

JORDAN SCHNITZER MUSEUM OF ART

Annual Report 2011–2012





HER Suyoung (Korean, born 1972)

My Cob 380130, 2011

Hanging scroll; ink on paper

66⅞ x 31½ inches

Farwest Steel Korean Art Endowment Fund Purchase.

© Courtesy of the artist

JORDAN SCHNITZER MUSEUM of ART



Annual Report 2011–2012

DIRECTOR'S REPORT

MOVING OUR MISSION FORWARD

Every year, the occasion to write our annual report offers me a respite from the daily life of the museum, what we are doing or need to do right away, to reflect on where we've been and where we hope our dreams and goals will take us. I begin with an inadequate word of thanks to all of you whose support made the past year so successful in so many ways. Your confidence and excitement about all we are doing are contagious. Your involvement broadens and deepens our museum "family" and recognizes the talents and expertise, vision and commitment of my staff.

BRIDGING CULTURES

The Jordan Schnitzer Museum of Art is home to an ever-growing collection of fine and decorative art representative of countries and cultures throughout the world, from ancient times to the present. Building cross-cultural understanding through the visual arts was a core value of our collections founder, Gertrude Bass Warner, and a key impetus for the donation of our collection of Pacific Northwest art by Virginia Haseltine. Warner's belief—that art could build peace through the appreciation of other cultures—continues to be a guiding light for us today.



New acquisition in honor of
Yoko Matsuoka McClain

SEKINO Jun'ichirō (1914–1988)

Japanese; Shōwa period

Woods, Oregon, 1974

Sōsaku hanga woodblock print; ink and color on paper,
edition 94 of 138, 25 ¹³/₁₆ x 18 ³/₈ inches.

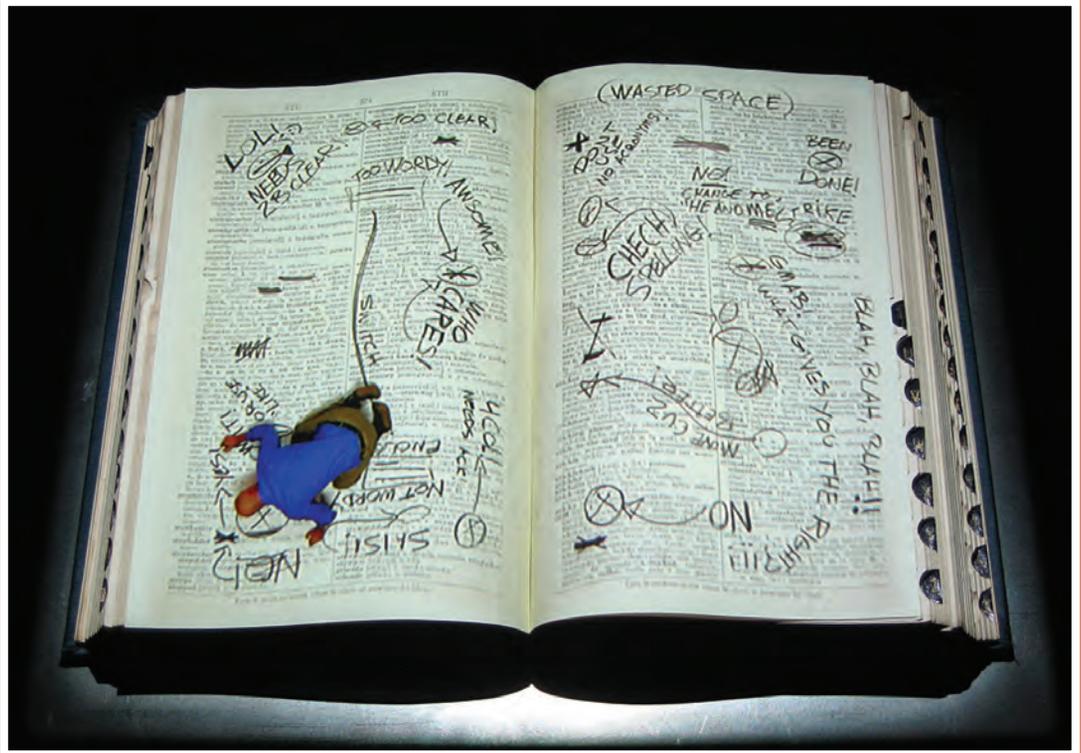
Gift of Professor Sekino Junpei, Willamette University
in memory of Professor Yoko Matsuoka McClain

For nearly eighty years, the museum collection focused almost entirely on East Asian, American (particularly Pacific Northwest), and Russian icons to connect cultures. More recently, we have chosen to broaden our collecting mission to acquire examples from the history of art throughout the world for the benefit of our teaching enterprise and to represent diverse cultures that reflect our country's changing demographics.

A few years ago, we learned that UO alumnus chemist Dr. Roy Neville (M.Sc., 1952, and PhD, 1954) intended to bequeath us his major collection of Old Master European art. Some of you may recall an exhibition of nine of these works, borrowed for a "Collecting and Museums" course taught by Professor James Harper and me that instructed students how to research provenance (the ownership of a work since its creation), condition, and curatorial value, while learning about the history of collecting and a museum's changing roles through time. Dr. Neville passed away in 2007, and with the death of his wife, Jeanne, last year, we were honored to accept fifty some works from the collection, paintings and prints that will forever change how we support the teaching of European art and history, while enhancing our visitors' enjoyment and appreciation.

Because we had no gallery dedicated to European art, we are in the process of making one. Our John and Ethel MacKinnon Gallery is being renovated to do just that. We plan to open a salon-style installation, drawn from the Neville Collection, as well as other European paintings and prints, before the end of December 2012.

Other notable works entered our collection as well last year. The Osterkamps, whose daughter recently received her MA in art history from the UO, donated a group of gorgeous Piranesi prints. Four contemporary artworks by Yu-fen Qin, Han Ma, and Jim Riswold entered the collection thanks to the generosity of Seattle collectors Dennis Braddock and Janice Niemi. Through the Noyes bequest, we accepted a strong group of photographs and funding that, thus far, has enabled us to acquire two powerful works by Northwest artist Isaac Layman. Through funds dedicated to the Asian collection, we acquired the major painting *Autumn Sacrifice* by contemporary Korean artist Chun-yi Lee. Twenty-four creative Japanese



The JSMA honors the legacy of former UO President Richard Lariviere with this new acquisition.

For nearly fifteen years Peter Sarkisian has explored the spatial vernacular of video projection, creating installations that question the role of video by engaging the viewer in unique tactile experiences. Sarkisian's multimedia installations lie at the intersection of film, video, and sculpture. With this latest work, the artist pushes the medium further still, using cutting-edge 3D engineering and new materials to literally make his image crawl across the pages of a dictionary.

Peter Sarkisian, *American* (born 1965)
Book 2, 2012
 Mixed media and video projection
 Commissioned edition, unique in series
 Museum Purchase in honor of Richard Lariviere, the 16th President of the University of Oregon (2009–11), with support from the Jordan Schnitzer Museum of Art Acquisition Fund and Susan Cox and F. Gregory Fitz-Gerald, Jill Hartz and Richard Herskowitz, Robert H. and Sue Keene Malott, Hope Hughes Pressman, Bette and Dwayne Rice, Jordan Schnitzer, Christine and Chris A. Smith, and Yvonne and Charles Stephens

DANIELLE KNAPP, the JSMA McCosh Fellow Curator, studied this work when she was a graduate art history student and the museum borrowed a selection from the Neville Collection for a “Collecting and Museums” seminar taught by Professor James Harper and JSMA Executive Director Jill Hartz. She writes:

This lovely Madonna of the Cherries comes from the studio of Joos van Cleve, a Flemish master whose portraits and devotional works combine the characteristic detail of the Netherlandish technique with the strong influence of the Italian Renaissance style. The composition, which follows a prototype by Leonardo da Vinci's student Giampietrino (Italian, 1495–1549), was repeated several times by van Cleve and his studio assistants as they satisfied the demands of the rising bourgeoisie of Antwerp, one of the wealthiest European trade centers of the day. The cherries held by the Christ child were symbolic of the fruits of paradise and the sweetness of character of those who performed good deeds. Such symbolism provided the devout with a captivating image to associate with the teachings of the Church.

We are deeply honored that so many of the beautiful works in the Neville Collection will be instrumental in teaching European art and furthering the enjoyment of our visitors. Thanks to the Nevilles’ monetary bequest, we are able to care for this collection by repurposing a collections management space in our facility into state-of-the-art collections storage, renovate the beautiful John and Ethel MacKinnon Gallery to show these works, and hire June Koehler (Art History MA and Museum Studies Certificate, 2012) as a one-year “extern” to research the works and design the installation.

Studio of Joos van Cleve (Flemish, c. 1485–1540/41)
Madonna of the Cherries, n.d.
Oil on panel, 26½ x 20 inches
Gift of the Estate of Roy and Jeanne Neville





prints by Jun'ichirō Sekino, one in honor of Yoko McClain, were welcome gifts. Friends and colleagues of former UO president Richard Lariviere made possible the acquisition of *Book II* by the video artist Peter Sarkisian (page 5).

Thanks to grants from the Sumitomo Foundation and the Korea National Research Institute of Cultural Heritage, four of our Japanese paintings and our *Ten Symbols of Longevity* Korean screen were conserved. Chief curator Anne Rose Kitagawa couriered the Korean screen to its conservation laboratory outside Seoul and joined me this fall with a delegation of museum supporters who visited Korea in October, when the work was featured in a special exhibition at the National Palace Museum.

We continue to benefit from our “Masterworks on Loan” program. Paintings by William Adolphe Bourguereau, Urs Fischer, Pablo Picasso, George Rouault, Peter Saul, and Frank Stella, among many others, immeasurably strengthened our teaching mission and offered our visitors opportunities to enjoy some of the finest paintings in the world.

- ◀ The special exhibition of Xiaoze Xie's beautiful paintings, scrolls, mixed media works, and videos explored the impact of the Cultural Revolution and its aftermath on China and the world today.

Xiaoze Xie (Chinese, born 1966)
Order (The Red Guards), 1999
Acrylic on paper, automobile lacquer on steel, wood, 125 x 213 x 30 inches
Collection of the artist. © Courtesy of the artist

- ▶ Organized by Armando Morales, a teacher at Oak Hill School, with extensive support from UO students and members of our community on and off campus, Día de los Muertos has grown into a two-day celebration, bringing more than 400 people, who, with their families mark the celebration, make art, and tour the galleries.



ENGAGING COMMUNITY

To remain relevant, our museum must be responsive to the changing demographics of our region—particularly our growing Latino population and the increasing number of Asian students on campus—and the serious lack of arts education in our state's public schools. The museum builds on a strong foundation of diversity initiatives, thanks to both university and state grants. These include multi-language interpretation through gallery flat screens and didactics, Guide by Cell commentaries, receptionists' language fluency, special exhibitions, collections acquisitions, and programs like Día de los Muertos (on site) and Fiesta Latina and Asian Celebration (off site). Our diversity program garners state and federal grants to expand on site and online arts curricula, using collection images, mobile ArtsAsia kits, teacher training workshops, ArtsBridge students, and school-based "Thinking Through Art/Visual Thinking Strategies" approaches.

This year, we made good progress in building and diversifying our museum family. We received a selection of works by the late Cuban artist Emilio Sanchez

and a Mexican portfolio of photographs from the Chiapas Photography Project, with funds benefiting Chiapas' plans for arts instruction, community-based photo projects, and traveling exhibitions of Mayan photography. Partnering with the Center for Latin American Studies, we presented a powerful exhibition of work by David Maawad, a Mexican artist, whose black-and-white photographic essay examined the environmental effects of mining on Mexican land and its people.

We also continued, through our collections galleries, special exhibitions, public programs, and academic support to strengthen our offerings in American and Asian art, including two fascinating but very different exhibitions of Chinese contemporary art—one playfully in dialogue with Western pop culture, the other a thoughtful, nostalgic, troubling examination of Chinese history since the Cultural Revolution in beautiful paintings and provocative videos and installations by Xiaoze Xie (page 8).

Singaporean alumnus Russel Wong bridged cultures himself in his portraits of Hayward Field athletes and Western and Asian movie stars. *Visions of the Orient*, too, crossed cultures, presenting images, many from our own collection of Asian by four Western women artists. Danielle Knapp, completing her second year as McCosh Fellow Curator, opened the summer season with the first-ever major exhibition of McCosh's early work, including a catalog that adds immeasurably to our understanding of his career. Comics journalist Joe Sacco's *Safe Area Gorazde: The War in Eastern Bosnia 1992–1995* continued the museum's interest in comics as an art form and underscored the challenges we have in creating a more peaceful world. In conjunction with Cinema Pacific, our Schnitzer Cinema series featured a special installation of *Night Hunter House* by Stacey Steers. We partnered with Eugene Opera by presenting historical photographs related to its production of *Nixon in China* and closed the year with a heartfelt tribute to Arlene Schnitzer, collector, gallerist, and tastemaker of the Pacific Northwest. We supported the Athletics program in presenting a decathlon exhibition in the museum, a show of student athletes' art, and a Hayward field photography show at the airport in conjunction with the Olympic trials.



UO alumnus Russel Wong's exhibition *The Big Picture* was one of the high points of our year. Wong visited and generously gave of us time to share the stories inherent in his work as well as his personal journey from Singapore to UO to become the internationally acclaimed photographer he is today.

Russel Wong (Singaporean, born 1961).

Gong Li, "*Curse of the Golden Flower*," China, 2006

Pigment print, 20 x 30 inches
Gift of the artist

© Courtesy of the artist

As the fiscal year came to a close, we learned that we were awarded a Cultural Trust grant from the state that is dedicated to creating a strategic plan to build Latino participation in the museum. We look forward to sharing the results of this exciting opportunity with you in next year's report.

LEARNING TOGETHER

University museums have a very special mission: they are the training grounds for future museum and art world professionals, collectors, and patrons. They are instrumental in creating an appreciation and respect for cultural diversity and play a critical role in graduating thoughtful, curious adults and global citizens. For many students at the University of Oregon, the Jordan Schnitzer Museum of Art may be their first experience with a museum.

As a teaching museum, the JSMA's mission begins with our youngest members, whose families bring them for age-appropriate fun learning experiences. It continues through after-school and summer camp programs, school field trips, and art-making workshops. It happens in schools that adopt Visual Thinking Strategies and the JSMA's "Thinking Through Art" programs, which build critical thinking and creative skills that strengthen knowledge acquisition in all areas. And it enriches seniors who value learning and the role that museums play in the intellectual, cultural, and social life of their communities.

Academic museums are on the forefront of learning. We explore new ideas generated by faculty and experiment with new ways of presenting and interpreting them. We provide meaningful opportunities for engagement off site, often partnering with community organizations, including our libraries and arts presenters, as well as museums throughout the country that take our shows. As leading members of our national museum associations, we develop museum studies curricula and strengthen the value of museums at their academic institutions. Through teaching, presentations, publications, and online avenues, we present our research, train new generations, and model new practices.

Young artists enjoy our Family Days, after-school workshops, and summer camps, as well as our new ArtPacks, made possible by Bank of America Foundation.



Our service to faculty and students at the university continues to grow and deepen. In January, we opened *The Long Now*, a survey of current work by Department of Art faculty. Stamatina Gregory, a New York-based independent curator, organized the show and its accompanying publication. The same faculty accepted our offer to select and write about works from our own collection in *Art Faculty Selects* in the adjoining Focus Gallery. We were successful in creating an Academic Support Grant program with funding provided by the museum, the School of Architecture and Allied Arts, and the College of Arts and Sciences, all of which was matched by the Provost and University Relations. Faculty in A&AA and CAS have been invited to submit grant proposals that support curricula and research through their use of the museum. We anticipate awarding grants averaging \$3,000 for projects in the next fiscal year.

Thanks to grants from the Oregon Arts Commission, the U.S. Department of Education Title VI program (in partnership with the Center for Asian and Pacific

Studies), and member support, we expanded our ArtsAsia curricular initiative to more schools in the state, teaching teachers how to make art and incorporate our Asian collections into their academic curricula. Both director of education Lisa Abia-Smith and Lauren Suveges, museum educator, worked closely with the UO Center for Applied Second Language Studies and the Oregon International Internship Program to teach visiting Chinese students how to teach art-based lessons in the public schools. We hosted the Oregon Art Education Association Conference, including the presentation of works by artist-educators and a workshop on stencils, collage, and watercolor. Our Fill Up the Bus program completed its third year, offering much-needed support to schools throughout our state, who come to the JSMA for field trips that combine tours and studio activities.

University students gained first-hand experience in many areas of the museum this year, including collections care and prep work, education, marketing, curation, events, and administration. Abia-Smith worked closely with a group of students to create *Art of the Athlete*, an exhibition in our Education Corridor Galleries, featuring surprising, thoughtful, and poignant work in a range of media by university athletes. Graduate students in Professor Phaedra Livingstone's museum studies course organized the intimate exhibition *Through Her Lens: Gertrude Bass Warner's Vision of Asia*, in dialogue with the larger *Visions of the Orient* show, and Faith Kreskey, a Laurel Intern and art history graduate student gave us an exhibition and interactive floor game of *E-suguroku*, timed in conjunction with a major Japanese art symposium featuring faculty, student, and curator presentations. Students worked closely with Lawrence Fong, curator of American and regional art, on our two Schnitzer Gallery exhibitions, *Birds and Flowers* and *Provenance: In Honor of Arlene Schnitzer*. With Fong's retirement in June, we allocated his salary temporarily to two one-year positions for recent MA art history graduates. Over the summer we hired two "externs"—Han Zhu (Asian art) and Jessi DiTillio (Western art and exhibition coordination)—thus extending our vision of what a teaching museum can be. A third extern, June Koehler, was hired as well with support from the Neville bequest.



PROVENANCE: IN HONOR OF ARLENE SCHNITZER

closed the year in our Schnitzer Gallery. The first exhibition to feature works from Schnitzer's personal collection, *Provenance* was organized by Lawrence Fong, curator of American and regional art, with the assistance of Danielle Knapp, McCosh fellow curator, and graduate students Jeffrey Carlson, Jessi DiTillio, and Anne Taylor.



Hope Pressman, Arlene Schnitzer, and Jordan Schnitzer enjoy the Patron Circle reception for *Provenance: In Honor of Arlene Schnitzer* on May 11.

SUSTAINING OUR FUTURE

Museums are great beneficiaries of the public's trust and as such, are dedicated to serving an increasingly diverse public in traditional ways and through new partnerships that advance our communities' needs. While building a foundation for tomorrow, museums must be flexible institutions, ready and eager to adapt to changes in our social fabric and educational goals and delivery. Such factors as technology, energy use, best practices, university priorities, and facility and staff growth are critical to our present and future health. Instituting practices that assure community responsiveness and growing philanthropic support are the pillars of sustaining our future.



Executive Director Jill Hartz honored Lawrence Fong, curator of American and regional art, at his retirement party in June. “We are immeasurably in Larry’s debt for all he’s accomplished during his tenure at the museum,” says Hartz. “From building the collection, organizing very special exhibitions, and mentoring students, Larry is the model of an academic curator. Fortunately, he will continue to help us as a member of our Collections Committee and as a guest curator.”

The JSMA Leadership Council is one of the pillars of our sustainable practice. Composed of alumni and friends, faculty and students, our Council is, as stated in its charter, “the primary advisory body with a goal of ensuring the artistic quality, educational integrity, and financial strength of the Museum, and serving as one of the custodians of a public trust of the Museum and its functions that promote excellence and sustainability.” As President of the Council for the last two years (and vice president for the previous two), Greg Fitz-Gerald was selfless in his dedication to the museum, its mission, and this director. The JSMA thanks him for his exemplary service and welcomes Chris Smith, our most recent vice-president, as incoming president. We also thank four members who have completed their terms of service but remain engaged in other capacities: Ina Asim, Sue Keene Malott, Hope Pressman, and Dom Vetri. We mourn the loss of Connie Huling, a former president and great friend of the museum.

Gourmet Group II organized “Art in the Attic,” a sale of fine and decorative art to benefit the museum. Held in Oakway Center on August 24, 2011, the event drew attention to the museum and raised funds for our educational programs; its success led to even greater results in summer 2012.

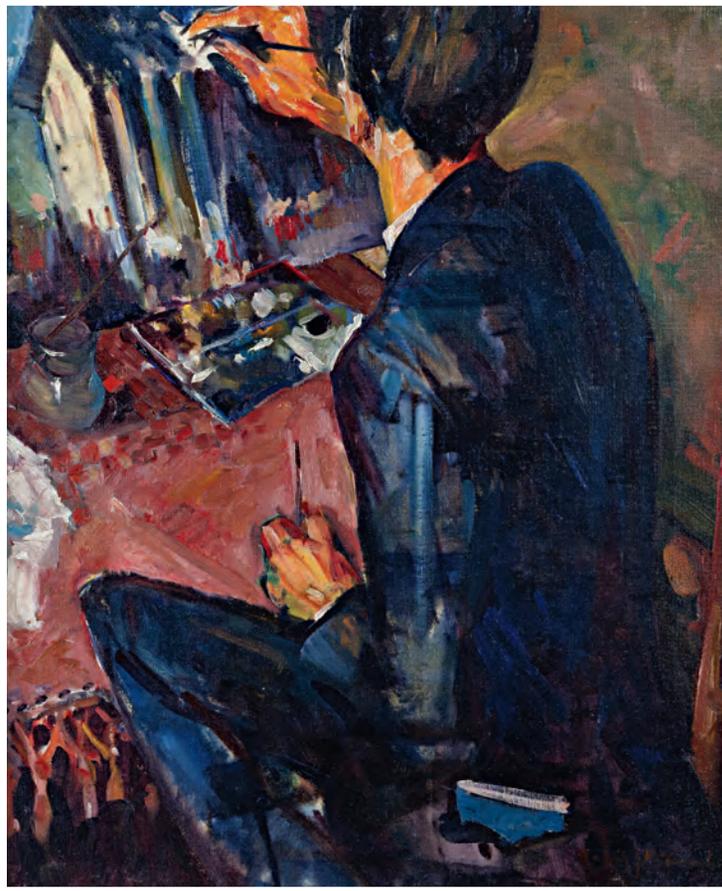
We were honored to present Maggie Gontrum with our fourth Gertrude Bass Warner Award, given to a volunteer for exceptional service to the museum. As a docent and Exhibition Interpreter, Ms. Gontrum has inspired her colleagues as well as students of all ages.

The year closed with great anticipation for Lynda Lanker's *Tough by Nature: Portraits of Ranch Women and Cowgirls of the American West*, made possible with support from the Ford Family Foundation and many tough (and wonderful) women. The year also closed with mixed feelings, as we celebrated the achievements of Lawrence Fong on the occasion of his retirement. Larry's breadth of knowledge about American and Pacific Northwest Art, his vast contacts in the field, and his appreciation and championing of artists are exemplary, but even more than that, his kindness, generosity, friendship, and mentorship of students and staff are irreplaceable. One saving grace is that he will continue to be involved in exhibition projects and our Collections Committee!

Energy savings, more efficient organizational management, and budget refinements all contributed to strengthening the museum's sustainability. Our participation in a Department of Energy/Gateway study on LED lighting for museums (with the Getty and the Smithsonian) gained visibility at an international Lightfair conference in Las Vegas. Our Action Team model for building engagement, focusing on major exhibitions and other projects, continues to be one of our most successful strategies. Planned facility renovations—moving our carpentry shop offsite, creating a new collections storage area in the basement, and planning for more front-of-the-house renovations to better serve our visitors—are well underway.

And as I began, I offer a final thank you to you, our members and donors. Through your membership and annual fund gifts, major gifts and bequests, donations of art, in-kind support, and advice and encouragement, you make this museum matter today and help us immensely as we plan for a sustainable tomorrow.

— JILL HARTZ, EXECUTIVE DIRECTOR



David McCosh (American, 1903–81)
L'Aquarelliste (Painting of Francis Chapin), circa 1928
Oil on canvas
23 ¼ x 19 ¼ inches
Gift of Anne K. McCosh

The Making of David McCosh: Early Paintings, Drawings, and Prints (July 23–September 4), curated by McCosh Fellow Curator Danielle Knapp, explored the artist's formative years in the Midwest before he joined the art faculty of the University of Oregon in 1934. Important works from the permanent collection of the JSMA and the McCosh Memorial Collection were accompanied by select loans from the Smithsonian American Art Museum, Cedar Rapids Museum of Art, Wayne State University Art Collection, and private collectors.

David McCosh's keen powers of observation, skill in oil painting, watercolors, lithography, and drawing, and interest in color and light were instrumental in his development as an artist. This portrait of Art Institute of Chicago classmate Francis Chapin (American, 1899–1965), painted during a scholarship trip to Europe, shows the *aquarelliste* (watercolorist) in action. McCosh gave viewers the vicarious pleasure of peering over Chapin's shoulder to see his work in progress.

Jordan Schnitzer Museum of Art

Programs, Collections and Honor Roll

2011–2012

Our Vision for the JSMA

VISION

We will become one of the finest university art museums in the world.

BELIEF

We believe that knowledge of art enriches people's lives.

MISSION

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

Our Constituents

The Museum's primary constituents are the University of Oregon's students, faculty and staff as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Guiding Principles

- The museum experience enriches people's lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors' different learning styles and the needs of a multigenerational and diverse audience.
- Our visitors have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.
- We follow the highest ethical, academic, and professional standards.

- We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.

KEY STRATEGIES

Programs

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

Collections

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

Research & Publications

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

Funding & Development

The University allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible.

The Museum raises revenue for all programs not covered by the university's general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The Museum is committed to a balanced budget model.

The Leadership Council is a key support group, raising money and advocating for the Museum.

Communications & Marketing

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

Visitor Experience

The Museum aims to provide consistently high-quality programs and customer service that enhance visitors' on-site and online experiences, leading to ongoing engagement with the Museum.

Facilities

The Museum performs effective and efficient maintenance for the overall care of the Museum facilities, including following preventative maintenance schedules, conducting timely HVAC/mechanical and equipment inspections, and other related work. The Museum ensures that exhibition

and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

Risk Management

The Museum develops, implements, and monitors preventative measures and intervention plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the Museum facility at all times, during regular operations and from unexpected threats and emergencies.

Management & Governance

The Museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university's administration and the Museum's Leadership Council are supportive and informed advocates of the Museum.

The Executive Director and senior staff are responsible for developing, implementing, reviewing, and revising the long-range plan with input from the Museum's constituents, including the Leadership Council.

Human Resources

The JSMA employs and trains competent staff and volunteers who strive for excellence. The Museum supports diversity training and professional advancement opportunities for its staff and volunteers and provides training opportunities for students interested in the museum profession. The Museum follows the university's human resources procedures, including annual evaluations.

Ethics, Academic & Professional Standards

The Museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the University and the American Association of Museums in all that they do on behalf of the Museum. This commitment is realized in the Museum's commitment to maintaining its accreditation from the American Association of Museums.

Leadership Council & Support Groups

The Leadership Council serves as the Museum's primary advisory and fundraising body of volunteers and helps to ensure the Museum's artistic quality, educational integrity, and financial strength. Museum members, Exhibition Interpreters, and other support groups are integral to the Museum's ability to fulfill its mission.

PROGRAMS & EXHIBITIONS

The Making of David McCosh: Early Paintings, Drawings, and Prints

July 23–September 4, 2011

Curated by Danielle Knapp, McCosh
Fellow Curator

Sponsored by the David and Anne
Kutka McCosh Memorial Endowment

July 22, Opening Reception

July 23, Curator's Talk by Danielle
Knapp

July 27, "When Tillage Begins: The
Stone City Art Colony and School,"
lecture by Kristy Raine

August 17, "The Making of Anne
McCosh," lecture by June Koehler, UO
graduate student in art history

August 24, Joe Manis Trio concert

Xiaozhe Xie: Amplified Moments, 1993–2008

September 24–December 31, 2011

Curated by Dan Mills, director, Bates
College Museum of Art, and organized
by the Samek Art Gallery, Bucknell
University

Sponsored by the Coeta and
Donald Barker Changing Exhibitions
Endowment Fund, the William C.
Mitchell Estate and JSMA members

September 30, Opening Reception

October 1, Artist's Talk by Xiaozhe Xie
and Gallery Tour with curator Dan
Mills, co-sponsored by the Oregon
Humanities Center

October 4, "Chinese Art: From Mao
to Now," lecture by Richard Kraus,
Professor Emeritus of Political Science

October 12 and November 16,
Exhibition Mini-Tours in English and
Chinese led by graduate students Han
Zhu and Hui Fang

October 19, "Traditional Chinese
Medicine: A Living Art Form," lecture
by Dr. Heiner Fruehauf, founding
professor of the School of Classical
Chinese Medicine at the National
College of Natural Medicine, Portland

October 21, "Survival and Memory:
Chinese Texts in Art, Attics and

Archives," gallery discussion with
Cynthia Brokaw, book historian, Brown
University; Bryna Goodman, executive
director, UO Confucius Institute, and
professor of history; and Anne Rose
Kitagawa, JSMA chief curator.

October 26, A Spotlight on UO
Student Programs in China, featuring
presentations by Doug Blandly,
associate dean for academic affairs,
School of Architecture and Allied Arts,
and professor, Arts & Administration
(AAD), and John Fenn, assistant
professor, AAD (Public Culture and
Heritage Beijing Field School), with
AAD students; Paul Swangard,
managing director, Warsaw Sports
Marketing Center, Lundquist College
of Business (Engaging Asia MBA study
tour to Beijing and Shanghai); Amy
Harter, Chinese Flagship coordinator
with Flagship students; and Shun
Yanagishita, Study Abroad Program
coordinator, International Affairs.

November 9, "Architecture/Cultural
Memory," lecture by Suenn Ho, Urban
Designer at MulvannyG2 Architecture,
and UO adjunct professor, Portland
Program for Urban Architecture

November 18, History of the Book
Knight Library Tour with Ina Asim,
UO Professor of History, and staff
from University Archives and Special
Collections.

East/West: Visually Speaking

October 1, 2011–January 15, 2012

Organized by The Paul and Lila
Hilliard University Art Museum at the
University of Louisiana, Lafayette

Sponsored in part by the Jordan
Schnitzer Museum of Art Operating
Endowment Fund and JSMA Members

Birds and Flowers

August 23, 2011–April 1, 2012

Organized by Jeffrey Carlson and
Megan Ampe, Art History graduate
students

October 8: Curators' Talk by Ampe and
Carlson

Safe Area Goražde: The War In Eastern Bosnia 1992–1995

November 1, 2011–February 5, 2012

Curated by Lawrence Fong

November 2, “Comics as Journalism,” lecture by Joe Sacco

The Long Now

January 21–April 8, 2012

Organized by Stamatina Gregory, independent curator

Sponsored by The Coeta and Donald Barker Changing Exhibitions Endowment Fund, the William C. Mitchell Estate, JSMA Members, and the School of Architecture and Allied Arts

January 20, Opening Reception

January 21, Curator’s talk by Stamatina Gregory

February 1, Artists’ talks by Carla Bengston, Kartz Ucci, Colin Ives and Dan Powell

February 15, Literary reading by Garrett Hongo

February 22, Baroque chamber music concert with Marc Vanscheeuwijck

February 29, Artists’ talks by Michael Salter, Donald Morgan, Charlene Liu, Tannaz Farsi, and Sylvan Lionni

March 7, Artists’ talks by Laura Vandenburg, Surabhi Ghosh, Sara Krusoe, and Terri Warpinski

April 4, *Double Tide*, film screening and Skype dialogue with filmmaker Sharon Lockhart

April 11, Literary readings by Ehud Havazelet and Daniel Anderson

June 1, Faculty Woodwind Trio “Snowed Out”

Art Faculty Selects

January 21–April 8, 2012

Organized in conjunction with *The Long Now*

Circular Journeys, Leaping Play, The World of 19th Century Japanese Chutes & Ladders

February–March 2012

Curated by Faith Kreskey, Art History graduate student

NewArt Northwest Kids: Global Connections

February 7–May 13, 2012

April 28, Reception

Nixon in China

February 19–March 18, 2012

Co-sponsored by the UO Confucius Institute, the Department of Arts and Administration, Eugene Opera and The Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences and Humanities

February 19, Opening Reception

March 11, Lecture

March 12, Panel discussion

David Mawaad: Resplendor de Roca/Shining Rock

April 3–29, 2012

Co-sponsored by the Americas in a Globalized World Initiative, the Oregon Humanities Center Endowment for Public Outreach in the Arts, Sciences, and Humanities, the Latin American Studies Program, the Center for Latino/a and Latin American Studies, the Office of International Affairs, the Global Oregon Initiative, the Departments of Art History, Comparative Literature, English, Ethnic Studies, and Romance Languages, Academic Affairs, Portland, and the College of Arts and Sciences

April 25, Artist’s talk

Night Hunter House

April 18–June 19, 2012

Co-sponsored by the Cinema Pacific film festival

Artist Project Space made possible with support from The Ford Family

Foundation, Pat Harris Noyes Bequest, and William C. Mitchell Estate

April 18, *Night Hunter: The Animated Films* of Stacey Steers, with guest filmmaker Stacey Steers

April 20, Opening Reception

Russel Wong: The Big Picture

April 21–August 19, 2012

Support by the Office of the President

April 20, Exhibition preview reception

April 21, Artist’s talk

Visions of the Orient: Western Women Artists in Asia, 1900–1940

April 21–June 18, 2012

Curated by Professor Kendall Brown, California State University, Long Beach, and organized by the Pacific Asia Museum with the Jordan Schnitzer Museum of Art

Supported by the E. Rhodes and Leona B. Carpenter Foundation, the Los Angeles County Arts Commission, and the International Fine Print Dealers Association

April 20, Opening Reception

May 6, Curator’s talk

May 23, Lecture, “Modern Enchantment: China and the Graphic Artists Elizabeth Keith and Bertha Lum, 1900s–1930s,” by Lisa Claypool

June 6, Lecture, “Korean Contacts with Europeans in Beijing and Western Inspiration in Early Modern Korean Art,” by Burglind Jungmann

Through Her Lens: Gertrude Bass Warner’s Vision of Asia

April 28–June 20, 2012

Organized by Professor Phaedra Livingstone’s graduate museum studies class

May 2, Curatorial panel

Painted Play: Rinpa and Ukiyo-e Scrolls from the Simmons Collection

May 5–Summer 2012

Curated by Dr. Sandy Kita, senior scholar, Chatham University, Pittsburgh, PA

May 5, Japanese Painting Colloquium with Sandy Kita and Kendall Brown

Provenance: In Honor of Arlene Schnitzer

May 12–September 16, 2012

Organized by Lawrence Fong and Danielle Knapp with graduate students Jeffrey Carlson, Jessi DiTillio, and Anne Taylor

Supported by Arlene Schnitzer/The Harold & Arlene Schnitzer CARE Foundation, the William A. Haseltine Museum of Art Endowment of the Arts, and JSMA Members

May 12, Artists' panel with Mel Katz and Lucinda Parker

June 1, "Making Provenance" gallery talk by Carlson, DiTillio, and Taylor

Art of the Athlete

May 30–September 30

May 30, Reception

Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West

July 1–September 9, 2012

June 30, Opening Reception

Museum After Hours

Sponsored by Northwest Community Credit Union, McKenzie River Broadcasting, Kendall Lexus, and Ninkasi

September 23: Eleven Eyes

November 18: Jessie Marquez

June 8: Halie Loren

Schnitzer Cinema

October 12, *Women! Art! Revolution!*, followed by Skype dialogue with B. Ruby Rich, feminist film scholar and critic, and professor at University of California, Santa Cruz

November 16, *The Woodmans*, followed by Skype dialogue with director Scott Willis

December 7, *The Ballad of Genesis and Lady Jaye*, followed by Skype dialogue with director Marie Losier

February 8, *Unfinished Spaces*, followed by Skype dialogue with filmmaker Alysa Nahmias

March 14, *Black Maria Film Festival*, followed by Skype dialogue with festival director John Columbus

May 9, *The Mill and the Cross*

OTHER PROGRAMS

October 29, UO Lectures on Japanese Art

October 30 and November 1, Día de los Muertos; co-sponsored by Oak Hill School in conjunction with MECha and Adelante Sí

November 4, Faculty and Staff Open House

November 11, Chamber Music on Campus concert presented by students in the UO School of Music and Dance.

November 30, Tour of Japanese Art

December 10, Family Day

March 9, Chamber Music on Campus concert presented by students in the UO School of Music and Dance.

April 14, Midnight in Manhattan, Slug Queen Holly GoSlugly's (aka Debbie Williamson-Smith) gala benefit featuring Satin Love Orchestra

May 5, Willamette Valley Music Festival

May 16, Chamber Music on Campus

May 20, Comparative Literature Department's NOMAD Undergraduate Conference

May 31, Lecture, "Joseph Needham (1900–1995), from Science to Science and Civilisation in China," by Dieter Kuhn

The Art of Wine: A Passport to Culture

August

Sponsored by the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and a Lane County Tourism Special Projects Grant, the JSMA, in partnership with the South Willamette Wineries Association and Eugene artist Robert Canaga, organized events throughout the month, including a dinner with winemakers, wine tastings, a winery-inspired art exhibition by Robert Canaga, and a kick-off at the Travel Lane County Adventure Center.

Winery partners: Abbelone Vineyards, Brigadoon Wine Co., Capitello Wines, Chateau Lorane Winery, Domaine Meriwether, High Pass Winery, Iris Vineyards, J. Scott Cellars, LaVelle Vineyards, Patchwork Cellars, Pfeiffer Winery, Saginaw Vineyard, Sweet Cheeks Winery, Territorial Vineyard & Wine Company and South Willamette Winery Association

Outreach at the Eugene Public Library

January 11–13, Storytime and art activities, led by Lauren Suveges and Debbie Williamson-Smith, with a slug theme for the Eugene Public Library's Downtown, Bethel, and Sheldon branches

January 15, Outreach activity ("The Hole Story"), led by Sharon Kaplan, for families at the Eugene Public Library's Sunday Funday

March 18, Altered book workshop for families at the Eugene Public Library's Sunday Funday, led by Sharon Kaplan

ACADEMIC USE

ARH 488/588 "Japanese Prints"

Akiko Walley
October 9
Fall 2011

ARH 199 "College Connections"

Akiko Walley
Fall 2011
Students in "Religious Objects as Icons" Freshman Interest Group, which bridges an art history class taught by Walley and a religious studies course taught by Mark Unno

AAD 199 "Writing for Art: Art of Writing"

Lisa Abia-Smith
Visual Thinking Strategies and writing strategies for students who wanted to gain critical thinking skills and improve their writing skills. The course took place in the art museum and assignments and projects centered around works of art on display.

AAD 430/530 "Youth Arts Curriculum Methods"

Lisa Abia-Smith
Winter 2012

Oregon Writers Project

Peggy Marconi
June 22
Sharon Kaplan led a creative writing gallery activity for 16 teachers

ARTR 347 "Intaglio Printmaking"

Allison Hyde
June 22
Danielle Knapp assisted with viewing print in the Gilkey Center

ARH 349 "History of Prints"

Joby Patterson
June 21 and 29, Anne Rose Kitagawa, Gretchen Ranger, and collections intern Samantha Hull assisted with viewing of prints from the collection.

Division of Undergraduate Studies

September 25
Convocation luncheon

Art Department

September 30
Visiting artist Xiaoze Xie and visiting curator Dan Mills participated in critiques with MFA students

ART 333 "Drawing II"

Wendy Turchan
October 6
Course assignment

Allen Hall Advertising

October 9
Meeting

COLT 199 "Intersections of Expression"

Leah Middlebrook
October 13
Sharon Kaplan led guided tour for a Freshman Interest Group linking Art History and Comparative Literature; students worked on writing assignment.

ARH 199 "Buddhism Through Art"

Ben Brinkley
October 18
Instructor-led gallery activity

HC 199H "The Worldly Platypus: Get Involved and Make a Difference Locally and Globally"

Roxann Prazniak
October 19
Lisa Abia-Smith led guided tour.

EDST 199 "Sorting Hat FIG"

Mike Garling
October 20
Sharon Kaplan led guided tour for Freshman Interest Group connecting courses in sociology and education.

J 611 "Mass Communication and Society"

Scott Maier
October 20
Sharon Kaplan led guided tour of *Amplified Moments*

ARTR 348 "Screen Printing"

Tallmadge Doyle
October 25
Viewed art with collections staff

United Academics

October 26
Presentation

Creative Writing Program

November 3
Literary reading

IARC 204 "Introduction to Interior Design"

Kyuhoo Ahn
November 9
Students conducted Blue Path accessibility study with volunteers from Lane Independent Living Alliance.

ARH 209 "Japanese Art History"

Akiko Walley
November 9
Studied art in Japanese art galleries

ARH 359 "History of Photography"

Kate Nicholson
November 9
Course assignment

ART 131 "Introduction to Drawing" (LCC)

November 9
Course assignment

J 463 "Writing for the Arts"

November 9
Course assignment

SPAN 303 "Expresiones Artísticas"

Juanita Deveraux
November 11
Sharon Kaplan and Adrian Levick led tours of *Amplified Moments*.

AAD 408/508 "Interpreting Museum Exhibits"

Alice Parman
November 12
Instructor-led gallery activity

ART 111 "Introduction to Visual Arts" (LCC)

Hannah Dillon
November 13
Course assignment

HIST 339 "Women and Gender"

April Haines
November 23
Course assignment

MUL 212 "Digital Imaging" (LCC)

November 26
Course assignment

REL 199 "College Connections"

Mark Unno
November 28
Instructor-led tour for Silk Road
Freshman Interest Group connecting
Andrew Goble's HIST 190 "Foundations of East Asian Civilizations" and Mark Unno's REL 101 "World Religions: Asian Traditions"

ED 201 "Foundations of Education" (LCC)

Merrill Watrous
November 30
Docent-led tour

ARH 510/410 "Hindu and Buddhist Art – S. Asia"

Isabella Nardi
December 1
Viewed art; instructor-led visit to galleries

CHN 420 "Inter Language Strategies"

Yuri Yuan Liu
10/26 & 11/2
Instructor-led activity in *Amplified Moments*

Philosophy Department

November 12–14
Ethics in the Americas conference

Oregon International Internship Program

Yifang Zhang
Students worked with Lauren Suveges to develop object-based curriculum, following session with Lisa Abia-Smith. Prof. Doug Blandy, AAA, presented on ChinaVine.

VP for Research and Innovation

December 14
Office of Technology Transfer event

ART (LCC)

Kathleen Caprario
December 14
Instructor-led visit

AAD 199 "Artistic Exhibition of Science"

Julie and Robert Voelker-Morris
January 12
Instructor-led visit to *Birds and Flowers*

ARH 205 "Survey of Western Art"

James Harper
January 12
Course assignment

AAD 251 "Art and Visual Literacy"

David Turner
January 12
Course assignment

UO Admissions

January 13
Scholars' Recognition Day

High School Equivalency Program

Carlos Santana-Naranjo and Pamela Smith
January 20
Instructor-led visit

ARH 353 "Modern Art"

Joyce Cheng
January 22
Course assignment

ANTH 430 "Balkan Society & Folklore"

Carol Silverman
January 24
Visited Sacco exhibition

ARTD 413 "Emerging Technologies"

Colin Ives
January 25
Instructor-led visit in *The Long Now*

ART 612 "Graduate Critique"

Amanda Wojick
January 25
Instructor-led visit in *The Long Now*

ART "Watercolor" & "Intermediate Drawing" (LCC)

Satoko Motouji
January 26
Course assignment

ART 233 "Drawing I"

Wendi Turchan
January 31
Sketched in galleries

J 460 "Top Design for Media"

Bill Ryan
February 1
Writing assignment on artwork

AAD 252 "Art and Gender"

February 1
Course assignment

ART 415/515 "Video Art/ Experimental Film"

Kartz Ucci
February 1
Instructor-led visit of *The Long Now*

ARTC 255 "Ceramics"

L. Heagle
February 2
Course assignment

AAD 199 "Artistic Exhibition of Scientific Images"

Julie and Robert Voelker-Morris
February 2
Jill Hartz and Kurt Neugebauer presented on aesthetics and ethics of exhibition display

Center for Community Arts and Cultural Policy

February 2
Oregon Shakespeare Festival lecture

Psychology Department

February 3
Keynote and reception

ART "Basic Design" (LCC)

Kathleen Caprario-Ulrich
February 5
Class discussion

AAD 250 "Art and Human Values" (online)

February 5
Course assignment

AAD 520 "Event Management"

Leslie Scott
February 7
Instructor-led visit of *The Long Now* for technical aspects

FHS 407 "Field Supervision Issues Junior"

Mike Buckle
February 9
Self-guided gallery activity

HIST 346 "Imperial Russia"

Alan Kimball
February 11
Viewed Russian icons

ART "Basic Art (LCC)"

Kate Ali
February 14
Art critique assignment

College of Arts and Sciences

February 15
Budget managers' retreat

Biology "Graduate Recruitment"

February 17
Sharon Kaplan led tour for potential students

Phi Kappa Psi

February 18
Founder's Day dinner and awards

Confucius Institute

February 19
Opening reception *Nixon in China*

IDMU "Lighting Design" (Marylhurst University)

Elizabeth Lockwood
February 20
Studied exhibition lighting

PHIL 615 "Animality"

Ted Toadvine
February 20
Carla Bengston led discussion of *The Long Now* with students in graduate philosophy seminar

College of Arts and Sciences

February 20
College Scholars reception

ARH 454/554 "Modern German Art"

Sherwin Simmons
February 21
Viewed Pechstein painting

ART "Drawing" (LCC)

Gabriella Soraci
February 22
Viewed drawings

ARH 205 "Western Art"

James Harper
February 22
Course assignment

HUM 399 "Food in Chinese Culture"

Ina Asim
February 22
Looked at how food is depicted in art

Confucius Institute

February 24
Debbie Williamson-Smith led tour of *Nixon in China* for performers in the Eugene Opera.

UO Alumni Association

February 24
Board reception

ART 111 "The Artist Experience"

Tyrnas Warren
February 24 & March 2
Instructor-led visit in *The Long Now*

ART 111 "Introduction to Visual Arts" (LCC)

Hannah Dillon
February 26
Critiqued 0 an artwork

ART "Relief Printmaking" (LCC)

Christian Harger
February 29
Viewed prints

ART "Printmaking techniques" (LCC)

Susan Lowdermilk
February 29
Viewed prints

ART 333 "Intermediate Drawing"

Gabriella Soraci
March 1
Viewed drawings

REL 202 "Asian Religion (LCC)"

Cliff Trollin
March 1
Guided tour of Asian collection with Anne Rose Kitagawa

ART 110 (LCC)

Blain T. Ferra
March 2
Course assignment

CHN 150 "Intro to Chinese Novel"

March 7
Course assignment

ENG 260 "Media Aesthetics"

Stephen Rust
March 7
Self-guided gallery and writing activity

Confucius Institute

March 11
Lecture & VIP dinner

Confucius Institute

March 12
Panel discussion & reception

ARH 407 "Domes"

Nick Camerlenghi
March 14
Course assignment

President's Office

March 15
Search committee

LAS 407 "The Americas are (a) Mine: Natural Exploitation in the American Hemisphere. A Cultural Debate"

Pedro Garcia-Caro
April 3
Instructor led visit of *David Mawaad*

TA 471 "Top Environmental Theatre"

Theresa May
April 5
Exercise in courtyard

J 361 "Reporting I"

Suzi Steffen
April 6
Reported on art

Kappa Alpha Theta

April 11
Recruitment reception

AAD 199 “Art and Ideas”

Catherine Ballard
April 12
Self-guided gallery activity

SPAN 303 “Expresiones Artisticas”

Heather Quarles
April 12
Self-guided gallery activity

Art History Association

April 12 & 13
Symposium

AAD 508 “Wrk Creative Entrepren”

Jenna Soard
April 13
Buddhist project

ARH 206 “Hist Western Art III”

Joyce Cheng
April 17
Analysis project

ANTH 150 “World Archaeology”

Daphne Gallagher
April 18
Students visited on own

J 463 “Writing for the Arts”

Suzi Steffen
April 18
Museum tour with Debbie Williamson-Smith and visiting artist Russel Wong

WR 122 “College Composition II”

Leona Rumbarger
April 18
Self-guided gallery activity

ART 261 “Photography I” (LCC)

Jarmila Mrazek & Susie Morrill
April 18
Exhibition tour with Russel Wong

ART 131 & ART 231 “Introduction and Intermediate Drawing” (LCC)

Satoko Motouji
April 18
Self-guided gallery activity

Cinema Pacific Film Festival

April 18 & 19

ART 298 “Watercolor” (LCC)

Satoko Motouji
April 19
Self-guided gallery activity

J 100 “Media Professions”

William Ryan
April 19
Russel Wong presented guest lecture

ARCH 115H “Design Fundamentals” (LCC)

Kathleen Caprario
April 22
Viewed *Visions of the Orient* exhibition

AAD 250 “Art and Human Values”

Lisa Abia-Smith
April 24
Self-guided gallery activity

ART 262 “Photography II” (LCC)

Susie Morrill
April 25
Viewed *Russel Wong* exhibition

AAD 252 “Art and Gender”

Julie Voelker-Morris
April 25
Self-guided gallery activity

UO Duck Store

April 26
Reception

DisOrient Film Festival

April 27
Reception

Photography (LCC)

May 1
Camilla Dussinger
Students visited on own for course assignment

ARH 208 “Chinese Art History”

May 1
Charles Lachman
Students visited on own for course assignment

JPN 199 “Pop Globalization” & JPN 306 “Intro to Japanese Literature”

Alisa Freedman
May 1
Viewed Japanese woodblock prints with collections staff and toured galleries with Anne Rose Kitagawa

American English Institute

Della Gilchrist
May 2
Instructor-led gallery activity

J 361 “Reporting I”

Suzi Steffen
May 2
Instructor-led gallery activity

ART 294 “Watercolor” (LCC)

Satoko Motouji
May 6
Course assignment

ART 233 “Drawing”

Donald Morgan
May 9
Sketched in the galleries

Emerging Leaders in the Arts Network

May 10
Lecture

ARH 399 “Medieval Architecture”

Nick Camerlenghi
May 15
Tour with Anne Rose Kitagawa on exhibition planning

BA 199 “International Business” Anne Forrestel

May 17
Tour with Anne Rose Kitagawa

Arts and Administration

May 18
Graduate research presentations

ART 111 (LCC)

Hannah Dillon
May 20
Instructor-led gallery activity

AAD 250

David Bretz
May 24
Instructor-led visit to *Art of the Athlete*

JPN 399 “Early Modern Japan”

Glynne Walley
May 29
Viewed Japanese art with Anne Rose Kitagawa, Faith Kreskey, and Eva Tweedie

WR 122 “Composition II”

Luke Hollis
May 30
Instructor-led gallery activity

University Teaching and Learning Center

Jen Strong
June 1
EI-led tour

Religious Studies

Mark Unno
June 4
Self-guided tour for Buddhist ministers

ATTENDANCE

July	3605
August	2588
September	3096
October	4455
November	4349
December	2089
January	3975
February	3491
March	3790
April	6049
May	5432
June	7314
Total:	50,233

Offsite: The JSMA reached an audience of approximately 100,000 people through community organizations and events, including Art & the Vineyard, Fiesta Latina, Eugene Celebration parade, Jack o' Lanterns on Broadway, Oregon Asian Celebration, the Eugene Public Library, and an annual exhibition in the Gallery at the Airport.

THE JSMA THANKS THE FOLLOWING IN-KIND DONORS

Abbelone Vineyards, Art & the Vineyard, Aurora Glass, Bend Distillery, Brigadoon Wine Company, BRING Recycling, Camp Putt Adventure Center, Robert Canaga, Capella Market, Capitello Wines, Cascades Raptor Center, Chateau Lorane, Cone Ball Antiques, Creative Duck, Dandelions Flowers and Gifts, Dickie Jo's, Domaine Meriwether, Down to Earth, Duck Stop, Dune Bug Designs, EFI Printers Alliance, EMU Cultural Forum, Eugene Backyard Farmer, Eugene Jazzercise Center, Eugene Magazine, Eugene Yoga, FedEx Kinkos, Fiesta Latina, Folkways, Freudian Slip, Glenwood Restaurants, GloryBee Foods, Harlequin Beads & Jewelry, Harry Ritchie's Jewelers, High Pass Winery, Holy Cow, Imagine Graphics, Iris Vineyards, The John G. Shedd Institute for the Arts, The Kiva, LaVelle Vineyards, Literary Duck, Lord Leebrick Theatre Company, Marché, Marché Provisions, McKenzie River Broadcasting, McMenamins, M.E.C.C.A., Mucho Gusto, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, Ninkasi, Northwest Community Credit Union, Oakshire Brewing, Off the Waffle, Oregon Bach Festival, Oregon Country Fair, Oregon Electric Station, Oregon Family Newspaper, Parties to Go, Passionflower Designs, Past & Presents: The Museum Store, Patchwork Cellars, Pegasus Pizza, Pfeiffer Winery, Precious Cargo: The Museum Store, Red Agave, Rhythm & Blooms, Saginaw Vineyard, Shamrock Flowers & Gifts, Sixth Street Grill, Christine and Chris A. Smith, Splash! Lively Park Swim Center, South Willamette Winery Association, Sweet Cheeks Winery, Sweet Life, Sylvan Ridge, Territorial Vineyard & Wine Company, Travel Lane County, University Catering, Unique Eugene, Very Little Theatre, Voodoo Doughnuts Tres, Wandering Goat Coffee Company, and Willamette Stationers

THE JSMA PROVIDED IN-KIND DONATIONS TO SUPPORT THE FOLLOWING ORGANIZATIONS

Adelante Sí, ARC of Lane County, Art History Association, Arts and Business Alliance of Eugene (ABAE), Arts Umbrella, Balboa Art Conservation Center, Big Little School, Boys & Girls Club of Western Lane County, Buena Vista Elementary School, City of Eugene Police Department, Cinema Pacific, Confucius Institute, Corridor School, DisOrient Film Festival, The Duck Store, Edison Elementary School, Edgewood Elementary School, Eugene Mayor's Art Show, Eugene Symphony, EWEB Child Development Center, Flux Magazine, HIV Alliance, Holt International, Japan-America Society of Oregon, McCornack Elementary, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, NOMAD Conference, Northwest Christian University, Northwest Community Credit Union, Oregon Chapter of Meeting Professionals International, O'Hara Catholic School, Oregon Bach Festival, Oregon Shakespeare Festival, Pacific Northwest Division Ski Patrol, Patterson Preschool, Pleasant Hill High School, Spring Creek Elementary, The Register-Guard, Roosevelt Middle School, Saint Thomas Moore Catholic Church, Springfield Neighborhood Watch, Travel Lane County, University of Oregon Arts and Administration, University of Oregon Climate Change Symposium, University of Oregon Recreation Center, University of Oregon School of Journalism, Veneta Elementary School, Visual Thinking Strategies, Western Association of Convention & Visitors Bureaus, Willamette Christian School, and Willamalane Park and Recreation District

COLLECTION ACTIVITY

ACQUISITIONS

WESTERN ART

PAINTINGS

Tom Cramer, American, b. 1960.

Hummingbird, 2012. Oil and wood burning on birch plywood, 51 ¼ x 31 ½ in. Gift of the artist. 2012:8.1

Aimée Garcia (Marrero), Cuban, b. 1972.

Abaco, c. 2001. Oil on canvas, 72 x 74 in. Gift of Lynne Foster. 2012:2.1

Carl Hall, American; Pacific

Northwest, b. 1924. *Expectations*, 1946. Oil on canvas, 17 x 22 in. Donated by the Carl Hall Family Collection through Bill Rhoades. 2012:6.1

Wilhelm Loth, German, 1920–93.

Untitled, 1973. Watercolor on paper. Gift from Jim & Irina Just. 2011:27.1

Untitled, 1973. Watercolor on paper, 21 ⅞ x 29 ¾ in. Gift from Jim & Irina Just. 2011:27.2

Untitled, 1974. Watercolor on paper, 30 x 21 in. Gift from Jim & Irina Just. 2011:27.3

Untitled, 1979. Watercolor on paper. Gift from Jim & Irina Just. 2011:27.4

Untitled, 1980. Watercolor on paper, 18 x 24 in. Gift from Jim & Irina Just. 2011:27.5

Untitled, 1980. Watercolor on paper, 18 x 23 ¾ in. Gift from Jim & Irina Just. 2011:27.6

Untitled, 1980. Watercolor on paper, 24 x 18 in. Gift from Jim & Irina Just. 2011:27.7

Untitled, 1980. Watercolor on paper, 31 ¾ x 24 in. Gift from Jim & Irina Just. 2011:27.8

Untitled, 1983. Watercolor on paper, 25 ½ x 30 in. Gift from Jim & Irina Just. 2011:27.9

Untitled, 1983. Watercolor on paper, 25 ½ x 30 in. Gift from Jim & Irina Just. 2011:27.10

Untitled, 1984. Watercolor on paper, 25 ½ x 30 in. Gift from Jim & Irina Just. 2011:27.11

Whitney E. Nye, American, b. 1966.

Astrogirls, 2009. Mixed media collage; paper, oil on wood panel, 72 ¼ x 48 ¼ in. Purchased with funds from The Ford Family Foundation and the William A. Haseltine Endowment Fund. 2012:10.1

Emilio Sanchez, Cuban, 1921–91.

Untitled, c. 1980. Oil on canvas, 20 x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.1

Untitled, c. 1980. Oil on masonite, 40 x 60 in. Gift of the Emilio Sanchez Foundation. 2011:24.2

Untitled, c. 1970–75. Watercolor on paper, sheet: 25 ½ x 40 ¼ in. image: 25 ⅝ x 40 in. Gift of the Emilio Sanchez Foundation. 2011:24.3

Untitled, Pink Building with Staircase, c. 1970. Watercolor on paper, 25 ½ x 40 ¼ in. Gift of the Emilio Sanchez Foundation. 2011:24.4

Untitled, Casita de Madera, 1998. Watercolor on paper, sheet: 18 ¼ x 23 ½ in.; image: 13 ½ x 19 ¼ in. Gift of the Emilio Sanchez Foundation. 2011:24.5

PRINTS

Peggy Bacon, American, 1895–1987.

The Untilled Field, 1937. Etching; ink on paper, sheet: 10 ½ x 11 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2011:18.1

Robert Indiana, American, b. 1928.

Eternal Hexagon, 1964. Color serigraph on paper, 24 x 20 in. Gift of Patricia Erlandson and Jon Erlandson. 2011:29.4

Ellsworth Kelly, American, b. 1923.

Untitled [Red/Blue], 1964. Color serigraph on paper, 24 x 20 in. Gift of Patricia Erlandson and Jon Erlandson. 2011:29.1

Wilhelm Loth, German, 1920–93.

Untitled, 5/25, 1975. Etching on paper, 25 x 31 in. Gift from Jim & Irina Just. 2011:27.12

Untitled, 6/25, 1975. Etching on paper, 31 x 25 ⅝ in. Gift from Jim & Irina Just. 2011:27.13

Untitled, 8/25, 1975. Etching on paper, 30 ¾ x 25 in. Gift from Jim & Irina Just. 2011:27.14

Untitled, 9/25, 1975. Etching on paper, 25 x 30½ in. Gift from Jim & Irina Just. 2011:27.15

Robert Motherwell, American, 1915–91. *Untitled*, 1964. Color serigraph on paper, 24 x 20 in. Gift of Patricia Erlandson and Jon Erlandson. 2011:29.

George Ortman, American, b. 1926. *Untitled*, 1964. Color serigraph and collage on paper, 24 x 20 in. Gift of Patricia Erlandson and Jon Erlandson. 2011:29.2

Giovanni Battista Piranesi, Italian, 1720–1778. *Veduta degli avanzi di Antiche Fabbriche...*; *Veduta degli Avanzi, o sia del termine...*, Etching, 5¼ x 8¼ in. Gift of Marcia and Mark Osterkamp. 2011:15.1

Gruppo di Colonne..., Etching, 14½ x 9½ in. Gift of Marcia and Mark Osterkamp. 2011:15.2

Tempio Antico..., Etching, 13½ x 9½ in. Gift of Marcia and Mark Osterkamp. 2011:15.3

Avanzo degli Archi Neroniani sul Monte Celio...; *Veduta dei Muri che Investivano...*, Etching, sheet: 21¼ x 15¼ in. Gift of Marcia and Mark Osterkamp. 2011:15.4

Appartenenze d'antiche Terme con Scale che Conduco no...; *Veduta d'uno de'Circhi antichi con altri monumenti...*, Etching, 21¾ x 15½ in. Gift of Marcia and Mark Osterkamp. 2011:15.5

Vestibolo d'antico Tempio..., Etching, 9½ x 13¾ in. Gift of Marcia and Mark Osterkamp. 2011:15.6

Gruppo di Scale..., Etching, 9¾ x 14¼ in. Gift of Marcia and Mark Osterkamp. 2011:15.7

Ponte magnifico, Etching, 9½ x 13¾ in. Gift of Marcia and Mark Osterkamp. 2011:15.8

Emilio Sanchez, Cuban, 1921–91.

Los Toldos, 1973. Black and white lithograph, sheet: 23 x 31¾ in.; image: 22 x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.10

Casita de Campo, 1968. Black and white lithograph, sheet: 20¾ x 29½ in.; image: 17 x 26 in. Gift of the Emilio Sanchez Foundation. 2011:24.11

Casita al Mar, 1974. Color lithograph, sheet: 23 x 31½ in.; image: 22 x 29½ in. Gift of the Emilio Sanchez Foundation. 2011:24.12

La Casa Grande, 1998. Black and white lithograph, sheet: 36 x 32¼ in.; image: 30½ x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.13

Casa Vivienda, 1967. Black and white lithograph, sheet: 22½ x 30½ in.; image: 17 x 22 in. Gift of the Emilio Sanchez Foundation. 2011:24.14

Vista al Mar, c. 1987. Color lithograph, sheet: 34¾ x 20 in.; image: 30¾ x 20 in. Gift of the Emilio Sanchez Foundation. 2011:24.6

Carlo's Shack or Carla's Shack, 1975. Color lithograph, 23 x 18 in. Gift of the Emilio Sanchez Foundation. 2011:24.7

Ty's Place, 1976. Black and white lithograph, sheet: 23 x 31 in.; image: 22 x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.8

Ty's Place, 1976. Color lithograph, sheet: 23 x 31¼ in.; image: 22 x 30 in. Gift of the Emilio Sanchez Foundation. 2011:24.9

PHOTOGRAPHY

Ray Atkeson, American, 1907–90.

Cape Kiwanda. Color coupler print, 13 x 10¼ in. Estate of Patricia Harris Noyes. 2011:22.31

William Heick, American, b. 1916.

Edward Weston Class Spring 1948, 1949. Modern print, 7½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.30

Petrified Wood Detail, 1948. Black and white photograph, 6½ x 4¾ in. Estate of Patricia Harris Noyes. 2011:22.32

Tom Kemp, American, ?. *Hart*

Mountain Area, 1965. Dye coupler print, 6¾ x 9¼ in. Estate of Patricia Harris Noyes. 2011:22.33

Isaac Layman, American, b. 1977.

Untitled (blue/depth ice cube tray), 2011 (printed 2012). Archival inkjet print, 95 x 59 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2012:5.1

Untitled (blue/black ice cube tray), 2011 (printed 2012). Archival inkjet print, 95 x 59 in. Purchased with Funds

from the Patricia Noyes Harris Bequest. 2012:5.2

Patricia Noyes, American, 1921–2010.

Dying Lumber Mills Town, Mendocino, 1948. First state print, 7½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.1

Dying Lumber Mills Town, Mendocino, 1949. Modern print, 10½ x 11¾ in. Estate of Patricia Harris Noyes. 2011:22.2

Vernacular Design House and Fence, Mendocino, 1948. First state print, 7½ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.3

Ornate Portico, Mendocino, 1948. First state print, 7½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.4

Ornate Portico, Mendocino, 47–17, 1948. Modern print, 7½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.5

High Desert Lake, 1948. First state print, 7½ x 9 in. Estate of Patricia Harris Noyes. 2011:22.6

Woman in Storefront Window with Lucky Strikes, 1948. First state print, 9¾ x 7¼ in. Estate of Patricia Harris Noyes. 2011:22.7

Hands (multiple exposures), 1948. First state print, 8¾ x 6¾ in. Estate of Patricia Harris Noyes. 2011:22.8

Empty Stairwell with Exit Sign, 1948. First state print, 9¼ x 7 in. Estate of Patricia Harris Noyes. 2011:22.9

Chocolate Iced Cake on Table, 1939. First state print, 5 x 4¾ in. Estate of Patricia Harris Noyes. 2011:22.10

Typical Older Apartment Building, 50–59, 1950. Modern print, 9¾ x 7¾ in. Estate of Patricia Harris Noyes. 2011:22.11

Good Eats, View Towards Gas Station, 48–213, 1948. Modern print, 9½ x 7¾. Estate of Patricia Harris Noyes. 2011:22.12

Noyo Store, 48–24, 1948. Modern print, 9¾ x 11¾ in. Estate of Patricia Harris Noyes. 2011:22.13

Leaves, 47–48, 1948. Modern print, 9½ x 7¾ in. Estate of Patricia Harris Noyes. 2011:22.14

Janet (Ship Dock), 1948. Modern print, 7½ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.15

Construction Pipes, 1950. Modern print, 8½ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.16

Sleeping Cat, 47–72, 1947. Modern print, 8¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.17

Succulents, 48–70, 1948. Modern print, 7¾ x 9 in. Estate of Patricia Harris Noyes. 2011:22.18

Abandoned Photography Studio, 1948. Modern print, 7¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.19

Eroded Sandstone and Gravel (Detail), 48–60, 1948. Modern print, 7¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.20

Beach Cliffs with Houses, 48–1, 1948. Modern print, 10¼ x 13¾ in. Estate of Patricia Harris Noyes. 2011:22.21

Fish Liver Cells 15,000X, 1970. Modern print, 13¾ x 10¾ in. Estate of Patricia Harris Noyes. 2011:22.22

Dried Thistle, 47–67, 1947. Modern print, 9¾ x 7½ in. Estate of Patricia Harris Noyes. 2011:22.23

Dried Weeds, 47–71, 1947. Modern print, 7¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.24

Retired Street Cares, 50–37, 1950. Modern print, 9¾ x 7¾ in. Estate of Patricia Harris Noyes. 2011:22.25

Joshua Tree, 49–51, 1949. Modern print, 7¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.26

Weathered Sandstone, 48–59, 1948. Modern print, 7¾ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.27

Rain on Desert Near Joshua Tree National Monument, 49–52, 1949. Modern print, 7¾ x 9¾ in. Estate of Patricia Harris Noyes. 2011:22.28

Man With Crabs, 48–29, 1948. Modern print, 9¾ x 7¾ in. Estate of Patricia Harris Noyes. 2011:22.29

(Hiroshima or Nagasaki) Two People on Row Boat with Partially Destroyed Domed Building, 8 x 10 in. Estate of Patricia Harris Noyes. 2011:22.38.1–3

Joshua Tree in the Rain, 8 x 10 in. Estate of Patricia Harris Noyes. 2011:22.39

Bare Trees and Grass Field, 1948. Black and white photograph, 7¾ x 9½ in. Estate of Patricia Harris Noyes. 2011:22.42

Dan Powell, American, b. 1950. *Study from Grey to Black [diptych]*, 2011. Inkjet print, 22½ x 17½ in. Gift of Dan Powell. 2012:3.1a

Study from Grey to Black [diptych], 2011. Inkjet print, 22½ x 17½ in. Gift of Dan Powell. 2012:3.1b

Blue Skies, 2011. Inkjet print, 22½ x 17½ in. Gift of Dan Powell. 2012:3.2

Man Ray, French, 1890–1976. *Man Ray in chair of Marcel Breuer.* Photographic print on paper, 7 x 8¾ in. Gift of George Wickes. 2011:19.1

Man Ray 1, Photographic print on paper, 7½ x 9½ in. Gift of George Wickes. 2011:19.2

Gary Tepfer, American, b. 1951. *(Eastern Siberia) Mountain Range*, 1999. Cibachrome print, 20¼ x 24¼ in. (framed). Estate of Patricia Harris Noyes. 2011:22.40

Yurt Door, 1997. Cibachrome print, 20¼ x 24¼ in. (framed). Estate of Patricia Harris Noyes. 2011:22.41

Various Artists, Mexican. *Chiapas, Mirror to our World.* 4 x 7 in. each. Purchased with funds from the Haseltine Endowment. 2011:21.1

Arnold Wheelock, American, 1917–90. *Weathered Fence and Houses*, 1948. 4¾ x 6¾ in. Estate of Patricia Harris Noyes. 2011:22.34

Unknown, American. *Mountain Range with Snow.* 4¾ x 7¾ in. Estate of Patricia Harris Noyes. 2011:22.35

Unknown, American. *Mountain Side with Snow I.* 6½ x 8½ in. Estate of Patricia Harris Noyes. 2011:22.36

Unknown, American. *Mountain Side with Snow II.* 5¾ x 7¼ in. Estate of Patricia Harris Noyes. 2011:22.37

SCULPTURE

Jim Riswold, American; Pacific Northwest, b. 1957. *Rauschenberghirst warhol*, 2008. Cast chicken, rubber, paint, cardboard, and plexiglass, 20 x 20 x 20 in. Gift of Dennis Braddock and Janice Niemi. 2011:26.4

METALWORK

Nixon, Max, American, 1915–2000. *Rectangular Bowl*, ca. 1950. Silver, 3 x 6½ x 5½ in. Gift of Margo Grant Walsh. 2011:30.1

VIDEO/MIXED MEDIA

Fernando Rodriguez (Falcón), Cuban, b. 1970. *Mandarria y Matraca*, 2007. DVD, 17:13 min. Purchased with funds from Marla and Jeff Michaels and Beryl Cowley. 2011:25.1

Peter Sarkisian, American, b. 1965. *Book 2*, 2012. Mixed media and video projection. Museum Purchase in honor of University President Richard Lariviere by Susan Cox and F. Gregory Fitz-Gerald, Jill Hartz and Richard Herskowitz, Robert H. and Sue Keene Malott, Hope Hughes Pressman, Bette and Dwayne Rice, Jordan Schnitzer, Christine and Chris A Smith and Yvonne and Charles Stephens. 2012:9.1

ASIAN ART

WORKS ON PAPER: PRINTS

HAMANISHI Katsunori, Japanese, b. 1949. *"Chicago Picasso" by Pablo Picasso [1967, Daley Plaza]*, Heisei period (1989present), 1997. Mezzotint; ink on paper, 23¼ x 10½ in. (paper). Lee Michels Fund Purchase. 2012:4.1

"Cormcob" by Bertrand Goldberg [195964, Marina City], Heisei period (1989present), 1997. Mezzotint; ink on paper, 23¼ x 10½ in. (paper). Lee Michels Fund Purchase. 2012:4.2

"Miro's Chicago" by Joan Miro [The Sun, the Moon and One Star, 1981, near Daley Plaza], Heisei period (1989–present), 1997. Mezzotint; ink on paper, 23¼ x 10½ in. (paper). Lee Michels Fund Purchase. 2012:4.3

"Flamingo" by Alexander Calder [1973–74, Federal Plaza], Heisei period (1989–present), 1997. Mezzotint; ink on paper, 23 ¼ x 10 ½ in. (paper). Lee Michels Fund Purchase. 2012:4.4

"The Four Seasons" by Marc Chagall [1974, Chase Tower Plaza], Heisei period (1989–present), 1997. Mezzotint; ink on paper, 23 ¼ x 10 ½ in. (paper). Lee Michels Fund Purchase. 2012:4.5

"Water Tower" [1869, William Boyington, 806 N. Michigan], Heisei period (1989–present), 1997. Mezzotint; ink on paper, 23 ¼ x 10 ½ in. (paper). Lee Michels Fund Purchase. 2012:4.6

"Monument with Standing Beast" by Jean Debuffet [1984, James R. Thompson Center], Heisei period (1989–present), 1997. Mezzotint; ink on paper, 23 ¼ x 10 ½ in. (paper). Lee Michels Fund Purchase. 2012:4.7

LEE Chunyi, Chinese, b. 1965. *Autumn Sacrifice*, 2002 and 2011. Album leaf; ink and color on paper; with signature in clerical script (lishu) reading "Lee Chunyi 02," 16 ¾ x 9 ½ in. (image only); 21 ¾ x 13 ¾ in. (paper, unframed). Gift of Lee Chunyi in honor of Robert D. Mowry. 2011:16.1

SEKINO Jun'ichirō, Japanese, 1914–88. *Waiting to Go on Stage (Takeko Sato, Ryūkyū Dancer)*, Shōwa period (1926–89), 1973. Sōsaku hanga woodblock print; ink and color on paper, edition 22 of 128, 27 ¾ x 18 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.1

Tōji, Sudden Shower, Shōwa period (1926–89), 1970. Sōsaku hanga woodblock print; ink and color on paper, edition 3 of 128, 18 ½ x 25 ½ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.10

Kurashiki, from "Iraka 12 Titles," Shōwa period (1926–89), 1978. Sōsaku hanga woodblock print; ink and color on paper, edition 37 of 128, 32 ¾ x 21 ½ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.11

Himeji, White Heron Castle (Shirasagijō) Under Blue Sky, from "Iraka 12 Titles," Shōwa period (1926–89), 1977. Sōsaku

hanga woodblock print; ink and color on paper, edition 65 of 128, 32 ¾ x 21 ½ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.12

Tomonoura, Shōwa period (1926–89), 1984. Sōsaku hanga woodblock print; ink and color on paper, marked "E.A.," 13 x 17 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.13

Miyajimacho, Shōwa period (1926–89), 1985. Sōsaku hanga woodblock print; ink and color on paper, edition 94 of 128, 13 ¾ x 17 ¼ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.14

Sakurajima, Shōwa period (1926–89), 1976. Sōsaku hanga woodblock print; ink, color and gold leaf on paper, edition 46 of 82, 13 ¾ x 18 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.15

Ryūkyū Rooftiles, from "Iraka 12 Titles," Shōwa period (1926–1989), 1976. Sōsaku hanga woodblock print; ink and color on paper, edition 81 of 128, 32 ½ x 22 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.16

Golden Pharaoh, from "Iraka 12 Titles," Shōwa period (1926–89), 1977. Sōsaku hanga woodblock print; ink and color on paper, edition 23 of 128, 32 ¼ x 21 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.17

Rooftiles of Florence [Firenze], Shōwa period (1926–89), 1959. Sōsaku hanga woodblock print; ink and color on paper, Artist's Proof, 32 ¼ x 22 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.18

Woods, Oregon, Shōwa period (1926–89), 1974. Sōsaku hanga woodblock print; ink and color on paper, edition 94 of 138, 25 ¼ x 18 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University in memory of Yoko McClain. 2011:17.19

Ishinomaki (Loaded Fishing Boats), Shōwa period (1926–89), 1978. Sōsaku hanga woodblock print; ink and color on paper, 12 ¾ x 18 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.2

Jeju Island, Korea [Japanese, Saishūtō], Shōwa period (1926–89), 1978. Sōsaku hanga woodblock print; ink and color on paper, 12 ¾ x 17 ¼ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.20

Ogre in the Yungang Cave Temple, China [Japanese, Unkō sekkutsu; Chinese, Yungang shiku], Shōwa period (1926/1989), 1978. Sōsaku hanga woodblock print; ink and color on paper, edition 16 of 128, 32 ¾ x 21 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.21

Guilin [Japanese, Keirin], Shōwa period (1926–89), 1979. Sōsaku hanga woodblock print; ink and color on paper, 12 ¾ x 17 ¼ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.22

Kyoto Scenery (?), Shōwa period (1926–89), 1973. Sōsaku hanga woodblock print; ink and color on paper, edition 123 of 128, 26 ¼ x 18 ¼ in. (unmatted); Less than 33 ½ x 24 ½ in. (framed). Gift of Professor Junpei Sekino, Willamette University. 2011:17.23

Karayuchin (Amakusa), Shōwa period (1926–89). Sōsaku hanga woodblock print; ink and color on paper, 12 ¼ x W.18 in. (unmatted); Less than 19 ½ x 24 in. (framed). Gift of Professor Junpei Sekino, Willamette University. 2011:17.24

Tsugaru Horozuki, Shōwa period (1926–89), 1977. Sōsaku hanga woodblock print; ink and color on paper, 12 ¾ x 18 ½ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.3

Nishijin in Snow, Shōwa period (1926–89), 1973. Sōsaku hanga woodblock print; ink and color on paper, edition 126 of 128, 18 ¼ x 25 ¾ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.4

Morning in Kyoto, Shōwa period (1926–1989), 1979. Sōsaku hanga woodblock print (first of a set of four); ink and color on paper, edition 3 of 30, 31¹/₁₆ x 21¹/₁₆ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.5

Mid Day in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (second of a set of four); ink and color on paper, edition 14 of 98, 31¹/₁₆ x 21¹/₁₆ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.6

Evening in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (third of a set of four); ink and color on paper, edition 3 of 30, 31¹/₁₆ x 21¹/₁₆ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.7

Night in Kyoto, Shōwa period (1926–89), 1980. Sōsaku hanga woodblock print (fourth of a set of four); ink and color on paper, edition 14 of 98, 31¹/₁₆ x 21¹/₁₆ in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.8

Ichiriki, Shōwa period (1926–89), 1970. Sōsaku hanga woodblock print; ink and color on paper, edition 21 of 128, 17¹³/₁₆ x 26 in. (unmatted). Gift of Professor Junpei Sekino, Willamette University. 2011:17.9

Ainu Pattern (Ainu moyō), Shōwa period (1926–89), 1982. Sōsaku hanga woodblock print; ink and color on paper, edition 52 of 128, 27¹/₂ x 18¹/₂ in. Museum Purchase made possible with funds donated in memory of Yoko McClain by Sylvia Giustina, the Sekino Family, Hue Ping Lin and Dick Easley, Robert and Yukiko Innes, Hope Pressman, Sally and Ev Smith, Charles and Yvonne Stephens, and Thomas Roehl. 2012:1.1

Sōseki Natsume, Shōwa period (1926–89), 1979. Sōsaku hanga woodblock print; ink and color on paper, edition 1 of 128, 18¹/₈ x 12³/₄ in. Museum Purchase made possible with the Lee Michels Fund for Japanese Art and funds donated in memory of Yoko McClain by Marna Broekhoff, Joel

McClure, Vincenza Scarpaci and Peter Rodda, and Julie and William Boffing. 2012:1.2

SHUNKŌSAI Hokushū, Japanese, active 1810–32. *Yamato ? from the series Chukobuyuden*, Edo (Tokugawa) period (1615–1868), 19th century. Ukiyoe woodblockprinted surimono[?]; ink and color on paper, 10 x 6¹/₂ in. Bequest of the Jan Muller, Jr. Estate. 2011:23.6

TOYOHARA Kunichika, Japanese 1835–1900. *Actor representing Nagasaka(?), No. 53 from the series Edo meisho awase no uchi*, Edo (Tokugawa) period (1615–1868), ca. 1867. Ukiyoe woodblock print in vertical “ōban” format; ink, color and mica on paper, 14³/₄ x 10¹/₄ in. Bequest of the Jan Muller, Jr. Estate. 2011:23.5

TSUKIOKA Yoshitoshi, Japanese, 1839–92. *Fujiwara no Kintō (966–1041) Picking Plum Branch in the Moonlight, from the series One Hundred Aspects of the Moon (Tsuki hyakushū)*, Meiji period (1868–1912), 1887. Ukiyoe woodblock print in vertical “ōban” format; ink, color, metallic pigment and embossing on paper with printed signature reading “Toyokuni ga,” 14¹/₂ x 10 in. Bequest of the Jan Muller, Jr. Estate. 2011:23.4

UTAGAWA Kuniyoshi, Japanese, 1769–1825. *Two Actors*, Edo (Tokugawa) period (1615–1868), 1847–52 (Kōka 4Kaei 5). Ukiyoe woodblock print in vertical “ōban” format; ink and color on paper with printed signature reading “Ichiyūsai Kuniyoshi ga,” 14¹/₄ x 11¹/₈ in. Bequest of the Jan Muller, Jr. Estate. 2011:23.1

Actor Wearing Straw Hat, Edo (Tokugawa) period (1615–1868), 19th century. Ukiyoe woodblock print in vertical “ōban” format; ink and color on paper with printed signature reading “Toyokuni ga,” 13³/₄ x 9¹/₂ in. Bequest of the Jan Muller, Jr. Estate. 2011:23.2

UTAGAWA Toyokuni, Japanese, 1769–1825. *Fireman Carrying Ladder*, Edo (Tokugawa) period (1615–1868), 19th century. Ukiyoe woodblock print in vertical “ōban” format; ink, color and embossing on paper with printed

signature reading “Toyokuni ga,” 14 x 9¹/₂ in. Bequest of the Jan Muller, Jr. Estate. 2011:23.3

YOSHIDA Chizuko, Japanese, b. 1924. *Star, Star, Star A*, 1969. Woodblock print, color and embossing on paper; edition 1 of 30, 30 in x 23³/₈ in. Gift of Dick Easley & HP Lin. 2012:12.1

MIXED MEDIA AND SCULPTURE

MA Han, Chinese, b. 1968. *Art is for the People*, 2006. Fiberglass, rice, paint, varnish, 22¹/₂ x 65 x 26 in. Gift of Dennis Braddock and Janice Niemi. 2011:26.1

QIN Yufen, Chinese, b. 1954. *Untitled 2001*, 2008. Rice paper, copper wire, 15³/₄ x 11³/₄ in. Gift of Dennis Braddock and Janice Niemi. 2011:26.2

Where is Home, 1998. Wood, paper, copper, 18¹/₂ x 14³/₄ in. Gift of Dennis Braddock and Janice Niemi. 2011:26.3

LOANS

OUTGOING LOANS

■ **Lent to the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art**

Betty Feves, American; Pacific Northwest, 1918–85. *Selfportrait*, 1964. Terracotta, 17 x 15 in. Gift of the Friends of the Museum. 1965:1.2

Figure Group, 1958. Terracotta stoneware, 20¹/₂ x 11 in. Virginia Haseltine Collection of Pacific Northwest Art. 1974:31.41

Three Forms, 1972/1973. Ceramic, 40 (w/ base: 57¹/₄) x 27 x 7 in. Gift of Katie Hull and Friends. 1976:1

The Family III, 1958. Ceramic, 17 x 13 x 8¹/₂ in. Gift of Dr. and Mrs. Wallace S. Baldinger. 1981:13.2

■ **Lent to the University of Oregon, Office for Research, Innovation and Graduate Education**

Leonard Kimbrell, American; Pacific Northwest, b. 1922. *On the Campus: Northwest Christian College Campus*, ca. 1954. Oil on canvas, 36 x 48 in. Widmer Fund Purchase. 1967:3.5

LaVerne Krause, American; Pacific Northwest, 1924–87. *Gay Nineties*, 1963. Oil on board, 49 x 61 in. Gift of Tom Hardy. 1974:33.3

■ **Lent to the University of Oregon, McMorran House**

Clarke Mark, American, b. 1935. *CB Series #1*, 1988. Acrylic collage with Japan papers, 14¼ x 14¼ in. (framed). The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. TN00562.77

Robert Feasley, American; Pacific Northwest, b. 1926. *From the Heights*, 1961. Oil on canvas, 48 x 40 in. Widmer Fund Purchase. 1966:2

Maude I. Kerns, American; Pacific Northwest, 1876–1965. *Let There Be Light (And There Was Light)*, 20th century. Oil on canvas, 26 x 36 in. Gift of the Maude I. Kerns Estate. 1969:8.2

David J. McCosh, American; Pacific Northwest, 1903–81. *Blue Jays and Sunflowers*, 1970. Oil on canvas, 55 x 45 x 1½ in. Gift of Anne K. McCosh. 1985:14.4

Highway in Oregon, 1936. Oil on canvas, 30 x 40 in.; frame, 35 x 45 in. Gift of Anne K. McCosh. 1990:2.5

■ **Lent to the University of Oregon, President's Office**

JUNG Hyunbok (Yoodang), Korean, 1909–73. *"Appearance of a Pine Tree, Conduct of a Crane"* (Korean, *Song Ja Hak Jo; Chinese, Song Zi He Cao*), Republican period (1945 present), 1970. Framed calligraphic panel in Chinese characters; ink on paper, with inscription reading "To the Honorable [Mr.] Mongcheon, written by Yoodang [Jung Hyunbok]," 20¼ x 61¼ in. (framed). Gift of Jung Dojun. 2010:28.1

INCOMING LOANS

ARISAKA Hokuba, Japanese, 1771–1844. *Woman Playing under Cherry*, Edo period, ca. Bunka Era (1804–18). Hanging scroll; ink and color on silk, with signature reading "Hokuba" and seals reading "Tei and sai," 36½ x 12¾ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.6

John Baldessari, American, b. 1931. *Mystery Street*, 2011. Varnished inkjet print on canvas with acrylic and oil paint, 84 x 86 in. Private Collection. L2011:55.1

William Adolphe Bouguereau, French, 1825–1905. *Yvonée sur le Pas de la Porte*, 1901. Oil on Canvas, 37½ x 24¾ in. Anonymous Loan. L2012:13.2

A la Fontaine, 1897. Oil on canvas, 55 x 34 in. Anonymous Loan. L2012:13.3

CHIKANOBU, Yoshu, Japanese, 1838–1912. *Female Demonstrator (Joshi enzetsu)*, from the series *Comparison of Magic Lantern Reflections of the Heart (Gentō shashin kurabe)*, Meiji period (1868–1912), 1890. Woodblock print in vertical ōban format; ink and color on paper, 20 x 16 in. Anonymous Loan. L2011:39.19

George Condo, American, b. 1957. *Reclining Blue Form*, 2011. Oil on linen, 78 x 74 in. Private Collection. L2011:43.1

Giorgio De Chirico, Italian, 1888–1978. *Ettore e Andromaca*, 1925–30. Oil on canvas, 35¾ x 23¾ in. Anonymous Loan. L2012:48.1

Anne-Louis Girodet de Roucy-Trioson, French, 1767–1824. *La Belle Elisabeth*, 1807. Oil on canvas, 25 x 20½ in. Anonymous Loan. L2012:48.3

Paul Delvaux, Belgian, 1897–1994. *Jeunes Filles à la Campagne*, ca. 1929. Oil on canvas, 56⅞ x 78⅞ in. Anonymous Loan. L2012:48.2

Urs Fischer, Swiss, b. 1973. *Problem Painting*, 2012. Milled aluminum panel, acrylic primer, gesso, acrylic ink, acrylic silkscreen medium, acrylic paint, 142 x 106 x 1 in. Courtesy of the Broad Art Foundation, Santa Monica, California. L2012:22.1

GION Seitoku, Japanese, 1781–1829?

Suit of Armor, Edo period, early 19th century. Hanging scroll; ink and color on paper, with signature reading "Seitoku sha" and seals reading "Azana iwaku Hakuryū, ___ and Seitoku," 66 x 15½ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.8

John William Godward, English, 1861–1922. *Contemplation*, 1903. Oil on canvas, 21 x 21 in. Anonymous Loan. L2012:13.4

A Congenial Task, 1915. Oil on canvas, 30 x 30 in. Anonymous Loan. L2012:13.5

HASEGAWA Chikuyo, Japanese, active ca. 1880s–1890s. *Sericulture with Imperial Family (Kyuchu yosan no zu)*, Meiji period (1868–1912), 1886. Woodblock print in ōban triptych format; ink and color on paper, 20 x 36 in. Anonymous Loan. L2011:39.8

HOSODA Eishi, Japanese, 1756–1829. *Fukurokujū, Mount Fuji and Dragon*, Edo period, late 18th/early 19th century. Hanging scroll; ink on silk, with signature reading "Chōbunsa Eishi" and seal reading "Eishi," and inscription signature reading "Shokusanjin," 64½ x 14½ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.3

ISHII Hakutei, Japanese, 1882–1958. *Yanagibashi*, from the series *Twelve Views of Tokyo (Tokyo junikei)*, Meiji period (1868–1912), 1910. Shinhanga woodblock print in vertical ōban format; ink and color on paper, 20 x 16 in. Anonymous Loan. L2011:39.10

KATSUSHIKA Hokusai, Japanese, 1760–1849. *View of the Mitsui Stores on Suruga Street in Edo (Edo Suruga-chō Mitsui-mise ryakuzu)*, from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjū rokkei)*, Edo (Tokugawa) period (1615–1868), ca. 1829–1833. Ukiyo-e woodblock print in horizontal ōban format; ink and color on paper, 10 x 15 in. Anonymous Loan. L2011:39.14

Sawyers in the Tōtōmi Mountains (Tōtōmi sanchū), from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjū rokkei)*, Edo (Tokugawa) period (1615–1868), ca. 1829–1833. Ukiyo-e woodblock print in horizontal ōban

format; ink and color on paper, 16 x 20 in. Anonymous Loan. L2011:39.15

KITAGAWA Utamaro, Japanese, 1753–1806. *Little Seedlings, Shimizu Komachi (Futaba-gusa, Shimizu Komachi) [Blindman's Bluff]*, Edo (Tokugawa) period (1615–1868), ca. 1803. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 20 x 16 in. Anonymous Loan. L2011:39.1

KOBAYASHI Kiyochika, Japanese, 1847–1915. *Cat and Lantern*, Meiji period (1868–1912), 1886. Ukiyo-e woodblock print in horizontal double ōban format; ink and color on paper, 20 x 26 in. Anonymous Loan. L2011:39.7

View of Sanno from Asakusa Kiribatake (Asakusa Kiribatake Sanno Urayama), from the series One Hundred Views of Musashi (Musashi hyakkei no uchi), Meiji period (1868–1912), 1884. Shinhanga woodblock print in vertical ōban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.11

David McCosh, American, 1903–81. *The Bachelor*, 1932. Oil on canvas, 25 x 30 in. Private Collection. L2011:15.1

Alfred James Munnings, English, 1861–1922. *Crossing the Ford*, 1911. Oil on canvas, 14¼ x 19¼ in. Anonymous Loan. L2012:13.6

Alice Neel, American, 1900–84. *Thanksgiving*, 1965. Oil on canvas, 36 x 24 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.1

Isabetta, 1930. Oil on canvas, 31 x 24 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.2

Canary Girl, Fire Escape, 1938. Oil on canvas, 32 x 22 in. On loan from the collection of Jonathan and Monika Brand. L2011:34.3

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 gojūsan-tsugi no uchi)*, Taishō period (1912–1926), ca. 1914–1920. Hanging scroll; ink and color on

silk, 96 x 37½ in. Anonymous Loan. L2011:39.17

Max Pechstein, German, 1881–1955. *Still Life*, 1912. Oil on canvas, 29 x 39 in. (canvas). On loan from the Oregon State University Memorial Union. L2012:6.1

Pierre-Auguste Renoir, French, 1841–1919. *Buste de Femme Nue*, ca. 1879. Oil on canvas, 17½ x 14½ in. Anonymous Loan. L2012:48.4

Portrait de Femme au Bandeau, ca. 1905. Oil on canvas, 17⅜ x 13⅝ in. Anonymous Loan. L2012:48.5

Rene Rickabaugh, American, b. 1947. *Floral Still Life*, 1988. Pigments on paper, 26 x 24 in. Gift of Eiko Politz. L2011:37.1

James Rosenquist, American, b. 1933. *Untitled (Female & Flowers Series)*, 1989. Oil on canvas, 80 x 68 in. Anonymous Loan. L2012:5.1

George Rouault, French, 1871–1958. *Pierrette*, 1939. Oil on paper mounted on canvas, 19⅜ x 13⅝ in. Anonymous Loan. L2012:13.1

SAKAI Hōitsu, Japanese, 1761–1828. *Peony and Poem*, Edo period, late 18th–early 19th century. Folding fan; ink and color on paper, with signature reading “Hōitsu hitsu,” and inscription signature reading “Shokusanjin,” 20¼ x 22¼ in. (framed). Loan from the Walter and Dörte Simmons Collection. L2012:12.2

Straw Wrapped Salmon, Edo period (1615/1868), late 18th–early 19th century. Hanging scroll; ink on silk, with signature reading “Ōson shoga” and seal reading “Ukaan,” 75 x 17⅜ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.5

Night of Cherries: Lantern in the Yoshiwara, Edo period, late 18th–early 19th century. Hanging scroll; ink and color on silk, with signature reading “Hōitsu hitsu” and seal reading “Hōitsu,” 65 x 25⅝ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.7

Peter Saul, American, b. 1934. *Wall Street*, 2010. Acrylic on canvas, 72 x 96 in. Loan courtesy of Yongsoo Huh. L2012:31.1

SEKINO, Jun'ichirō, Japanese, 1914–1988. *Bingata*, Shōwa period (1926–1989), 1975. Sōsaku hanga woodblock print; ink and color on paper, edition 99 of 128, Approx. 36 x 27⅞ in. (paper). On loan from Yoko McClain. L2011:40.1

Paul Signac, French, 1863–1935. *Les Tours Vertes, La Rochelle*, 1913. Oil on canvas, 28¾ x 36¼ in. Private Collection. L2011:38.1

Frank Stella, American, b. 1936. *Les Indes Galante (small version)*, 1964. Alkyd on canvas, 19⅞ x 19⅞ in. Collection of Jerome Dahan; courtesy of Fred Hoffman Fine Art, Santa Monica, California. L2012:4.1

TAMAMIZU (Zui) Hōkō, Japanese. *Chinese Beauty*, Edo period, 1838 or Meiji period, 1898. Hanging scroll; ink and color on silk, with signature reading “Zuihōkō” and seals reading “Zuihō and __,” 86 x 37 in. Loan from the Walter and Dörte Simmons Collection. L2012:12.9

TERAOKA Masami, Japanese, b. 1936. *Kunisada Eclipsed, from the Hawaii Snorkel Series*, 1993. Woodcut, etching, and aquatint on paper, 38½ x 57½ in. Anonymous Loan. L2011:39.9

Kunisada Eclipsed, from the Hawaii Snorkel Series, 1993. Woodcut, etching, and aquatint on paper, 38½ x 5½ in. Anonymous Loan. L2011:39.9

TSUKIOKA Yoshitoshi, Japanese, 1839–1892. *Summer, Women Bathing at the Daishoro (Natsu nezu hanayashiki daishoro), from the series Popular [Places in the] Four Seasons (Zensei shiki)*, Meiji period (1868–1912), 1883. Ukiyo-e woodblockprint in ōban triptych format; ink and color on paper, 20 x 36 in. Anonymous Loan. L2011:39.3

TSUKIOKA Sessai, Japanese, ?1839. *Red Shōki*, Edo period, ca. 1772/1786. Hanging scroll; ink and color on paper, with signature reading “Tsukioka Sessai(?)” and inscription signature reading “Hogen Tsukioka Settei Masanobu,” 70¼ x 12 in. Loan from the Walter and Dörte Simmons Collection. L2012:12.4

UTAGAWA Hiroshige, Japanese, 1797–1858. *Asakusa Ricefields and Torinomachi Festival (Asakusa tanbo*

Torinomachi mōde), from the series from the series *One Hundred Famous Views of Edo* (*Meisho Edo hyakkei*), Edo (Tokugawa) period (1615–1868), eleventh month of 1857. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.12

Plum Garden, Kamata (*Kamata no umezono*) from the series *One Hundred Famous Views of Edo* (*Meisho Edo hyakkei*), Edo (Tokugawa) period (1615–1868), second month of 1857. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, 15 x 10 in. Anonymous Loan. L2011:39.13

Tōkaidō Stations with Auspicious Poems selected by Hinokien Umeaki (1793–1859) (*Tōkaiekiro kyōka sugoroku*), Edo period (1615–1868), ca. 1849–1852. Ukiyo-e woodblock-printed game; ink and color on paper, Paper: 32½ x 47 in. Anonymous Loan. L2011:39.18

Standing Beauty Wearing Kimono with Designs of Station Nos. 4, 16, 19, 9, 21, 44, 22, 14 and 42 from Fifty-three Stations of the Tōkaidō (*Tōkaidō gojūsan-tsugi no uchi*), Taishō period (1912–1926), ca. 1914–1920. Hanging scroll; ink and color on silk, 96 x 37½ in. Anonymous Loan. L2011:39.17

UTAGAWA Kunihiisa, Japanese, 1832–91. *Flowers*, Edo-Meiji period, mid-late 19th century. Folding fan (mounted on ivory sticks with ivory guard and gold inlay); ink and color on silk (with landscape on reverse), with signature reading “Kunihiisa ga,” 12¼ x 22½ in. Loan from the Walter and Dörte Simmons Collection. L2012:12.1

UTAGAWA Kunisada, Japanese, 1786–1865. *Yugao* [*Standing Beauty Holding Obi*], Edo (Tokugawa) period (1615–1868). Ukiyo-e woodblock print in vertical ōban diptych format; ink and color on paper, 40 x 16 in. Anonymous Loan. L2011:39.2

View of the Backstage and Dressing Room of a Newly Constructed Theater (*Odori keiyōu gakuya no zu* [upper] / *Odori keiyōu nikai-iri no zu* [lower]), Edo (Tokugawa) period (1615–1868), second month of 1856 (Ansei era). Ukiyo-e woodblock print in vertical

ōban hexaptych format; ink and color on paper, 40 x 36 in. Anonymous Loan. L2011:39.4

Actor Onoe Tamizo II as a Kite, from the series *Second Play Grand Finale Five Transformation Dance* (*Dainiban ogiri gohenge shosagoto no uchi*), Edo (Tokugawa) period (1615–1868), 1842. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper. 20 x 16 in. Anonymous Loan. L2011:39.5

UTAGAWA Kunisada II, Japanese, 1823–1880. *Fifth Month* [? – should be *Seventh Month*], from the series *Eastern Genji, Visual Puns on Five Seasonal Festivals* (*Azuma Genji mitate gosekku*), Edo (Tokugawa) period (1615–1868), 1855. Ukiyo-e woodblock print in ōban triptych format; ink and color on paper, 20 x 36 in. Anonymous Loan. L2011:39.6

UTAGAWA Kuniyoshi, Japanese, 1798–1861. *Gen Shōji, No. 3 of Five Sheets of Collecting Brine from the series Elegant Women's Water Margin—from One Hundred and Eight Figures*, (*Fūzoku onna Suikoden—ippyakuhachinin no uchi, Shiokumi goban tsuzuki sono san*), Edo (Tokugawa) period (1615–1868), ca. 1832. Ukiyo-e woodblock print surimono in shikishi format; ink, color, metallic pigment and embossing on paper, 8¼ x 7½ in. Anonymous Loan. L2011:39.16

Unknown, Korean. *Tigers and Magpies*, Joseon dynasty (1392–1910), late 19th-early 20th century. Hand-colored woodblock print; ink and color on paper, 25½ x 16½ in. (image); 32¾ x 26¾ in. (full frame). Loan from Robert and Sandra Mattielli. L2012:3.1

Unknown, Korean. “*Red cloud in the sky...*,” Joseon dynasty (1392–1910), late 19th-mid 20th century(?). Six-panel calligraphic folding screen; ink on paper, 51¾ x 108¾ in. (image); 75¾ x 118¼ in. (full screen). Loan from Robert and Sandra Mattielli. L2012:3.2

Unknown, Korean. *Orchids*, Joseon dynasty (1392–1910), late 19th-early 20th century(?). Two-panel folding screen; gold on dark blue silk, 28¼ x 14 in. (image); 49 x 39½ in. (full screen). Loan from Robert and Sandra Mattielli. L2012:3.3

Unknown, Korean. *Bamboo Through the Four Seasons*, Joseon dynasty (1392–1910), 19th-early 20th century. Two four-panel folding screens; ink on paper, 41½ x 161 in. (paper); 66⅞ x 186 in. (full screens). Loan from Robert and Sandra Mattielli. L2012:3.4

Unknown artist. Korean, *Preliminary Drawing for a Scholar's Accouterments Screen* (*Chaekkori*), Joseon dynasty (1392–1910), 19th century (?). Eight-panel folding booklet, ink on paper, 27¼ x 138 in. Loan from Robert and Sandra Mattielli. L2012:3.5

Unknown, Korean. *Scholar's Accouterments* (*Chaekkori*), Joseon dynasty (1392–1910), late 19th-early 20th century. Four-panel folding screen; ink and color on paper, 42¼ x 17¼ in. (image), 66½ x 89¼ in. (full screen). Loan from Robert and Sandra Mattielli. L2012:3.6

Unknown artist, Korean. *Dragon amid Clouds*, Joseon dynasty (1392–1910), late 19th-early 20th century. Framed painting; ink and color on paper, 48½ x 36⅞ in. (framed). Loan from Robert and Sandra Mattielli. L2012:3.7

Unknown artist, Korean. *Orchids and Rocks*, Joseon dynasty (1392–1910), late 19th-early 20th century. Two-panel folding screen; ink on paper, 39 x 33⅓ in. Loan from Robert and Sandra Mattielli. L2012:3.8

Unknown artist. Korean. *Scholar's Accouterments* (*Chaekkori*) with *Pictorial Ideographs of the Eight Confucian Virtues* (*Munjado*), late Joseon or early 20th century. Eight-panel folding screen; ink, color & metallic pigments on paper, 66½ x 143 x ⅞ in. (full screen), 46⅞ x 13 in. (painting). Loan from Robert and Sandra Mattielli. L2012:3.9

Andy Warhol, American, 1928–87. *Dollar Sign*, 1981. Synthetic polymer and silkscreen inks on canvas, 20 x 16 in. Collection of Jerry and Terri Kohl, courtesy of Fred Hoffman Fine Art, Santa Monica, California. L2011:60.1

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Aimée García (Cuban, b. 1972)
Abaco, circa 2001
Oil on canvas, 72 x 74 inches
Gift of Lynne Foster
© Courtesy of the artist

FRONT
Whitney Nye (American, b. 1966)
Astrogirls, 2009
Paper, oil on wood panel, 72¼ x 48¼ inches
Purchased with funds from the Ford Family
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