





JORDAN SCHNITZER MUSEUM OF ART



ANNUAL REPORT 2013–2014



DIRECTOR'S REPORT

A MAGICAL MUSEUM YEAR

As I think back to the many high points of last year, I am reminded of a wonderful story related by Jody Seasonwein, our new senior curator of western art. While engaging in an email correspondence with a physics professor about ways he might incorporate the museum into his courses, the faculty member offered that he often came to the museum with his family and had recently had the opportunity to bring his young children to Vanessa Renwick's *Medusa Smack* installation. An internationally known, Portland-based media artist, Renwick had videotaped jellyfish at the Oregon Coast Aquarium. Her piece projected those images onto an umbrella-like scrim under which visitors could lie, look up, and enjoy both the visuals and a score by Tara Jane O'Neil that incorporated the sounds of one of our Harry Bertoia sculptures. Asked what they thought about the work, the professor's eight-year-old responded, "I'd like to stay here for a long time." His four-year-old went further: "I wish I lived here," she announced.

Let's consider just for a moment what it would be like to live, not just in this piece, but in the museum itself. Whenever we wanted, we could commune with

our favorite pieces, make art in the studio, or recharge our spirits in the Prince Lucien Campbell Memorial Courtyard. We could travel the world in a day—from Asia to Mexico, from Europe to the Pacific Northwest—and experience thousands of years of diverse cultures, ideas, and expressions. In doing so, we would learn how art reflects and shapes our present, just as it did our collective past. All of this may not be magic, but for those of us who work in museums we find fulfillment in conjuring up meaningful, sometimes transcendent experiences with art that help our visitors lead happier lives and make our world a better place.

Last year, all of us at the JSMA—our staff and volunteers as well as the artists, curators, faculty, collectors, and students with whom we work—created just such a magical museum. Our often breath-taking public programs—exhibitions, films, concerts, and lectures—in addition to the many university courses taught in the museum and Visual Thinking Strategy sessions we teach in Oregon's K–12 schools provided our constituents with high-quality opportunities to learn, recharge, make art, and build meaningful communities together. The JSMA does its best to provide access and appreciation of the visual arts to our ever-growing constituencies.



A Special Invitation from the APRU

In May, executive director Jill Hartz was invited to give the keynote address to the Association of Pacific Rim University's Museum Conference. Held at National Taiwan University in Taipei, Hartz, who is in her second term as president of the national Association of Academic Museums and Galleries, was asked to speak about the role of a university museum, and specifically the JSMA, in building community engagement. Chief curator Anne Rose Kitagawa was also invited to discuss our exhibition and academic program philosophy and activities.



Congratulations Yvonne and Charles Stephens!

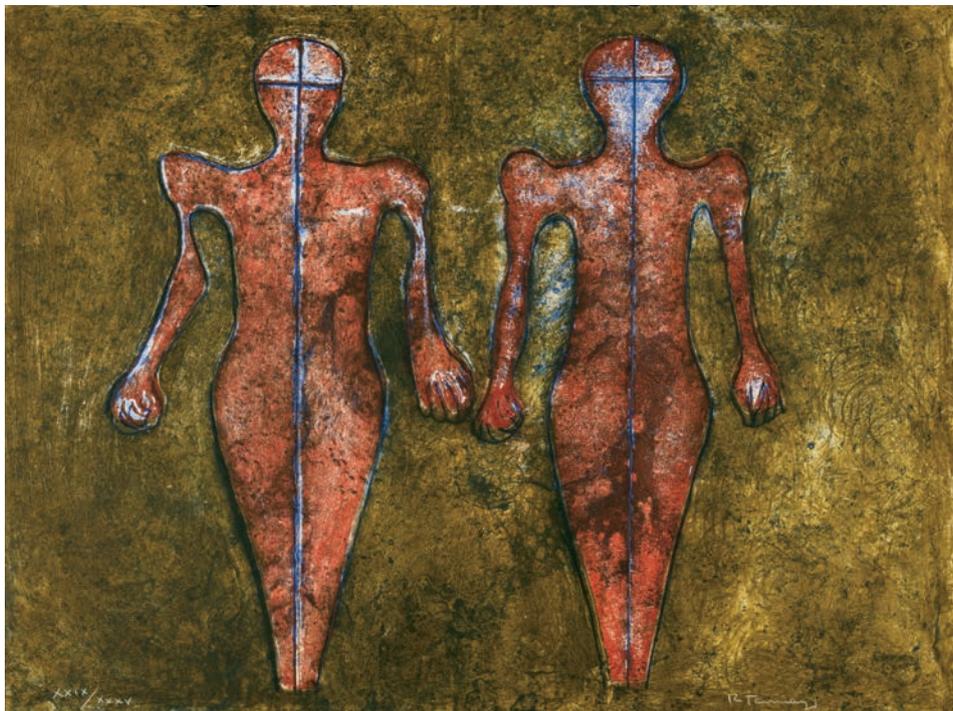
This year, we gave our Gertrude Bass Warner Award to Yvonne Stephens, a former docent and EI, and her husband, Charles Stephens, who epitomize the purpose of this honor, which "recognizes outstanding individuals who have demonstrated a long, dedicated and selfless commitment to advancing the mission and goals of the Jordan Schnitzer Museum of Art." In announcing the recipients, Lisa Abia-Smith, director of education, took the audience through these numbers, representative of the Stephens' service: 540 tours, 367 public programs, 145 puppet performances, 112, school visits, and 3800 miles traveled on behalf of the museum. No one, other than staff members, attend more events than the Stephens, whose love of the arts and education inspires everyone they meet.

CELEBRATING COLLECTING

Last year, we turned eighty—that’s a lot of years of making magic! We are grateful to the eighty local lenders who loaned us more than 300 precious works for our *Living Legacies* exhibition. Collecting begins with acquiring what you like (whether by gift, purchase, or family inheritance) and then wanting to learn more and get more, accompanied by a desire to share that passion and knowledge.

As the year progressed, our collecting family grew beyond the Eugene area to Portland and California. It included the Matellis and their beautiful Korean screens, as well as San Francisco and L.A.-based lenders to our “Masterworks” program. Because our museum honors its primary strengths in Asian and Pacific Northwest art, these loans, often works by major American and European artists not represented in our collection, become central to our broad teaching mission.

Rufino Tamayo, Mexican, 1899–1991. *Dos Figuras (Two Figures)*, 1976.
Mixografía, 30 ¼ x 22 ¾ in. Gift of Dr. Robert and Margaret Leary.



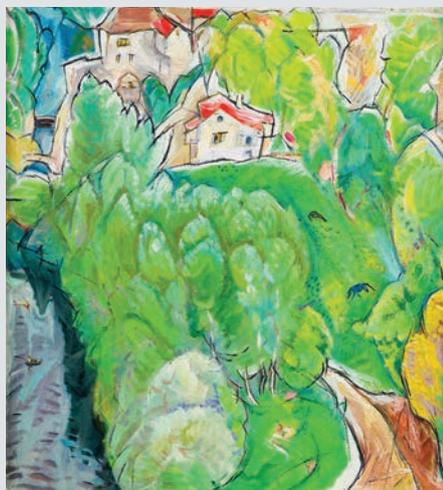
Kara Walker (b. 1969). *The Emancipation Approximation (Scenes #21 and #22)*, edition 7/20, 1999–2000. Screenprint, 44 x 34 inches. Collection of the Jordan Schnitzer Family Foundation. © Kara Walker
Right: Jordan Schnitzer and Jessi DiTillio, exhibition curator

Closer to home, Jordan Schnitzer, in Portland, welcomed our proposal to create a touring exhibition from his collection of Kara Walker prints and sculpture. One of the foremost collectors of contemporary prints in the world, Jordan regularly invites curators to develop exhibitions from his holdings and sends them to museums around the world. Curated by Jessi DiTillio, who came to us three years ago as a newly minted MA art history graduate and then became our temporary associate curator of contemporary art (before heading to Austin to pursue doctoral studies), *Emancipating The Past: Kara Walker’s Tales of Slavery and Power* opened a provocative and timely dialogue about race in Oregon and our nation.

Collectors, both local and beyond, generously supported our acquisitions this year. We accessioned important Old Master, modern and contemporary American and European works thanks to the gifts of many collectors, including Dr. Robert Leary, Dr. and Mrs. Don Dumond, Dr. Irwin Berman, and David and Marcia Hilton, as well as the estate of Jan Zach, which also included significant sculpture. Community support made the major acquisition of Xiaoze Xie’s *Order (The Red Guards)* a wonderful birthday present for the museum, and many other important Asian art works extended the depth and quality of our holdings and our ability to provide excellent teaching resources. We were also pleased to accept an important gift of Andy Warhol works and an additional group of collages by Violet Ray.

A Second Year for JSMA Academic Support Grants AAA

We are deeply grateful to our partners—the College of Arts & Sciences, the School of Architecture and Allied Arts, the Clark Honor's College (for the first time), and the Office of the Provost—for making our second year of JSMA Academic Support grants so successful. Projects directly supported classes, research, and the dissemination of knowledge.



Song Tao: From Last Century exhibition and educational programs (Jenny Lin, History of Architecture and Art)

Museum on Film Series and Catalan concert in support of Daura project (Laura Wayte, Music; Phaedra Livingstone, Arts and Administration/ Museum Studies)

Funding toward the purchase of Xiaoze Xie's *Order (The Red Guards)* (Akiko Walley, Architecture and Art; Bryna Goodman, History)

The Messengers exhibition by Kathy Marmor (Colin Ives, Art)

Vanessa Renwick exhibitions *Hunting Requires Optimism* and *Medusa Smack* (Richard Herskowitz, Cinema Pacific)

Korda and the Revolutionary Image exhibition (Carlos Aguirre, History)

Vistas of a World Beyond: Art of the Chinese Gardens installation and electronic publication (Ina Asim, History)

Transatlanticism and symposium (Pedro Garcia-Caro and Cecilia Enjuto Rangel, Romance Languages)

Art of Traditional Japanese Theater exhibition (Glynne Walley, East Asian Languages and Literatures)

James Blue Film Tribute (David Frank, Honor's College)

(Above) Xiaoze XIE, Chinese, b. 1966. *Order (The Red Guards)*, 1999. Acrylic on paper, automobile lacquer on steel, wood, approx. 108 x 180 in. (detail)

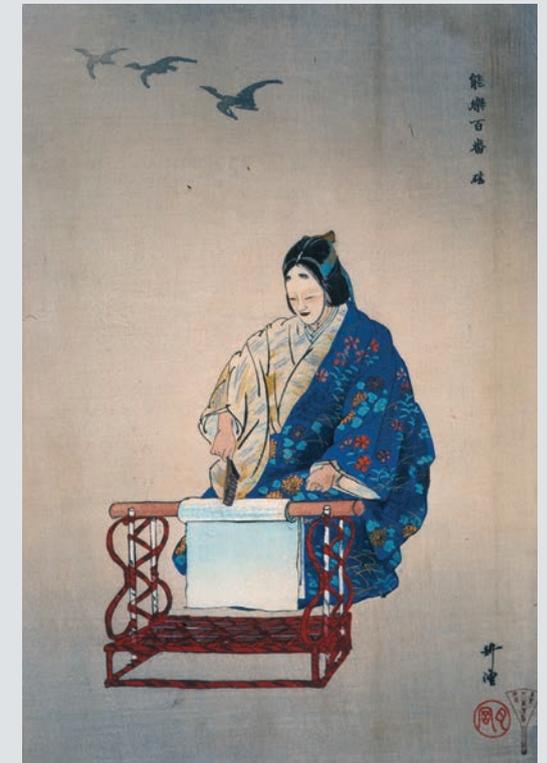
Pierre Daura (Catalan-American, 1896–1976). *Mill on the Lot River*, circa 1956. Oil on canvas, 26 x 24 in. Jordan Schnitzer Museum of Art. Gift of Martha Daura in memory of Chapin D. Clark.

GLYNNE WALLEY ON THE JAPANESE THEATER EXHIBITION GRANT

In academic year 2013–14, thanks to a JSMA Academic Support Grant and the guidance of chief curator Anne Rose Kitagawa, Glynne Walley, an assistant professor in the Department of East Asian Languages and Literature, organized a two-part show (fall and winter) designed to support two of his courses: a survey of traditional Japanese theater and a seminar on an early 18th century playwright.

"*Art of Traditional Japanese Theater*," says Walley, "enriched both courses immeasurably. By drawing on the museum's own extensive holdings in Japanese art, which were augmented by judicious borrowings from collections both local and far-flung, we were able to display significant art representing all four major traditions—noh, kyogen, bunraku, and kabuki—as well as a number of minor ancillary theatrical arts. As a teacher of Japanese literature and theater, I found it a matchless experience to be able to take students through the exhibition and discuss works we had read and/or watched in front of art that was intimately connected to what they had been studying. It made the history of these sometimes centuries-old forms come alive for students, and for me. In particular, I was trying to help students understand not only the plays themselves and the performance traditions surrounding them, but the larger cultural significance of these traditions."

The project culminated in a symposium held in February at the museum that brought three scholars and theater experts to Eugene from Portland, Montana, and Hawaii. "Those who attended," notes Walley, "heard fascinating talks that directly related to objects on display, while the speakers went away visibly impressed with the museum's holdings and presentation."



Glynne Walley

TSUKIOKA Kōgyo (1869–1927). Japanese; Taishō period, 1922. *Kinuta*, from the series *One Hundred Nō Dramas (Nōgaku hyakuban)*. Woodblock print in vertical ōban format; ink and color on paper, 14¹⁵/₁₆ x 10¹/₁₆ in. (paper). Museum Collection

SUPPORTING ARTISTS

As always, artists created a magic of their own throughout the year. Sam Abell returned with the National Geographic exhibition *Greatest Photographs of the American West* and gave a master’s lesson in capturing the “perfect moment” in a photograph. Should that red bucket of his be in or out? The twelve Ford Family Foundation Fellows presented their new work in *We Tell Ourselves Stories in Order to Live*, organized by the Museum of Contemporary Craft, and we foregrounded the work of other mid-career Oregon artists: Irene Hardwick Olivieri, Jo Hamilton, and Vanessa Renwick.

FURTHERING ACADEMIC PARTNERSHIPS

More and more, the JSMA not only “enhances” academic learning, but actually provides both the site and teacher. McCosh Associate Curator Danielle Knapp and Phaedra Livingstone, Assistant Professor of Arts and Administration/Coordinator, Museum Certificate, taught a series of three courses focused on Pierre Daura, culminating in an exhibition and catalog made possible by the Daura Foundation.



We’re Creating our Own Alumni!

Since 2008, the JSMA has offered UO students free museum memberships, but it wasn’t until this year, when we successfully applied for a Graduate Teaching Fellow to lead our student membership program. Sarah Turner, who graduated in June with an MA in Arts and Administration, took up the challenge, and with a team of undergraduate and graduate students created JSMAC—the Jordan Schnitzer Museum of Art Advisory Council. They administered a survey to find out what students wanted and then created three events by and for students—a performance art evening, a juried exhibition, and an evening of music. Our new GTF, Sarah Wyer, is poised to build on this awesome foundation.

A Catalan-born artist, trained by Picasso’s father, Daura took up residency in Paris (his paintings are now on view in the Louvre), where he worked alongside Kandinsky and other well-known artists, founding the Circle and Square group with Torres-Garcia. He fought in the Spanish Civil War, married a Virginian, and settled in both the south of France and Virginia. His art reflects the varied landscapes, family and community relationships, and the political and aesthetic concerns of his day. Fortunately for us, his daughter, Martha, donated a major body of his work to this museum and the university’s law school, where her late husband, Tom Mapp, had taught. So successful was this project, that a similar series is underway for the current year: Chief curator Anne Rose Kitagawa and assistant professor of Japanese art history Akiko Walley will lead their students in the study of the recent gift of the Wadsworth collection of twentieth and twenty-first century Japanese prints, culminating in a major exhibition and publication in fall 2016.

POSITION ENDOWMENTS ASSURE EXCELLENCE

The JSMA has an exceptional staff—and we’d like to keep it that way. Named, endowed positions assure that we attract and keep the best and the brightest, those who are committed to the goals of a teaching museum, including scholarship and service.

This year, we welcomed Jody (Johanna) Seasonwein. An Andrew W. Mellon Curatorial Fellow for Academic Programs at Princeton University Art Museum for five years, Jody directs our curatorial program focusing on American, Latin American and European art, including collections development, exhibitions, academic collaborations, and public programs. We are deeply grateful to the university for its funding of this critical position.

Jody is a specialist in the Middle Ages and holds a doctorate in art history from Columbia University and a bachelor’s degree in art history from Johns Hopkins University. In 2012, she curated the exhibition *Princeton and the Gothic Revival: 1870–1930*.



TIES WITH KOREA GROW AND PROSPER



KNRICH/JSMA survey team (from left to right): Jonathan Smith, Faith Kreskey, Ji-Hyun Lee, Soyeon Im, Myeongju Kim, Anne Rose Kitagawa, Gina Kim, and Chris White. Not pictured: Jungim Kim, Heunkang Seo, Hyojeong Yoon, and Eunju Nam. The group stands before our *Ten Symbols of Longevity* (*Shipjangsaengdo*) screen. Korean; Joseon dynasty, 1879–1880. Ten-panel folding screen; ink, color and gold on silk, 80 ¼ x 205 inches. Murray Warner Collection

As the first university museum in the U.S. with two galleries dedicated to Korean art, the JSMA has a long relationship with Korean organizations and an unwavering interest in Korean art and culture. This year, our Korean art activities grew exponentially!

- A new grant from the Korea Foundation (KF) will support a series of internships in the U.S. for Korean nationals aspiring to be museum curators. Our first KF Global Museum Intern, Gina Kim, a recent MA graduate from the UO's History of Art and Architecture Department, will assist Anne Rose Kitagawa with Korean art cataloguing, research, exhibitions, publications, and programs. In return, Kim will receive professional training and job experience. This is especially timely because. . .

- The National Museum of Korea (NMK) has honored us with a grant to produce the bilingual publication *Selected Korean Art Masterworks in the Jordan Schnitzer Museum of Art*. . .
- Which benefits from extensive photography conducted in anticipation of a visit this summer from Korean art scholars with the Korean National Research Institute for Cultural Heritage (KNRICH), who surveyed the JSMA's pre-1950 Korean works for inclusion in its forthcoming bilingual publication *Korean Art Collections of the Jordan Schnitzer Museum of Art, Portland Art Museum, and Seattle Art Museum* and. . .
- KNRICH's grant to the JSMA to conserve our early Joseon-period framed Buddhist painting *Chijang Posal and Retinue*. This is the second KNRICH grant we've received; the first

supported the treatment of our beautiful *Ten Symbols of Longevity* screen.

- In addition to support from Korean organizations, we brought distinguished art historian Robert Mowry in May to survey our Korean ceramic collection and give a related public lecture and workshop. Mowry is the Retired Alan J. Dworsky Curator of Chinese Art and Head of the Department of Asian Art, Arthur M. Sackler Museum, Harvard Art Museums.

Looking ahead, we welcome the acquisition of a grouping of ceramic stools by Yik-yung Kim, one of

Seated Chijang Posal Flanked by the Ten Kings of the Under-world and Retinue. Korean; Joseon dynasty (1392–1910). Framed painting; ink and color on silk. 50 ¾ x 58 ½ inches. Murray Warner Collection

the foremost ceramic artists in Korea; a publication on Hyunbok Jung's calligraphy screen by former assistant curator Han Zhu; two further (and possibly traveling) exhibitions, one of *Ten Symbols* screens from Korean collections, as well as ours, which will provide a focus for an international symposium of Joseon-period court painting and conservation; the other of work by Hanna Kim, a contemporary Korean artist whose work was featured in the 2010–11 exhibition of contemporary Korean art, drawn from the collection of Yongsoo Huh, and whose studio both Anne Rose and Jill Hartz visited in May. Anne Rose returns to Seoul this fall for the 2014 Korean Art + Ideas Forum Towards New Traditions conference, organized by the Overseas Korean Cultural Heritage Foundation, during which she will give a lecture about Korean conservation projects.

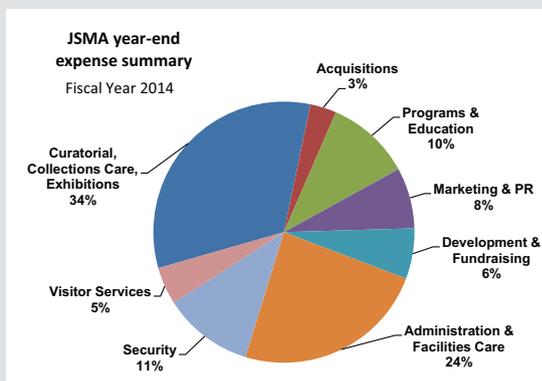
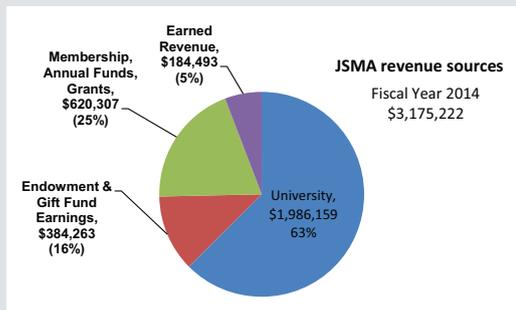


STRENGTHENING K-12 EDUCATION

The JSMA’s education programs regularly garner state and national recognition, thanks to the leadership of Lisa Abia-Smith, director of education. In 2014, we became one of only eight agencies in the state to receive support for “Connecting Students to the World of Work (WOW),” a new initiative funded by the Oregon Arts Commission that offers high school students paid internships in arts organizations with the aim of introducing them to possible careers. Based on our WOW success, we’ve been asked to reapply for a second year. On the national level, we’re in our third year of support from the Kennedy Center, aimed at developing programs for youth with disabilities, and our videos teaching teachers and caregivers how to create art enrichment experiences for children on the autism spectrum are being used across the country. Our educational outreach programs will take a giant step in the next year as we partner with the UO School of Education and area school districts on federal grants to incorporate Visual Thinking Strategies into regional and rural schools throughout Oregon.

In addition to running these programs, Lisa is often called upon for statewide work on arts curricula and teacher training. She also worked closely with the Association of Art Museum Directors to create an exhibition of work by young students for a Washington, D.C., exhibition that extolled the value of arts education.

JSMA Revenues and Expenses



So it’s not surprising that the Oregon Arts Education Association, following the guidelines set forth by the National Arts Education Association, gave her their highest annual award: Oregon Museum Education Art Educator of the Year!

THE JSMA CAMPAIGN: SUSTAINING TOMORROW

And we’re off! Our goal is \$19 million, but we aim to raise even more! We’ve made great progress, thanks to two generous planned gifts, one from **Sharon Ungerleider**, highlighted in our last annual report, dedicated to collaborative projects with the School of Architecture and Allied Arts; the other from **Christine and Chris Smith**, who completed his term as president of our Leadership Council, establishing the *Hope Hughes Pressman Endowment for Pacific Northwest Art*, which will provide support for the acquisition, conservation, preservation, and exhibition of Pacific Northwest art.

Making the gift in honor of Hope Pressman goes to the heart of the Smiths’ purpose. “Hope Pressman,” says Chris, “is the heart of this museum. With grace, intelligence, and unbelievable persistence, she has made the museum one of her lifelong projects, and all of us—staff, students, and volunteers—have learned so much from her.” “She inspires everyone associated with the museum to do our



Chris and Christine Smith



Cheryl and Allyn Ford with Jill Hartz

best and to do more,” says Christine Smith, who joined the Leadership Council this year.

Just as important as our campaign for staff and program endowments is the creation of our new visitor pavilion, a happy reality thanks to **Cheryl Ramberg Ford '66 and Allyn C. Ford**. “I fell in love with the museum during my student days,” says Cheryl. “Now that I’m more involved in the museum than ever before, I know how important it is to the university and to all of us who live in Oregon. Art expresses the meaning of our lives and brings us together in important ways, whether it’s for academics or for our cultural or social life. The JSMA embodies what’s important at the university and in our community, and I’d like everyone to appreciate this special place as much as I do.” Soon, we will conduct a cost feasibility study for the addition, thanks to a gift from the Ford Family Fund at The Oregon Community Foundation and Allyn and Cheryl Ford, Roseburg Forest Products.

If you are interested in learning more about the museum’s campaign, please contact me (hartz@uoregon.edu; 541.346.0972) or Tom Jackson, our director of development (tomjack@uoregon.edu; 541.346.7476).



JORDAN SCHNITZER MUSEUM OF ART

Programs, Collections and Honor Roll

2013–2014



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 Alliance 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 Alliance 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

Piero Dorazio and the Responsive Eye
April 9–August 18, 2013

Su Kwak Light Journey: An Odyssey in Paint
May 28–July 28, 2013

Jill Hartz, Curator

Organized by the Brauer Museum of Art at Valparaiso University and curated by Dr. Jungsil Lee; sponsored by Farwest Steel Korean Art Endowment

Helmuth Rilling: Expressions and Experience
May 29–July 14, 2013

Papé Hall Special Installation

Sponsored by the Oregon Bach Festival

Living Legacies: The JSMA @ 80
June 1–September 1, 2013

July 20, Collectors' Tour with Terry and Anne Carter, David Hilton, and Joyce Leader

July 31, SmART Collecting Series: Collecting for the University Art Museum: A Conversation with Kimerly Rorschach, Director, Seattle Art Museum, and Jill Hartz, JSMA Executive Director

New American Acquisitions
June 1–December 8, 2013

Danielle Knapp and June Black, Curators

November 6, *Each Stroke Should Fill the Room: The Painting of C.S. Price*, lecture by Richard Saydack

Thinking through Art: Visual Thinking Strategies in Action
June 7–September 1, 2013

Sponsored by the Oregon Arts Commission and Wells Fargo Bank and the Cheryl and Allyn Ford Educational Outreach Endowment

Celebrating Oregon Artists: Recent Additions to the Collection
June 18–September 15, 2013
Danielle Knapp and June Black, Curators

August 7, Curator's Gallery Talk by Danielle Knapp, McCosh Associate Curator, and June Black, Associate Curator, Arts of the Americas and Europe

Korda and the Revolutionary Image
August 13, 2013–January 26, 2014

Made possible by a JSMA Academic Support Grant

October 15, *Korda, the Revolution, and Cuban Photography*, conversation with gallerists Darrel Couturier and Lenny Campello, moderated by executive director Jill Hartz

November 23, *Che Guevara: The Man Behind the Myth* by Carlos Aguirre, Professor, Department of History, and Director, Latin American Studies Program

Ave Maria: Marian Devotional Works from Eastern and Western Christendom
August 20, 2013–July 20, 2014

Made possible by a JSMA Academic Support Grant

Organized by recent University of Oregon Art History MA recipient Katrena Kugler under the mentorship of JSMA Assistant Curator June Black

Transatlanticism
August 27, 2013–February 9, 2014

Made possible by a JSMA Academic Support Grant

Art of the Athlete II
August 31, 2013–February 9, 2014

Collaboration with the John E. Jaqua Academic Center for Student Athletes and the UO Arts and Administration Program

October 2, Reception

Song Tao: From Last Century
September 28–December 1, 2013

Jenny Lin, Assistant Professor, Department of the History of Art and Architecture, curator

Supported by the Center for Asian and Pacific Studies, the Confucius Institute, the School of Architecture

and Allied Arts, the Department of the History of Art and Architecture, Academic Affairs, Asian Studies, the Oregon Humanities Center, and a JSMA Academic Support grant

The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate

October 5, *Picturing Global China: Contemporary Art from Shanghai and Beyond*: A Cross-Cultural Panel Discussion with Gu Zheng, Fudan University Professor, photographer and curator; Wang Jun, independent Shanghai-based curator and scholar; Aynne Kokas, Fellow in Chinese Media at Rice University Chao Center for Asian Studies and Baker Institute for Public Policy; Zhuang Jiayun, UNC Assistant Professor of performance studies and playwright; and Jenny Lin, UO Assistant Professor of contemporary art history

November 20, *Contemporary Art Amidst Globalization: Spotlight on Asia*, presentations by students in Lin's Contemporary Asian Art and Photography class

CSWS: Women's Stories, Women's Lives
September 3, 2013–January 26, 2014

October 18, Curators' Gallery Talk by Master's students Sarah Turner and Regan Watjus. Cosponsored by the Center for the Study of Women and Society.

National Geographic: Greatest Photographs of the American West

September 28–December 31, 2013

Organized with the National Museum of Wildlife Art of the United States and Museums West; presented by the Mays Family Foundation; traveled by National Geographic. Made possible by the Coeta and Donald Barker Changing Exhibitions Endowment, the Oregon Arts Commission, and JSMA members

September 26, Patron Circle Opening Reception

September 27, Members' and Public Opening Reception

September 28, *My Journey in Photography* by Sam Abell

October 6, *Photography of the American West* by Rich Clarkson

October 10, Exhibition tour with JSMA curators Danielle Knapp and June Black

October 23, *Focus on the Collection: Contemporary Photographers* with JSMA curators Jessi DiTillio, Danielle Knapp, June Black, and Han Zhu, and executive director Jill Hartz

Art of Traditional Japanese Theater

October 8, 2013–Spring 2014

Art of Traditional Japanese Theater, Part 2

February 4–June 1, 2014

Made possible with a JSMA Academic Support Grant

February 22, *Symposium: The Art of Traditional Japanese Theater* with Glynne Walley, UO East Asian Languages and Literatures; Larry Kominz, Portland State University; Matthew Shores, University of Hawaii; and Alan Scott Pate, Japanese doll expert.

Kathy Marmor: The Messengers
January 14–March 16, 2014

Made possible by a JSMA Academic Support Grant

The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate

January 15, Artist's Talk

We Tell Ourselves Stories in Order to Live

January 18–March 16, 2014

Sponsored by The Ford Family Foundation

January 18, *Guided Tour and Gallery Discussion* with 2013 Fellows Mike Bray, Cynthia Lahti, and D.E. May; moderated by Danielle Knapp, McCosh Associate Curator

January 23, Patron Circle Opening Reception

January 24, Members' and Public Opening Reception

March 8, *Panel Discussion: Supporting and Curating Oregon's Art* with exhibition curator Cassandra Coblenz; Kandis Brewer Nunn, consultant, The Ford Family Foundation; and Namita Gupta Wiggers, director, Museum of Contemporary Craft, Portland; moderated by Danielle Knapp, McCosh Associate Curator

Kara Walker's Tales of Slavery and Power

January 25–April 6, 2014

Organized by Jessi DiTillio, assistant curator of contemporary art; made possible with support from Jordan D. Schnitzer and his Family Foundation, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

January 23, Patron Circle Opening Reception

January 24, Members' and Public Opening Receptions

January 29, Curator's Talk by Jessi DiTillio

February 5, Film Screening & Live Performance: Lotte Reiniger's *The Adventures of Prince Achmed* with a live original score performed by Miles and Karina

February 19, Lecture and Film Screening: *8 Possible Beginnings: Slavery, Pornography, and Formal Origins* by Arlene R. Keizer, Associate Professor of English, University of California at Irvine. Co-Sponsored by the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities and Academic Affairs

February 23, *Why Aren't There More Black People in Oregon? A Hidden History: A Conversation with Walidah Imarisha*. Co-sponsored by the Eugene Public Library and made possible by the generous support of the Oregon Humanities, the National Endowment for the Humanities, and the Oregon Cultural Trust.

February 26, 8th–12th Grade Educators Workshop Historical Interpretations: The Art of Kara Walker

March 6, *Kara Walker: Shadow Caster* by Robert Storr, Dean, Yale University School of Art

Co-Sponsored by Academic Affairs and the Department of Art and made possible by the George and Matilda Fowler Endowment Fund

March 21, Tardis Ensemble Concert: *The American South*

April 4, *Why Aren't There More Black People in Oregon? A Hidden History: A Conversation with Walidah Imarisha* Co-sponsored by the Eugene Public Library and made possible by the generous support of the Oregon Humanities, the National Endowment for the Humanities, and the Oregon Cultural Trust.

April 5, *A Conversation about Collecting with Jordan Schnitzer*, hosted by executive director Jill Hartz

ASARO: Asamblea de Artistas Revolucionarios de Oaxaca
February 11–April 27, 2014

March 5, *The Role of Public Art in the Oaxaca Rebellion of 2006*, lecture by César Chávez Victoria, artist and member of the ASARO collective

NewArt Northwest Kids: Food for Thought, Annual K-12 Student Art Exhibition

February 25–June 8, 2014

Sponsored by Dr. Michael Balm and Dee Carlson and the Cheryl and Allyn Ford Educational Outreach Endowment

May 3, Exhibition Reception

The Delicate World of Josefina Allmayer: Papercuts from the Permanent Collection

February 25–May 25, 2014

May 21, *Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique* by Sherwin Simmons, Professor Emeritus, Department of the History of Art and Architecture

WPA Impressions: The Reality of the American Dream

March 11–July 27

UO Art History student Merrit Thompson, curator

April 4, Curator's Gallery Talk

Contemporary Oregon Visions: Jo Hamilton and Irene Hardwick Olivieri

April 1–June 29, 2014

April 16, Artists' Gallery Talk: Jo Hamilton and Irene Hardwick Olivieri

May 10, Olivieri talk and book signing

Vanessa Renwick: Hunting Requires Optimism & Medusa Smack

April 24–June 29, 2014

In conjunction with Cinema Pacific; made possible by a JSMA Academic Support Grant

April 26, *Hope and Prey* & Other Films by Vanessa Renwick and *Wolf* by Deke Weaver

April 27, *Art for Endangered Species: A Forum*, presented by Cinema Pacific

May 24, Artist's Gallery Talk

The Human Touch: Selections from the RBC Wealth Management Art Collection

April 26–September 14, 2014

Made possible by RBC Wealth Management, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission, and JSMA members.

April 24, Patron Circle Opening Reception

April 25, Members' and Public Opening Reception

April 26, Artist's Talk: T. L. Solien

April 26, Gallery Tour with RBC Curator Donald McNeil, T. L. Solien, and JSMA executive director Jill Hartz

Placing Pierre Daura: Family, Community, Nationality

May 10–September 28, 2014

May 13, Opening Reception and Panel Discussion with Dr. Cecilia Enjuto Rangel, associate professor of Spanish at the University of Oregon; Dr. Carmen Lord, assistant professor of Liberal Arts at Pacific Northwest College of Art; Dr. Barbara Rothermel, assistant professor of Museum Studies and director and curator, Daura Gallery, Lynchburg College; and the student curators.

June 7, *A Spirited Bourrée*: Concert and Exhibition Tour with UO voice instructor Laura Wayte and her students and the exhibition's student curators; made possible by a JSMA Academic Support Grant

John Piper: Eye and Camera & Travel Notes

June 3–October 12 2014

PERMANENT COLLECTION ASIAN ART EXHIBITIONS

Traditional and Contemporary Korean Art from the Mattielli & JSMA Collections

Ten Symbols of Longevity and Late Joseon Korean Culture

TRAVELING EXHIBITIONS

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

Organized by the JSMA and featuring the work of Lynda Lanker, this exhibition traveled under the auspices of Landau Traveling Exhibitions to the following locations:

Oregon Historical Society, Portland (February 1–March 31, 2013)

National Cowgirl Museum and Hall of Fame, Fort Worth, TX (May 9–September 9, 2013)

Turtle Bay Exploration Park, Redding, CA (October 18 – January 19, 2014)

Museum of the Rockies, Bozeman, MT (September 15, 2014–January 23, 2015)

YOUTH & FAMILY PROGRAMS

After School Class: Ready, Set, Snap!

October 9–December 4 (except November 27)

No School Day Fridays: Drop in Art Studio

September 27, November 8, December 6, April 18, May 3

Family Day: Portraits, People, and Places

December 14, sponsored by U.S. Bancorp Foundation.

After-school Art Class: Paint, Paper, Scissors!

January 22–March 12 Wednesdays

Club de Arte para Madres

February 3, March 3, March 17, April 7, April 21

ArtAccess VSA Workshops for K–12 Children with Special Needs

February 8, March 8, April 15

Spring Break Art Camp

March 24–28

Japanese Puppet Theater Latin America: Past to Present

Family Day: Animal Tales

Sponsored by Kendall Subaru

FILMS

Schnitzer Cinema

Curated by Richard Herskowitz, director of Cinema Pacific; cosponsored by Cinema Pacific *Rare Warhol*, October 9, 2013

Tribute to James Blue:

The March, November 13

A Few Notes on Our Food Problem, December 11, 2013

Les Oliviers de la Justice, February 12, 2014

The Complex Documentary: Excerpts from Who Killed the Fourth Ward? and Invisible City, March 12, 2014

Kenyan Boran, April 23, 2014

Cinema Pacific Fringe Festival, April 25, 2014

Black Maria Film and Video Festival, May 14, 2014

Museums On Film

Organized by Dr. Phaedra Livingstone, Assistant Professor, Arts and Administration for Museum Theory and other courses

Made possible by a JSMA Academic

Support Grant

Museum Hours, April 9

Herb and Dorothy 50 x 50, April 30

Objects and Memory, May 7

The New Rijksmuseum, May 28

Outdoor Family Film

The Painting, July 24

JSMAC PROGRAMS

April 8, **InFlux: A Night of Performance Art**

April 30, **In Touch, an Exhibition of Student Art Relating to the Five Senses**

June 3, **In Tune**

OTHER ON-SITE PROGRAMS

Free First Friday

Free admission on first Fridays throughout the year

First Saturday Public Tour

Free tour with paid admission on first Saturdays throughout the year

Go Ducks! Free Admission Weekends

Free admission on home football game weekends

July 10, **Russian Orthodox Church Architecture**, lecture by A. Dean McKenzie

July 13, **Harp Concert and Presentation by Laura Zaerr**, UO Adjunct Instructor of Harp. Cosponsored by Oregon Bach Festival Road Scholar program. Coordinated with Academic Extension.

August 9, **Museum After Hours: Halie Loren**. Sponsored by Northwest Community Credit Union, Eugene Airport and McKenzie River Broadcasting

September 23–27, 2014, **By Way of These Eyes: An Instagram Exhibition**

October 2, **University of Oregon Art Walk**

Led by McCosh Associate Curator Danielle Knapp

Organized by Lane Arts Council

October 11, **K–12 Teacher**

Professional Development

Workshop: Every Picture Tells a Story: Narrative in Art

October 11, **Museum After Hours: Jessie Marquez**. Sponsored by Northwest Community Credit Union, Eugene Airport and McKenzie River Broadcasting

October 18, **Lecture-Demonstration by Kartik Seshadri**, sitar, in partnership with the UO School of Music

October 29 & 30 and November 1 & 2, **Día de los Muertos / Day of the Dead Celebration**. Cosponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal del Migrante Guanajuatense y sus familias

February 4, **Japanese Friendship Dolls**, lecture by Alan Scott Pate

February 26, **Behind the Seams: A Conservator Looks at Asian Textiles** Beth Szuhay, Textile Conservator, Chrysalis Art Conservation

December 6, March 14, & May 30, **Chamber Music on Campus**, UO School of Music and Dance

April 7, **Artist's Talk: Michael Jones McKean**. Cosponsored by the Department of Art

May 1, **Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines: A Lecture by Philip Yenawine**

May 4, **St. Vinnie's Metamorphose: Transforming Fashion**

May 16, **Chalk it Up**, student membership drive

May 17, **Introduction to Chinese and Korean Ceramics**, lecture by Robert D. Mowry, Retired Alan J. Dworsky Curator of Chinese Art and Head of the Department of Asian Art, Arthur M. Sackler Museum, Harvard Art Museums, and Senior Lecturer on Chinese and Korean Art, Department of the History of Art and Architecture, Harvard University

May 18, **Connoisseurship of Chinese and Korean Ceramics**, workshop with Robert Mowry

June 28, **Classical Guitar Concert: Devon Kelly and Craig Einhorn**. Cosponsored by the Oregon Bach Festival Road Scholar Program and coordinated with Academic Extension

OFF-SITE PROGRAMS

August 1–31, **Create Eugene**, various locations in Lane County

August 3, **Dig Into Art History** at the Eugene Public Library Downtown Branch, presentation on the history for the JSMA by McCosh Associate Curator Danielle Knapp

September 23, **ELAN Community Partners Reception and AAD Practicum Fair**. Oregon Contemporary Theatre

November 17, **Sunday Family Fun at the Eugene Public Library: A Feast of Colors**, led by Sharon Kaplan and Arthurina Fears, museum educators

January 20, **Martin Luther King, Jr., Celebration**, The Shedd

January 22, **Black Student Union MLK, Jr. Candlelight Vigil**, EMU

January 24, **MLK, Jr., Awards Ceremony**, EMU Ballroom

February 15–16, **Oregon Asian Celebration**, Lane County Fairgrounds

March 4, **Cubism and the Fashion Revolution of the 1920s** Lecture by June Black, Associate Curator, Eugene Public Library

March 25, **Roses in the Salad:** Vegetable Printing Workshop at the Springfield Public Library led by Sharon Kaplan, museum educator

April 17, Arts and Business Alliance of Eugene **Arts After Hours**, Kendall Ford, Eugene

May 10, **Cuentos y Canciones at the Eugene Public Library**, Bethel Branch with Arthurina Fears, museum educator



ACADEMIC USE

CLASSES HELD IN JSMA

AAD 199 Writing for Art
Lisa Abia-Smith; Fall 2013

ARH 409/609 Exploring the Art of Daura
Danielle Knapp; Fall 2013 (Pierre Daura project)

AAD 430/530 Youth Arts Curriculum Methods
Lisa Abia-Smith; Winter 2014

AAD 410/510 Planning Interpretative Exhibits
Phaedra Livingstone; Winter 2014 (Pierre Daura project)

AAD 430/530 Youth Art Curriculum & Methods
Lisa Abia-Smith; Spring 2014

AAD 410/510 Museum Theory
Phaedra Livingstone; Spring 2014

ANTH 406/606 Implementing Interpretive Exhibits
Danielle Knapp; Spring 2014 (Pierre Daura project)

OTHER FACULTY, STAFF, AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS

AAD 251 Art and Visual Literacy
David Bretz; July 2, class assignment

Summer Architecture Academy
James Givens; July 9, sketching in courtyard

ANTH 150 World Archeology
Nick Jew; July 10 & 16, self-guided activity in Soreng Gallery

ARH 205 History of Western Art
Lisa Calevi; July 15, self-guided activity in the Gilkey Center

AAD 252 Art and Gender
Betsy Tanenbaum; July 16, critique essay

AAD 251 Art and Visual Literacy
David Turner; July 24, course assignment

ART 209 Arts of Japan (Lane Community College—LCC)
Ellen Osterkamp; July 24 and 30, course assignment in Japanese gallery

ART 115 Basic Design (LCC)
Robin Selooover; July 24, class assignment

ARH 208 Chinese Art
Charles Lachman; July 30, extra credit assignment

J 412 Communication Theory
Jeremy Swartz; July 31, self-guided visit

ART 111 Intro Visual Arts (LCC)
Ellen Osterkamp; July 31, extra credit assignment

WGS 315 Feminist History and Development
Sarah Ray Randot; August 8, self-guided visit

AEI Oral Skills 3
Monica Nawrocki; August 16, self-guided visit

AEI Oral Skills 3
Marc Ardnt; August 23, self-guided visit

J 199 College Connections
Suzi Steffen; September 27, social media scavenger hunt with students from FIG #HashtagEugene

ART 233 Drawing I
James Schauer; October 2, sketching in galleries

UO Graduate School
October 8, docent-led tour for new graduate students

College Scholars
Mary Jaeger October 9, tour led by Danielle Knapp

JPN 410/510 Traditional Theater
Glynn Walley; October 9, instructor-led visit to Art of Traditional Japanese Theater exhibition

J 443 Advertising Media Plan
Dave Koranda; October 9, guest presentation by Debbie Williamson-Smith

WR 122 College Composition II
Victoria Vold; October 9, instructor-led visit

ARH 314 History of Western Architecture I
Rebekah Perry; October 11–18, assignment to diagram the building

AAD 199 College Connections (Visualize Your World FIG)

David Turner; October 14, self-guided visit

AAD 410/510 Collection Care
Elizabeth Kallenbach; October 14, collections visit with Chris White

ARCH 199 College Connections (Inside Architecture FIG)
Glenda Utsey; October 15, instructor-led tour of courtyard and galleries

J 443 Advertising Media Plan
Dave Koranda; October 15, tour with Debbie Williamson-Smith and Danielle Knapp

SOC 199, College Connections (Cultural Encounters FIG)
Michael Dreiling; October 15, instructor-led visit

ART 262 Photography I (LCC)
Susie Morrill; October 16, self-guided tour of American West exhibition

Global Scholars Hall Vivier en Español Spanish language group & SPAN 150 Cultural Spanish-Speaking World

Robert Davis; October 16, visit to *Transatlanticism* exhibition with Pedro Garcia-Caro and Robert Davis

Center for Asian and Pacific Studies and the Center for Applied Second Language Studies
Yifang Zhang; October 18, workshop led by Arthurina Fears for interns from China and Japan on Visual Thinking Strategies, JSMA curriculum materials, and teaching with museum objects

AAD 250 Art and Human Values
David Turner; October 23, self-guided visit

ART 115 2–D Design (LCC)
Satoko Motouji; October 23, self-guided visit

ART 131 Introduction to Drawing and ART 234 Figure Drawing (LCC)
Satoko Motouji; October 23, self-guided visit

ART 261 Photography I (LCC)
Susie Morrill; October 23, visit to *American West* exhibition

REL 199 College Connections, Silk Road FIG
Mark Unno; October 23, instructor-led visit

ART 261 Photography I (LCC)
Jeri Mrazek; October 23, visit to *American West* exhibition

Japanese Global Scholars Hall
Glynn Walley; October 23, instructor-led visit to Art of *Traditional Japanese Theater* exhibition

AAD 252 Art and Gender
Julie Voelker-Morris; October 24, self-guided tour

SPAN 690 “Postcolonial Culture”
Pedro Garcia-Caro; October 24, instructor-led visit to *Transatlanticism* exhibition

AAD 250 Art and Human Values
David Turner; October 29, writing assignment

J 361 Reporting I
Jen Schwartz; October 30, visit to *American West* exhibition

BA 199 College Connections for Value and Values FIG
Kay Westerfield; October 30, tour

ART 233 Drawing
Donald Morgan; October 31, sketching in galleries

REL 322 History of Christianity
David Reis; October 31, tour of *Ave Maria* exhibition with June Black

GEOG 199 College Connections for Carnegie Global Oregon FIG
Kiah Frohnauer; November 1, self-guided visit to *American West* exhibition

SPAN 111 Advanced Beginning Spanish
Liliana Datlen; November 1, instructor-led activity

PHL 199 College Connections for Justice Matters FIG
Steven Brence; November 5, course assignment

J 371 Feature Writing I
Melissa Hart; November 5, visit to Soreng Gallery

HIST199 College Connections for Characters of Asia FIG
Andrew Goble; November 8, tour of the galleries with Faith Kreskey

COLT 199 College Connections for Intersections of Expression FIG
Leah Middlebrook; November 14, interpretation activity with Sharon Kaplan

AAD 199 College Connections for Art of Expression FIG
Naomi Wright; November 14, guided tour for FIG group for AAD 250 Art and Visual Literacy and TA 250 Acting I

ANTH 150 World Archeology
Daphne Gallagher; November 14 and 15, self-guided activity in Soreng Gallery

Institute for Continued Learning (Willamette University)
November 19, docent-led tour

ART 233 Drawing I
Anne Magratten; November 20, sketching in galleries

GER 507 The Aesthetics and Politics of the Avant-Garde
Sonja Boos; November 21, viewing of artwork by German artists in Gilkey Center with June Black

ARH 199 Buddhism through Art
Ben Brinkley; November 21, viewing and discussion in Gilkey Center with Han Zhu

American English Institute Oral Skills
Marc Arndt; November 22, self-guided gallery activity

Chinese Painting (Oregon State University)
Xue Lei; November 22, viewing in Gilkey Center and gallery visit with Han Zhu

ARH 399 Japanese Art Edo
Younjung Oh; November 25, viewing of prints in Gilkey Center with Faith Kreskey, Anne Rose Kitagawa, and Han Zhu

REL 202 Religions of China and Japan (LCC)
Clif Trolin; November 25, tour of Asian galleries with Han Zhu

ARH 300 Critical Approaches to Art History
James Harper; November 25, visit and discussion with Jill Hartz and Anne Rose Kitagawa

SPAN 301 Identidades Hispanas
Bryan Moore; November 26 and 27, course assignment

Art 131 Intro to Drawing (LCC)
Gabriella Soraci; November 27, viewing of drawings in the collection with Danielle Knapp

AAAP 410 Sense of Place: Oregon
Chris Bell; November 27, viewing in the Gilkey Center of work by David McCosh, Laverne Krause, and Charles Heaney with Helen Blackmore, Danielle Knapp, and Miranda Callander; tour of collections storage

ED 201 Foundations of Education (LCC)
Merrill Watrous; December 4, El tour

ART 233 Drawing I
James Schauer; January 8, drawing in the galleries

ARTM 459/559 Advanced Metal and Jewelry
Lyndsay Rice; January 9, collections visit with Danielle Knapp

J 205 Gateway to Journalism
Suzy Steffen; January 14, presentation on public relations by Debbie Williamson- Smith

ARCH 485/585 Low Carbon High Design: A Museum of Environmental Art in the Willamette Valley
Erin Moore; January 15, collections storage visit with Chris White

Wayne Morse Center
January 22, symposium

ARTR 245 Intro to Printmaking
Charlene Liu; January 23, viewing of the Wadsworth print collection with Han Zhu

ARTR 347 Itaglio
Charlene Liu; January 23, viewing of the Wadsworth print collection

ENGL 241 Introduction to African American Literature
Courtney Thorsson; January 28, tour of *Kara Walker* exhibition with Jessi DiTillio

ENGL 391 19th Century American Novel
Courtney Thorsson
January 28, tour of *Kara Walker* exhibition with Jessi DiTillio

American English Institute Oral Skills 5
Jessica Waid; January 28-30, self-guided activity using Guide by Cell

ART 131 Introduction to Drawing (LCC)
Satoko Motouji; January 29, instructor-led visit

ART 294 Watercolor (LCC)
Satoko Motouji; January 29, instructor-led visit

ART 231 Intermediate Drawing (LCC)
Satoko Motouji; January 30, instructor-led visit

REL 322 History of Christianity (LCC)
David Reis; February 6, tour of *Ave Maria* exhibition with June Black

ARTF 410/510 Comics and Narrative
Surabi Ghosh; February 13, instructor-led visit to *Kara Walker* exhibition

ES 399 Comparative Race and Ethnic Studies
Tamara Spira; February 13, tour of *Kara Walker* with Jessi DiTillio

ENGL 373 Postslavery Fiction (Willamette University)
Lynn Makau; February 19, guided tour of *Kara Walker* exhibition

REL 302 Chinese Religions
Elizabeth Grosz; February 19, tour of Soreng gallery with Han Zhu

GEOG 208 Geography of North America
Connie Johnston; February 19-21, visit to *Kara Walker* exhibition

JPN 410/510 Chikamatsu Monzaemon
Glynnie Walley; February 20, visit to *Art of Japanese Theater* exhibition

AAD 312 Arts Management
Eleanora Redaelli; February 25; Q&A and tour with Jill Hartz

ENG 381 Film, Media, and History
Stephen Rust; February 26, instructor-led visit

JPN306 Introduction to Japanese Culture
Alisa Freedman; February 27, viewing of prints with Han Zhu and self-guided gallery visit

Art Department
February 28, self-guided tour with MFA students

PS 607 Seminar on Political Culture
Joe Lowndes; March 4, self-guided tour

ART 264 Photos as Method Art (LCC)
Camilla Dussinger; March 5, self-guided tour

ANTH 438/538 Race and Gender in Latin America
Lynn Stephen; March 5, *ASARO* gallery talk

SPAN 303 Expresiones Artisticas
Juanita Devereaux; March 5, *ASARO* gallery talk

SOC 207 Social Inequality
Gregory McLaughlan; March 5, *ASARO* talk

ART 131 (LCC) Drawing
Gabriella Soraci; March 6, viewing of drawings with Danielle Knapp

WGS 101 Women, Difference, and Power
Mara Williams; March 6, self-guided tour

HIST 202 United States II: 19th Century
Jeffrey Oster; March 6, course assignment

ARH 205 History of Western Art II
Rebekah Perry; March 6, course assignment

CAS 110 College Scholars Humanities Colloquium
Ben Saunders; March 6, instructor-led visit

COLT 301 Approaches to Comparative Literature
Katya Hokanson; March 11, El tour

ED 201 Foundations of Education (LCC)
Merrill Watrous; March 12, El tour

ARH 205 History of Western Art II
Rebekah Perry; March 12, view Renaissance prints

ARTR245 Intro to Printmaking
Charlene Liu; March 13, visit to *Kara Walker* exhibition

WGS 101 Women, Difference, and Power
Sarah Rondot; March 14, visit to *Kara Walker* exhibition

Equity and Inclusion
March 17, women's history reception

AAD 252 Museum Exhibits
Julie Voelker-Morris April 3, self-guided visit to *Kara Walker* exhibition

ART 199 Art and the Found Object: Trash or Treasure?
Colleen Choquette; April 3, visit to *Kara Walker* exhibition

ARH 399 Modern Korean Art
Younjung Oh; April 5, tour of Korean art galleries with Anne Rose Kitagawa and Han Zhu

AAD 251 Art and Visual Literacy
David Turner; April 9, self-guided activity in galleries

GEOG 610 Qualitative Methods
Katie Meehan; April 14, tour of collections and discussion of archives with Chris White; viewing and visual analysis of works in Gilkey Center with June Black, Han Zhu, and Danielle Knapp

RUSS 240 Russian Culture
Julia Nemirovskaya; April 16, instructor-led visit to McKenzie Gallery

Art Department
April 24 and 25, MFA student critiques with *The Human Touch* visiting artist T.L. Solien

Cinema Pacific
April 25, lecture

Cinema Pacific
April 26, Deke Weaver and Vanessa Renwick performances

Cinema Pacific
April 27, panel with artists and faculty

HIST 386 India
Arafaat Valiani; April 29, viewing of Jamini Roy paintings with collections staff

J 424H The Consumer Society
Christopher Chavez; April 30, tour and discussion with Sharon Kaplan

ART (LCC) Introduction to Drawing, Watercolor, Intermediate Drawing
Satoko Motouji; April 30, instructor-led visit

AAD 315 Funding the Arts
Darrel Kau; May 7, tour with Debbie Williamson-Smith

J361 Reporting I
Kathryn Their; May 7, tour of *The Human Touch* exhibition with Sharon Kaplan

ART 270 (LCC) Intaglio Printmaking
Susan Lowdermilk; May 7, viewing of prints with Danielle Knapp

ENGL 381 Environmental Film
Stephen Rust; May 14, instructor-led visit

ART 233 Drawing I
John Whitten; May 14, sketching in the galleries

HIST 186 Cultures of India
Arafaat Valiani; May 15, viewing of Gandaran works in Gilkey Center with Han Zhu

AEI Oral Skills 3
Karen Ulloa; May 23, self-guided activity in galleries

EALL 410/510 New Approaches Shinto
Jason Webb; May 28, viewing of Japanese art in Gilkey Center with Han Zhu

Center for Latino and Latin American Studies
May 28, lecture

ANTH 150 World Archeology
Stephen Dueppen; May 29 and 30, instructor-led activity in the Soreng Gallery

ARH 101 Global Masterpieces
Megan Cekander; May 29, Soreng Gallery visit

HIST 203 US History
Jamie Bufalino; May 29, visit WPA exhibition for extra credit

WGS 101 Women/Difference/Power
Sarah Rondot; May 30, instructor-led visit on theme of women and art

AAD 252 Art and Gender
Julie Voelker-Morris; June 26, instructor-led visit

OTHER UNIVERSITY USE

Oregon Executive MBA
September 6, reception

School of Journalism and Communication
September 17, retreat

UO Health Center
September 18 & 19, retreat

UO Housing
August 15 & 16, retreat

UO Trustees
October 24, Trustee spouse reception

Fund for Faculty Excellence
October 25, awards presentation

College of Arts and Sciences
November 4, retreat

Academic Affairs
November 7, luncheon and workshop

Center for the Study of Women in Society
November 9, reception

President's Office
December 3–5, January 11, January 21, candidate presentations

Academic Affairs
February 13, workshop

Academic Affairs
January 16, luncheon and workshop

Academic Affairs
February 13, workshop

Phi Kappa Psi
March 1, dinner

President's Office
March 3, leadership meeting

Opportunities Program
March 7, presentation

Whitman College
March 14, service trip

Counseling Center
April 10, retreat

Computer Science
April 11, luncheon

School of Journalism and Communications
April 13, Page Turner dinner

Opportunities Program
March 7, presentation

Department of Biology
March 11, retreat

Academic Affairs
April 22, training

Adrenaline Film Festival
April 26, after party

Academic Affairs
April 29, luncheon

Opportunities Program
May 10, presentation

Accounting
May 29, banquet

Journalism
May 30, Veterans' Mixer

UO Foundation
June 6, Board meeting

East Asian Languages & Literatures
June 7, dinner

Research, Innovation, and Grade Education
June 10, awards presentation

UO Human Resources
June 11, retirement reception

UO Trustees
June 12, dinner

Advancement
June 13, retirement reception

Black Student Union
June 14, graduation reception

Gabon Delegation
June 19, reception

Human Development
June 20, conference

ATTENDANCE: ON-AND OFF-SITE (Counted)

July	4120
August	3123
September	4128
October	6008
November	6004
December	3671
January	6714
February	5656
March	5171
April	8154
May	6942
June	4026
Total	63,717

In addition, the JSMA reached an audience of approximately 165,000 people through community organizations, including an annual exhibition at the Gallery at the Airport, Art & the Vineyard, Oregon Asian Celebration, and the Eugene Public Library.



COLLECTION ACTIVITY

All measurements are given in height x width x depth.

Acquisitions

ASIAN ART

Works on Paper: Painting

XIE Xiaoze, Chinese, b. 1966. *Order (The Red Guards)*, 1999. Acrylic on paper, automobile lacquer on steel, wood, approx. 108 x 180 in. Museum Purchase made possible courtesy of the artist, the Kenneth Van Duyan Art Museum Fund, JSMA Academic Support Grants, and with funds donated by Keith Achepohl, Frank & Dorothy Anderson, Ina Asim, Carol & Marvin Berkman, James Earl & Louise Bishop, Jim & Colleen Fitzgibbons, Michael Forster, Dorothy Iler Frear, Joanne Gulsvig, David Herman, Marlene & Duane Iversen, James Johnson, Edward Jones, Anne Rose Kitagawa, Peter & Rebecca Cohen Kovach, Geraldine Leiman, Ann & Edward Lichtenstein, Jerome & Eleanor Maliner, Nancy Martin, Beth & Frederick Maurer, the Steven L. Merrill Family Foundation, Ron Williamson & Linda Jensen, and various Anonymous Donors. 2014:23.1

Works on Paper: Prints

FUJITA Fumiaki, Japanese, b. 1949. *Fossil C (Kaseki C)*, Shōwa period (1926–1989), 1963. Sōsaku hanga woodblock print; ink and color on paper, edition A.P., 17 x 11 ¹/₁₆ in. (paper). Gift of Susan Markley in memory of Jane Gehring. 2013:25.1

MORI Yoshitoshi, Japanese, 1898–1992. *Ibaragi the Demon (Female Demon with Severed Arm)*, Shōwa period (1926–1989), signed 1969 [originally created in 1967 according to catalogue raisonné]. Sōsaku hanga kappazuri stencil print; ink and color on paper, ed. 28/50, 25 ³/₄ x 31 ⁷/₁₆ in. (paper); 22 ³/₄ x 30 in. (image). Gift of Dick Easley & H-P Lin. 2013:28.1

OMOTO Yasushi, Japanese, dates unknown. *Little Bird and Boy*, Shōwa period (1926–1989), 1950. Sōsaku hanga woodblock print; ink and color on paper, 17 x 10 in. Gift of Eiko Politz. 2013:16.4

SAKAKURA Yoshinobu, Japanese, 1913–1998. *Paris*, last quarter of the 20th century. Oil on canvas, 13 x 16 in. Gift of Eiko Politz. 2013:16.5

SAKUTA Tomiyuki, Japanese, b. 1960. *"100 Faces"* [boxed portfolio of 103 prints], Heisei period (1989–present), 2012. Intaglio print; ink on paper, sheet: 7 ³/₄ x 5 ¹/₄ in.; plate: 5 ³/₄ x 3 ³/₄ in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2013:22.1a

SEKINO Jun'ichirō, Japanese, 1914–1988. *Monjiuro and Jihei [Bunraku Play]*, Shōwa period (1926–1989), 1956. Sōsaku hanga woodblock print; ink and color on paper, ed. 83/150, approx. 22 x 29 in. (paper). Museum Purchase made possible with funds donated in memory of Yoko McClain by Yoshiko Higarashi and Misao Smith. 2013:23.4

Dancer from Izu (Izu no odoriko), Shōwa period (1926–1989), 1987. Sōsaku hanga woodblock print; ink and color on paper, ed. 93/98, 31 ⁷/₈ x 22 ¹/₄ in. (paper); 27 ⁷/₈ x 18 ³/₈ in. (image). Gift of Dick Easley & H-P Lin. 2013:28.2

TSUKIOKA Kōgyo, Japanese, 1869–1927. *Shiga (The Poet God of Shiga)*, from the series *Encyclopedia of Nō Plays (Nōga taikan)*, Shōwa period (1926–1989), 1925–1930. Woodblock print in horizontal ōban format; ink and color on paper, approx. 10 x 15 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013:23.3

TSUKIOKA Yoshitoshi, Japanese, 1839–1892. *General of the Right Yoritomo Watching Noblemen's Nō (Udaishō Yoritomo kugyō nō jōran no zu)*, Edo (Tokugawa) period (1615–1868), 1865. Woodblock-printed ōban triptych; ink and color on paper, approx. 15 x 35 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013:23.1

Uesugi Kenshin and the Blind Biwa Player (Tanjō Daihitsu Uesugi Kenshin), Meiji period (1868–1912), 1886.

Woodblock-printed ōban triptych; ink and color on paper, approx. 15 x 35 in. (paper). Museum Purchase made possible by the East Asian Languages and Literatures Department. 2013:23.2

Unknown, Japanese. *Evening Reflection in Obe-e-yama*, n.d. Woodblock print in vertical ōban format; ink and color on paper, framed: 21 ½ x 16 in. Gift of Mary Ellen West. 2014:7.2

Kuchi-e frontispiece with Lady & Gentleman in Western Attire, n.d. Woodblock-printed book frontispiece (kuchi-e); ink and color on paper, framed: 17 ½ x 15 in. Gift of Mary Ellen West. 2014:7.3

UTAGAWA Kuniaki II, Japanese, 1835–1888. *No. 9 from the series History of Japan (Nihon rekishi)*, n.d. Ukiyo-e woodblock print; ink and color on paper with mica, 10¼ x 15¼ in. Gift of Mary Ellen West. 2014:7.1

UTAGAWA Kunisada (Toyokuni III), Japanese, 1786–1865. *Memorial Portrait (Shini-e) of Actor Ichikawa Danjūrō 8th with His Father, Ichikawa Danjūrō 7 as a Priest*, Edo (Tokugawa) period (1615–1868), 1854. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Gift of the Unno Family. 2013:24.1

Ceramics

Unknown, Japanese. Tea (or Coffee) Pot with Dragon-Shaped Spout, Handle & Lid and Various Figural Designs, Meiji period (1868–1912). Satsuma ware; white earthenware with decoration in overglaze polychrome enamels, 9 x 9¾ x 5¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2013:26.1a–b

Textiles

Unknown, Balinese. Ider-Ider (*Temple Cloth or Hanging Valance for a Temple or Pavilion*), n.d. Opaque watercolor on cloth, 11¾ x 173 in. (overall). Gift of the KMP Collection in the care of Elizabeth D. Moyer, Michael C.

Powanda, and Stevens Mason Moyer. 2013:19.1

Songket, 20th century. Cotton and metal threads, overall: 22¼ x 45¼ in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2014:10.1

Unknown, Chinese. *Woman's robe with white sleeve bands of garden scenes*, Qing dynasty (1644–1912), 18th–early 20th century. Red silk satin with polychrome silk thread embroidery; Peking, satin and couching stitches, 42 x 63 in. Gift of Eva Safar in memory of her father, Julius Kyzivat. 2014:9.1

Woman's apron with floral and phoenix design, Qing dynasty (1644–1912), 19th–early 20th century. Cream figured silk ground with polychrome silk floss embroidery, Peking, satin, and stem stitches, 39 x 42½ in. Gift of Eva Safar in memory of her father, Julius Kyzivat. 2014:9.2

Parasol, 20th century. Cream silk parasol with fringe; bamboo structure; floral design on textile, 33 x 3½ in.; open: 33 x 30 in. Gift of Eva Safar in memory of her father, Julius Kyzivat. 2014:9.3

WESTERN ART

Paintings

Pere de Greenham, Mexican, b. 1961. *El Taller de Doña Remedios*, n.d. Mixed media, 40 x 47 in. Purchased with funds from the Ford Contemporary Art Endowment. 2014:8.2

Su Kwak, Korean-American, b. 1949. *Healing Light #22*, 2006. Grid of 9 paintings, acrylic on canvas, overall: 72 x 90 in. Gift of the Artist. 2013:20.1

Betty LaDuke, American, b. 1933. *Yucatan impoverished Mayan woman with twins*, 1953 or '54. Oil on Masonite, approx. 48 x 36 in. Gift of Betty LaDuke. 2014:12.3

Campesinos talking, 1954–55. Oil on Masonite, approx. 36 x 48 in. Gift of Betty LaDuke. 2014:12.4

In the "fonda," 1954–55. Oil on Masonite, approx. 36 x 48 in. Gift of Betty LaDuke. 2014:12.5

Pelenque, circa 1954. Oil on Masonite, approx. 36 x 48 in. Gift of Betty LaDuke. 2014:12.6

Woman selling tortillas, circa 1954. Oil on Masonite, approx. 36 x 48 in. Gift of Betty LaDuke. 2014:12.7

Miners of Guanajuato, 1954. Oil on Masonite, approx. 36 x 48 in. Gift of Betty LaDuke. 2014:12.8

Children, 1954. Oil on Masonite, 48 x 36 in. Gift of Betty LaDuke. 2014:12.9

Campesinos, 1954. Oil on Masonite, 36 x 48 in. Gift of Betty LaDuke. 2014:12.10

Girls with ribbons, 1954. Oil on Masonite, 36 x 48 in. Gift of Betty LaDuke. 2014:12.11

Girl with ribbons, 1954. Oil on Masonite, 36 x 40 in. Gift of Betty LaDuke. 2014:12.12

Carl Morris, American, 1911–1993. [abstract], n.d. Oil on canvas, 52 x 46 in. Donated by the Asian Art Coordinating Council in memory of Dr. Jeanne S. Phillips. 2014:1.1

Rolando Rojas, Mexican, b. 1970. *Nocturninos (Night Owls)*, 2012. Oil and sand on canvas, overall: 39¾ x 23¾ in. Gift of the Artist. 2013:9.1

Zinaida Nikolaevna Shatilova, Russian, dates unknown. *Untitled [Icon depicting: Christ, St. Andrew, Virgin, Deacon, Sts. Peter & Paul and Czar & Czarina]*, 17th century. Oil on panel, overall: 4¼ x 3¾ in. Gift of Eva Safar. 2013:37.1

John Smart, Scottish, 1838–1899. *Lone Loch Machaig, Braes o'Doune*, 1881–2. Oil on canvas, 43¼ x 62¼ in. (framed). Gift of Dr. John P. & Ethel Reeves MacKinnon. 2013:27.1

Ricardo Soliz, Mexican, dates unknown. *Ornitofobia*, 2013. India ink and oil on canvas, 18 x 28 in. Purchased with funds from the Ford Contemporary Art Endowment. 2014.8.1

Jan Zach, American, 1914–1986, b. Czechoslovakia. *Untitled [Bar Figure]*, n.d. Ink and watercolor, 11¾ x 8½ in. Gift of the Judith and Jan Zach Estate. 2014:2.11

Prints

Alexander Allison, Louis Kurz; American, 1835–1921; ?–1964. *Battle of Cedar Creek, October 19, 1864*, 1890. Chromolithograph, 22¼ x 28¼. Courtesy of Dr. Robert and Margaret Leary. 2013:38.28

Barry Andersen, American, b. 1945. *Sheep and Pyramid*, Ireland, 2004 (printed 2014). Archival inkjet print, 10 x 14 in. Gift of Barry Andersen. 2014:15.1

Peat, Storm, Connemara, Ireland, 2004 (printed 2014). Archival inkjet print, 10 x 14 in. Gift of Barry Andersen. 2014:15.2

Kentucky #42–15, 1989 (printed 2014). Archival inkjet print, 18 x 14 in. Gift of Barry Andersen. 2014:15.3

John Taylor Arms, American, 1887–1953. *Gargoyle Over City*, 1922. Etching, 10½ x 7½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.1

Town and Cathedral Scene, 1946. Etching, 13½ x 17¼ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.2

Burgos, also *A Spanish Town Revisited* from Spanish Church series #2, 1943. Etching, 12 x 18¾ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.3

The Oldest Settler, Bayeux, France, 1917. Etching, 18¼ x 12¾ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.4

Cathedral and Campanile, 1924. Etching, 9 x 14 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.5

Gargoyle, 1919. Etching, 13¾ x 8½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.6

Sens: Cathedrale de Saint Etienne, 1929. Etching, 17½ x 11¾ in.

Courtesy of Dr. Robert and Margaret Leary. 2013:38.7

Cathedral Tower, 1939. Etching, 18½ x 12½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.8

Albi, 1926. Etching, 11 x 10½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.9

Stanwick, from English series #5, 1939. Etching, 9¾ x 8½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.10

Rocamadour, 1927. Etching, 16⅞ x 11⅞ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.11

Church of Saint Aignan, Chartes, 1950. Etching, sheet: 10 x 8 in.; plate: 6⅞ x 4⅞ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.1

ASARO (Asamblea de Artistas Revolucionarios de Oaxaca/ Assembly of Revolutionary Artists of Oaxaca), Mexican, established 2006. *En el mar la vida es más sabrosa, en el mar es pura felicidad (Life is more flavorful at sea, life is pure happiness at sea)*, 2011, (block cut), 2013 (printed). Woodblock print; ink on paper, 27¾ x 31 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.1

Ya llego el apocalipsis pa' los ratas (The apocalypse has already come for the rats), 2006–7 (block cut), 2013 (printed). Woodblock print; ink on paper, 23½ x 33 in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.2

¡El maíz es nuestro! Los presos y los desaparecidos políticos también (The corn is ours! The prisoners and the missing are, too), 2008 (block cut), 2013 (printed). Woodblock print; ink on paper, 20 x 27¾ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.3

Sin título (Untitled), 2006 (block cut), 2013 (printed). Woodblock print; ink on paper, 20¼ x 27¼ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.4

Ataúd abierto (Open coffin), 2006 (block cut), 2013 (printed). Woodblock print; ink on paper, 15½ x 23½ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.5

Sin título (Untitled), 2008 (block cut), 2013 (printed). Woodblock print; ink on paper, 19½ x 15½ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.6

Sin título (Untitled), 2007–08 (block cut), 2013 (printed). Woodblock print; ink on paper, 15½ x 15½ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.7

Alto al fascismo en México! (Stop Fascism in Mexico!), 2007–08 (block cut), 2013 (printed). Woodblock print; ink on paper, 19½ x 23¾ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.8

Agradesco a la Virgencita de Guadalupe (I give thanks to the Virgin of Guadalupe), 2008–09 (block cut), 2013 (printed). Woodblock print; ink on paper, 23¾ x 31½ in. Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen. 2013:18.9

Johnstone Baird, British, 1880–1935. *Grand Building Along Water Edge*, n.d. Etching, 13⅞ x 17⅞ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.12

Frank Weston Benson, American, 1862–1951. *Cloudy Dawn*, 1922. Etching on cream laid paper, 12¾ x 16¼ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.13

The Marsh Gunner, 1918. Etching, 14½ x 12½ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.14

The Gunner's Blind, 1921. Etching, 12½ x 15 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.15

Isabel Bishop, American, 1902–1988. *Untitled (man pulling up his sock)*, 1946. Etching, sheet: 13 x 10 in.; plate: 4 x 3 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.3

Sándor Bortnyik, Hungarian, 1893–1976. *Portrait of Vladimir Lenin*, 1919. Linocut; ink on paper, image: 13 7/8 x 9 7/8 in. Gift of Sherwin Simmons. 2013:34.1

Felix Bracquemond, French, 1833–1914. *La Terrasse de la Villa Brancas*, 1876. Etching, sheet: 11 3/4 x 16 in.; plate: 9 7/8 x 13 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.4

Auguste Brouet, French, 1872–1941. *Camp of the Americans*, n.d. Etching with drypoint, plate: 9 1/2 x 11 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.16

Giovanni Benedetto Castiglione, Italian, 1607–64. *Head of an Old Man Facing Right*, ca. 1650. Etching on paper, sheet: 7 5/8 x 5 5/8 in.; plate: 7 1/4 x 5 1/4 in. Gift of David Hilton. 2013:17.1

Old Bearded Man Facing Left, ca. 1645–50. Etching, sheet: 4 7/8 x 3 3/8 in.; plate: 4 3/8 x 3 1/4 in. Gift of David Hilton. 2013:17.2

Marc Chagall, French, 1887–1985. *Encounter with a Peasant (Rencontre d'un paysan)*, from “*Les Ames Mortes*” (*Dead Souls*), 1923–48. Etching, 15 x 11 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.17

Springtime in the Meadow, from Daphnis and Chloë, 1961. Color lithograph, frame: 26 1/4 x 34 1/2 in. Loan from Dr. Robert & Margaret Leary. 2013:38.31

Samuel Chamberlain, American, 1895–1975. *Chartres Cathedral*, ca. 1931. Drypoint, 16 3/4 x 11 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.18

Dentelles Gothiques—Clamecy, 1930. Drypoint, 17 x 12 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.19

Nicholas Charlet, French, 1792–1845. *Leçon de Peinture*, 1835. Lithograph, sheet: 8 3/4 x 11 3/4 in.; plate: 5 1/8 x 6 3/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.5

Howard Norton Cook, American, 1901–1980. *Governor's Palace, Santa Fe*, 1927. Woodcut, 11 x 9 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.20

Darryl Curran, American, b. 1935. *Five Squash Blossoms*, 1996. Digital print, sheet: 20 x 14 in.; image: 18 x 11 3/4 in. Gift of Darryl Curran. 2014:19.1

Napkin and Backlit Bottle, 1994. Digital print, sheet: 20 x 14 in.; image: 18 x 11 3/4 in. Gift of Darryl Curran. 2014:19.2

Carrotid Scan, 1995–96. Digital print, sheet: 20 x 14 in.; image: 18 x 11 3/4 in. Gift of Darryl Curran. 2014:19.3

Charles François Daubigny, French, 1817–78. *Le bateau-atelier (The Boat Studio)*, 1861–62. Etching, sheet: 6 1/2 x 9 7/8 in.; plate: 4 x 5 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.6

Honoré Daumier, French, 1808–1879. *Au nouvel an, visit obligée à la tante Rabourdin (The obligatory visit to Aunt Rabourdin on New Year's Day)*, 1847. Lithograph, hand colored, 14 x 10 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.7

Edward Julius Detmold, British, 1883–1957. *Scene with Camels*, n.d. Etching, 12 x 19 1/8 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.21

Fritz Eichenberg, German, 1901–90. *Self portrait at work*, 1984. Wood engraving, sheet: 20 x 13 in.; plate: 8 x 6 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.8

Posada, 1964. Wood engraving, sheet: 9 1/4 x 8 1/4 in.; plate: 5 x 3 3/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.9

Judith Golden, American, b. 1943. *Children in Mexican Masks, I, ed. 8/20*, 2014. Printed with archival inks on Hanemuhle Torchon Fine Art Paper, Sheet: 11 x 8 1/2 in.; Image: 4 3/4 x 3 3/4 in. Gift of Judith Golden. 2014:18.1

Children in Mexican Masks, III, ed. 8/20, 2014. Printed with archival inks on Hanemuhle Torchon Fine Art Paper, Sheet: 11 x 8 1/2 in.; Image: 4 3/4 x 3 3/4 in. Gift of Judith Golden. 2014:18.2

Children in Mexican Masks, V, ed. 8/20, 2014. Printed with archival inks on Hanemuhle Torchon Fine Art Paper, Sheet: 11 x 8 1/2 in.; Image: 4 3/4 x 3 3/4 in. Gift of Judith Golden. 2014:18.3

Francisco Goya, Spanish, 1746–1828. *Tan bárbara la seguridad como el delito (The Custody is as Barbarous as the Crime or The Little Prisoner)*, 1810. Etching and burin on laid paper, image: 3 7/8 x 2 1/16 in.; sheet: 6 1/4 x 4 3/4 in. Gift of David Hilton. 2013:30.1

Gordon Grant, American, 1875–1962. *Little Harbor*, ca. 1945. Lithograph, sheet: 12 x 15 3/4 in.; plate: 9 1/8 x 12 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.10

Longshoremen, ca. 1937. Lithograph, sheet: 11 3/8 x 15 3/4 in.; plate: 9 x 11 1/2 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.11

William Gropper, American, 1897–1977. *Paul Bunyan*, 1939. Lithograph, sheet: 15 1/2 x 10 3/4 in.; plate: 13 1/2 x 8 7/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.12

John August Groth, American, 1902–88. *Coal Gleaners*, n.d. Drypoint, 7 x 9 7/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.13

Peluquería—Al Fresco, ca. 1930s. Drypoint, 10 3/4 x 8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.14

Seymour Haden, American, 1834–1903. *From the Bridge at Cardigan*, 1864. Etching with drypoint, 6 1/8 x 8 1/4 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.22

Betty Hahn, American, b. 1940. *Chamisa, trial proof 3*, 1997. Photogram/lithograph, 20 x 15 in. Gift of Betty Hahn. 2014:21.1

Cut Flowers: 4, color trial proof, 1979. Lithograph with hand applied pastel, 16 x 20 in. Gift of Betty Hahn. 2014:21.2

Variation w/4 ed. 4/10, 1979. Lithograph with hand applied pastel, 16 x 20 in. Gift of Betty Hahn. 2014:21.3

Childe Hassam, American, 1859–1935. *The Old House*, 1915. Etching, 10 7/8 x 12 1/4 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.23

Stanley W. Hayter, British, 1901–88. *Runner*, 1939. Engraving, 13 1/8 x 10 1/4 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.24

Wenceslaus Hollar, Czech, 1607–77. *East View of the Antwerp Cathedral—St. Mary's*, 1642–51. Etching, 1649, frame: 35 x 29 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.25

Suda House, American, b. 1951. *Leda from the Aqueous Myths*, 1984; printed 2013. Artist proof; chromogenic print, image: 20 x 16 in. Gift of Suda House. 2014:26.1

Friedensreich Hundertwasser, Austrian, 1928–2000. *Good Morning City—Bleeding Town*, 1969–71. Mixed media (18 serigraph, 10 embossing and metal stamping, 2 phosphorescent colors), frame: 43 x 30 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.26

The Last Tears, 1979. Japanese woodcut in c. 30 colors, frame: 32 x 24 3/4. Courtesy of Dr. Robert and Margaret Leary. 2013:38.27

Betty LaDuke, American, b. 1933. *Search for Peace 6/12*, 1961. Etching. 23 1/2 x 17 3/4 in. Gift of Betty LaDuke. 2014:12.1

Trilogy—Allegory of Time Space Man, 1963. Three etching sheets mounted on one paper, 35 3/4 x 53 in. Gift of Betty LaDuke. 2014:12.2

Fernand Léger, French, 1881–1955. *Cirque*, 1950. Unbound folio, 17 1/2 x 13 1/2 x 1 1/2 in. Courtesy of Dr. Robert Leary. 2013:38.29

Ottavio Leoni, Italian, 1578–1630. *Paolo Quagliati*, 1623. Etching on paper, 5 5/8 x 4 3/8 in. Gift of David Hilton. 2013:32.1

Tommaso Stigliani (alternately Stigliano, 1573–1651), 1625. Etching on paper, 5 5/8 x 4 3/8 in. Gift of David Hilton. 2013:32.2

Gabriello Chiabrera (1552–1638), 1625. Etching on paper, 5 5/8 x 4 3/8 in. Gift of David Hilton. 2013:32.3

Ludovico Leoni (1531–1606), 1625. Etching on paper, 5 5/8 x 4 3/8 in. Gift of David Hilton. 2013:32.4

George Marples, British, 1869–1939. *The Chase*, n.d. Etching, 11 7/8 x 14 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.32

Roberto Matta, Chilean, 1911–2002. *“Damne par l’arc-en-ciel (Plate 5)” from the Saison en Enter Portfolio*, 1977. Color etching and aquatint, framed, 18 5/8 x 14 1/8 in. Gift of Dr. Robert and Margaret Leary. 2013:38.33

Roger Medearis, American, 1920–2001. *Tom Benton Painting a Portrait, ed. 34/100*, 1992. Lithograph, sheet: 19 x 15 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.15

Tom Benton Painting a Portrait, ed. 3/100, 1992. Color lithograph, sheet: 18 1/2 x 14 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.16

High Noon, 1991. Lithograph, sheet: 15 1/2 x 19 in.; plate: 11 3/8 x 15 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.17

Leopoldo Méndez, Mexican, 1902–69. *Compro tu Maiz [I Buy Your Corn]*, 1949. Linoleum cut, sheet: 17 1/2 x 22 3/4 in.; plate: 11 3/4 x 16 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.18

En Nombre de Cruz, Asesino de Profesor Ildelfonso Vargas, 1938. Lithograph, 13 3/4 x 19 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.19

Joán Miró, Spanish, 1893–1983. *Abstract forms, ed. 300/300*, after 1967.

Ink on paper, 22 x 29 in. Gift of Eiko Politz. 2013:16.6

Abstract Composition (Black and White), plate 7 from Homenatge à Joan Prats, 1971. Lithograph, 39 3/8 x 29 1/2 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.34

Carl Morris, American, 1911–1993. *[unknown title]*, n.d. Print on paper, 20 x 13 1/2 in. Donated by the Asian Art Coordinating Council in memory of Dr. Jeanne S. Phillips. 2014:1.4

Hilda Morris, American, 1911–91. *Three Birds*, 1953. Lithograph, 7 1/2 x 4 1/2 in. Donated by the Asian Art Coordinating Council in memory of Dr. Jeanne S. Phillips. 2014:1.2

Frank Arthur Nankivell, Australian, 1869–1959. *Boy*, n.d. Soft ground etching, 11 x 8 7/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.20

Kenda North, American, b. 1951. *Descent*, 2012–14. Ultrachrome pigment prints on Hahnemuhle William Turner paper, 17 x 22 in. Gift of Kenda North. 2014:17.2

Red Shoes, 2012–14. Ultrachrome pigment prints on Hahnemuhle William Turner paper, 17 x 22 in. Gift of Kenda North. 2014:17.3

Jane O’Neal, American, b. 1945. *Cavendish Bud*, 2001; printed 2014. Digital print, sheet: 20 3/4 x 17 in.; image: 18 x 7 7/8 in. Gift of Jane O’Neal. 2014:20.1

Cavendish Stalk, 2001 (file); printed 2014. Digital print, sheet: 20 3/4 x 17 in.; image: 18 x 7 7/8 in. Gift of Jane O’Neal. 2014:20.2

Joseph Pennell, American, 1857–1926. *The Fruit Shop*, 1903. Etching and drypoint, sheet: 10 x 12 1/4 in.; plate: 8 1/2 x 11 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.21

Polperro No. 1, 1896. Lithograph, sheet: 11 1/4 x 15 in.; plate: 8 5/8 x 10 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.23

José Guadalupe Posada, Mexican, 1852–1913. Cover of chapbook *Una corrida de toros o el amo de Luisa (A bullfight or the lover of Luisa)*, ca. 1895. Zinc etching, 6 x 4½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.24

John Sloan, American, 1871–1951. *The Movey Troupe*, 1920. Etching, 15 x 15 in. Courtesy of Dr. Robert Leary. 2013:38.36

Michael Stone, American, b. 1945. *Aerial View*, 2014. Inkjet print on Moab Entrada Rag Natural 300; reproduction of 1978 black-and-white photograph, overall: 9 x 12 in.; image: 6 x 8 in. Gift of Michael Stone. 2014:14.1

Airplane, 2014. Inkjet print on Moab Entrada Rag Natural 300; reproduction of 1978 B&W photograph, overall: 9 x 12 in.; image: 8 x 6¼ in. Gift of Michael Stone. 2014:14.2

Islands, 2013. Inkjet print on Moab Entrada Rag Natural 300, overall: 12 x 16 in.; image: 12 x 6¾ in. Gift of Michael Stone. 2014:14.3

Rufino Tamayo, Mexican, 1899–1991. *Untitled*, 20th century. Mixed media on paper, 29½ x 37½ in. Courtesy of Dr. Robert & Margaret Leary. 2013:38.35

Dos Figuras (Two Figures), 1976. Mixografía, 30¼ x 22¾ in. Gift of Dr. Robert and Margaret Leary. 2013:38.37

Robert von Sternberg, American, b. 1939. *Great Barrier Reef*, 1994. Digital print, sheet: 11 x 17 in.; image: 9 x 12 in. Gift of Robert von Sternberg. 2014:13.1

Lao Valley, 1971. Digital print, sheet: 11 x 17 in.; image: 8 x 12 in. Gift of Robert von Sternberg. 2014:13.2

Norris Geyser Basin, 2006. Digital print, sheet: 13 x 19 in.; image: 11 x 16½ in. Gift of Robert von Sternberg. 2014:13.3

Kara Walker, American, b. 1969. *no world, Edition XXII/XXV*, 2010. Etching with aquatint, sugar-lift,

spit-bite and dry-point, printed on Hahnemuhle Copperplate Bright White 300gsm paper; ed. 22/25, 27 x 39 in. Gift of Dr. and Mrs. Irwin R. Berman. 2013:35.1

Andy Warhol, American, 1928–1987. *Flowers*, 1970. Screenprint on paper, 38 x 38 in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.1

Flowers, 1970. Screenprint on paper, 38 x 38 in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.2

\$1, 1982. Screenprint on Lenox Museum Board, 19¾ x 15⅝ in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.3

\$1, 1982. Screenprint on Lenox Museum Board, 19¾ x 15⅝ in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.4

Alexander the Great, 1982. Screenprint on Lenox Museum Board, 39½ x 39½ in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.5

Ingrid Bergman (The Nun), 1983. Screenprint on Lenox Museum Board, 38 x 38 in. Gift of the Andy Warhol Foundation for the Visual Arts. Extra, out of the edition. Designated for research and educational purposes only. 2013:33.6

Reynold Weidenaar, American, 1915–1985. *Cathedral Repairs*, 1949. Mezzotint, sheet: 11¾ x 8⅞ in.; plate: 9 x 7 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.25

Unloading the Dowry, 1945. Etching, sheet: 5 x 6½ in.; plate: 2¾ x 3¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.26

Lecheria, 1945. Drypoint, sheet: 15⅝ x 8½ in.; plate: 12⅜ x 6⅜ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.27

James Abbot McNeil Whistler, American, 1834–1903. *Portrait of Joseph Pennell*, 1896. Lithograph, sheet: 13¾ x 10 in.; plate: 7 x 5½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.28

Grant Wood, American, 1891–1942. *In the Spring*, 1939. Lithograph, 12½ x 17¾ in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.38

Jan Zach, American, 1914–1986, b. Czechoslovakia. *Untitled [bridge over river]*, ca. 1984. Lithograph, 18½ x 24¼ in. Gift of the Judith and Jan Zach Estate. 2014:2.10

Untitled [Crucifixion], n.d. Woodblock print, sheet: 12¼ x 9¼ in.; image: 10 x 7¼ in. Gift of the Judith and Jan Zach Estate. 2014:2.3

Long-horned Cows, n.d. Woodblock print, mat: 15¾ x 15¾ in.; image: 9½ x 9¾ in. Gift of the Judith and Jan Zach Estate. 2014:2.5

Lamentation, 1940s. Woodblock print, Print, with mat: 15½ x 15½ in.; image: 9⅜ x 9⅞ in. Gift of the Judith and Jan Zach Estate. 2014:2.7

Untitled (Adoration of the Magi), n.d. Woodblock print, sheet: 21 x 26 in. Gift of the Judith and Jan Zach Estate. 2014:2.9

Drawings

Leonard Baskin, American, 1922–2000. *E. A. Poe*, n.d. Ink and wash drawing, 10¾ x 7¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.2

Louis Bunce, American, 1907–1983. *Abstract drawing, June 28, 1948*, 1948. Ink on paper, 20 x 16 in. Gift of Eiko Politz. 2013:16.7

Daniel Machuca, Mexican, b. 1938. *Recto: Grotosque; Verso: Grotosque*, 1964. Ink drawing, framed: 20 x 26 in. Courtesy of Dr. Robert and Margaret Leary. 2013:38.30

Henk Pander, American; Pacific Northwest, b. 1937. *Animal Alphabet*, 1973. Ink on paper, 20 x 26 in. Transfer from the Oregon Zoo. 2013:21.1

Joseph Pennell, American, 1857–1926. *The Fountain of San Ghimignano*, 1883. Ink drawing, 12⅜ x 18¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2014:11.22

Charles S. Politz, American, 1923–1997. *Untitled*, n.d. Ink on paper, 25 x 18 in. Gift of Eiko Politz. 2013:16.1

Untitled, n.d. Ink on paper, 26 x 28 in. Gift of Eiko Politz. 2013:16.2

Jan Zach, American, 1914–1986, b. Czechoslovakia. *Iluse*, 1944. Graphite on paper, framed: 29½ x 32 in. Gift of the Judith and Jan Zach Estate. 2014:2.1

Untitled, n.d. Ink on paper, 12¼ x 15 in. Gift of the Judith and Jan Zach Estate. 2014:2.6

Untitled, n.d. Marker, 7⅞ x 21 in. Gift of the Judith and Jan Zach Estate. 2014:2.12

Untitled, n.d. Drawing and crayon, 15¾ x 12 in. Gift of the Judith and Jan Zach Estate. 2014:2.14

Slany, Czechoslovakia, 1928. Watercolor and graphite, framed: 24¼ x 26⅞ in. Gift of the Judith and Jan Zach Estate. 2014:2.15

Boat, 1940s. Pastel on paper, framed: 26⅞ x 21⅞ in. Gift of the Judith and Jan Zach Estate. 2014:2.16

Untitled, n.d. Pastel, 13¼ x 14¾ in. Gift of the Judith and Jan Zach Estate. 2014:2.17

Workers, 1956. Conte crayon on paper, framed: 27¼ x 31¾ in. Gift of the Judith and Jan Zach Estate. 2014:2.2

Untitled, n.d. Papercut. Gift of the Judith and Jan Zach Estate. 2014:2.31

Untitled, n.d. Drawing and watercolor. Gift of the Judith and Jan Zach Estate. 2014:2.32

Collage

Sally Finch, American, b. 1954. *Page 77*, 2003. Collage, 12 x 9 in. Gift of Eiko Politz. 2013:16.3

Violet Ray, American, b. 1936. *Our Backyard*, ca. 1968. Collage on paper, 10⅝ x 13¼ in. Gift of Violet Ray. 2013:36.1

White Horse Good Guys, 1967. Collage on paper, 10¼ x 13⅝ in. Gift of Violet Ray. 2013:36.2

Wet & Wild, 1967. Collage on paper, 10⅝ x 13⅜ in. Gift of Violet Ray. 2013:36.3

Coke Kid on Ice, ca. 1968. Collage on paper, 9⅞ x 12⅜ in. Gift of Violet Ray. 2013:36.4

Polaroid: It's like opening a present, 1966. Collage on paper, 10¼ x 13⅞ in. Gift of Violet Ray. 2013:36.5

Nine Flags: We Failed, 1967. Collage on paper, 10⅝ x 13 in. Gift of Violet Ray. 2013:36.6

North American Rockwell, 1970. Collage on paper, 10 x 13 in. Gift of Violet Ray. 2013:36.7

Softique Bath Beads, ca. 1969. Collage on paper, 9⅞ x 13⅞ in. Gift of Violet Ray. 2013:36.8

Johnnie Walker Black Label, ca. 1968. Collage on paper, 9¾ x 13¼ in. Gift of Violet Ray. 2013:36.9

Chivas Regal Bullets, 1973. Collage on paper, 8⅞ x 11 in. Gift of Violet Ray. 2013:36.10

Chiquita Mistakes, ca. 1968. Collage on paper, 10¼ x 13⅞ in. Gift of Violet Ray. 2013:36.11

American Ingenuity, 1971. Collage on paper, 8¼ x 11 in. Gift of Violet Ray. 2013:36.12

Marlboro Arrow, 1973. Collage on paper, 10⅝ x 13⅞ in. Gift of Violet Ray. 2013:36.13

Hanes Gam-Bit, 1968. Collage on paper, 10⅞ x 13⅞ in. Gift of Violet Ray. 2013:36.14

Crown Royal Good Taste, 1982. Collage on paper, 8⅞ x 10⅞ in. Gift of Violet Ray. 2013:36.15

Nine Flags Sniper, ca. 1967. Collage on paper, 10¼ x 13⅞ in. Gift of Violet Ray. 2013:36.16

Pan Am Peking, 1967. Collage on paper, 10⅝ x 13⅞ in. Gift of Violet Ray. 2013:36.17

Univac Capsules, 1969. Collage on paper, 10⅞ x 13 in. Gift of Violet Ray. 2013:36.18

Jan Zach, American, 1914–86, b. Czechoslovakia. *Untitled*, n.d. Drawing and collage, 20 x 16 in. Gift of the Judith and Jan Zach Estate. 2014:2.13

Untitled, n.d. Papercut, 20⅞ x 18⅞ in. Gift of the Judith and Jan Zach Estate. 2014:2.8

Photography

Marsha Burns, American, b. 1945. *Untitled [two Berliners]*, n.d. Black-and-white photograph, 6½ x 8¾ in. Gift of Sherwin Simmons. 2013:34.4

Martin Chambi, Peruvian, 1891–1973. *Policeman with Boy, Cuzco*, 1923, printed 2014. Gelatin silver print, 18½ x 13½ in. A gift in honor of Professor Carlos Aguirre and his extraordinary service to the Latin American Studies Program at the University of Oregon. From Ina Asim; Erin Beck; Carson and June Black; Scott Coltrane and Wendy Wheeler-Coltrane; Cecilia Enjuto-Rangel and Pedro García-Caro; Amalia Gladhart; Bryna Goodman; Jeff Hanes and Sayo Murcia; Robert Haskett and Stephanie Wood; Ellen P. Herman and Lynn M. Stephen; Jill Hartz and Richard Herskowitz; Gabriela Martinez; Katharine Meehan; Friar David Orique; Doris and Thomas Payne; Monique Rodrigues Balbuena; Matthew Rosenbaum and Julie Weise; Marsha Weisiger; J. Eduardo Wolf; and matching funds from the Jordan Schnitzer Museum of Art. 2014:25.1

Alexander Rodchenko, Russian, 1891–1956. *Portrait of Vladimir Mayakovsky*, Posthumous print from negative dated 1924. Black-and-white photograph, image: 7 ¼ x 4 ¾ in. Gift of Sherwin Simmons. 2013:34.2

Self Portrait, Posthumous print from negative dated 1924. Black-and-white photograph, image: 4 ¾ x 6 in. Gift of Sherwin Simmons. 2013:34.3

Ishmael Rodriguez, Cuban, b. 1962. *Untitled—de la serie Burlesk 2011–2012*, 2013. Silver gelatin print, 14 x 18 in. Purchase Supported by the Ford Contemporary Art Fund. 2013:14.1

Untitled—de la serie Burlesk 2011–2012, 2013. Silver gelatin print, 14 x 18 in. Purchase Supported by the Ford Contemporary Art Fund. 2013:14.2

Textiles

Judith Poxson Fawkes, American, b. 1941. *Calendar*, 2010. Linen double weave tapestry, 36 x 43 ½ in. Purchased with funds from The Ford Family Foundation. 2013:12.1

Jo Hamilton, American, b. 1972. *Illegal Alien*, 2014. Mixed crochet yarn, overall: 48 x 25 ½ in. (including fringe). Gift of Peter Buck and Chloe Johnson. 2014:4.1

Sculpture and Three-dimensional Works

Carlos Castro Arias, Colombian, b. 1976. *Risus Sativus*, 2011. Multimedia, wood, knives, overall: 60 ½ x 20 ½ x 26 in. Museum purchase with funds from the Ramsing Estate. 2013:40.1

Roger Bolomey, American, 1914–1986. *Untitled*, 1974. Wood, 8 x 5 x 5 in. Gift of the Judith and Jan Zach Estate. 2014:2.21

Christine Bourdette, American, b. 1952. *Identification*, 2005. Chrome plated wood and resin, diameter: 44 in. Purchased with funds from the Oregon Arts Commission and the Van Duyn Acquisition Endowment Fund. 2014:22.1

John Chamberlain, American, 1927–2011. *Untitled [sculpture-teal enamel]*, n.d. Painted torch-cut steel, 7 x 7 ½ x 5 ½ in. Gift of the Judith and Jan Zach Estate. 2014:2.19

Easton Clarkson, American, b. 1945. *Her Verse, Eddied With Emotion*, 1999. Carrara marble, 20 x 9 ½ x 7 ½ in. Gift of Easton Clarkson. 2014:6.1

Sphinx and Child, 1991. Italian Statuario marble, 21 x 24 x 12 in. Gift of Easton Clarkson. 2014:6.2

Ann Hamilton, American, b. 1956. *Signal*, 2010. Archival pigment print on newsprint and metal, 45 x 67 x 3 in. Purchased with Funds from the Margo Ramsing Bequest. 2013:41.1

Mel Katz, American, b. 1932. *Mica*, 1986. Formica laminate, 88 x 30 x 9 in. Van Duyn Art Museum Fund Purchase. 2014:24.1

Cynthia Lahti, American, b. 1963. *White Belt*, 2013. Ceramic, paper, wood and steel, 13 ½ x 6 x 6 in. Purchased with funds from the Oregon Arts Commission. 2014:16.1

Queen Lucy, 2011. Soda fired ceramic, wood and paint, 18 x 9 13 in. Purchased with funds from the Van Duyn Acquisition Endowment Fund. 2014:16.2

George Laisner, American; Czech, 1914–84. *Unknown title*, n.d. fused glass, framed: 21 ¾ x 17 in.; art: 8 x 6 ⅙ in. Gift of the Judith and Jan Zach Estate. 2014:2.18

Hilda Morris, American, 1911–91. *Unknown title*, n.d. Steel, 13 x 10 in. Donated by the Asian Art Coordinating Council in memory of Dr. Jeanne S. Phillips. 2014:1.3

Mark Sponenburgh, American, 1916–2012. *Perpetua*, 1995–96. Bronze, 20 ¼ x 17 x 13 ½ in. Gift of the Mark Sponenburgh Estate. 2014:5.2

Unknown, Ait Ouarain. *Milk Jug or Butter Churn (Chkoua)*, early/mid–20th century. Terracotta and pigment, overall: 20 x 23 in. Gift of Keith Achepohl. 2013:29.1

Unknown, (Gur-speaking peoples, possibly Frafra Ghana or Burkina Faso). *Storage Container*, mid-late 20th century. Terracotta and slip, overall: 22 ½ x 20 in. Gift of Keith Achepohl. 2013:29.2

Unknown, Dan; Sapa; Mano. *Water Container*, early/mid–20th century. Terracotta and wire, overall: 15 ½ x 19 ½ in. Gift of Keith Achepohl. 2013:29.3

Unknown, Igbo. *Water or Palm Wine Container (Iti or Udu)*, mid-late 20th century. Terracotta, overall: 14 ½ x 10 ½ in. Gift of Keith Achepohl. 2013:29.4

Unknown, Babessi. *Man’s Wash Basin (intieko)*, mid-late 20th century. Terracotta, overall: 10 ½ x 17 ¾ in. Gift of Keith Achepohl. 2013:29.5

Peter Voukos, American, 1924–2002. *Untitled*, n. d. Ceramic, 14 x 8 ½ in. Gift of the Judith and Jan Zach Estate. 2014:2.23

Jan Zach, American, 1914–1986, b. Czechoslovakia. *Untitled*, n. d. Stainless steel, 7 ¼ x 9 x 9 in. Gift of the Judith and Jan Zach Estate. 2014:2.20

Untitled, n. d. Glazed stoneware, 8 ½ x 4 ½ x 4 ½ in. Gift of the Judith and Jan Zach Estate. 2014:2.22

Untitled, n. d. Stoneware, 8 ¼ x 6 ½ x 5 ½ in. Gift of the Judith and Jan Zach Estate. 2014:2.24

Untitled, n. d. Opalescent glass, 14 x 3 ¾ x 3 ⅞ in. Gift of the Judith and Jan Zach Estate. 2014:2.25

Untitled, n.d. Polished stainless steel sheet, 23 ¼ x 40 x 14 ¼ in. Gift of the Judith and Jan Zach Estate. 2014:2.26

Untitled, n.d. Wood (vert. laminated 1 x boards), 73 ¾ x 14 ½ x 13 in. Gift of the Judith and Jan Zach Estate. 2014:2.27

Untitled, n.d. Wood (horiz. laminated 1x boards), 24 ¼ x 51 ½ x 10. Gift of the Judith and Jan Zach Estate. 2014:2.28

Persistence, 1960–62. Wood, black walnut, 98 x 36 x 26 in. Gift of the Judith and Jan Zach Estate. 2014:2.29

Untitled, n.d. Paper board, 24 ½ x 11 ½ x 14 ½ in.; 25 ½ x 12 x 13 in. Gift of the Judith and Jan Zach Estate. 2014:2.30a,b

Untitled, n.d. Paper board, 23 ½ x 16 x 16 ¾ in. Gift of the Judith and Jan Zach Estate. 2014:2.4

Lady, ca. 1995. Painted steel, approx. 168 x 72 x 60 in. Gift of the Mark Sponenburgh Estate. 2014:5.1

Incoming Loans

AKISATO Ritō, Japanese, (fl. 1780–1814). *Pictorial Guide to Famous Places on the Tōkaidō (Tōkaidō meisho zue)*, vol. 6, Japanese; Edo period, 1797. One of a set of six thread-bound woodblock-printed books; ink on paper, 10 ½ x 7 in. Loan from University of Oregon Library Special Collections. L2014:2.1

Diane Arbus, American, 1923–1971. *Identical Twins Cathleen (I) and Colleen, Roselle, N.J.*, 1966. Gelatin silver print, 15 x 14 ¾ in. Private Collection. L2013:138.1

Mexican dwarf in his hotel room in N.Y.C., 1970. Gelatin silver print, 16 x 20 in. Private Collection. L2013:138.2

Jack Dracula, the Marked Man, N.Y.C., 1961. Gelatin silver print, 20 x 16 in. Private Collection. L2013:138.3

A Jewish giant at home with his parents in the Bronx, N.Y., 1970. Gelatin silver print, 20 x 16 in. Private Collection. L2013:138.4

Jean-Michel Basquiat, American, 1960–1988. *Ribs Ribs*, 1982. Oilstick on paper, 97 x 95 ¾ in. Private Collection, Los Angeles. L2013:142.2

Louise Bourgeois, French; American, 1911–2010. *Untitled*, ed. 3/8, 2001. Bronze with silver nitrate patina, 1st: 7 x 5 ¾ x 5 in. 2nd: 10 ½ x 8 x 6 ½ in. 3rd: 12 ½ x 8 x 6 in. Private Collection. L2014:26.1a-c

Marc Chagall, French, 1887–1985. *Untitled*, 1981. Color lithograph, framed: 23 x 18 in. Private Collection. L2014:10.1

Marcellus Coffermans, Flemish, 1549–78. *The Adoration of the Shepherds*, 16th century. Oil on panel, 35 x 24 ½ in. Anonymous Loan. L2013:43.1

Oscar Domínguez, Spanish, 1906–1957. *Retrato de Roma (Portrait of Roma)*, 1933. Oil on canvas, 47 ⅞ x 35 in. Anonymous Loan. L2014:19.1

Circle of Lucas Cranach the Elder, German, 1472–1553. *The Virgin and Child with St. Anne, 1472–1533.* Oil on

panel, 15 x 10 in. Anonymous Loan. L2013:43.2

Walton Ford, American, b. 1960. *The Tigress*, 2013. Watercolor and gouache on paper, 60 x 120 in. Private Collection. L2013:169.1

FUJIWARA Kyosuke, Japanese, b. 1939. *Spouted Bowl*, Shōwa period (1926–1989). Bizen ware; stoneware with natural ash glaze, approx. 3 ½ x 9 in. Anonymous Loan. L2012:68.7

Alberto Giacometti, Swiss, 1901–66. *Buste d’Annette IV*, ed. 5/6, Conceived in 1962 and cast in 1963. Bronze, Height: 23 in. Private Collection. L2014:50.1

Mark Grotjahn, American, b. 1968. *(10) Untitled (Standard Lotus X Face 44.09)*, 2012. Oil on cardboard mounted on linen, 73 ½ x 53 in. Private Collection. L2013:173.1

Untitled (Rain and Dressed 15% Russian Jungle Face 45.08), 2012. Oil on cardboard mounted on linen, 108 ½ x 73 ¼ in. Private Collection. L2014:12.1

Untitled (Orange Eye Leopard Tree Fallen and Hiding Pussy Face), 2013. Oil on cardboard mounted on linen, 91 ¼ x 50 ½ in. Collection of Steven F. Roth. L2014:28.1

Alfred H. and Henry Mills Alden Guernsey, American. *Harper’s Pictorial History of the Civil War*, Published c.1866 by McDonnell, Chicago. Printed Volume, 16 ½ x 11 ⅞ in. University of Oregon Library Special Collections. L2013:181.1

Harper’s Pictorial History of the Great Rebellion, Published 1866–68 by Harper & Bro., New York. Printed Volume, 16 ½ x 11 ⅞ in. University of Oregon Library Special Collections. L2013:181.2

Wade Guyton, American, b. 1972. *Untitled*, 2007. Epson Ultra Chrome inkjet print, 84 x 69 in. Private Collection. L2013:199.1

Rachel Harrison, American, b. 1966. *Untitled*, 2012. Colored pencil on paper, 22 ¾ x 27 ⅞ x 1 ½ in. Private Collection. L2014:13.1

Auguste Herbin, French, 1882–1960. *Les Joueurs de Boules no. 1; (The Boules Players, no. 1)*, 1923. Oil on canvas, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. Anonymous Loan. L2014:19.2

ICHIEISAI Yoshitsuya, Japanese, 1822–1866. *Actors from the Three Troupes as Various Kites (Sanshibai mitate tako zukushi)*, Edo period (1615–1868), 1862. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.9

KATSUSHIKA Hokusai, Japanese, 1760–1849. *Random Sketches by Hokusai (Hokusai manga) vol. 2*, Meiji period (1868–1912) (originally published Edo period [1615–1868], 1814). Woodblock-printed book; ink and light color on paper, 9 $\frac{1}{2}$ x 11 in. (open); 9 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (closed). Loan from University of Oregon Library Special Collections. L2013:159.1

Tamara Lempicka, Polish, 1898–1980. *La Chemise Rose II*, 1928. Oil on panel, 16 $\frac{1}{4}$ x 13 in. Anonymous Loan. L2014:19.3

Nate Lowman, American, b. 1979. *Orange Proxima*, 2005. Silkscreen on canvas, 37 $\frac{1}{2}$ x 36 in. Private Collection. L2013:193.1

MAKI Haku, Japanese, 1924–2000. *Work Mu-2*, Shōwa period (1926–89), 1970. Sōsaku hanga woodblock print, ink and embossing on paper, edition 33/50, 28 $\frac{1}{2}$ x 22 in. (framed). Anonymous Loan. L2012:68.1

Joan Miro, Catalan-Spanish, 1893–1983. *Femme, Oiseau*, 1972. Oil on canvas, 35 x 51 $\frac{7}{8}$ in. Private Collection. L2014:48.1

NAKAMURA Tekisai, Japanese, (1629–1702). *Pictorial Encyclopedia (Kashiragaki zōho Kinmō zui)*, vol. 10, Japanese; Edo period, 1829. One of a set of six thread-bound woodblock-printed books; ink on paper, 9 x 6 $\frac{1}{4}$ in. Loan from University of Oregon Library Special Collections. L2014:2.2

ŌE Minosuke, Japanese, 1907–97. *Bunraku-ningyō of a Sanbasō Dancer*, Shōwa period (1926–1989), 1935. Wood, silk, bamboo, height: 23 in. Loan courtesy of Susan Goldberg. L2013:180.2

Pablo Picasso, Spanish, 1881–1973. *L'Écuyère (The Horsewoman)*, 1960. Lithograph on paper, approx. 21 x 27 in. Courtesy of Dr. Robert and Margaret Leary. L2013:3.65

Josep Renau, Spanish, 1907–82. *Nueva Cultura; publisher: Vaduz, Liechtenstein, Topos Verlag, 1977*, año [1]–3; enero 1935–agosto/oct. 1937. Bound periodical. Loan courtesy of the Architecture & Allied Arts Library. L2013:144.1

Sterling Ruby, American, b. 1972. *SP136*, 2010. Spray paint on canvas, 96 x 84 in. Private Collection, Los Angeles. L2013:166.1

BC (4642), 2013. Fabric, glue, paint, bleached canvas on panel, 126 x 96 x 2 in. Private Collection. L2014:13.2

Kay Sage, American, 1898–1963. *I Walk Without Echo*, 1940. Oil on canvas, 25 $\frac{1}{4}$ x 21 $\frac{7}{8}$ in. Collection of Andrew S. Teufel. L2013:194.1

SEKINO Jun'ichirō, Japanese, 1914–88. *Bunraku Puppeteer [catalogue raisonné title: Bungorō on Stage]*, Shōwa period (1926–1989), 1953. Sōsaku hanga woodblock print; ink and color on paper, edition 86/100, 28 x 36 in. (paper). Loan courtesy Fairbanks Gallery Fine Arts Collection, Oregon State University 65.2 (inventory number 153745). L2013:157.1

Eizō and Matsuomaru, Shōwa period (1926–89), 1953. Sōsaku hanga woodblock print; ink and color on paper, artist's trial proof, 28 x 36 in. (paper). Loan courtesy Fairbanks Gallery Fine Arts Collection, Oregon State University 65.3 (inventory number 143791). L2013:157.2

Bunraku Dolls Puppet Show, Shōwa period (1926–89), 1960. Sōsaku hanga woodblock print; ink and color on paper, edition 52/100, 20 $\frac{1}{4}$ x 36 $\frac{1}{4}$

in. On loan from Ken McClain & Maria Bolaños-McClain. L2013:94.1

SHIMAOKA Tatsuzō, Japanese, 1919–2007. *Bancha Teapot and Teacups with Design of Stylized Floral Medallions*, Shōwa period (1926–89), 1980. Stoneware with polychrome glaze, Teapot approx. 4 $\frac{1}{2}$ x 4 x 6 in.; each of 6 teacups approx. 2 $\frac{1}{2}$ x 3 in. Anonymous Loan. L2012:68.2

Square Bottle with Abstract Design, Shōwa period (1926–1989), 1990. Stoneware with polychrome glaze, approx. 10 x 4 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. Anonymous Loan. L2012:68.3

Square Bottle with Design of Stylized Floral Medallions, Shōwa period (1926–1989), circa 1970. Stoneware with polychrome glaze, approx. 10 x 4 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. Anonymous Loan. L2012:68.4

Plate with Design of Stylized Floral Medallions, Shōwa period (1926–1989), circa 1980–1990. Stoneware with polychrome glaze, approx. 1 $\frac{1}{2}$ x 8 in. Anonymous Loan. L2012:68.5

Frank Stella, American, b. 1936. *Agadir II*, 1964. Alkyd on canvas, 77 x 77 in. Private Collection. L2013:195.1

Rudolf Stingel, Italian, b. 1956. *Untitled*, 1989. Oil and enamel on canvas, 65 $\frac{5}{8}$ x 44 in. Private Collection, Los Angeles. L2013:142.1

TAKAHASHI Rokusai, Japanese, b. 1925. *Square Footed Dish with Abstract Design*, Shōwa period (1926–1989). Shigaraki ware; stoneware with green glaze, approx. 2 $\frac{1}{2}$ x 6 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. Anonymous Loan. L2012:68.6

James Tissot, French, 1836–1902. *A Fête Day at Brighton*, Oil on canvas, 34 x 21 $\frac{3}{4}$ in. Anonymous Loan. L2014:19.4

TOYOHARA Kunichika, Japanese, 1835–1900. *Scribbling on the Storehouse Wall (Kabe no mudagaki)*, Edo (Tokugawa) period (1615–1868), 1867. Ukiyo-e woodblock-printed horizontal ōban diptych; ink and color on paper, 20 $\frac{1}{4}$ x 26 $\frac{1}{4}$ in. (framed). Lee & Mary Jean Michels Collection. L2013:15.16a–b

It's a Hit! Backstage Chutes & Ladders (Ōtari gakuya sugoroku), Edo period (1615–1868), second month of 1856. Ukiyo-e woodblock-printed ōban pentptych; ink and color on paper, approx. 26 x 35 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.19a–e

TSUKIOKA Kōgyo, Japanese, 1869–1927. *Futari Shizuka (The Dancing Shizukas)*, from the series *Pictures of Nō Performances (Nōgaku zue)*, Meiji period (1868–1912), 1898. Woodblock print in horizontal ōban format; ink and color on paper, approx. 10 x 15 in. (paper). Anonymous Loan. L2013:153.1

Motomezuka (The Tomb of a Maiden), from the series *One Hundred Nō Dramas (Nōgaku hyakuban)*, Taishō period (1912–26), 1922–26. Woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (paper). Lee & Mary Jean Michels Collection. L2013:153.2

TSUKIOKA Yoshitoshi, Japanese, 1839–1892. *Good Actor (Jōtō no haiyū [top]) and Bad Actor (Karō no yakusha [bottom])*, from the series *Lessons in Good and Evil Through Pictures (Kyōkun zen'aku zukai)*, Meiji period (1868–1912), 1880. Two ukiyo-e woodblock prints in horizontal chūban format (cut from original vertical ōban sheet); ink and color on paper, approx. 16 x 10 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.8a-b

Hōjō Takatoki, Lord of Sagami (Sagaminokami Hōjō Takatoki), from the series *Yoshitoshi's Incomparable Warriors (Yoshitoshi mushaburui)*, Meiji period (1868–1912), 1883. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Anonymous Loan. L2013:176.1

Unknown, Japanese. *Memorial Portrait (Shini-e) of Actor Ichikawa Danjūrō 8th as a Buddhist Pilgrim*, Edo period (1615–1868), 1854. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper,

approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.14

Illustrated Excerpts from Kyōgen Records (Eiri kyōgen shūi), vol. 1, Edo period (1615–1868), reprinted before 1848 (originally published 1730). Woodblock-printed book; ink and color on paper, 4 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in. (open); 4 $\frac{1}{4}$ x 5 $\frac{3}{4}$ in. (closed). Loan from University of Oregon Library Special Collections. L2013:159.2

Female Samurai Tomoe Gozen in Mortal Combat with Onda no Hachiro Moroshige, Edo (Tokugawa) period (1615–1868), 17th century(?). Hanging scroll; ink, color and gold on paper, 56 x 33 $\frac{1}{2}$ in. (image); 117 x 38 $\frac{1}{2}$ in. (full scroll including hanging system). Loan from Jay & Tina Lamb in memory of Harry & Jean Rubenstein. L2013:16.1

Bunraku-ningyō of Princess Yaegaki (Yaegaki hime), Meiji period (1868–1912), circa 1900. Wood, silk, bamboo, height: 31 in. Loan courtesy of Susan Goldberg. L2013:180.1

Bunraku-ningyō of a Princess (Princess Shizuka?), Shōwa period (1926–89), early 20th century. Wood, silk, bamboo, H: 23 $\frac{1}{2}$ in. Loan courtesy of Susan Goldberg. L2013:180.3

Cuando una mujer avanza, no hay hombre que la detenga (When a woman advances, no man can detain her), 2013. Woodblock print; ink on paper. Loan courtesy Mónica Careaga-Houck. L2013:187.1

UTAGAWA Hiroshige, Japanese, 1797–1858. Rehearsals for Amateur Theatricals (*Shirōto chaban shitageiko*), Edo period (1615–1868). Ukiyo-e woodblock-printed vertical ōban diptych; ink and color on paper, approx. 15 x 21 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.1a–b

Ichimura Theater, from the series Pictures of the Prosperity of the Eastern Capital (Tōto han'ei no zu), Edo period (1615–1868), 1854. Ukiyo-e woodblock-printed vertical ōban triptych; ink and color on paper,

approx. 15 x 35 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.5a-c

UTAGAWA Hiroshige 2 (Shigenobu), Japanese, 1829–69. *Saruwaka-chō in the Eastern Capital (Tōto Saruwaka-chō)*, from the series *One Hundred Views of Famous Spots in All the Provinces (Shokoku meisho hyakkei)*, Edo period (1615–1868), 1859. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.17

UTAGAWA Kunisada (Toyokuni 3), Japanese, 1786–1865. *Actor Matsumoto Kōshirō 5th as Nikki Danjōzaemon in the play Precious Incense and the Bush Clover of Sendai (Meiboku sendai hagi)*, Edo period (1615–1868), 1863. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.11

Actors Iwai Shijaku 1st and Iwai Kumesaburō 2nd(?) Holding Printed Portraits of One Another Beneath Cherry Trees, Edo period (1615–1868), circa 1825. Ukiyo-e woodblock-printed vertical ōban diptych(?); ink and color on paper, approx. 15 x 21 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.15a-b

Actor Sawamura Tossho 2nd as Enya Hangan Takasada, from the series Mirrors for Collage Pictures in the Modern Style (Imayō oshi-e kagami), Edo period (1615–1868), 1859. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.16

Part One: The Pawnshop Scene from Osome and Hisamatsu: Paired Pines by the Gate (Shinpan, Osome Hisamatsu, Imose no kadamatsu, jō, Shichimise no dan), from an untitled series of *Jōruri Libretti*, Edo period (1615–1868), circa early 1830s. Ukiyo-e woodblock

print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.18

Backstage with the Dancer Types (Odori keiyō gakuya no zu [upper]) / To the Second Floor with the Dancer Types (Odori keiyō nikai-iri no zu [lower]), Edo period (1615–1868), second month of 1856. Ukiyo-e woodblock-printed vertical ōban hexptych; ink and color on paper, approx. 31 x 35 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.2a-f

View of the Dressing Rooms of the Nakamura Theater, Edo period (1615–1868), 1812. Ukiyo-e woodblock-printed vertical ōban triptych; ink and color on paper, 15 x 35 in. Lee & Mary Jean Michels Collection. L2013:201.1a-c

UTAGAWA Kuniyoshi, Japanese, 1797–1861. *Actor Nakamura Shikan 2nd as Ohatsu with Three Kuroko in the play Ancient Brocade Print of Mirror Mountain (Kagamiyama kokyō no nishiki-e)*, Edo period (1615–1868), 1832. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.10

Actor Ichikawa Danjūrō 8th as Narukami Shōnin in the play Narukami, Edo period (1615–1868), 1851. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.12

Large Fan Bearing an Image of Actor Nakamura Fukusatsu I (later Nakamura Shikan IV) as Kumagai Jirō Naozane, Edo period (1615–1868), 1854 (5th month). Left half of an ukiyo-e woodblock-printed vertical ōban diptych; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.13

Actors Nakamura Utaemon 4th as Ukiyo Matabei and Onoe Kikujirō 2nd as

His Wife Otoku (Ukiyo Matabei Nyōbō Otoku), Edo period (1615–1868), 1848(?). Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.7

UTAGAWA Toyokuni, Japanese, 1769–1825. *Interior view of the Nakamura Theater (Nakamura naigai no zu, uchi)*, Edo period (1615–1868), 1805. Ukiyo-e woodblock-printed vertical ōban triptych (top half of a hexptych); ink and color on paper, approx. 15 x 35 in. (unmatted) combined. Lee & Mary Jean Michels Collection. L2013:158.6a-c

UTAGAWA Yoshiiku, Japanese, 1833–1904. *Picture-Book Store (Ezōshi mise), from the series Souvenirs of Edo (Edo miyage no uchi)*, Edo period (1615–1868), 1861(?). Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.3

UTAGAWA Yoshikazu, Japanese, active circa 1850–70. *Actors' Wigs (Shinban katsura-e)*, Edo period (1615–1868), (?). Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, approx. 15 x 10 in. (unmatted). Lee & Mary Jean Michels Collection. L2013:158.4

Vincent Van Gogh, Dutch, 1853–90. *L'Homme est en Mer; (The Man is at Sea)*, 1889. Oil on canvas, 26 x 20 in. Anonymous Loan. L2014:19.5

XU Xinrong, Chinese, b. 1959. *Suzhou*, 2006. Hanging scroll; ink and color on paper, Dimensions: 70 x 28 ¼ in. (32" to dowel ends). Loan from the Lijin Collection. L2013:17.

Russian Lacquer Boxes: Promised Gifts of Dr. James D. Van Horne

Russian. *Unknown*, 1981 or 1987. Oil on papier maché, 6 ½ x 4 ¼ x 2 in. 2014:3.6

S. Chistov, Russian. Autumn, 1983. Oil on papier maché, 5 x 3 ¼ x 1 ¾ in. 2014:3.5

O. Golubev, Russian. *Tsar Sultan*, 1984. Tempera on papier maché, 6 ¼ in. diameter. 2014:3.12

I. Goryacheva, Russian. *Firebird and Prince Ivan*, 1984. Oil on papier maché, 2 ¾ x 3 x 2 in. 2014:3.9

Gromov, Russian. *Snegurochka (Snow Princess)*, 1983. Tempera on papier maché, 5 ½ x 6 ½ x 1 ½ in. 2014:3.20

K...Unknown, Russian. *Repunzel*, 1982. Oil on papier maché, 1 ½ x 3 x 1 ½ in. 2014:3.7

Kharcheva, Russian. *Flying Ship, c.* 1980. Tempera on papier maché, 2 ½ diameter. 2014:3.21

Kosterina, Russian. *Firebird*, 1983. Tempera on papier maché, 6 ¼ x 2 ¾ x 1 ¼ in. 2014:3.22

Koualev, Russian. *Copy of "Lark's Returning,"* 1984. Oil on papier maché, 3 ½ x 5 ½ x 2 in. 2014:3.1

Kustch, Russian. *Fairy-Tale of Tsar-Sultan*, 1983. Oil on papier maché, 5 ½ x 7 x 3 in. 2014:3.4

Nikanov, Russian. *Fight of Peresveat and Khatchebei, c.* 1980. Tempera on papier maché, 5 ½ x 4 x 2 ¾ in. 2014:3.14

Nikolaeva, Russian. *Bear Hunt*, 1983. Tempera on papier maché, 8 x 4 x 1 ½ in. 2014:3.16

Nebukhina P., Russian. *Dobreeniy Nikititch and Bakhtiyar the Hun, c.* 1980. Tempera on papier maché, 3 ½ x 2 ¼ x 1 ¼ in. 2014:3.18

Pakhomova, Russian. *Winter Troi(y)ka*, 1984. Oil on papier maché, 6 ½ x 4 x 2 ¼ in. 2014:3.2

Sheinovskiy, Russian. *Humpback Horse (Dwarf Horse and Firebird)*, 1979. Tempera on papier maché, 6 x 5 x 1 ½ in. 2014:3.19

Sivjakov, Russian. *Sadko*, 1979. Tempera on papier maché, 7 ½ x 12 in. 2014:3.15

Talenev, Russian. *Zhostovo*, 1980. Oil on papier maché, 3 ½ x 2 ½ x 2 in. 2014:3.3

Tolmachev, Russian. *Princess Frog Fairytale*, 1984. Oil on papier maché, 1 ½ x 3 x 1 ½ in. 2014:3.10

Unknown, Russian. *Troi(y)ka, c.* 1980. Tempera on papier maché, 1 ½ x 4 ¾ x 2 ¾ in. 2014:3.17

Aleyonushka, c. 1980. Tempera on papier maché, 1 ¼ x 2 ¼ x 1 in. 2014:3.23

Untitled, c. 1980. Tempera on papier maché, 3 ¼ x 2 ¾ in. 2014:3.24

Untitled, c. 1980. Tempera on papier maché, 7/8 x 1 ¼ x 1 ½ in. 2014:3.25

Untitled, c. 1980. Tempera on papier maché, ½ x 1 ¼ x 2 ½ in. 2014:3.26

Zimin, Russian. *Prince Elsesey*, 1982. Tempera on papier maché, 4 ¾ x 4 ¾ x 2 in. 2014:3.13

Outgoing Loans

Lent to the Smart Museum of Art, The University of Chicago, Illinois, January–July 2014 for the exhibition *Performing Images: Opera in Chinese Visual Culture*

Anonymous, Chinese. *Chinese Woman's Nonofficial Formal Coat*, Qing dynasty (1644–1912), 1875–1900. Silk tapestry patterned with silk and goldwrapped thread, 37 x 68 in. Murray Warner Collection of Oriental Art. MWCH45:11

Lent to the Portland Art Museum, Oregon, September 2013 – February 2014 for the exhibition *Contemporary Northwest Art Awards*

Isaac Layman, American. *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

Conservation Activity

IMLS-funded Condition Survey of Asian Textiles and Paintings:

Through the support of the Institute for Museum and Library Services (IMLS), the JSMA has just completed a two-year survey of our collections of Asian textiles and paintings. Those 1,750 items were examined by professional conservators with the goal of documenting their condition. Thank you to our textile conservator Beth Szuhay and Asian painting conservators Tomokatsu Kawazu and Tanya Uyeda, as well as our staff, students and volunteers for their diligent and meticulous work. The information gathered in this survey provides the foundation for a long-term preservation plan that will involve conservation and rehousing of the collections and improve academic and research access.



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The JSMA provided in-kind donations to the following organizations:

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Business Alliance of Eugene (ABAE), Arts Umbrella, Big Little School, Black Student Union, 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 Public Library, EWEB Child Development Center, Flux Magazine, HIV Alliance, Holt International, Japan-America Society of Oregon, KLCC, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, Northwest Christian University, Oregon Chapter of Meeting Professionals International, O'Hara Catholic School, Oregon Bach Festival, 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, UO Alumni Association, University of Oregon Arts and Administration, University of Oregon Recreation Center, University of Oregon School of Journalism, Veneta Elementary School, Western Association of Convention & Visitors Bureaus, Willamette Christian School, and Willamalane Park and Recreation District.

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Bijou Cinemas, Eugene Magazine, Hop Valley Brewery, KLCC, McKenzie River Broadcasting, Northwest Community Credit Union, Oregon Business Magazine, QSL Printing, Christine and Chris A. Smith, and Sweet Cheeks Winery.

Grants

Kennedy Center Very Special Arts (\$10,000): to support object-based art classes for K-12 children with developmental, emotional, and physical disabilities

Korean National Research Institute of Cultural Heritage (\$24,314): conservation of Korean works in collection

National Museum of Korea (\$36,000): publication of a handbook of selected Korean art from the JSMA collection

Oregon Arts Commission Art Acquisition (\$9,900): purchase works by Oregon artists Cynthia Lahti and Christine Bourdette

Oregon Arts Commission Arts Build Communities (\$6,700): December 2014 Family Day (Día de Familia)

Oregon Arts Commission Arts Learning Grant (\$10,000): revise JSMA teacher resources and develop resources that meet new National Standards for the Visual Arts, Common Core, and Oregon Visual Arts Standards

Oregon Arts Commission Operating Support Grant (\$10,000)

Oregon Arts Commission World of Work (\$27,325): new museum-based education and outreach internship program for 9th–12th grade students

Oregon Cultural Trust (\$6,400): development of a comprehensive evaluation tool for visitors and exhibitions

The Ford Family Foundation (\$15,000): catalog for *Rick Bartow* exhibition

US Bancorp Foundation (\$5,000): December 2013 Family Day

Wells Fargo Foundation (\$3,000): expand Thinking Through Art in K–12 classrooms

Two grants to be used in 2015–16: Lane County Special Tourism Project Grant (\$9,000): regional marketing for *Diego Rivera and the Popul-Vuh*

Oregon Arts Commission Cultural Tourism Grant (\$10,000): West Coast marketing for *Diego Rivera and the Popul-Vuh*

TOTAL: \$182,639



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