers Project

## AAD 252 “Art and Gender”

Julie Volker-Morris  
June 29, class completed assignment on analyzing a work of art

## ACQUISITIONS: WESTERN ART

### Paintings

Lucinda Parker, American, b. 1942. *Lateral Undulatory*, ca. 1990. Acrylic on canvas, 24 x 24 inches. Donated by the Manuel Izquierdo Trust through Bill Rhoades. 2010:6.2

### Works on Paper: Prints

Fritz Eichenberg, German-American, 1901–1990. *Encomium Morae (In Praise of Folly)* by Desiderius Erasmus [first pub. 1511], portfolio of 10 prints with accompanying text, 1972. Wood engravings printed by James Lanier of Aquarius Press under the supervision of the artist on handmade Japanese mulberry paper; texts set in Monotype Janson and printed at the Press of A. Colish in Mount Vernon, New York, on Strathmore Impress paper; typography and design by Bert Clarke, ed. 119/150, plates approximately 18 x 11 inches. Gift of Dr. Don E. and Carol Steichen Dumond. 2009:16.1-10

### Works on Paper: Drawings

Michael Allred, American, b. 1820 (*sic*). *Superheroes!*, 2009. Pencil and ink on Bristol board, digital color, 17 x 11 inches. Virginia Haseltine Collection of Pacific Northwest Art. 2009:9.1

Ramona Fradon, American, b. 1926. *The Justice League of America*, 2009. Pencil and ink on board, 9½ x 15¾ inches. Schnitzer Museum of Art Acquisition Fund Purchase. 2009:10.1

Stuart Sayger, American, b. 1972. *The Big Three*, 2009. Graphite, ink, oil and chalk paste on paper, digital color, 25½ x 21½ inches. Schnitzer Museum of Art Acquisition Fund Purchase. 2009:11.1

### Mixed Media

Kumi Korf, American, born in Japan, 1937, prints, binding, and book design, and Mario Korf, American, b. 1967, text, photographs. *Hunter-Gatherer: Family Business, Mario*, 2002. Artist's book, intaglio prints, digital prints of photographs, letterpress text, and calligraphy, ed. 11/16, 8 x 13½ x 1 inches. Publisher: Experimental Printmaking Institute and Skillman Library, Lafayette College, Easton, Pennsylvania. Gift of Kumi Korf and Mario Korf. 2010:2.1

### Photography

Artie Van Blarcum, American, 1925–1997. *Bird Watchers*, n.d. Gelatin silver print, 16 x 20 inches; image, 13½ x 16 inches. Gift of George Tice. 2009:13.1

Artie Van Blarcum, American, 1925–1997. *New York Perspective*, n.d. Gelatin silver print, 16 x 20 inches; image, 11¼ x 15⅝ inches. Gift of George Tice. 2009:13.2

Artie Van Blarcum, American, 1925–1997. *Manhattan Independence*, n.d. Gelatin silver print, 20 x 16 inches; image, 15⅝ x 13⅞ inches. Gift of George Tice. 2009:13.3

Artie Van Blarcum, American, 1925–1997. *Framed*, n.d. Gelatin silver print, 20 x 16 inches; image, 16 x 13 inches. Gift of George Tice. 2009:13.4

Artie Van Blarcum, American, 1925–1997. *Train Station*, n.d. Gelatin silver print, 20 x 16 inches; image, 16½ x 13½ inches. Gift of George Tice. 2009:13.5

George Tice, American, b. 1938. *Superman [Artie Van Blarcum, Grassy Sounds, New Jersey, 1975]*, printed 10/1/2000. Gelatin silver print, 14 x 17 inches; image, 8¾ x 13¾ inches. Gift of Jennifer Tice Spagnoli. 2009:14.1

George Tice, American, b. 1938. *Refreshment Chairman (Artie Van Blarcum, Tri-County Camera Club, Nutley, New Jersey, 1975)*, printed 8/24/2009. Gelatin silver print, 17 x 14 inches; image, 13¾ x 8⅞ inches. Gift of Jennifer Tice Spagnoli. 2009:14.2

George Tice, American, b. 1938. *Ptomaine Haven [Artie Van Blarcum, North Arlington, New Jersey, 1976]*, printed 9/18/2009. Gelatin silver print, 14 x 17 inches; image, 8⅞ x 13¾ inches. Gift of Jennifer Tice Spagnoli. 2009:14.3

Maria Magdalena Campos-Pons, Cuban, b. 1959. *Nesting*, 2007. Three Polaroid prints, from an edition of 3, 24 x 60 inches. Schnitzer Museum of Art Acquisition Fund Purchase. 2009:17.1

Chris McCaw, American, b. 1971. *Sunburned #390 (Puget Sound, WA)*, 2009. Unique silver gelatin paper negatives, 11 x 28 inches (2 11 x 14 inch prints). Schnitzer Museum of Art Acquisition Fund Purchase. 2010:4.1

Gus Van Sant, American, b. 1952. *Clown Josh*, 2010. Digital pigment print, 46 x 37 inches. Schnitzer Museum of Art Acquisition Fund Purchase. 2010:5.1

### Metalwork

Manuel Izquierdo, American, 1928-2009. *Cibele's Song*, 1981. Painted steel, 30½ x 60 x 45 inches. Donated by the Manuel Izquierdo Trust through Bill Rhoades. 2010:6.1

### Stone

Philip McCracken, American, b. 1928. *Sculpture of "L" Shape*, 1965. Carved stone on wood base, 6 inches high. Gift of Victoria Shirley and Eleanor Mead in honor of George Shirley, Virginia Haseltine Collection of Pacific Northwest Art. 2010:3.1

## ACQUISITIONS: ASIAN ART

### Works on Paper: Paintings

Hishikawa Moronaga, Japanese, dates unknown. *Woman Writing*, late 17th-early 18th century. Ink and color on paper; hanging scroll, mounting, 48 ¾ x 25 ½ inches; painting, 12 ½ x 20 ¾ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Sandy Kita. 2009:15.4

Unknown artist of the Rinpa School in the style of Tawaraya Sôtatsu, dates unknown. *Prunus*, late Edo period, 1800-1850. Ink and gold wash on paper; hanging scroll, mounting, 49 x 27 ¼ inches; painting, 15 ½ x 24 ¾ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Sandy Kita. 2009:15.5

### Works on Silk: Paintings

Unknown artist, Japanese. *Manjusri with Attendants*, Momoyama period, late 16th century. Ink, color, gold paint, and gold foil on silk; hanging scroll, mounting, 57 ½ x 18 ¾ inches; painting, 24 ½ x 13 ¼ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Charles Lachman. 2009:15.1

Unknown artist, Japanese. *Scholar Viewing the Moon*, early to middle Edo period. Ink and color on silk; hanging scroll, mounting, 50 ½ x 13 7/8 inches; painting, 6 ¾ x 9 ¾ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Esther Jacobson-Tepfer. 2009:15.2

Unknown artist, Japanese. *Lovers Viewing Snow*, mid-Edo period. Ink and color on silk; hanging scroll, mounting, 48 ¾ x 19 ¾ inches; painting, 11 ¼ x 18 ¾ inches. Gift of Robert Poor and Geraldine Schmitt in honor of Sandy Kita. 2009:15.3

### Photography

Binh Danh, American, born in Vietnam, 1977. *Untitled (the Killing Fields of Siem Reap)*, 2008. Daguerreotype, edition AP, 23 x 17 ½ inches. James and Haya Wallace Fund Purchase. 2009:12.1

Binh Danh, American, born in Vietnam, 1977. *The Leaf Effect: Study for Metempsychosis #2*, 2006. Chlorophyll print and resin, 20 x 11 ¼ x 2 ½ inches. James and Haya Wallace Fund Purchase. 2009:12.2

### Ceramics

You, Heh Ja, Korean, b. 1945. *Sitting by the Lakeside*, 2000. Stoneware clay body, 9 ¾ x 9 ½ x 9 ½ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.1

Whang, Chong Nye, Korean, b. 1927. *Bowl I*, 1995. Stoneware clay body, 11 ¾ x 9 ¾ x 9 ¾ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation 2010:1.2

Choi, Sung Jae, Korean, b. 1962. *Dawn*, 2001. Punchong clay body, 13 5/8 x 12 5/8 x 12 5/8 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.3

Lee, Jeong Do, Korean, b. 1953. *Stamped and Inlaid Ritual Punchong*, 2002. Punchong clay body and celadon clay body, 6 ¼ x 16 ½ x 16 ½ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.4

Park, Kyoung Soon. Korean, b. 1953. *Nature*, 1997. Mixed clay body, 25 5/8 x 5 7/8 x 24 ¾ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.5

Choi, Nam Gil, Korean, b. 1960. *The Ancient – Richness*, 2002. Stoneware clay body, 20 7/8 x 9 1/8 x 9 1/8 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.6

Kim, Bo Wan, Korean, b. 1959. *A Certain Landscape II – Nostalgia*, 2002. Mixed clay body, 19 11/16 x 17 ¼ x 4 ¼ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.7

Kim, Jong Hyun, Korean, b. 1954. *WORK – 200301*, 2003. Stoneware clay body, 31 ½ x 3 ½ x 19 11/16 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.8

Won, Il An, Korean, b. 1958. *Dream – II*, 2003. Mixed clay body, 22 ¾ x 12 5/8 x 7 7/8 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.9

Lee, Myeong Soon, Korean, b. 1954. *Descent of Angels II*, 2001. Mixed clay body, 16 ½ x 13 x 13 ¾ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.10

Kim, Hyun Sik, Korean, b. 1958. *Meditation II*, 2003. Mixed clay body, 22 3/8 x 10 5/8 x 12 5/8 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.11

Oh, Chun Hak, Korean, b. 1948. *Life of Nature 2000 – II*, 2000. Stoneware clay body, 14 3/16 x 9 1/8 x 22 inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.12

Kim, Eun Me, Korean, b. 1955. *Flat Jar*, 1994. Porcelain base and fire brick powder, 11 ¾ x 18 ½ x 6 11/16 inches. Gift of the artist with assistance from International Arts & Artists, the Korea

Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.13

Jahng, Soo Hong, Korean, b. 1947. *Plate (with blue circles)*, 2003. Stoneware clay body, 3 7/8 x 28 ¼ x 28 ¼ inches. Gift of the artist with assistance from International Arts & Artists, the Korea Foundation, and the E. Rhodes and Leona B. Carpenter Foundation. 2010:1.14

## OUTGOING LOANS

**Lent to the Yokohama Doll Museum**, Japan, for Friendship Doll traveling exhibition, November 10, 2000 – July 31, 2002, with extension for other exhibitions through March 2011

*Miss Fukuoka*, Japanese Friendship Doll, 32 ½ inches tall, her accessories, and *Miss Kanagawa* letters. 1972:8.1–14

**Lent to the University of Oregon School of Law**, November 2006 – June 2011

Carl Morris, American, 1911–1993. *Untitled*, 1988. Acrylic on canvas, 70 x 40 inches. Gift of the Carl and Hilda Morris Foundation. 2005:4.23

Carl Morris, American, 1911–1993. *Blue Stripe*, 1978–1979. Acrylic on canvas, 50 x 72 inches. Gift of the Carl and Hilda Morris Foundation. 2005:4.29

**Lent to the Hallie Ford Museum of Art**, Salem, OR, for a new installation in the Sponenburgh Gallery, February 2009 – January 2011.

Gandhara. *Maitreya Stele*, 4th–5th century. Stone, 18 x 12 inches. Gift of the Junior Service League. GA11:1

India. *Standing Shiva*, early 17th century. Bronze, 25 inches high. Gift of the Friends of the Museum. IN11:2

China. *Ceremonial Wine Jar*, Late Zhou dynasty (?), 4th–2nd century B.C.E. Bronze, 12 ½ inches high. Murray Warner Collection of Oriental Art. MWCH6:32

China. *Head of Guanyin*, Qing dynasty, Qianlong period, 1736–1795. Ivory, 12 inches high. Murray Warner Collection of Oriental Art. MWCH10:7

Japan. *Amida with Lotus Throne*, Edo period, 18th century. Wood covered in gold lacquer, 14 inches high. Murray Warner Collection of Oriental Art. MWJ11:7

**Lent to the Gallery at the Airport**, Eugene, *Japanese Festival Dolls*, July – September 2009.

Japan. *General Toyotomi Hideyoshi*, Edo period, ca. 1770. Painted terra-cotta head and hands, brocade fabrics, lacquer and metal armor materials, natural horsehide, 30 ½ inches high, mounted on horseback. Murray Warner Collection of Oriental Art. MWJ67:71

Japan. *General Kasuya Sukezaemon*, Edo period, ca. 1770. Painted terra-cotta heads and hands, brocade fabrics, lacquer and metal armor materials, 21 ½ inches high. Murray Warner Collection of Oriental Art. MWJ67:73

Japan. *General Wakisaka Zinnai*, Edo period, ca. 1770. Painted terra-cotta head and hands, brocade fabrics, lacquer and metal armor materials, 18 ½ inches high. Murray Warner Collection of Oriental Art. MWJ67:76

Japan. *General Katô Magoroku*, Edo period, ca. 1770. Painted terra-cotta head and hands, brocade fabrics, lacquer and metal armor materials, 22 inches high. Murray Warner Collection of Oriental Art. MWJ67:77

Japan. *Minamoto no Mitsunaka*, Edo period, ca. 1770. Painted terra-cotta head and hands, brocade fabrics, lacquer and metal armor materials, fur. 31 inches high. Murray Warner Collection of Oriental Art. MWJ67:78

**Lent to the Bellevue Art Museum**, WA, for the exhibition *Robert Sperry: Bright Abyss*, October 10, 2009 – January 31, 2010.

Robert Sperry, American, 1927–1998. *Growth Forms No. 5*, 1959. Ceramic, 27 ½ inches high. Virginia Haseltine Collection of Pacific Northwest Art. 1971:4.10

**Lent to the Northwest Museum of Arts & Culture**, Spokane, for the exhibition *Art and People: Spokane Art Center and the Great Depression*, November 14, 2009 – April 10, 2010

Carl Morris, American, 1911–1993. *Woman Resting*, 1939. Oil on canvas, 36 ¾ x 43 ¾ inches. WPA Federal Art Project, United States General Services Administration. WPA56:1.276

Carl Morris, American, 1911–1993. *Rock Bound Forms*, 1945. Oil on canvas, 30 x 38 inches. Widmer Fund Purchase. AM31:MO1.10

**Lent to the University of Oregon Office of the President**, November 2009 – June 2011.

Jung Do-jun, Korean, b. 1948. *Heaven, Earth, and Man*, 2006. Korean script, ink and color on paper, 40 ½ x 27 ½ inches. Murray Warner Acquisition Fund Purchase. 2007:2.2

Carl Morris, American, 1911–1993. *Calligraphy*, 1985. Acrylic on canvas, 48 x 60 inches. Gift of the Carl and Hilda Morris Foundation. 2003:2.3

Carl Morris, American, 1911–1993. *Channel Markers*, 1980. Acrylic on canvas, 30 x 82 inches. Gift of the Carl and Hilda Morris Foundation. 2005:4.28

May 2010 – November 2010.

James Lee Hansen, American, b. 1925. *Ritual No. 2*, n.d. Bronze, 26 inches high. Friends of the Museum and Museum Council Purchase. AM11:HA2.1

Maude I. Kerns, American, 1876–1965. *Composition No. 55*, 1947. Oil on canvas, 26 x 30 inches. Widmer Fund Purchase. AM31:KE2.1

Michael Lawson, American, b. 1944. *Addresser I*, 1967. Enamel on masonite, 49 x 42 ¾ inches. Virginia Haseltine Collection of Pacific Northwest Art. 1974:31.15

Stewart Holbrook (Mr. Otis), American, 1893–1964. *The World of Mr. Otis #7 (The Man is Here About the Wallpaper)*, 1949. Oil on unprimed canvas, 18 x 24 inches. Gift of the Daughters of Stewart Holbrook. 2003:3.1

Robert Motherwell, American, 1915–1991. *On the Wing*, 1984. Lithograph with collage, 46 ¾ x 30 ½ inches. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2007:7.12

**Lent to the University of Oregon, University Relations**, November 2009 – June 2011.

Patrick Stearns, American, b. 1949. *Westside Light Rail Series*, 1995. Gelatin silver print, 14 x 14 inches. Photography at Oregon Purchase Fund. 2005:8.4

Charles Heaney, American, 1897–1981. *Columbia River Gorge – Gray Evening*, n.d. Oil on board, triptych, 18 x 75 inches. Gift of Brian and Gwyneth Booth. 2008:10.1

Allen Cox, American, b. 1950. *Jane's Meadow*, 2008. Wax, oil, and alkyd on linen, 36 x 24 inches. Gift of the Artist. 2008:18.1

**Lent to the Lentz Center for Asian Culture**, University of Nebraska-Lincoln, for the exhibition *Valor on the Wind: Selected Examples of the Horse in Chinese, Japanese, and Tibetan art*, February 2 – April 25, 2010.

Japan. *General Katô Kiyomasa, from a set of eight Shutsujin "Departure to Front" dolls*, Edo period, ca.1770. Painted terra-cotta head and hands, brocade fabrics, lacquer and metal armor materials, natural horsehide, 30 ½ x 21 ¼ x 13 inches. Murray Warner Collection of Oriental Art. MWJ67:7

Yoshiharu, Japanese, 1828–1888. *Furansu Surie: Karuwaza Daikyokuba (French Circus under the Direction of L. Soullier: The Great Acrobatic Horse Show)*, 1892. Color woodblock print triptych, 24 ¾ x 40 ¾ inches (framed). Murray Warner Collection of Oriental Art. MWJY51:Y1abc

Kobayashi Kiyochika, Japanese, 1847–1915. *Ujigawa Mizutori zu (Uji River "Waterbirds") [Two Warriors Rushing across the River to be First at the Battle]*, 1889. Color woodblock print triptych, 24 ¾ x 40 ¾ inches. 1981:7.25abc

Hashimoto (Yoshû) Chikanobu, Japanese, 1838–1912. *Kinugawa no Saku ni Ryôyû Waka wo Yomu (Warriors Read Poems across the Kinu River)*, 1892. Color woodblock print triptych, 24 ¾ x 40 ¾ inches. Gift of Dorothy H. Tainton. 1989:7.112abc

**Lent to the Meridian Gallery**, San Francisco, for the exhibition *The Visionary Art of Morris Graves*, March 20 – May 15, 2010.

Morris Graves, American, 1910–2001. *Bird in Moonlight*, 1939. Gouache and watercolor on paper, 25 x 30 ¼ inches. Nancy Wilson-Ross Collection. 1986:115

Morris Graves, American, 1910–2001. Untitled, 1953. Gouache over gold ground on paper, 20 x 30 ¾ inches. Graves at Oregon Collection. 1968:6.5

Morris Graves, American, 1910–2001. *If the Eye by Lifted Up*, ca. 1930. Watercolor on paper, 17 ¾ x 13 ¾ inches. Graves at Oregon Collection. 1968:6.127

Morris Graves, American, 1910–2001. *Serpent and Moon*, 1938. Gouache and watercolor on paper, 23 ½ x 28 inches. Graves at Oregon Collection. 1968:6.20

Morris Graves, American, 1910–2001. *Chinese Bronze (Pheasant)*, ca. 1947. Gouache on paper, 24 ½ x 30 ¾ inches. Graves at Oregon Collection. 1968:6.7

Morris Graves, American, 1910–2001. *Minnow*, n.d. Sumi ink on paper, 19 x 31 ⅞ inches. Gift of Brigitta Bertoia. 1988:9.1

Morris Graves, American, 1910–2001. *Effort to Bloom*, 1943. Tempera on paper, 28 ⅞ x 23 ⅞ inches. Virginia Haseltine Collection of Pacific Northwest Art. 1975:3.25

Morris Graves, American, 1910–2001. *Footed Vase with White Flower*, ca. 1950. Gouache on paper, 18 ⅞ x 16 inches. Graves at Oregon Collection. 1968:6.47

Morris Graves, American, 1910–2001. *Purification Series #2*, 1938–1939. Gouache on paper, 12 ½ x 16 ¼. Gift of Marian Willard Johnson. 1966:15.2

Morris Graves, American, 1910–2001. *Purification Series #5*, 1938–1939. Gouache on paper 12 ½ x 16 ¼ inches. Gift of Marian Willard Johnson. 1966:15.5

Morris Graves, American, 1910–2001. *White Flower in Vase*, ca. late 1940s or 1950. Gouache and ink on paper, 15 ½ x 12 ⅞. Graves at Oregon Collection. 1968:6.56

Morris Graves, American, 1910–2001. *Burrowing Animal with Dark Shading*, ca. 1954. Ink on paper, 9 ⅞ x 13 ¼ inches. Graves at Oregon Collection. 1968:6.181

Morris Graves, American, 1910–2001. *Mother Bear*, n.d. Chalk and gouache on paper, 9 ½ x 13 ⅞ inches. Graves at Oregon Collection. 1968:6.167

Morris Graves, American, 1910–2001. *Indian Bird*, 1950. Watercolor on paper, 18 ⅞ x 11 ⅞ inches. Virginia Haseltine Collection of Pacific Northwest Art. 1975:3.22

Morris Graves, American, 1910–2001. *Owl*, 1957. Ink on paper, 25 x 17 ¼ inches. Gift of Robert J. and Pauline L. Forsyth. 1993:1.9

Morris Graves, American, 1910–2001. *Singing Bird with Speckled Breast*, ca. 1939. Chalk on paper, 10<sup>3</sup>/<sub>8</sub> x 21<sup>3</sup>/<sub>4</sub> inches. Graves at Oregon Collection. 1968:6.227

Morris Graves, American, 1910–2001. *Snake in Moonlight*, 1939. Gouache and watercolor on paper, 11<sup>1</sup>/<sub>4</sub> x 12 inches. Nancy Wilson-Ross Collection. 1986:111

Morris Graves, American, 1910–2001. *White Flower in Box*, ca. 1948–1950. Gouache on paper, 8<sup>1</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>4</sub> inches. Graves at Oregon Collection. 1968:6.62

Morris Graves, American, 1910–2001. *Fire Motif*, ca. 1947. Gouache on paper, 24<sup>7</sup>/<sub>8</sub> x 32<sup>5</sup>/<sub>8</sub> inches. Graves at Oregon Collection. 1968:6.140

Morris Graves, American, 1910–2001. *Lotus Seed Pod*, 1944. Gouache and ink on paper. 27<sup>3</sup>/<sub>4</sub> x 45 inches. Graves at Oregon Collection. 1968:6.96

Imogen Cunningham, American, 1883–1976. *Portrait of Morris Graves*, 1950. Gelatin silver print, 9<sup>3</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> inches. Gift of William J. Haseltine. 1967:16

**Lent to the Whatcom Museum**, Bellingham, WA, for the exhibition *Show of Hands: Northwest Women Artists 1880-2010*, April 24 – August 8, 2010.

Maude Kerns, American, 1876–1965. *Composition #85 (In and Out of Space)*, 1951. Oil on canvas, 28 x 22 inches. Gift of the Estate of Maude I. Kerns. 1969:8.7

Maude Kerns, American, 1876–1965. *Composition #31*, 1944. Oil on canvas, 18 x 24 inches. Gift of Pauline and Robert Forsyth. 1993:1.13

**Lent to the University of Oregon McMorran House**, May 2010 – November 2010.

Carl Morris, American, 1911–1993. *Panel No. 2 – final proof*, n.d. Lithograph, 9<sup>1</sup>/<sub>8</sub> x 41<sup>1</sup>/<sub>2</sub> inches. Gift of the Artist. 1975:2.13

## INCOMING LOANS

Ellsworth Kelly, American, b. 1923. *Purple/Red/Gray/Orange*, 1988. Lithograph, ed. 16/18, 51<sup>3</sup>/<sub>4</sub> x 225<sup>1</sup>/<sub>2</sub> inches. Collection of the Jordan Schnitzer Family Foundation/Promised gift of Jordan Schnitzer on the occasion of the 75th Anniversary of the Jordan Schnitzer Museum of Art and in honor of Lynn Frohnmayer and David Frohnmayer, the 15th president of the University of Oregon from 1904–2009

Mark Spontenburgh, American, b. 1916. *Perpetua*, 1995–96. Bronze, 16 x 16 x 12<sup>1</sup>/<sub>2</sub> inches. On loan from the Artist

Marsden Hartley, American, 1877–1943. *Black Duck No. 1*, 1941. Oil on canvas, 28 x 22 inches. Loan from the Detroit Institute of Arts, Gift of Robert H. Tannahill, 49:512

Clayton S. Price, American, 1874–1950. *The Fisherman*, late 19th/20th century. Oil on canvas, 34 x 42 inches. Loan from the Detroit Institute of Arts, Founders Society Purchase, General Membership Fund, 43:432

Clayton S. Price, American, 1874–1950. *Wolves*, 1944. Oil on paperboard panel, 26 x 30 inches. Brooklyn Museum, Gift of the Edith and Milton Lowenthal Foundation, Inc., 76:71

China. *Jade in the Form of a Scholar's Rock*, 18th century. Green nephrite, 4<sup>1</sup>/<sub>2</sub> x 6 x 3 inches. On loan from the collection of George Romero

China. *"Buddha's Hand" Citron (Foshou)*, 18th century. White nephrite, 6 x 9 x 4 inches. On loan from the collection of George Romero

China. *Jade in the Form of a Ginseng Root*, 18th century. White nephrite, 3<sup>1</sup>/<sub>2</sub> x 9 x 2 inches. On loan from the collection of George Romero

China. *Jade Boulder with Figures in a Boat*, 18th century. Green nephrite, dimensions 5<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>4</sub> inches. On loan from the collection of George Romero

China. *Vase with Mille Fleurs ("Thousand Flowers") Pattern*, Qing dynasty-early Republican period, late 19th-early 20th century. Enamel on porcelain, 14 x 6 x 6 inches. On loan from the collection of Diane Widler Wenzel

China. *Bowl with Floral Overlay*, 18th century. Carved glass, 3<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub> inches. On loan from Mr. Erick Schiess

Guy Anderson, American, 1906–1998. *Totemic Image*, n.d. Oil on paper, 118<sup>3</sup>/<sub>4</sub> x 66<sup>3</sup>/<sub>4</sub>. Collection of Jordan D. Schnitzer

China. *Wrist Rest*, n.d. Jade, 2<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub> inches. Loan by the Spirit of the Stone Collection

China. *Brush Washer*, n.d. Jade, 1<sup>7</sup>/<sub>8</sub> x 5<sup>1</sup>/<sub>16</sub> inches. Loan by the Spirit of the Stone Collection

China. *Inkstone*, n.d. Jade, 6<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> inches. Loan by the Spirit of the Stone Collection

China. *Lingbi Rock*, n.d. Jade, 9<sup>3</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>4</sub> x 3 inches. Loan by the Spirit of the Stone Collection

China. *Square Seal*, n.d. Jade, 2<sup>3</sup>/<sub>8</sub> x 2<sup>3</sup>/<sub>8</sub> x 2<sup>3</sup>/<sub>8</sub> inches. Loan by the Spirit of the Stone Collection

China. *Pair of Scroll Weights*, n.d. Jade, each, 7<sup>1</sup>/<sub>4</sub> x 1<sup>1</sup>/<sub>4</sub> inches. Loan by the Spirit of the Stone Collection

China. *Brush Pot*, n.d. Jade, 2<sup>7</sup>/<sub>8</sub> x 2<sup>7</sup>/<sub>8</sub> x 4<sup>5</sup>/<sub>8</sub> inches. Loan by the Spirit of the Stone Collection

China. *Brush Pot with Poem*, n.d. Jade, 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub> x 5<sup>7</sup>/<sub>8</sub> inches. Loan by the Spirit of the Stone Collection

China. *Water Pot*, n.d. Jade, 1<sup>3</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>2</sub> x 2 inches. Loan by the Spirit of the Stone Collection

China. *Small Lion*, n.d. Jade, 1<sup>1</sup>/<sub>2</sub> x 3 inches. Loan by the Spirit of the Stone Collection

China. *Brush Rest in the Shape of Scholar's Rock*, n.d. Jade, 2<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>4</sub> inches. Loan by the Spirit of the Stone Collection

China. *Table Screen*, n.d. Ivory, 6<sup>3</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> inches. Loan by the Spirit of the Stone Collection

China. *Scholar's Table*, n.d. Wood, 5 x 20<sup>5</sup>/<sub>8</sub> x 12 inches. Loan by the Spirit of the Stone Collection

China. *Scholar Visiting a Pavilion in the Mountains in Summer*, Qing dynasty, 1644–1912. Fan painting, ink on paper, 9<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> inches. Loan by the Spirit of the Stone Collection

Morris Graves, American, 1910–2001. *Chalice Missing Pure Water Libation*, 1939. Tempera and beeswax on paper, 13 x 19 inches. On loan from the Morris Graves Foundation

George Nakashima, American, 1905–1990. *"Mira" chair*, ca. 1970s. Hardwood, 32 x 19<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub> inches. On loan from the Morris Graves Foundation

Alice Neel, American, 1900–1984. *Carol Brand with Cat*, 1953. Oil on canvas, 38 x 28 inches. On loan from the collection of Jonathan and Monika Brand

Alice Neel, American, 1900–1984. *Side of Building*, 1965. Oil on canvas, 50 x 29 inches. On loan from the collection of Jonathan and Monika Brand

Yue Minjun, Chinese, b. 1962. *Untitled*, 2003. Oil on canvas, 86<sup>3</sup>/<sub>4</sub> x 86<sup>3</sup>/<sub>4</sub> inches. Loan courtesy of Yongsoo Huh

Louise Nevelson, American, 1900–1988. *Dark Presence III*, 1971. Wood painted black, 97 x 140<sup>1</sup>/<sub>4</sub> x 10 inches. Private Collection

Russia. *Christ's Entry into Jerusalem (Palm Sunday)*, late 19th century. Tempera on wood panel, 15<sup>1</sup>/<sub>2</sub> x 11<sup>5</sup>/<sub>8</sub> inches. On loan from Phil and Shannon Evonuk

Romania. *Christ's Entry into Jerusalem (Palm Sunday)*, 20th century. Icon, oil paint on glass, 10 x 13 inches. Private Collection

Russia. *St. Nicholas*, ca. 1500. Icon, Moscow School, Tempera on wood panel, 12 ¼ x 10 ¼ inches. Private Collection

Russia. *Cudo Svetogo Georgiya o Zmii (St. George and the Dragon)*, 17th century. Icon, tempera on wood panel, 17 x 14 inches. Private Collection

Russia. *Bogomater Neopalimaya Kupina (Burning Bush Mother of God)*, ca. 1800. Icon, bronze and blue enamel, 4 x 3 ½ inches. Private Collection

Andrei Rublev, Russian, 1360s-ca. 1430. *Old Testament Trinity*. Icon, modern reproduction of 15th-century original, 27 ½ x 22 ⅞ inches. Private Collection

Russia. *Uspenie Bogomateri (Dormition of the Virgin)*. Icon, copy by Byron Birdsall (American, b. 1937) of a 15th-century Moscow icon, watercolor on poster board with gold leaf, 19 x 15 inches. Private Collection

Max Pechstein, German, 1881–1955. *Gladiolen (Gladioli)*, 1918. Oil on canvas, 46 ½ x 35 ¾ inches. Private Collection

Joseph Mallord William Turner, English, 1775–1851. *Pope's Villa at Twickenham*, ca. 1808. Oil on canvas, 36 x 47 ½ inches. Private Collection

Aristide Maillol, French, 1861–1944. *Flore Nue (Nude Flora)*, executed 1911, cast later. Bronze, 65 ¾ inches high. Private Collection

Chuck Close, American, b.1940. *Self-Portrait*, 2002. 43-color woodcut, ed. 26/60, 31 x 25 inches. Collection of Jordan D. Schnitzer

Keith Haring, American, 1958–1990. *Pop Shop V*, 1989. Screen print, ed. 153/200, 13 ½ x 16 ½ inches. Collection of the Jordan Schnitzer Family Foundation

Keith Haring, American, 1958–1990. *Pop Shop VI*, 1989. Screen print, ed. 9/200, 13 ½ x 16 ½ inches. Collection of the Jordan Schnitzer Family Foundation

Andy Warhol, American, 1928–1987. *Campbell's Soup II: New England Clam Chowder (II.57)*, 1969. Screen print, ed. 160/250, 35 x 23 inches. Collection of the Jordan Schnitzer Family Foundation

Andy Warhol, American, 1928–1987. *Campbell's Soup II: Oyster Stew (II.60)*, 1969. Screen print, unpublished trial proof, 35 x 23 inches. Collection of the Jordan Schnitzer Family Foundation

Andy Warhol, American, 1928–1987. *Electric Chair*, 1971. Screen print, unpublished trial proof [green], 35 ½ x 47 ⅞ inches. Collection of the Jordan Schnitzer Family Foundation

Andy Warhol, American, 1928–1987. *Electric Chair*, 1971. Screen print, unpublished trial proof [yellow], 35 ½ x 47 ⅞ inches. Collection of the Jordan Schnitzer Family Foundation

Andy Warhol, American, 1928–1987. *Electric Chair*, 1971. Screen print, unpublished trial proof [orange and blue], 35 ½ x 47 ⅞ inches. Collection of the Jordan Schnitzer Family Foundation

William Wylie, American, b. 1957. #01–59, *Carrera*, 2007, printed in 2008. Archival digital pigment print, ed. 2/15, 29 ½ x 37 inches. Promised gift of Jeanne and Richard S. Press

William Wylie, American, b. 1957. #01–83, *Carrera*, 2007, printed in 2008. Archival digital pigment print, ed. 4/15, 29 ½ x 37 inches. Promised gift of Jeanne and Richard S. Press

William Wylie, American, b. 1957. #06–25, *Carrera*, 2006, printed in 2008. Archival digital pigment print, ed. 4/15, 29 ½ x 37 inches. Promised gift of Jeanne and Richard S. Press

William Wylie, American, b. 1957. #06–07, *Carrera*, 2006, printed in 2008. Archival digital pigment print, ed. 4/15, 23 ¾ x 19 inches. Promised gift of Jeanne and Richard S. Press

William Wylie, American, b. 1957. #06–17, *Carrera*, 2006, printed in 2008. Archival digital pigment print, ed. 4/15, 23 ¾ x 19 inches. Promised gift of Jeanne and Richard S. Press

William Wylie, American, b. 1957. #06–20, *Carrera*, 2006, printed in 2008. Archival digital pigment print, ed. 4/15, 23 ¾ x 19 inches. Promised gift of Jeanne and Richard S. Press

Mark Rothko, American, born in Russia, 1903–1970. *Landscape (View of Portland, OR)*, ca. 1928. Oil on canvas, 26 x 22 ¼ inches. On loan from the Michael Rosenfeld Gallery, LLC and Mr. Jeffrey Schaper

Bali. *Ider-ider (Temple Cloth)*, n.d. Opaque watercolor on cloth, 11 ¼ x 174 inches. On loan from Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D.

Claes Oldenburg, American, born in Sweden, 1929. *Typewriter Eraser*, 1976. Painted aluminum, stainless steel, ferroconcrete, and bronze, 89 ½ x 80 x 70 inches. Private Collection

Zhan Wang, Chinese, b. 1962. *Artificial Rock No. 40*, 2001. Stainless steel, ed. 1/4, 82 ¾ x 65 x 76 ¾ inches. Private Collection

Mark Bennett, American, b. 1956. *Home of Bruce Wayne & Dick Grayson, Wayne Manor, Gotham City*, 1997. Lithograph, ed. 14/20, 24 x 36 inches. Collection of Jordan D. Schnitzer

Pablo Picasso, Spanish, 1881–1973. *Buste d'Homme*, 1969. Oil on canvas, 76 ¾ x 51 ⅞ inches. Private Collection

Rembrandt Bugatti, Italian, 1884–1916. *Grand Girafe tête basse*, conceived 1910, cast between 1910 and ca. 1934 in an edition of 6. Bronze, 25 ½ inches high. Private Collection

Jim Dine, American, b. 1935. *We Stand By Ourselves*, 2001. Charcoal, wax crayon, graphite and watercolor on two attached sheets, 41 ½ x 32 inches. Private Collection

Mark Rothko, American, born in Russia, 1903–1970. *Untitled*, 1948. Oil on canvas, 38 ¾ x 24 ⅞ inches. Private Collection