

Annual Report 2014-2015

JORDAN SCHNITZER MUSEUM OF ART



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ANNUAL REPORT 2014–2015

DIRECTOR'S REPORT

PLANNING MAKES ALMOST PERFECT

It is not unusual to go to a conference, network with colleagues, and hear them commiserate about long-range plans: are they necessary, realistic, even useful? Admittedly, it's hard to know what's around the corner, let alone how to make assumptions for three, even four, years out. But how satisfying and exciting it is to develop a long-range plan that truly guides an organization's short- and long-term goals and how grateful I am to work with a cadre of staff and volunteers committed to its realization.

This summer, we completed the first year of our four-pillared plan—Bridging Cultures, Engaging Community, Learning Together, and Sustaining Tomorrow. We met many of our goals and experienced challenges with others. We created new ones, too. In this report, we chart our progress with a few finest examples, made possible thanks to your support!

BRIDGING CULTURES

This goal is at the heart of our founder Gertrude Bass Warner's vision to create a museum that, "through the love of the beautiful, makes the whole world kin." We opened the season with the awesome beauty of *Ryo Toyonaga: Awakening*, curated by Lawrence Fong, our former curator of American and regional art. Toyonaga unites the East and West, as a Japanese-born artist living in New York. His quizzical creatures, frozen in metal, clay, or papier mâché, or growing legs and telescopes in drawings and paintings, command us to enter a vibrant, new world—perhaps the aftermath of a nuclear disaster or an evolutionary fusion of technology and nature. Masterfully designed by associate director Kurt Neugebauer, the glowing installation mesmerized audiences of all ages and backgrounds, each visitor finding a different meaning and connection to the work. The handsome catalog, designed by Diane Nelson, our design services manager, took the mystery and majesty of his art to a new level. The exhibition also served as inspiration for our annual *NewArt Northwest Kids* juried show, and thanks to the artist's generosity and general acquisition funds, we now have four Toyonaga works in the collection that will continue to engage our communities and strengthen our teaching mission for some time to come.

The Bridging Cultures initiative was well on display in our two subsequent Barker Gallery shows. *Under Pressure: Contemporary Prints from the Collection of Jordan D. Schnitzer and His Family Collection* featured the work of more than forty artists whose countries of origin and cultural backgrounds cross the globe. We closed the season with *Rick Bartow: Things You Know But Cannot Explain*. Bartow's complex and compelling art crosses all kinds of boundaries—material, culture, meaning—transforming personal and universal experiences into objects of power and spirit. We crossed another kind of boundary by giving street artists Amanda Marie and X-O a gallery, resulting in a wondrous use of space, and we partnered with Latin American Studies on photographs of the disappeared by Gustavo Germano and images of Haitians being denied their rights in Santa Domingo. Geraldine Ondrizek's *Shades of White* continued a discussion on race and Oregon's sad history, begun with our Kara Walker show the year before, and we connected its eugenics theme with the hard sciences in a meaningful way.



Amanda Marie and X-O: The Many Places We Are, on view May 9–August 9, 2015, featured the work of two internationally acclaimed street artists in their first museum show.



In January, Jordan Schnitzer came to Eugene to celebrate the opening of our special exhibition *Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation* and spoke about the important role art plays in teaching us about ourselves and our world.

Charles Froelick, Barry Lopez, and Lillian Pitt (with Rick Bartow, second from left) made the opening of this exhibition a memorable experience. Their contributions to our workshops, panels, and gallery tours enhanced our understanding of one of Oregon's most loved artists.



RICK BARTOW

Things You Know But Cannot Explain

Few museum visitors know that an exhibition you see today may have taken months, if not years, to produce. This was the case for *Rick Bartow: Things You Know But Cannot Explain*, curated by Executive Director Jill Hartz and McCosh Associate Curator Danielle Knapp. Even before Bartow's stroke in August 2013, both had discussed the possibility of a major show with Charles Froelick, the artist's gallerist. "Things got real," explained Hartz, "once we learned about Rick's health crisis." The resulting exhibition, featuring more than 120 paintings, drawings, sculpture, prints, and mixed media works, spanning nearly forty years, begins a tour to other museums this winter. "We are honored to share it with so many fine museums that admire Rick and his work as much as we do," said Knapp.

Born in Newport, Oregon, in 1946, Bartow is a member of the Wiyot tribe of Northern California and has close ties with the Siletz community. He graduated in 1969 from Western Oregon University with a degree in secondary arts education and served in the Vietnam War (1969–71). His work is permanently held in more than sixty public institutions in the U.S. and has been the subject of nearly forty solo museum shows.

Support for the exhibition was generously provided by The Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, the Ballinger Endowment, Philip and Sandra Piele, and JSMA members.

EXHIBITION TOUR

Gilcrease Museum, Tulsa, Oklahoma
January 15 – April 30, 2016

IAIA/Museum of Contemporary Native Arts
Santa Fe, New Mexico
August 14 – December 31, 2016

The Heard Museum, Phoenix, Arizona
April 8 – July 9, 2017

Washington State University Museum of Art
Pullman, Washington
September 29 – December 16, 2017

The Autry National Center of the American West
Los Angeles, California
May 12, 2018 – January 6, 2019

*We have to reveal ourselves.
In the way that we reveal ourselves,
we let our life shine.*

— RICK BARTOW



Rick Bartow (American, b. 1946). *Creation of Crow*, 2014. Acrylic on canvas, 36 x 48 inches. Promised gift from Rick Bartow to the JSMA

ENGAGING COMMUNITY

Diversity and access are at the heart of this strategic goal, which envisions the museum as a town square or community cultural center that forges meaningful relationships and experiences. This year, our Latino Engagement Plan took off. Engaging this fastest growing demographic is critical, both to our region's health and to our museum's mission and longevity. Our club de Arte para Madres more than doubled, and its members now volunteer for other diversity-focused programs, including Día de Familia and Día de los Muertos, which now serves more than 2,000 visitors over a four-day period. Our first Spanish immersion summer camp was an immediate hit. An advisory group of on- and off-campus members, support from the Oregon Cultural Trust and Oregon Arts Commission, and partnerships with Oak Hill School, MEchA (the UO's Latin American student organization), and members of our community make this success possible and ongoing.

Our Saturday art workshops for kids with disabilities are also expanding, thanks to Kennedy Center support. Three years ago, we began an *Art of the Athlete* exhibition and summer workshop program, which continues to inspire student-athletes to create meaningful art and share their hopes and dreams. Once familiar with the museum, many of them volunteer their time and creativity to assist with our Saturday programs, school visits (even painting a mural at Kelly Middle School), and mentoring high school students in our World of Work program.

Training our next generations in both museum work and citizenship is a key component to World of Work. Funded by the Oregon Arts Commission for nearly two years, beginning in spring 2014, and continuing thanks to a Barker Foundation grant, WoW offers 3-month paid internships for 8th–12th grade students from Eugene/Springfield, who are instructed in art education, visual arts, and museum practice. Our partner schools—Kelly Middle School, North Eugene High School and Springfield High School—have significant Hispanic populations, large Special Education programs, and students on IEP. They provide most of our interns, who work collaboratively with museum staff to learn the fundamentals of arts education, assist with teaching art lessons for mainstream students and students with disabilities in grades 1–5, and explore future careers in a museum setting. By familiarizing them with both a museum and a university, we help to prepare them for college and careers.



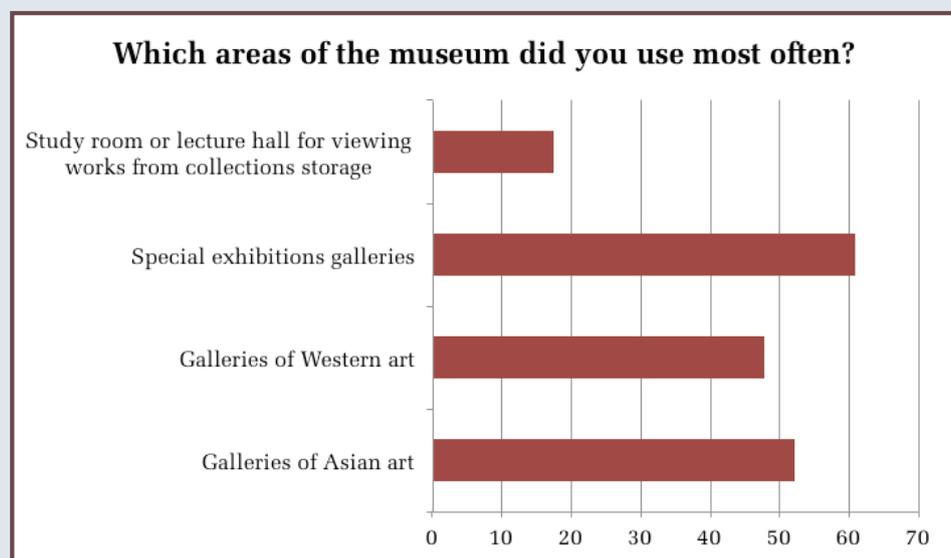
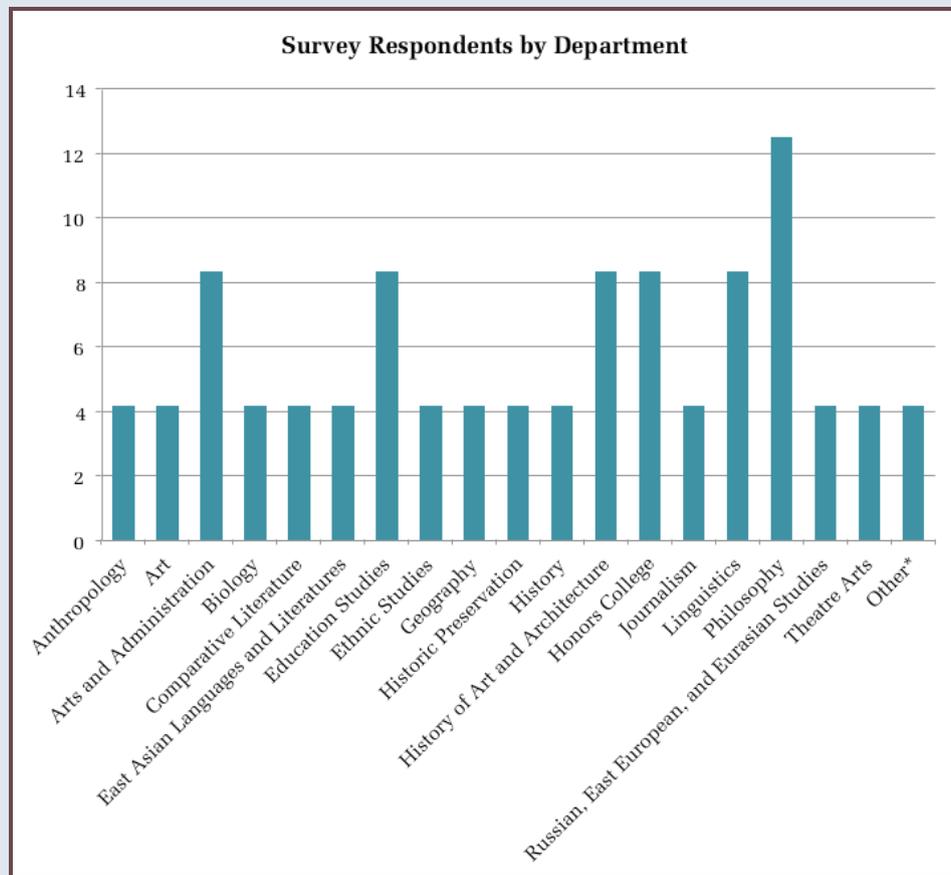
Last year, more than 2,000 visitors appreciated our Día de los Muertos programs—four evenings of special performances, lectures, art workshops, and exhibitions—organized by Armando Morales, a teacher at Oak Hill School, volunteer Rebeca Urhausen, and June Black, our associate curator of academic programs and European and Latin American art, with the support of many organizations in our community. Our annual Family Day/Día de Familia celebrated Mexican culture.

LEARNING TOGETHER

Museums are, foremost, educational institutions and research laboratories, where students of all ages learn how to see and think better and become productive citizens of the world. This past year, we became STELLAR in this regard! In September 2014, the museum was notified that the U. S. Department of Education's Office of Innovation and Improvement had awarded \$850,000 to our collaborative partnership with the Oakridge School District, the Lane Education Service District, the UO's Center for Advanced Technology in Education, and the Oregon Writing Project. This four-year initiative—Strategies for Technology-Enhanced Learning and Literacy through Art—uses the highly successful Visual Thinking Strategies (VTS) to build a sustainable platform for arts education in schools. It does this by training teachers to integrated the visual arts into the academic curriculum and teach art in general classroom settings.

As certified VTS teachers, Lisa Abia-Smith, director of education, and Arthurina Fears, museum education program manager, trained twenty-four teachers from schools in Oakridge and Lowell in the VTS system, which, for this project, is designed to improve reading and writing related to national and Oregon standards. In the spring, K–12 students from the STELLAR schools visited the museum for VTS tours led by our Exhibition Interpreters.

ACADEMIC USE SURVEY RESULTS



This past year, STELLAR paired professional development on VTS with training on informational reading and writing and added an emphasis on evidence-based strategies for writing arguments. The skills needed to construct and critique cogent arguments in writing build naturally from those learned using VTS to visually explore works of art. Over the next year, the JSMA education staff will work with our partners to expand VTS training to applications with English, social studies, science, and math. By the end of the four years—during which the achievements of both the teachers and students will be evaluated—the JSMA will have provided resources and training to five rural school districts and have served more than 125 teachers and 3,500 students.

Academic success is just one aspect of the JSMA’s work with schools. Childhood obesity is one of the most pressing issues of our time, and teaching children the importance—and fun—of healthy eating was the goal of our partnership with Edison School and Karla Chambers of Stahlbush Island Farm, Oregon’s first certified organic farm. A self-taught artist, Chambers paints colorful pictures of fruit and vegetables and is passionate in sharing her knowledge about healthy eating with Oregon’s youth. Her *Colors of Nutrition* exhibition, talk, and visit with Edison School students inspired them to create images of their favorite healthy meals, which were presented in our Artist Project Space.

The JSMA is equally committed to its on-campus educational mission. As a laboratory for active learning, the museum is a space for intellectual risk-taking and creative exploration. That was abundantly evident this year, when at least **8,480 students from 382 classes across 49 departments and programs visited the museum**. This represents an increase of nearly 55 percent from the previous year! In less than five years, the museum has more than doubled its reach to university faculty and students!

How is that possible? This year, we created a temporary academic curator position. June Black, who has been with us for three years, first as a curatorial extern, following her graduation from the UO with an MA in art history, and then as an assistant and associate curator of Latin American and European art, became

◀ Academic Use Survey Results

Our survey represented more than nineteen departments across campus and confirmed a wide use of the museum’s resources—our collections, exhibitions, and staff!

our point person for academic programs. Working with our curators, collections and education staff, and students, she systematically targeted faculty whose research and courses related to our exhibitions and collections and arranged their visits. As you can see in our annual list of classes held in the museum, we reached far across campus. Nearly every department in the School of Architecture and Allied Arts and close to 70 percent of the departments in the College of Arts and Sciences regularly use our resources, in addition to faculty in most of our other schools and colleges. Once faculty members learn that we are a highly effective classroom with knowledgeable staff, they bring their students back again and again.

Our third year of JSMA Academic Support Grants also encourages faculty partnerships. This year's competitive grant program was made possible with contributions from the JSMA, the College of Arts and Sciences, the School of Architecture and Allied Arts, and the Robert Clark Honors College, which were matched by the Office of the Provost, resulting in more than \$30,000 to distribute among faculty who use the museum as a teaching resource. We recognize the following for their successful projects:

Our **Masterworks on Loan** program brings us magnificent works, like this Monet, which are incorporated into curricula and enjoyed by our public.

Claude Monet, French, 1840–1926. *Matinée sur la Seine, effet de brume*, 1897. Oil on canvas, 25 5/8 x 36 1/4. Private Collection.



Thank you, Margo Grant Walsh! The JSMA redesigned its MacKinnon gallery of European art to feature a transformational gift from alumna Margo Grant Walsh of fine American and European metalwork. We also created a new installation of our European collection, including this two-sided Max Pechstein painting.

Akiko Walley, Department of the History of Art and Architecture: *Experiencing Japanese Contemporary Prints through the Wadsworth Collection*. Courses during which students researched the Wadsworth collection extensively and contributed to the interpretive materials and the exhibition catalog.

Judith Sheine, chair, Department of Architecture: *The Architecture and Legacy of Pietro Belluschi*. Exhibition and accompanying educational programs.

Lanie Millar, Department of Romance Languages; Alai Reyes-Santos, Department of Ethnic Studies; and Juan Eduardo Wolf, School of Music and Dance: *Reconoci.do: Dominicans of Haitian Descent*, exhibition of documentary photographs by Dominican youths of Haitian descent focused on issues of human and civil rights, politics, literature, and music; panel discussion on human rights issues as related to legal documentation.

Brian Gillis, associate professor, Department of Art: *The Maker's Army* exhibition of objects that contribute to the production of art—such as tools, drawings, site plans, studies, pattern books, and mounts—critical to the creative process.

Richard Herskowitz, lecturer, and director of Cinema Pacific, Department of Arts and Administration: *Frozen Film Frames: Portraits of Filmmakers* by Jonas Mekas. Exhibition served as centerpiece of Schnitzer Cinema's year-long series on the history of American experimental film.

Monique Balbuena, Honors College: *Gustavo Germano: Ausencias*. Exhibition of restaged snapshots of Argentine and Brazilian families whose loved ones are among the “disappeared,” people who were tortured and murdered by dictatorial regimes in South America from the 1960s to 1980s.

Nick Kohler, instructor, and James Meacham, Executive Director, Department of Geography: *Inside Maps: Cartography and Participatory Art*. Student exhibition of inflato-globes (inspired by the JSMA's 2013 inflato-contest with the *West of Center* exhibition) that fuses map-making and radical architecture.

SUSTAINING TOMORROW

Long-range planning helps to assure that the programs we and our constituents find valuable are able to be sustained and strengthened, while new innovations are allowed to germinate. That can only happen when staff members find fulfillment in their jobs and are committed to modeling best practices; when the parent institution values the museum's roles on- and off-campus, when volunteers provide critical expertise, time, and resources; and when supporters (individual, corporate, foundation, governmental) champion those efforts.

The JSMA is blessed with a smart, dedicated, and creative staff who set the highest standards for themselves and are committed to our teaching mission. The members of our Leadership Council, chaired by Philip Piele, encourage and support us by leading committees and projects, providing annual and campaign gift, and offering seasoned advice. All of us are especially grateful to Rick Williams, Dean of the Arts at Lane Community College, and chair of our Long-range Planning Committee, for keeping us on point. Our Exhibition Interpreters instill the love of art in thousands of schoolchildren each year, and our UO student workers

and interns give us faith that academic museums and art education will flourish for years to come. Our Gourmet Group's Art in the Attic has become a much-anticipated event and a steady source of funding for our Fill Up the Bus program, which enables schools throughout Oregon to visit us and learn from the arts.

Most museums are collecting institutions, and our collections are at the heart of our teaching mission. This year brought us a transformative gift of metalwork by alumna Margo Grant Walsh, which led to the redesign of our MacKinnon Gallery; major photographs by Brett Weston, lithographs by Bruce Connor, and a body of chine-collé etchings by Hiratsuka Yoji also joined our holdings. We acquired our first painting by James Lavadour, one of Oregon's finest Native American artists, thanks to a Ford Family Foundation grant managed by the Oregon Arts Commission and supplemented by our Van Duyn Acquisition Endowment. Our Old Master and contemporary print collections are growing stronger, and exciting new media work is entering the collection.



Congratulations! Cheryl Ramberg Ford '66 and Allyn C. Ford, recipients of this year's Gertrude Bass Warner Award

In honor of the founder of our museum, this award recognizes outstanding individuals who have demonstrated a long, dedicated, and selfless commitment to advancing the mission and the goals of the museum.

Cheryl and I both have a very special place in our hearts, certainly, for the support of higher education but, specifically, the University of Oregon, and very, very specifically, the Jordan Schnitzer Museum. I know Cheryl has worked very, very hard in supporting all of the activities at the museum, working with Jill, and again I think it is a great honor for both of us in understanding the role that the Museum does play here at the University and with the community and also to see that role continue to grow.

— ALLYN FORD

Temporary exhibitions supplement our collections installations, and this year, we honored the 100th anniversary of the School of Architecture and Allied Arts with shows focusing on alumnus Gordon Gilkey and faculty member David McCosh. Our Masterworks on Loan program grew exponentially, and we welcomed works by the masters of modernism, post-modernism, and contemporary art.

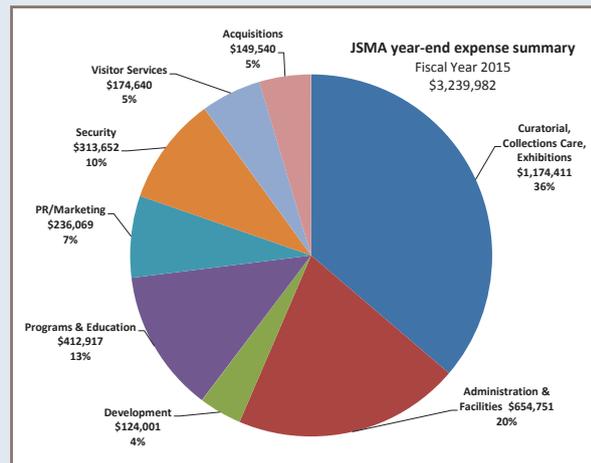
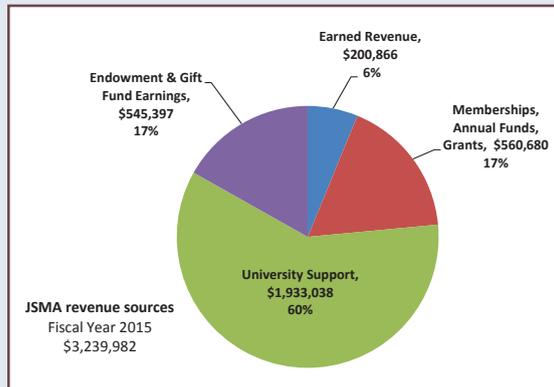
Museums are unusually flexible institutions: they are good at creating and re-aligning programs and priorities to meet the needs of society at large and our on- and off-campus constituents, in particular. While we have been conducting visitor surveys for years, this year we had the benefit of working with a nationally recognized evaluator, Kelly Jarvis, thanks to an Oregon Cultural Trust grant. She reviewed and revised our exhibition assessment form, aligning it with our strategic goals, and refined our visitor survey, which we conduct every spring and fall. Our templates have now become a state model and are posted on our website for others to use. We launched the new visitor survey during the Bartow exhibition and were happy to discover that we're meeting, if not exceeding, our visitors' experiences.

JORDAN SCHNITZER MUSEUM OF ART

Programs, Collections and Honor Roll

2014–2015

JSMA Revenues and Expenses



OUR VISION FOR THE JSMA

VISION

The Jordan Schnitzer Museum of Art aspires to be one of the finest university art Museums in the world.

BELIEF

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

MISSION

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

Our Constituents

The Museum's primary constituents are the University of Oregon's students, faculty, and staff as well as K-12 students and teachers throughout Oregon, regional residents, and visitors. Our varied activities and web presence extend our service to an even wider audience of scholars, artists, collectors, critics, and Museum professionals.

Values

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

- We follow the highest ethical, academic, and professional standards.
- We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.
- We value our visitors' feedback and incorporate their recommendations to improve future visitor experiences.
- We are committed to sustaining a positive and productive work environment for staff and volunteers.

KEY STRATEGIES

Programs

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

Collections

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

Research & Publications

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

Funding & Development

The University allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible. The Museum raises revenue for all programs not covered by the university's general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The Museum is committed to a balanced budget model. The Leadership Council is a key support group, raising money and advocating for the Museum.

Communications & Marketing

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

Visitor Experience

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

to building culturally diverse audiences, reflective of on- and off-campus demographics.

Facilities

The Museum performs effective and efficient maintenance for the overall care of 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 plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the Museum facility at all times, during regular operations and from unexpected threats and emergencies.

Management & Governance

The Museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university's administration and the Museum's Leadership Council are supportive and informed advocates of the Museum. The Executive Director and senior staff are responsible for developing, implementing, reviewing and revising the long-range plan with input from the Museum's constituents, including the Leadership Council.

Human Resources

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

Ethics, Academic & Professional Standards

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

Leadership Council & Support Groups

The Leadership Council serves as the Museum's primary advisory and 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.

PUBLIC PROGRAMS & EXHIBITIONS

July 1, 2014–June 30, 2015

Contemporary Oregon Visions:

Jo Hamilton & Irene Olivieri

April 1–August 3, 2014

Curated by June Black

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

April 26–September 14, 2014

Curated by Jill Hartz; made possible by RBC Wealth Management. Additional support provided by the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members

Placing Pierre Daura

May 10–September 28, 2014

Curated by Danielle Knapp and University of Oregon students who received academic credit and participated in the curatorial project: Tracey Bell, Helen Blackmore, Lindsay Keast, Sarah Lester, Yi Liang, Carrie Morton, Jillian Norris, Beatrice Ogden, Maddy Phillips, Victoria Reis, Mattie Reynolds, Taylor Rikhoff Sarah Robison, Cody Russell, Lauren Szumita, Merrit Thompson, Emily Volkmann, Juiliana Wright-Kennedy, Sarah Wyer, and Aryn Zanca

Exhibition, catalog, and educational programs made possible by the Daura Foundation, University of Oregon Academic Affairs, and a JSMA Academic Support Grant

John Piper:

Eye and Camera & Travel Notes

June 3–October 12, 2014

Curated by June Black

September 24, Curator's Lecture, *John Piper: A Romantic Modern*

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

June 17, 2014–July 26, 2015

Curated by Ina Asim, professor of history; made possible in part by a JSMA Academic Support Grant

Elegance & Nobility:

Modern & Contemporary Korean Literati Taste

July 8, 2014–June 28, 2015

Curated by Anne Rose Kitagawa

Morris Graves:

Visions of Metamorphosis

August 5–December 7, 2014

Curated by curatorial assistant Lindsay Keast, 2014 MA graduate, Department of the History of Art and Architecture, under the guidance of Danielle Knapp

Chipping the Block, Painting the Silk: The Color Block Prints and Serigraphs of Norma Bassett Hall

August 23–October 12, 2014

Guest-curated by Dr. Joby Patterson

August 23, Curator's Lecture

Geraldine Ondrizek:

Shades of White

September 2–December 14, 2014

Curated by June Black

October 14, Lecture by Dr. Alexandra Stern, *Dividing Humans: Genetics, Race, and Disability in Mid-Century America*

November 8, Artist's Talk: *From Eugenics to Genetics: Tracing Visual Categorization in 21st Century Art*

December 10, Human Rights Day—Free Admission

Ryo Toyonaga: Awakening

October 11, 2014–January 4, 2015

Curated by Lawrence Fong, former JSMA curator of American and regional art

Support provided by the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members

October 9, Patron Circle Opening Reception

October 10, Members and Public Opening Receptions

October 11, Gallery Talk with Ryo Toyonaga, Lawrence Fong, and

historian, gallerist and collector Helen Drutt English

December 3, *Encountering the Animal*. Lecture by Alison Hawthorne Deming, prof. of creative writing, University of Arizona

The Art of Consumption

October 14, 2014–January 18, 2015

Curated by administrative aide Samantha Hull, 2013 BA graduate

Organized in support of City of Eugene's conference on Sustainability

From the Ground Up: Gordon Gilkey's University of Oregon Library Construction Series

David McCosh's Eugene

October 28, 2014–January 25, 2015

Curated by Danielle Knapp in honor of School of Architecture and Applied Arts' 100th anniversary

McCosh in Europe

October 28, 2014–June 15, 2015

Curated by June Black and Danielle Knapp in honor of the School of Architecture and Applied Arts' 100th anniversary

November 12, Lecture by Danielle Knapp: *McCosh at Home and Abroad*

Morris Graves's Goats: Heroes and Fantasies

December 13, 2014–April 19, 2015

Curated by Danielle Knapp

January 28, Lecture by Danielle Knapp, *Morris Graves in Ireland*

Audra Wolowiec: Complex Systems

January 24–March 1, 2015

Curated by June Black

Laura Heit: Two Ways Down

January 24–March 29, 2015

Curated by Jill Hartz

January 22, Patron Circle Opening Reception

January 23, Members and Public Opening Receptions

February 11, *Animations by Laura Heit*, Schnitzer Cinema

Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation

January 24–March 29, 2015

Organized by the Joslyn Art Museum Omaha, Nebraska, in-house curator Johanna Seasonwein

Made possible by a grant from the Jordan Schnitzer Family Foundation. Additional support provided by the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

January 22, Patron Circle Opening Reception

January 23, Members and Public Opening Receptions

January 24, *Conversation with Jordan Schnitzer*, moderated by Jill Hartz; followed by exhibition tour

March 7, Artist's Talk: Hung Liu, Professor Emerita of Painting, Mills College, California

The Architecture and Legacy of Pietro Belluschi

February 7–April 26, 2015

Organized by Anthony Belluschi and Oregon Historical Society, in-house curator Johanna Seasonwein

Made possible in part by a JSMA Academic Support Grant

February 18, *The Architecture and Legacy of Pietro Belluschi: A Conversation with Anthony Belluschi and Judith Sheine*

Gifts from the Judith and Jan Zach Estate

February 17–June 15, 2015

Curated by Danielle Knapp

Images of Architecture

February 17–April 5, 2015

Curated by Johanna Seasonwein in conjunction with ARH 607, "Representing Architecture"

February 25, Curator's Lecture: *Images of Architecture*

Reconoci.do: Dominicans of Haitian Descent

March 3–May 3, 2015

Curated by June Black

Organized by Professors Lanie Millar (Romance Languages), Alai Reyes-Santos (Ethnic Studies), and Juan Eduardo Wolf (Ethnomusicology); funded by a JSMA Academic Support Grant; the Office of Equity and Inclusion; the Coalition Against Environmental Racism; the Women of Color Project at the Center for the Study of Women in Society; the Center for Latino/a & Latin American Studies; the Global Studies Institute, Office for International Affairs; the Wayne Morse Center; the Departments of Anthropology, Ethnic Studies, International Studies, and Romance Languages; and Community Consulting

March 4, Panel Discussion: *Human Rights Issues Related to Documentation*

Frozen Film Frames: Portraits of Filmmakers by Jonas Mekas

April 1–June 7, 2015

Co-curated by Richard Herskowitz, director of the Cinema Pacific film festival, and Deborah Colton, owner and director, Deborah Colton Gallery, Houston; made possible by a JSMA Academic Support Grant

Gustavo Germano: Ausencias

April 14–August 16, 2015

Curated by June Black. Organized by Monique Rodrigues Balbuena, Associate Professor of Literature, Robert D. Clark Honors College, and Program Director, Latin American Studies; made possible by a JSMA Academic Support Grant and the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities

May 13, Lillis Hall, Artist Talk: *A Photographic Memory: Seeing the Disappeared*

Rick Bartow: Things You Know But Cannot Explain

April 18, 2015–August 9, 2015

Co-curated by Jill Hartz and Danielle Knapp

Made possible by The Ford Family Foundation, the Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, the Ballinger Endowment, Philip and Sandra Piele, and JSMA members

April 3, First Friday ArtTalk, A *Conversation with Rick Bartow and Bob Keefer*, Hult Center

April 16, *Land, Law, and Liberty: Legal Perspectives on Tribal Rights* with panelists Jason Younker, Elizabeth Furse, and Howard Arnett; moderated by Dom Vetri

April 16, Patron Circle Opening Reception

April 17, Members and Public Opening Receptions

April 18, *A Tribute to Rick Bartow* with artists Seiichi Hiroshima, Frank LaPena, James Lavador, and Lillian Pitt; moderated by Dr. Rebecca Dobkins; made possible with support from the UO Office of Academic Affairs

April 18, *A Conversation with Rick Bartow* with exhibition co-curator Danielle Knapp and Lawrence Fong, former JSMA curator of American and regional art

April 25–26, *Dynamic Collaborations*, a Printmaking Workshop with Rick Bartow and Seiichi Hiroshima, Lane Community College

May 8–10, 47th Annual UO Mother's Day Powwow at Mac Court

May 20, *Collecting Bartow*, panel with Charles Froelick, Bill Avery, and Susan Kennedy Zeller; moderated by Danielle Knapp

May 30, *Things You Know But Cannot Explain: A Symposium*; made possible with support from the UO Office of Academic Affairs. Morning program

Art & Healing, with Dr. Patricia Dewey Lambert, Sara McDonough, and Eliza Murphy, moderated by Lisa Abia-Smith. Afternoon program *Art & (Dis) Place* with Dr. Amy Lonetree, Wendy Red Star, Jennifer O'Neal, and Lindsay Bear; moderated by Danielle Knapp

July 18, *A Conversation with Rick Bartow and Barry Lopez*; moderated by Jill Hartz

Brett Weston in Oregon

May 5–January 31, 2016

Curated by Danielle Knapp

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

May 9–August 9, 2015

Curated by Jill Hartz

May 9, Gallery Tour with Artists

Birds & Beasts: Animal Imagery in the Permanent Collection

June 20–September 13, 2015

Curated by June Black and Arthurina Fears

The Word Became Flesh: Images of Christ in Orthodox Devotional Objects

August 30, 2014–August 30, 2015

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

EDUCATION CORRIDOR GALLERY EXHIBITIONS

Healing Arts: Highlights from the Museum's Arts and Healthcare Outreach Program

June 24–September 28, 2014

Karla Chambers: Farming, Food, and Fine Art

October 14, 2014–January 25, 2015

December 6, Artist's Talk

Art of the Athlete III

October 14, 2014–January 25, 2015

The exhibition is sponsored by AAA Arts and Administration Program

and the Cheryl and Allyn Ford Endowment

October 22, Reception

NewArt Northwest Kids: Last Night I Had the Strangest Dream

February 17–May 17, 2015

Made possible through support from the Cheryl and Allyn Ford Educational Outreach Endowment and Dr. Michael Balm and Dee Carlson

May 16, Exhibition Reception: *NewArt Northwest Kids: Last Night I Had the Strangest Dream*

Visual Storytelling: A Collaboration between PH15 and Kelly Middle School

May 30–September 13, 2015

STUDIO PROGRAMS, CLASSES, & FAMILY PROGRAMS

2014 Summer Camps

Week 2 July 7–11, Comic Creators, Stop-Motion Animation

Week 3 July 14–18, Art of East Asia, Time Travelers: Ancient Art to the Future

Week 4 July 21–25, Amazing Animals

Week 5 July 28–August 1, Art and Science Lab, Eco Art

Week 6 August 11–15, Young Authors: Creative Writing and Illustration, LEGO sculpture

Week 7 August 18–22, Architecture and Design Studio, High School Art Camp: Architecture and Design

Outdoor Family Film

August 13, *Ernest & Celestine* with performance by UpStart Crow

Cosponsored by Osher Lifelong Learning Institute, Summer Session, Department of Romance Languages, and UO Cinema Studies

Club de Arte para Mamás

October 20, November 17, December 15, February 16, March 16, April 18, April 20, May 2, May 5, May 18, June 8.

Supported by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission

ArtAccess VSA Workshops for K–12 Children with Special Needs

October 25, November 8, December 6, January 10, February 14, March 14, April 11, May 9, June 6, June 27

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

After-School Art Classes

Draw, Paint, Sculpt, and Explore Wednesdays, October 8–December 3 (except November 26)

Pop Art, Wednesdays, January 21–March 11

Creating Contemporary Art Wednesdays, April 8–May 27

Family Fun at the Eugene Public Library

November 16, *Bookmark Art*

January 11, *Stories to Send*

March 1, *A Picture from Two Words*

April 5, *Accordion Books*

Family Art Studio: Papier-mâché Sculpture

December 10

Family Day: Dia de la Familia

December 13, supported in part by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency

Studio Workshop: Introduction to Printmaking

February 22

Instructor: Mika Boyd

Spring Break Art Camp

March 23–March 27

Family Day: Storytelling through Art

May 16, sponsored by Kendall Subaru

Studio Workshop: Art and Healing

May 30

SPECIAL LECTURES, PERFORMANCES, & EVENTS

August 20, Art in the Attic 2014

Oakway Heritage Courtyard; organized by the Gourmet Group

October 1, Envisioning the City in Early Modern China

Lecture by Ken Hammond, co-sponsored by the Confucius Institute for Global China Studies

October 3, Interdisciplinary Performance: "This Hour Forward"

Partnership with LCC Department of Theater, Oregon Contemporary Theatre (OCT), University Theatre/ UO Department of Theatre Arts, and the JSMA

October 8, UO ArtWalk

Led by Danielle Knapp; organized by Lane Arts Council and sponsored by JSMA and Marché Museum Café

October 15, Graduate Student Family Museum Night

October 29–30, November 1–2, **Día de los Muertos**

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

November 15, Floating in her Lemon Juice: The Concept of 'Infinity' in Kusama Yayoi's Prints

lecture by Akiko Walley, Maude Kerns Professor of Japanese Art, Dept. of the History of Art and Architecture

November 28–30, Be Our Guest–Thanksgiving Weekend Open House

Free admission

March 18, Museums, Chinese and Western: How Did They Come to Be So Different?

Lecture by Jerome Silbergeld, Princeton University
Cosponsored by the UO Confucius Institute for Global China Studies, Asian Studies, the Department of the History of Art and Architecture, and The Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities

June 6, Creating Collections

Panel with collector Andrew Teufel and collectors' agent Amber Noland; moderated by Jill Hartz

June 13–15, Art and Culture Weekend

Free admission in celebration of graduation

JSMAC (Jordan Schnitzer Museum of Art Student Member Advocacy Council) Events

November 12, **Trivial Night at the Buzz Cafe**

December 3, **UO's Slam Poets**

December 5, **Night at the Museum**

February 4, **UO's Slam Poets, with Headliner Doc Luben**

February 11, **Trivia Night with MNCH and JSMAC**

March 11, **Student Art Exhibition Opening Reception: American Pi**

March 12, **Stress Less Art Studio**

April 22, **InFlux Deux: A Night of Performance Art featuring UO Students**

May 27, **Student Art Exhibition Opening Reception: Archetypes; Animals, Identity, and Symbolism**

June 5, **Stress Less Art Studio**

Musical Events

October 25, **Blue Box Ensemble Concert: The Grotesque**

November 21, **Chamber Music on Campus**

June 26–27, **Exhibition of Period Musical Instruments**, organized by the Oregon Bach Festival

June 28, **Classical Guitar Concert**, cosponsored by the Oregon Bach Festival Road Scholar Program, UO Academic Extension

Schnitzer Cinema/Cinema Pacific Film Festival

October 8, *Free Radicals: A History of Experimental Film*

November 5, Harry Smith's *Heaven and Earth Magic*: Expanded Cinema Version projected by Dennis Nyback

November 19, *Video Art of Julia Oldham* with artist

February 11, *Animations by Laura Heit* with artist

March 11, *Big Joy: The Adventures of James Broughton* with guest artist Eric Slade

April 15, *Scenes from the Life of Andy Warhol*

April 29, *Jonas Mekas: Walden (Part One)* with Scott Macdonald

April 29, *The Films of James Blue: UO and Beyond*; cosponsored with the James and Richard Blue Foundation

April 30, *Avant-Gardens: Landscape in Experimental Film* with Scott Macdonald (presented in PLC)

May 1, *Wuxia Cinema after Crouching Tiger, Hidden Dragon*, lecture by Dr. Kin-Yan Szeto

May 2, Cinema Pacific Fringe Festival

May 13, *Black Maria Film and Video Festival*

First Saturday Public Tours

Free public tour with admission the first Saturday of every month

Free First Fridays

Free admission the first Friday of every month

Go Ducks! Free Admission Weekend

Free admission on home football game weekends

ACADEMIC USE

CLASSES HELD IN THE MUSEUM

Note: LCC= Lane Community College

AAD 408 Art of the Athlete Workshop

Lisa Abia-Smith, summer 2014

AAD 199 Writing for Art

Lisa Abia-Smith, fall 2014

ARH 399 Japanese Prints

Akiko Walley, fall 2014

ARH 199 College Connections

Akiko Walley, fall 2014

AAD 4/530 Youth Arts Curriculum Methods

Lisa Abia-Smith, winter 2015

ARH 4/588 Japanese Contemporary Prints

Anne Rose Kitagawa and Akiko Walley, winter 2015

ARH 588 Japanese Contemporary Prints (additional graduate section)

Anne Rose Kitagawa and Akiko Walley, winter 2015

AAD 530 Museum Education

Phaedra Livingstone, spring 2015

AAD 408 Art of the Athlete Workshop

Lisa Abia-Smith, summer 2015

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

ART 233 Drawing I

James Schauer; July 2, class assignment

GEOG 341 Population and Environment

Ashley Jennings; July 2, class assignment

ARH 4/510 Chinese Landscapes

Charles Lachman; July 3, instructor-led museum tour

College of Education

July 3, self-guided museum tour

REL 102 World Religions: Near East

David Reis; July 9, tour of *Ave Maria: Marian Devotional Works from Eastern and Western Christendom* with June Black and Meredith Lancaster

Summer Architecture Academy

Jim Givens; July 9, art making activity in the courtyard

HC 231 Premodern Histories of Agriculture and the State

Abigail Owen; July 14, class assignment

ART 111 Introduction to Visual Arts

Ellen Osterkamp, LCC; July 15, class assignment

LA 607 Introduction to Landscape Literature

Liska Chan; July 16, instructor-led tour of *John Piper: Eye and Camera & Travel Notes*

OCS 3 Oral Communication Skills

Jessica Waid; July 16, instructor-led museum tour

OCS 3 Oral Communication Skills

Jessica Waid; July 17, instructor-led museum tour

OCS 3 Oral Communication Skills

Sean McClelland; July 18, instructor-led museum tour

ART 111 Introduction to Visual Arts

Ellen Osterkamp, LCC; July 20, class assignment

AAD 251 Art and Visual Literacy

David Bretz; July 24, instructor-led museum tour

EALL 210 China: A Cultural Odyssey

Lindsey Waldrop; July 29, Soreng museum tour with Exhibition Interpreter

AAD 250 Art and Human Values

Sisy Anderson; July 30, instructor-led museum tour

J 397 Media Ethics

Jeremy Swartz; July 30, instructor-led museum tour

PHIL 213 Asian Philosophy

Alan Reynolds; Aug. 8, Soreng museum tour with Exhibition Interpreter

LAW 613 Perspectives on Conflict Resolution

Jennifer Reynolds; Sept. 4, class assignment

Lundquist College of Business

Sergio Koreisha; Sept. 16, introduction to the museum with June Black and Danielle Knapp

LA 408/508 The Power of Conceptual Drawing

Lanbin Ren; Sept. 22, tour of *John Piper: Eye and Camera & Travel Notes* with June Black

HC 231 Premodern Histories of Agriculture and the State

Abigail Owens; Oct. 13, Soreng gallery tour with Anne Rose Kitagawa

HC 231 Premodern Histories of Agriculture and the State

Abigail Owens; Oct. 13, Soreng gallery tour with Anne Rose Kitagawa

HC 231 Premodern Histories of Agriculture and the State

Abigail Owens; Oct. 13, Soreng gallery tour with Anne Rose Kitagawa

AAD 199 College Connections

David Turner; Oct. 14, tour of *Geraldine Ondrizek: Shades of White* with June Black; tour of *Vistas of a World Beyond: Traditional Gardens in Chinese Material Culture* with Anne Rose Kitagawa

ART 490 Issues and Practices in Sculpture

Tannaz Farsi; Oct. 14, tour of *Geraldine Ondrizek* with June Black and Geraldine Ondrizek

REL 199 College Connections

Mark Unno; Oct. 15, tour of *Japanese Impressions from the Vault: The Rare, the Beautiful, and the Bizarre* and *Vistas of a World Beyond* with Anne Rose Kitagawa

ARH 611 Art Historical Theories and Methodologies

Joyce Cheng; Oct. 15, instructor-led gallery tour and class meeting

J 333 Writing for Multimedia

Melissa Hart; presentation by Debbie Williamson-Smith

BI 122 Introduction to Human Genetics

Kryn Stankunas; Oct. 17, tour of *Geraldine Ondrizek* with June Black (2 sessions)

ENG 199 College Connections

Ben Saunders; Oct. 19, self-guided museum tour

ES 199 College Connections

Michael Hames-Garcia; Oct. 21, tour of *Geraldine Ondrizek* with June Black

AAD 312 Arts Management

Eleonora Redaelli; Oct. 22, museum tour and facilitated discussion with Jill Hartz

ART 333 Drawing II

Jenny Kroik; Oct. 22, class assignment

ART 115 Two-Dimensional Design Fundamentals

Satoko Motouji, LCC; Oct. 22, instructor-led museum tour

ART 131 Drawing

Satoko Motouji, LCC; Oct. 22, instructor-led museum tour

CHC 231 Sources of the Self

Vera Keller; Oct. 23, print viewing with June Black

AAD 252 Art and Gender

Julie Voelker-Morris; Oct. 23; self-guided museum tour

AAD 250 Art and Human Values

David Turner; Oct. 23, class assignment

PS 199 College Connections

Jane Cramer; Oct. 23, tour of *Geraldine Ondrizek* with June Black

EDST 199 College Connections

Judy Francis; Oct. 23, museum tour with Danielle Knapp

ART 131 Drawing

Satoko Motouji, LCC; Oct. 23, instructor-led museum tour

OCS 3 Oral Communication Skills

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

CHC 231 Sources of the Self

Vera Keller; Oct. 24, print viewing with June Black

ENVS 429 Environmental Leadership Program: Restoregon

Peg Boulay; Oct. 24, tour of *The Art of Consumption* with June Black and Danielle Knapp

OCS 3 Oral Communication Skills

Sean McClelland; Oct. 24, instructor-led museum tour

WR 123 College Composition III

Kristin Wilkes; Oct. 24, class assignment

OCS 3 Oral Communication Skills

Sean McClelland; Oct. 25, instructor-led museum tour

JPN 4/510 Early Modern Comics

Glynnie Walley; Oct. 28, print viewing with Gina Kim

HIST 4/583 Revolutions in Latin America

Carlos Aguirre; Oct. 30, photography viewing with June Black

ARTR 245 Introduction to Printmaking

Bryan Putnam; Nov. 4, art viewing with Danielle Knapp

ARTR 347 Intaglio Printmaking

Bryan Putnam; Nov. 4, art viewing with Danielle Knapp

ENG 488 Race, Sex, and Stardom

Priscilla Peña Ovalle; Nov. 4, tour of *Geraldine Ondrizek* with June Black

SOC 199 College Connections Sociology

Michael Dreiling; Nov. 4, general museum tour with Johanna Seasonwein

First Year Programs

Amy Hughes Giard; Nov. 5, general museum tour and facilitated discussion for Freshman Interest Group (FIG) assistants with June Black and Victoria Reis

OCS 3 Oral Communication Skills

Stephina Brewer; Nov. 5, instructor-led museum tour

AAAP 515 Transportation and Preservation

Chris Bell; Nov. 6, art viewing with Johanna Seasonwein

OCS 3 Oral Communication Skills

Erin Maloney; Nov. 6, instructor-led museum tour

HIST 190 Foundations of East Asian Civilizations History

Andrew Goble; Nov. 7, Asian gallery tour with Faith Kreskey

University of Oregon Cultural Forum

Laura Morris; Nov. 7, general collections tour with Danielle Knapp, Debbie Williamson-Smith, and Chris White

PHIL 110 Human Nature

Nicolae Morar; Nov. 8, extra credit opportunity in conjunction with Geraldine Ondrizek's artist talk "From Eugenics to Genetics: Tracing Visual Categorization in 21st Century Art"

WGS 199 College Connections

Yvonne Braun; Nov. 10, tour of *Geraldine Ondrizek* and *Ryo Toyonaga: Awakening* with June Black

HIST 199 College Connections

Michael Furtado; Nov. 11, tour of *The Word Became Flesh* with June Black;

tour of *Vistas of a World Beyond* with Gina Kim

OCS 3 Oral Communication Skills

Marc Arndt; Nov. 11, instructor-led museum tour

ART 333 Drawing II

Jenny Kroik; Nov. 11, class assignment

JSMA Student Member Advocacy Council

Nov. 11, presentation by Danielle Knapp

OCS 3 Oral Communication Skills

Jessica Dinneen; Nov. 12, instructor-led museum tour

ART 111 Introduction to Visual Arts

Ellen Osterkamp, LCC; Nov. 12, extra credit opportunity in conjunction with Danielle Knapp's curator's talk "McCosh at Home and Abroad"

MFA Crits

Nov.12; with Johanna Seasonwein

ART 350 Digital Drawing

Alison Ho; Nov. 12, self-guided tour of *Geraldine Ondrizek*

J 320 Gender, Media, and Diversity

Debra Merskin; Nov. 12, class assignment in conjunction with *Geraldine Ondrizek*

ART 294/5 Introduction to Watercolor

Erika Beyer; Nov.12, class assignment in conjunction with *Rhyndacus* by Walton Ford, on view as part of the Masterworks on Loan Program

ENG 260 Media Aesthetics

Priscilla Peña Ovalle; Nov. 13, print viewing and facilitated discussion with Johanna Seasonwein

HIST 4/580 A History of Mexico: The Challenge of Nationhood

Robert Haskett; Nov.13, art viewing and facilitated discussion with June Black

OCS 3 Oral Communication Skills

Marc Arndt; Nov. 13, instructor-led museum tour

AAD 199 College Connections

Gregory Gurley; Nov. 13, museum tour with Danielle Knapp

TA 367 Theatre History I

Michael Najjar; Nov. 14, museum tour with Exhibition Interpreter

Science Literacy Teaching Journal Club

College of Arts and Sciences Elly Vandegrift; Nov. 14, facilitated discussion with June Black and Johanna Seasonwein

PHIL 199 College Connections

Steven Brence; Nov. 13, museum tour with June Black

ARH 209 History of Japanese Art

Akiko Walley; Nov. 19, art viewing with Gina Kim

J 201 Media and Society

Jennifer Schwartz; Nov. 19, extra credit opportunity in conjunction with Schnitzer Cinema's "The Video Art of Julia Oldham"

ANTH 150 World Archaeology

Daphne Gallagher; Nov. 20, class assignment in the Soreng Museum (2 sessions)

RUSS 190 College Connections

Katya Hokanson; Nov. 20, tour of *The Word Became Flesh* with June Black

ARH 610 China Past and Present

Charles Lachman; Nov. 20, Asian art gallery tour with Gina Kim

Art History Association

Nov. 20, presentation by Lisa Abia-Smith and Danielle Knapp for "A Career in the Arts," panel hosted by the Art History Association

JSMA Student Member Advocacy Council

Nov. 20, presentation by Debbie Williamson-Smith

ARH 209 History of Japanese Art

Akiko Walley; Nov. 21, art viewing with Gina Kim (4 sessions)

ANTH 150 World Archaeology

Daphne Gallagher; Nov. 21, class assignment in the Soreng Museum with museum staff (8 sessions)

BA 199 College Connections

Kay Westerfield; Nov. 25, general museum tour with Exhibition Interpreter

ARH 300 Critical Approaches to Art History"

Keith Eggener; Nov. 25, facilitated discussion with Johanna Seasonwein

ARTD 250 Print Media: Digital Arts

Alison Ho; Dec. 2, class assignment

ED 201 Foundations of Education: Language Arts Strategies

Merrill Watrous, LCC; Dec. 3, general museum tour with Exhibition Interpreter

GEOL 305 Dinosaurs

Mary Baxter; Dec. 3, extra credit opportunity

ART 233 Drawing I

James Schauer; Jan. 7, class assignment

ARH 607 Representing Architecture

Maile S. Hutterer; Jan. 14, print viewing with Johanna Seasonwein

JSMA Student Member Advocacy Council

Jan. 20, presentation by Esther Harclerode

CAS 110 Humanities College Scholar Colloquium

Mary Jaeger; Jan. 21, museum tour with June Black; tour of *Audra Wolowiec: Complex Systems* with Audra Wolowiec

J 361 Reporting I

Lori Shontz; Jan. 21, extra credit opportunity in conjunction with Ken O'Connell's lecture "100 Years of Art Faculty and Art Students in the School of Architecture & Allied Arts"

ARH 353 Modern Art, 1880–1950

Joyce Cheng; Jan. 21, class assignment

OCS 3 Oral Communication Skills

Jessica Dinneen; Jan. 21, instructor-led museum tour

OCS 3 Oral Communication Skills

Darrin Divers; Jan. 23, instructor-led museum tour

GEOG 610 Qualitative Research Methods

Katie Meehan; Jan. 26, general collections and gallery tour and facilitated discussion with June Black, Danielle Knapp, and Chris White

ARTM 3/457 Intermediate/Advanced Jewelry

Ruth Koelewyn; Jan. 27, art viewing with Johanna Seasonwein

ART 131 Introduction to Drawing

Satoko Motouji; Jan. 28, class assignment

JSMA Student Member Advocacy Council

Jan. 29; presentation by June Black

LAW 609 Art Law

Dominick Vetri; Jan. 30, tour of *Under Pressure* with Johanna Seasonwein

JPN 306 Introduction to Japanese Culture, 1600–1950

Alisa Freedman; Jan. 30, art viewing with Gina Kim

Dept. of Art History, Willamette University

Ann Nicgorski; Feb. 4, self-guided museum tour

ARTR 348 Screen Printing

Bryan Putnam; Feb. 4, tour of *Under Pressure* with Johanna Seasonwein

ARTD 252 Interactive Digital Arts

John Park; Feb. 4, class assignment

ANTH 4/540 Southeast Asian Archaeology

William Ayres; Feb. 5, art viewing with Gina Kim

ART 245 Introduction to Printmaking

Bryan Putnam; Feb.10, print viewing and tour of *Under Pressure* with Danielle Knapp

ARH 205 Western Art II

Meredith Lancaster; Feb. 10, instructor-led tour of *The Word Became Flesh*

ARH 205 Western Art II

Stephanie Dunn; Feb. 10, instructor-led tour of *The Word Became Flesh*

AAD 199 Controversies in the Visual Arts

Catherine Ballard and Michael Bukowski; Feb. 10, instructor-led museum tour

ARH 4/510 Contemporary Art of the 1960s and 70s

Kate Mondloch; Feb. 10, instructor-led tour of *Under Pressure*

HIST 387 Early China History

Ina Asim; Feb. 10, instructor-led museum tour

ARH 205 Western Art II"

Stephanie Dunn; Feb. 11, instructor-led tour of *The Word Became Flesh*

AAD 4/510 Museum Ethics

David Turner; Feb. 11, instructor-led

tour of *Audra Wolowiec: Complex Systems*

ART 349 Lithography

Megan St. Clair; Feb. 11, instructor-led tour of *Under Pressure*

COLT 102 Introduction to Comparative Literature

Kenneth Calhoun; Feb. 11, extra credit opportunity in conjunction with *Laura Heit: Two Ways Down*

HIST 4/587 The Song and Yuan Dynasties

Ina Asim; Feb. 12, instructor-led museum tour

REL 317 Jesus and the Gospels

David Reis; Feb. 12, tour of *The Word Became Flesh* with June Black

HUM 102 Humanities II

Regina Psaki; Feb. 12, art viewing with Johanna Seasonwein (2 sessions)

ARH 205 Western Art II

Meredith Lancaster; Feb. 12, instructor-led tour of *The Word Became Flesh*

JSMA Student Member Advocacy Council

Feb. 12, presentation by Victoria Reis

HUM 102 Humanities II

Regina Psaki; Feb. 13, art viewing with Johanna Seasonwein

Institute of Ecology and Evolution

Feb. 13, self-guided museum tour

ARH 208 History of Chinese Art

Charles Lachman; Feb. 17, class assignment

AAD 4/510 Museum Ethics

David Turner; Feb. 18, art viewing and facilitated discussion with Anne Rose Kitagawa

ARCH 283 Architectural Design I

Esther Hagenlocher, Cem Kayatekin, Melinda Nettles, Glenda Utsey, Daisy-O'lice Williams, and Hansjuerg Minder; Feb. 18, class meeting in conjunction with "Anthony Belluschi in Conversation with Judith Sheine"

ARH 208 History of Chinese Art

Charles Lachman; Feb. 19, class assignment

SPAN 303 Expresiones Artisticas

Juanita Devereaux; Feb. 20, instructor-led museum tour

ARCH 4/584 Architectural Design I
Margaret Haight; Feb. 20, instructor-led tour of *Architecture and Legacy of Pietro Belluschi*

AAD 199 Art Meets Science
Julie Voelker-Morris; Feb. 24, tour of *Audra Wolowiec: Complex Systems* and facilitated discussion with June Black

JSMA Student Member Advocacy Council
Feb. 26, presentation by Arthurina Fears

MFA Critiques
Feb. 26; with Jill Hartz and Danielle Knapp

J 454 Public Relations Campaigns
Connie Chandler; Feb. 26, presentation by Debbie Williamson-Smith

Art History Association
Feb. 27, presentation by Esther Harclerode, Sharon Kaplan, Danielle Knapp, Johanna Seasonwein, and Debbie Williamson-Smith for “A Career in the Arts,” panel hosted by the Art History Association

ARCH 4/585 Advanced Architectural Design
James Tice; Feb. 27, collections tour with Kurt Neugebauer

INTL 4/563 Population Displacement and Global Health
Kristin Yarris; March 3, tour of *Reconoci.do: Dominicans of Haitian Descent* and facilitated discussion with June Black

COLT 303 Theories of the Novel: Sallies in the Modern and Postmodern with Don Quijote and Oscar Wao
Leah Middlebrook; March 4, tour of *Reconoci.do: Dominicans of Haitian Descent* and facilitated discussion with June Black

SPAN 490 Afro-Latin American Literature
Lanie Millar; March 4, instructor-led tour of *Reconoci.do: Dominicans of Haitian Descent*

ES 250 Introduction to African-American Studies
Alaí Reyes-Santos; March 4, extra credit opportunity in conjunction with panel discussion “Human Rights Issues Related to Documentation”

SPAN 490 Afro-Latin American Literature
Lanie Millar; March 4, extra credit opportunity in conjunction with panel discussion “Human Rights Issues Related to Documentation”

SPAN 312 Spanish in the Media/ Español en los medios de comunicación
Liliana Darwin López; March 5, tour of *Reconoci.do: Dominicans of Haitian Descent* and facilitated discussion with June Black (2 sessions)

Dept. of Art and Dept. of the History of Art & Architecture
March 7, facilitated discussion with Hung Liu in conjunction with her artist’s talk

SPAN 112 Intensive First Year Spanish
Nagore Sedano; March 10, tour of *Reconoci.do: Dominicans of Haitian Descent* and facilitated discussion with June Black

ED 201 Foundations of Education: Language Arts Strategies
Merrill Watrous, LCC; March 11, general museum tour with Exhibition Interpreter

Center for Latino/a & Latin American Studies
March 12, presentation by June Black for “Human Rights and Social Memory in Guatemala,” a panel hosted by the Center for Latino/a & Latin American Studies

TRiO Student Support Services, LCC
Ted Calcaterra; March 19, museum tour with June Black and Danielle Knapp

ARCH 4/586 Advanced Design Studio
Erin Moore; March 30, tour of *The Maker’s Army* with Danielle Knapp

ART 233 Beginning Drawing
James Schauer; April 1, class assignment

HIST 399 The Pacific War History
Jeff Hanes; April 6, art viewing with Anne Rose Kitagawa and Lee Michels

ES 101 Introduction to Ethnic Studies
Lisa Beard; April 8, tour of *Reconoci.do: Dominicans of Haitian Descent* with June Black (2 sessions)

ES 442 Caribbean Literature and Politics
Alaí Reyes-Santos; April 8, instructor-led tour of *Reconoci.do: Dominicans of Haitian Descent*

ES 101 Introduction to Ethnic Studies
Martha Camargo; April 9, tour of *Reconoci.do: Dominicans of Haitian Descent* and class meeting with June Black

ES 101 Introduction to Ethnic Studies
Martha Camargo; April 9, tour of *Reconoci.do: Dominicans of Haitian Descent* with June Black

ARTM 3/457 Intermediate/ Advanced Jewelry Art
Ruth Koelwewyn; April 16, art viewing with Johanna Seasonwein

GEOG 142 Human Geography
Katie Meehan; April 17, art viewing and facilitated discussion with June Black (3 sessions)

AAD 4/508 Planning Interpretive Exhibitions Workshop
Alice Parman; April 20, instructor-led tour of Soreng museum

ARH 199 Buddhism through Art
Ben Brinkley; April 21, instructor-led museum tour

AAD 252 Art and Gender
Julie Voelker-Morris; April 21, class assignment

ARCH 430 Architectural Context: Place and Culture
Eleni Antonelli; April 21, instructor-led museum tour

J457 Curiosity for Strategists
David Koranda; April 21, tour of *Rick Bartow* with Danielle Knapp and Debbie Williamson-Smith

GEOG 142 Human Geography
Katie Meehan; April 21, art viewing and facilitated discussion with June Black (3 sessions)

AAD 4/521 Cultural Programming
John Fenn; April 22, tour of *Rick Bartow* and facilitated discussion with Danielle Knapp

ARCH 430 Architectural Context: Place and Culture
Peter Keyes; April 22, instructor-led museum tour, facilitated by Johanna Seasonwein

OCS 3 Oral Communication Skills
Tara Gabsi; April 23, instructor-led museum tour

ARCH 430 Architectural Context: Place and Culture
Eleni Antonelli; April 23, instructor-led museum tour

GEOG 142 Human Geography
Katie Meehan; April 23, art viewing and facilitated discussion with June Black (2 sessions)

OCS 3 Oral Communication Skills
Tara Gabsi; April 24, instructor-led museum tour

TA 651 Theatre Historiography
Michael Najjar; April 28, art viewing and facilitated discussion with Anne Rose Kitagawa

J399 Design for Public Relations
Nicole Dahmen; April 28, museum tour and facilitated discussion with Debbie Williamson-Smith

PHIL 199 When Past Becomes Present: Memory in Literature and Philosophy
Veronica Alfano; April 29, tour of *Gustavo Germano: Ausencias* with June Black

ANTH 345 Archaeology of East Asia
Gyoung-Ah Lee; April 29, tour of Asian galleries with Anne Rose Kitagawa (4 sessions)

SOC 311 Introduction to Social Research Methods
Craig Van Pelt; April 29, instructor-led tour of *Gustavo Germano: Ausencias* and *Reconoci.do: Dominicans of Haitian Descent*

HC431H The Animal-Human Bond in Nature and Culture: A Cross-Societal Historical Study
Roxann Prazniak; April 30, instructor-led tour of *Rick Bartow*

OCS 4 Oral Communication Skills
Daniel Wood, April 30, class assignment

OCS 4 Oral Communication Skills
Sandra Greenstreet; April 30, class assignment

OCS 4 Oral Communication Skills
Karen Ulloa; May 1, class assignment

AAD 252 Art and Gender
Betsy Tanenbaum; May 3, class assignment

AAD 252 Art and Gender
Julie Voelker-Morris; May 4; guest lecture by June Black

ART 412 BFA Critique
Amanda Wojcik; May 5, tour of *Rick Bartow* with Danielle Knapp

OCS 5 Oral Communication Skills
Jessica Dinneen; May 5, self-guided museum tour

OCS 5 Oral Communication Skills
Isaac Gaines; May 6, self-guided museum tour

COLT 301 Approaches to Comparative Literature
Katherine Brundan; May 6, tour of *Gustavo Germano: Ausencias* with June Black

OCS 5 Oral Communication Skills
Jessica Waid; May 6, self-guided museum tour

ART 245 Introduction to Printmaking
Anya Dikareva; May 6, tour of *Rick Bartow* with Danielle Knapp

OCS 5 Oral Communication Skills
Jessica Waid; May 6, self-guided museum tour

ART 294/5 Introduction to Watercolor
Erika Beyer; May 6, class assignment in conjunction with *Rhyndacus* by Walton Ford, on view as part of the Masterworks on Loan Program

ANTH 4/510 Critical Heritage Studies
Philip Scher; May 7, tour of *Rick Bartow* and facilitated discussion with Johanna Seasonwein

AAAP 4/523 American Architectural Preservation
Chris Bell; May 7, instructor-led museum tour

J361 Reporting I
Kathryn Their; May 12, tour of *Rick Bartow* with Danielle Knapp

SPAN 228 Herencia Latina II
Heather Quarles; May 12, tour of *Gustavo Germano: Ausencias* with June Black

HIST 186 Cultures of India
Arafaat Valiani; May 13, art viewing with Gina Kim

ARH 4/510 Nirvana
Akiko Walley; May 13, extra credit opportunity

ARTC 354 Industrial Ceramics
Briana Gillis; May 14, instructor-led tour of *The Maker’s Army*

ANTH 450 Anthropology Museum
Daphne Gallagher; May 17, class assignment

REL 4/507 Death and the Afterlife in East Asia
Luke Habberstad; May 19, art viewing and facilitated discussion with Anne Rose Kitagawa

TA 4/572 Native Theater
Theresa May; May 19, instructor-led tour of *Rick Bartow*

PS 301 Art and the State
Joshua Plencner; May 20, tour of *Rick Bartow* with Danielle Knapp

JSMA Student Member Advocacy Council
May 20, presentation by Johanna Seasonwein

AAD 251 Arts and Visual Literacy
David Bretz; May 20, class assignment

ARH 199 Buddhism through Art
Ben Brinkley; May 21, art viewing with Gina Kim

ENG 267 History of the Motion Picture
Quinn Miller; May 26, instructor-led tour of *Frozen Film Frames: Portraits of Filmmakers by Jonas Mekas*

ARH 4/510 Nirvana
Akiko Walley; May 27, art viewing and facilitated discussion with Anne Rose Kitagawa

ARH 101 Global Masterpieces
Dery Jameson; May 28, instructor-led museum tour (2 sessions)

JPN 199 J-Pop Globalization: Japanese Popular Culture in the World
Alisa Freedman; May 28, art viewing and facilitated discussion with Gina Kim and Anne Rose Kitagawa

HC 434 Japanese Youth Culture
Alisa Freedman; May 28, art viewing and facilitated discussion with Gina Kim and Anne Rose Kitagawa

Dept. of Anthropology

Daphne Gallagher; May 29, roundtable discussion with Amy Lonetree in conjunction with the "Art & (Dis)Place" panel of *Things You Know But Cannot Explain: A Symposium*

ENG 313 Teen and Children's Literature

Elizabeth Wheeler; June 3, instructor-led tour of *Rick Bartow: Things You Know But Cannot Explain*

JSMA Student Member Advocacy Council

June 3, general collections tour with Chris White

ARH 4/510 Nirvana

Akiko Walley; June 3, art viewing and facilitated discussion with Anne Rose Kitagawa

ITAL 105 Intensive First Year Italian

Harinder Khalsa; June 3, general museum tour with Sharon Kaplan

ED 201 Foundations of Education: Language Arts Strategies

Merrill Watrous, LCC; June 10, general museum tour with Exhibition Interpreter

LAW 199 Peace Building and Transitional Justice

William Johnson; spring term, self-guided tour of *Gustavo Germano: Ausencias*

ES 352 Social Equity and Criminal Justice

Michael Hames-Garcia; spring term, self-guided tour of *Gustavo Germano: Ausencias*

HIST 382 Latin America: 1910–Present

Reuben Zahler; spring term, self-guided tour of *Gustavo Germano: Ausencias*

ARH 206 History of Western Art III: Baroque to the Present

Joyce Cheng; spring term, class assignment

LA 4/508 Advanced Drawing: The Power of Sketches

Lanbin Ren; June 19, tour of *Rick Bartow* with Danielle Knapp; tour of Asian galleries with Anne Rose Kitagawa

ART 233 Drawing I

James Schauer; June 24, class assignment

GEOG 481 Geographic Information Science I

Nick Kohler; June 25, art viewing with June Black

LING 4/510 Introduction to Linguistics of Native Languages"

Janne Underriner, Scott DeLancey, Gregory Sutterlic; June 27, self-guided tour of *Rick Bartow*

AAD 250 Art and Human Values

Betsy Tanenbaum; June 30, instructor-led museum tour (2 sessions)

EALL 210 China: A Cultural Odyssey

Qing Ye Soreng; June 30, museum tour with Anne Rose Kitagawa

OTHER UNIVERSITY USE**Office of Admissions**

Aug. 13, Opportunities/*Oportunidades* outreach event

Oregon Executive MBA Program

Sept. 5, reception

Office of Research, Innovation, and Graduate Education

Sept. 11, retreat

Office of Communications, Marketing, and Brand Management

Sept. 17, presentation

Oregon Quarterly

Sept. 17, reception

Office of Communications, Marketing, and Brand Management

Sept. 18, presentation (2 sessions)

Confucius Institute for Global China Studies

Oct. 1, reception

Office of Academic Affairs

Oct. 7, luncheon

Graduate School

Oct. 15, reception

University of Oregon Foundation

Oct. 17, meeting

University of Oregon Alumni Association

Oct. 17, reunion

Department of Political Science

Oct. 24, Luncheon

Department of Political Science

Oct. 24, keynote, panel discussion, and reception

Office of Academic Affairs

Nov. 4, 11, 18, 20, training

Office of Admissions

Dec. 3, Opportunities/*Oportunidades* outreach event

Confucius Institute for Global China Studies

Jan. 9, lecture by Amanda S. Wright, "Parallelism and Performance in the Artist Biographies of China's Republican-Period (1911–49) Press"

Arab Student Union

Jan. 16–17, student art and culture exhibition

Office of the Vice President for Research and Innovation

Jan. 30, meeting

Wayne Morse Center for Law and Politics

Feb. 20, symposium and reception

Office of Academic Affairs

Feb. 24, meeting

Human Resources

Feb. 25, luncheon

Office of the Vice President for Equity and Inclusion

Feb. 25, reception

Office of the Vice Provost for Undergraduate Studies

Feb. 27, reception

Office of Academic Affairs

March 3 and 12 training

Center for Latino/a & Latin American Studies

March 12, luncheon

Office of International Affairs

March 13, reception

Office of Academic Affairs

March 17, training

Research Development Services

March 20, training

Office of Admissions

April 1, Opportunities/*Oportunidades* outreach event

Office of Academic Affairs

April 7, training

University Counseling & Testing Center

April 7, student art exhibition

Alumni Association

April 10, Multi-Cultural Reunion

Office of Academic Affairs

April 21, training

Art History Association

April 23–24, symposium

UO United Academics

April 25, training

Office of Admissions

May 6, Opportunities/*Oportunidades* meeting

Center for the Study of Women in Society

May 8, reception

Office of Admissions

May 9, Opportunities/*Oportunidades* outreach event

Office of Academic Affairs

May 13, training

Freshman Seminar

May 15, luncheon

School of Journalism and Communication

May 16, Pageturner Dinner

Human Resources

May 26, meeting

Department of Planning, Public Policy, and Management

May 28, awards ceremony

Lundquist College of Business, MBA Program

May 29, reception

Office of Admissions

June 3, Opportunities/*Oportunidades* meeting

University of Oregon Foundation

June 4, board meeting

Lundquist College of Business, Master of Accounting Program

June 4, banquet

University of Oregon Foundation

June 6, board meeting

Human Resources

June 10, retirement recognition reception

Office of the President

June 11, retirement recognition reception

Black Student Union

June 13, graduation reception

University Advancement

June 26–27, Bach Festival instrument display

ATTENDANCE

July	3,449
August	3,927
September	2,928
October	6,676
November	6,562
December	2,998
January	4,987
February	7,765
March	3,861
April	9,129
May	6,441
June	3,376
Total	62,099

In addition, the JSMA reached an audience of approximately 165,000 through community organizations including a special Art of the Athlete display at the Eugene Airport, Art and the Vineyard, Oregon Asian Celebration, Create Eugene, and the Eugene Public Library.

COLLECTION ACTIVITY

Acquisitions

ASIAN

Metalwork

Konoike Y., Japanese, fl. late 19th–early 20th century. *Ladle*, ca. 1880. Sterling silver, 16 ¾ x 4 ½ wide. Gift of Margo Grant Walsh. 2014:39.8

Prints

HIRATSUKA Yuji, Japanese, b. 1954. *Mastermind*, 1996. Chine-collé with etching; ink and color on paper, Ed. 18/40, 15 ⅞ x 13 ½. Gift of Linda J. Lemmens. 2015:4.1

High Pride, 1996. Chine-collé with etching; ink and color on paper, Ed. A.P., 15 ⅜ x 13 ⅞ (mat). Gift of Linda J. Lemmens. 2015:4.2

Temptation, ca. 1996. Chine-collé with etching; ink and color on paper, Ed. A.P., 31 ½ x 24 ½. Gift of Linda J. Lemmens. 2015:4.3

Freak, 1996. Chine-collé with etching; ink and color on paper, Ed. 20/35, 32 ⅞ x 26. Gift of Linda J. Lemmens. 2015:4.4

Turmoil, 1996. Chine-collé with etching; ink and color on paper, Ed. 3/30, 32 ⅞ x 26 ½. Gift of Linda J. Lemmens. 2015:4.5

Chinachers, 1995. Chine-collé with etching; ink and color on paper, Ed. 9/25, 32 ½ x 24 ¾. Gift of Linda J. Lemmens. 2015:4.6

Boaster, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.7

Shaker, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.8

Braggart, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.9

Mover, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.10

Agitator, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.11

Instigator, 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 14. Gift of Linda J. Lemmens. 2015:4.12

Doze, 1996. Chine-collé with etching; ink and color on paper, Ed. A.P., 23 ⅜ x 31 ¾. Gift of Linda J. Lemmens. 2015:4.13

Rendezvous in Nursery Garden I, ca. 1997. Chine-collé with etching; ink and color on paper, Ed. A.P., 31 x 43 (mat). Gift of Linda J. Lemmens. 2015:4.14

Rendezvous in Nursery Garden II, 1993. Chine-collé with etching; ink and color on paper, Ed. 12/30, 32 ⅞ x 43 ⅞ (mat). Gift of Linda J. Lemmens. 2015:4.15

Pumice Scrape & Magic Mirror, 1994. Chine-collé with etching; ink and color on paper, Ed. 12/30, 16 ⅞ x 15 ⅞. Gift of Linda J. Lemmens. 2015:4.16

Chappy Chopping Choice, 1994. Chine-collé with etching; ink and color on paper, Ed. A.P., 16 ⅞ x 15 ⅞. Gift of Linda J. Lemmens. 2015:4.17

Supernatural Engagement, 1995. Chine-collé with etching; ink and color on paper, Ed. 5/25, 31 ⅞ x 24 ⅞ (mat). Gift of Linda J. Lemmens. 2015:4.18

The Stage of Lassitude, 1995. Chine-collé with etching; ink and color on paper, Ed. 5/25, 24 x 32. Gift of Linda J. Lemmens. 2015:4.19

Wigged Witch, 1995. Chine-collé with etching; ink and color on paper, Ed. 18/35, 26 ¼ x 19 ⅞. Gift of Linda J. Lemmens. 2015:4.20

Woman Resting Her Elbow, ca. 1996. Chine-collé with etching; ink and color on paper, Ed. A.P., 32 ⅞ x 24 ¼. Gift of Linda J. Lemmens. 2015:4.21

Open Fire, 1995. Chine-collé with etching; ink and color on paper, Ed. A.P., 25 ¾ x 34 ¼. Gift of Linda J. Lemmens. 2015:4.22

Cacnus, 1995. Chine-collé with etching; ink and color on paper, Ed. 27/30, 32 ⅞ x 44. Gift of Linda J. Lemmens. 2015:4.23

Books

Various Japanese and Chinese artists. *56 Manuscript or Woodblock-printed illustrated books*, 18th–20th centuries. Thread-bound volumes, including textile design, popular stories and didactic materials. KMP Collection of Asian Art. 2014:28.1–56

Multimedia

MATSUBARA Ken, Japanese, b. 1949. *Eiffel Tower, Repetition Series*, Heisei period (1989–present), 2014. Music stand, book and iPad mini 2nd generation, overall: 50 x 19 ¾. Purchased with a gift from Steven Platzman & Julie Dowling. 2015:11.1

Painting

TOYONAGA Ryo, Japanese, b. 1960. *Untitled–BW14*, 2009. Sumi ink, acrylic on paper, 60 x 84. Museum Purchase. 2015:6.1

Untitled–C8, 2011. Acrylic on canvas, 103 x 70. Gift of the artist. 2015:6.3

Sculpture

PARK Sui, Korean, b. 1977. *SuiTable*, Republican period (1945–present), 2013. Woven fishing line, 13 x 28 x 26. Purchased with funds from the FarWest Steel Endowment. 2015:15.1

TOYONAGA Ryo, Japanese, b. 1960. *Untitled*, 2001. Ceramic; base with rod, 30 x 18 x 8 ½. Museum Purchase. 2015:6.2

Untitled–PM04, 2006. Acrylic resin, wire mesh, papier maché, 74 x 39 x 17. Gift of the artist. 2015:6.4

Textile

Korean. *Woman's Ensemble with Painted Orchid Decoration (Jeogori, 저고리)*, Republican Period (1945–present). Silk, cotton. Gift of Young Doug Kim and Haing Ja Kim. 2014:37.1a–d

Korean. *Man's Outer Jacket with Peony (Jeogori, 저고리)*, Republican Period (1945–present). Satin, gauze. Gift of Young Doug Kim and Haing Ja Kim. 2014:37.2a–d

WESTERN

Lacquerware and Jewelry

Various Russian artists. Selection of 26 lacquer pieces, ca. 1980s. Oil or tempera on papier maché, various sizes. Gift of Dr. and Mrs. R. G. Van Horne. 2014:3.1–26.

Georg Jensen Inc., Danish, 1904–present. *Brooch*, ca. 1933–44.

Sterling silver, 2 x 2. Gift of Margo Grant Walsh. 2014:39.24

Brooch, ca. 1910. Sterling silver, 3 ½ x 3. Gift of Margo Grant Walsh. 2014:39.54

Brooch, late 19th or early 20th century. Silver, purple stone, 1 ¾ x 1 ½. Gift of Margo Grant Walsh. 2014:39.55

Brooch, 1945. Sterling silver, yellow stone, 2 ½ x 2. Gift of Margo Grant Walsh. 2014:39.56

Brooch, late 19th or early 20th century. Silver, green stones, 2 x 1. Gift of Margo Grant Walsh. 2014:39.57

Brooch, ca. 1915. Sterling silver, 4 ½ x 4 ¼ in. Gift of Margo Grant Walsh. 2014:39.58

Henning Koppel, Danish, 1918–81, *Brooch*, ca. 1945. Sterling silver, 2 x 2. Gift of Margo Grant Walsh. 2014:39.53

Metalwork

Allan Adler, American, 1916–2002. *Serving dish*, ca. 1955. Sterling silver, 1 ½ x 16 ¼ x 6 ¼. Gift of Margo Grant Walsh. 2014:39.7

Porter Blanchard, American, 1886–1973. *Teapot*, ca. 1923–73. Sterling silver, wood, ivory, 5 x 8 ¾ x 6 ¾. Gift of Margo Grant Walsh. 2014:39.47

Albert Edward Bonner, British, fl. 1905–13. *Salt and pepper casters*, ca. 1905–13. Silver, blue stones, 2 ⅞ x 1 ⅞ x 1 ⅞. Gift of Margo Grant Walsh. 2014:39.51a, b

Chicago Silver Co., American, 1923–56. *Cream and Sugar Set*, ca. 1923–25. Sterling silver, A: 3 ¼ x 4 ¾ x 3; B: 3 ¼ x 4 ¾ x 3. Gift of Margo Grant Walsh. 2014:39.36a, b

William G. deMatteo, American, 1895–1980. *Raised bowl*, ca. 1950. Sterling silver, 5 ½ x 10. Gift of Margo Grant Walsh. 2014:39.35

Christopher Dresser, British, 1834–1904. *Bowl*, ca. 1875–1904. Silver, 1 ½ x 9 ¾ x 7 ⅞. Gift of Margo Grant Walsh. 2014:39.15

Erickson Silver, American, ca. 1937–present. *Bowl*, mid. 20th century. Silver, 1 ¾ x 8 ⅞ x 8 ⅞. Gift of Margo Grant Walsh. 2014:39.34

James Fisher, American, fl. ca. 1821–32. *Candlesticks*, ca. 1821–32. Silver, 5 x 4 x 4. Gift of Margo Grant Walsh. 2014:39.30a, b

Fisher Silversmiths Inc., American, 1939–70. *Candelabra*, 20th century. Silver, 4 ⅞ x 6 ½ x 6 ½ in. Gift of Margo Grant Walsh. 2014:39.23

Clemens Friedell, American, 1872–1963. *Serving tray*, 20th century. Sterling silver, 11 (diameter). Gift of Margo Grant Walsh. 2014:39.20

Dessert bowls & undertrays, ca. 1915. Sterling silver, bowls: 4 ½ (diameter); undertrays: 6 (diameter). Gift of Margo Grant Walsh. 2014:39.43a–d

Chocolate pot, early 20th century. Silver, wood, 6 x 7 ¼ x 3 ½. Gift of Margo Grant Walsh. 2014:39.44

Georg Jensen Inc., Danish, 1904–present. *Canister*, early 20th century. Sterling silver, 3 ¾ x 2 ½. Gift of Margo Grant Walsh. 2014:39.10

Sauce ladle, 1929. Sterling silver, 2 x 2 ⅞ x 7 ⅞. Gift of Margo Grant Walsh. 2014:39.11

Bowl, late 19th century or early 20th century. Sterling silver, 2 ½ x 10 ⅞ x 10 ⅞. Gift of Margo Grant Walsh. 2014:39.9

Heath & Middleton, British, 1886–1953. *Salt cellars and spoons*, late 19th or early 20th century. Silver, glass, spoons: 2 ¾ x ¾; cellars: 1 ⅞ x 2 (diameter). Gift of Margo Grant Walsh. 2014:39.49a–h

James Dixon & Sons, British, 1823–1980s. *Card case*, 19th century. Sterling silver, 0.58 x 2 ⅞ x 4. Gift of Margo Grant Walsh. 2014:39.14

Albert Edward Jones, British, 1879–1954. *Box*, ca. 1902. Sterling silver, enamel cabochon, 3 ½ x 5 ⅞ x 4 ¼. Gift of Margo Grant Walsh. 2014:39.48

Lebolt & Company, American, 1882–1944. *Tea service*, ca. 1910–18. Sterling silver, ivory, A: 6¾ x 9¼ x 5½, B: 4 x 6 x 4¾, C: 4¼ x 5½ x 3½, D: 18¼ x 13¼ x ¾. Gift of Margo Grant Walsh. 2014:39.18a–d

Cake plate, ca. 1910–18. Sterling silver, 12 (diameter). Gift of Margo Grant Walsh. 2014:39.21

Iced tea spoons, 1927–38. Sterling silver, approx. 7½ (length). Gift of Margo Grant Walsh. 2014:39.25a–h

Teaspoons, 1914–25. Sterling silver, approx. 5¾ (length). Gift of Margo Grant Walsh. 2014:39.26a–h

Sugar spoons, 1921. Sterling silver, A: 5¾ (length), B: 5¼ (length). Gift of Margo Grant Walsh. 2014:39.27a–b

Lemon fork, 1926. Sterling silver, 5½ x ¾. Gift of Margo Grant Walsh. 2014:39.28

Tea service, 1916. Sterling silver, ivory, large coffee pot: 7½ x 11¼ x 4¼. Gift of Margo Grant Walsh. 2014:39.31a–d

Pitcher, ca. 1925. Sterling silver, 6½ x 8 x 6¼. Gift of Margo Grant Walsh. 2014:39.38

Small bowl, 1925. Sterling silver, 4¾ x 1½. Gift of Margo Grant Walsh. 2014:39.39

Small bowl, early 20th century. Sterling silver, 3 x 5¾ x 4¼. Gift of Margo Grant Walsh. 2014:39.40

Erik Magnussen, American, 1884–1961. *Small bowl*, early 20th century. Sterling silver, 3 x 6¾ x 5¼. Gift of Margo Grant Walsh. 2014:39.12

Mueck-Cary, American, ca. 1940s–50s. *Compote*, ca. 1940s–50s. Silver, 3½ x 7¾. Gift of Margo Grant Walsh. 2014:39.1

Mulholland Brothers, Inc., American, 1915–34. *Bowl*, ca. 1914–20. Sterling silver, 2¼ x 8½ x 8½. Gift of Margo Grant Walsh. 2014:39.45

Carl Poul Petersen, Danish, Canadian, 1895–1977. *Compote*, ca. 1930. Sterling silver, 7¾ x 6¾ x 6¾. Gift of Margo Grant Walsh. 2014:39.46

Alfredo Sciarrotta, American, 1907–1985. *Footed bowl*, ca. 1960. Sterling silver, 4¼ x 9¾ x 9¾. Gift of Margo Grant Walsh. 2014:39.16

George W. Shiebler, American, 1846–1920. *Ladle*, turn of the 20th century. Silver, 4 x 12¾ x 3¾. Gift of Margo Grant Walsh. 2014:39.32

J.P. Sidel, American, 1875–1963. *Sauce boat*, ca. 1930s. Sterling silver, 6¾ x 5½ x 3¾. Gift of Margo Grant Walsh. 2014:39.42

The Kalo Shop, American, 1900–70. *Serving tray*, ca. 1912–16. Sterling silver, 1 x 17 x 10¼. Gift of Margo Grant Walsh. 2014:39.22

Salt cellars, 20th century. Sterling silver, porcelain, 5½ x ¾. Gift of Margo Grant Walsh. 2014:39.29a–d

Salt and pepper casters, early 20th century. Sterling silver, 2½ x 1¼ x 1¼. Gift of Margo Grant Walsh. 2014:39.37a–d

Pair of rectangular bowls, ca. 1917 or later. Sterling silver, 2¼ x 8½ x 5 (each). Gift of Margo Grant Walsh. 2014:39.6a,b

The Randahl Shop, American, 1914–65. *Footed bowl*, ca. 1935–65. Sterling silver, 4¼ x 6 x 6¼. Gift of Margo Grant Walsh. 2014:39.13

Pitcher, ca. 1911–39. Sterling silver, 9 x 8½ x 7. Gift of Margo Grant Walsh. 2014:39.19

Serving set, ca. 1925. Sterling silver, A: 10¼ (length), B: 9½ (length), C: 9½ (length). Gift of Margo Grant Walsh. 2014:39.2a–c

Pitcher, ca. 1930. Sterling silver, 9½ x 7¼ x 6. Gift of Margo Grant Walsh. 2014:39.33

Dirk van Erp, American, 1860–1933. *Pitcher*, late 19th or early 20th century. Sterling silver, 9½ x 7¾ x 6¾. Gift of Margo Grant Walsh. 2014:39.17

Fork blank, ca. 1920. Sterling silver, 8 x 1. Gift of Margo Grant Walsh. 2014:39.5

William van Erp, American, 1900–77. *Pair of serving dishes*, ca. 1950. Silver plate, ivory, A: 2¼ x 17¼ x 11¾; B: 2½ x 16¾ x 10¾. Gift of Margo Grant Walsh. 2014:39.3a,b

Teaspoon blank, ca. 1960. Sterling silver, 5¾ x 1¼. Gift of Margo Grant Walsh. 2014:39.4

Wakely & Wheeler, British, 1909–present. *Stacking beakers*, ca. 1912–40. Sterling silver, approx. 3½ x 3. Gift of Margo Grant Walsh. 2014:39.52a–d

Whiting Manufacturing Co., American, 1866–1926. *Coffee pot*, ca. 1913. Silver, wood, 8 x 7¼ x 5½. Gift of Margo Grant Walsh. 2014:39.41

William Hutton & Sons, British, 1893–1930. *Cream pitcher*, 1907. Sterling silver, 4¾ x 4½ x 2½. Gift of Margo Grant Walsh. 2014:39.50

Book Art

Darren Waterston, American, b. 1965. *Monograph/Lobe*, (*St. Anne's Press*), 2001. Book/Etching, ed. 30/50, 12½ x 10 x 1¾. Gift of Greg Kucera and Larry Yocom. 2014:44.25

Drawing

Luis Gispert, American, b. 1972. *Lasonic*, 2003. Marker on paper, 11 x 8½. Gift of Zach Feuer and Alison Fox, Hudson, NY. 2014:43.3

Jim Shaw, American, b. 1952. *Dream Drawing* (*In a Mexican restaurant, Laurie-Jean is doing cheers...*), 1992. Pencil on paper, 12 x 9. Gift of David Hoberman. 2014:40.12

Dream Drawing (*Marnie and I were in a VW with my mom...*), 1994. Pencil on paper, 12 x 9. Gift of David Hoberman. 2014:40.13

Mixed Media

Jeff Sonhouse, American, b. 1968. *3 Dollar Bill Appeal*, 2006. Mixed media on paper, 15½ x 11. Gift of David Hoberman. 2014:40.14

Photography

William Castellana, American, b. 1968. *Boy with Lollypop / Wallabout Street – Williamsburg, Brooklyn*, 2013–11–22. Archival pigment ink print, ed. 6/40, 13 x 19. Gift of William Castellana. 2014:32.1

Rineke Dijkstra, Dutch, b. 1959. *Stephanie, Saint Joseph Ballet School, Santa Ana, CA, USA, March 22*; 2003. C-print, framed, ed. 7/10, 49¾ x 42¾. Gift of David Hoberman. 2014:40.5

Daniel Gordon, American, b. 1980. *The Quake*, 2007. C-print, ed. 1/5, 30½ x 39. Gift of Zach Feuer and Alison Fox, Hudson, NY. 2014:43.1

Man and Bicycle, 2007. C-print, Ed. 3/5, 30½ x 39. Gift of Zach Feuer and Alison Fox, Hudson, NY. 2014:43.2

Candida Hofer, German, b. 1944. *New York Public Library IV*; 1999. C-print, artist's Proof 1, 15 x 22½. Gift of David Hoberman. 2014:40.7

Florian Maier-Aichen, German, b. 1973. *Untitled (Tenaya Lake)*, 2004. C-print, 72 x 93. Gift of David Hoberman. 2014:40.9

Stephen G. Rhodes, American, b. 1977. *Excerpt (Cinema)*, 2007. C-print with paint, ed. 1/5 2APs, 30 x 40. Gift of David Hoberman. 2014:40.11

Christopher Russel, American, b. 1974. *Aftermath #27*, 2014. Pigment print scratched with a razor, 36 x 54. Purchased with funds from the Patricia Noyes Harris Bequest. 2014:35.1

Todd Simeone, American, b. 1978. *Gameboard*, 2003. Ultrachrome archival photograph, ed. 4/5, 32½ x 32½. Gift of Greg Kucera and Larry Yocom. 2014:44.22

Brett Weston, American, 1911–93. Selection of 49 Silver Gelatin prints, 1941–1980, dimensions vary. Gift from the Christian Keesee Collection. 2015:1.1–49.

Prints

Anne Appleby, American, b. 1954. *Winter*, 1999. Aquatint, ed. 38/50, 16 x 20. Gift of Greg Kucera and Larry Yocom, Given in Honor of Dick Easley. 2014:44.1

Mark Bennett, American, b. 1956. *Home of Blanche and Jane Hudson (Whatever Happened to Baby Jane)*, 2003. Pigment print, ed. 7/20, 20 x 30. Gift of Greg Kucera and Larry Yocom. 2014:44.2

Nicolaes Pieterszoon Berchem, Dutch, 1621–83. *Cows Forging the Stream*, 1649. Etching, sheet: 8 x 10¾; plate: 6¼ x 9¾. Gift of Marcia and David Hilton. 2014:45.4

Jacques Callot, French, 1592–1635. *Les Grandes Misères de la Guerre*, 1633. Portfolio of 18 etchings, approx. 3¾ x 7¼. Museum purchase with funds from the Amanda Snyder Endowment Fund, with additional support provided by Jim and Barbara Walker and David and Marcia Hilton. 2015:13.1a–r

T.C. Cannon, Native American, 1946–78. *Two Guns Arikara*, 1975. Color woodblock print, ed. 106/200, 20½ x 16½. Gift of Larry and Jan Reed. 2014:42.3

Bruce Conner, American, 1933–2008. *#115*, 1970. Offset lithograph, ed. 25/85, 12¼ x 12¼. Gift of the Conner Family Trust. 2015:12.1

#126, 1970–71. Offset lithograph, ed. 16/90, 15 x 14¼. Gift of the Conner Family Trust. 2015:12.2

#208, 1970. Offset lithograph, ed. 10/35, 11½ x 9¾. Gift of the Conner Family Trust. 2015:12.3

#209, 1970. Offset lithograph, ed. 10/35, 11½ x 7½. Gift of the Conner Family Trust. 2015:12.4

#501, #502, #503, #504, #505, 1970. Offset lithograph, ed. 7/90, 8 x 7¾. Gift of the Conner Family Trust. 2015:12.5a–e

Cornelis Cort, Dutch, 1533–78. *Mary Magdalene*, 16th century. Engraving, ca. 3 x 2. Gift of Marcia and David Hilton. 2014:45.3

Steve Dibenedetto, American, b. 1958. *History of Separation*, 2004. Etching, ed. 24/27, 22½ x 31. Gift of Greg Kucera and Larry Yocom, Given in Honor of Jordan Schnitzer. 2014:44.3

Lesley Dill, American, b. 1950. *Listen*, 2004. Lithograph with horsehair, ed. AP 8/20, 15 x 6. Gift of Greg Kucera and Larry Yocom. 2014:44.4

Marcel Dzama, Canadian, b. 1974. *Scared of His Own Ghost*, 2008. Lithograph with photoluminescent pigment, ed. 114/175, 14 x 25½. Gift of Greg Kucera and Larry Yocom. 2014:44.5

Benjamin Edwards, American, b. 1970. *Automatic City*, 2006. Lithograph, ed. 35/40, 28½ x 50. Gift of Greg Kucera and Larry Yocom,

Given in Honor of John and Carol Davis. 2014:44.6

Automatic City Year 2, 2006. Inkjet on paper, ed. 18/20, 35 x 35. Gift of Greg Kucera and Larry Yocom. 2014:44.7

Theaster Gates, American, b. 1973. *Bitch, I Made This Pot*, 2013. Lithograph, screenprint, and rubber stamp on Somerset, ed. 12/100, 23¾ x 31½. Gift of Greg Kucera and Larry Yocom, Given in Honor of Robert Feldmar. 2014:44.8

Francisco Goya, Spanish, 1746–1828. *Disparate pobre, plate #11 from Los Proverbios*, 1815–23; published 1864. Aquatint and etching, with retouching in drypoint and burin, sheet: 12¼ x 17¾; plate: 8½ x 12¾. Gift of Marcia and David Hilton. 2014:45.1

Diana Guerrero-Macia, American, b. 1966. *Suggestion for Leaders*, 2006. Letterpress wood type print, ed. 2/15, 18½ x 15. Gift of Greg Kucera and Larry Yocom. 2014:44.9

Jane Hammond, American, b. 1950. *Love Laughs*, 2005. Lithograph with hand coloring and collage, ed. 13/45, 51¼ x 33¾. Gift of Greg Kucera and Larry Yocom, Given in Honor of Bruce Bowerman. 2014:44.10

Caleb Larsen, American, b. 1979. *The Epic of Gilgamesh Being Read by a Computer*, 2007. Text, digital speech, and computer, Dimensions vary. Gift of Greg Kucera and Larry Yocom. 2014:44.11

Jeffrey Mitchell, American, b. 1958. *Three Botanicals (Lotus Pod)*, 1989. Etching with hand coloring and chine collé, ed. 1/20, 22 x 15. Gift of Greg Kucera and Larry Yocom, Given in Honor of Arlene Schnitzer. 2014:44.12

John Newman, American, b. 1948. *Rohwer Internees #2*, 2006. Lithograph, ed. PP 7, 18½ x 14. Gift of Greg Kucera and Larry Yocom. 2014:44.13

Deborah Oropallo, American, b. 1954. *Lion Tamer*, 2007. Pigment print on Hahnemuhle 310g paper, ed. of 10, 40 x 30. Gift of Greg Kucera and Larry Yocom, Given in Honor of Arlene Schnitzer. 2014:44.15

Philip Pearlstein, American, b. 1924. *Untitled*, from *Six Lithographs Drawn from Life*, 1970. Lithograph, 30 3/8 x 22. Gift of Dr. Phyllis Yes. 2014:34.1

Paulus Potter, Dutch, 1625–54. *Cowherd*, 1649. Etching, 7 1/4 x 8 3/16. Gift of Marcia and David Hilton. 2014:45.5

Martin Puryear, American, b. 1941. *Shoulders*, (Paulson Press), 2002. Softground etching with chine collé, ed. 21/25, 35 x 28. Gift of Greg Kucera and Larry Yocom, Given in Honor of Jordan Schnitzer. 2014:44.16

David Rathman, American, b. 1958. *The Way We Get By*, 2009. Etching, ed. AP 1/5 of 10, 18 3/4 x 24 3/4. Gift of Greg Kucera and Larry Yocom. 2014:44.17

Fritz Scholder, American, 1937–2005. *Desert Flower*, 1981. Lithograph, ed. 42/50, 22 1/2 x 30 1/8 in. Gift of Larry and Jan Reed. 2014:42.1

Dancers at Zuni, 1978. Lithograph, ed. 118/150, 22 1/2 x 30. Gift of Larry and Jan Reed. 2014:42.2

Roger Shimomura, American, b. 1939. *End of the Rainbow*, 2004. Silkscreen, ed. AP, 27 1/2 x 22 1/2. Gift of Greg Kucera and Larry Yocom, Given in Honor of Larry Fong. 2014:44.18

Enter the Rice Cooker, 1994. 13-color silkscreen on paper, ed. 170/170, 42 x 47. Gift of Greg Kucera and Larry Yocom, Given in Honor of Josine Starrels. 2014:44.19

James Siena, American, b. 1957. *Infected Lattice*, 2004. Lithograph, ed. 17/20, 17 1/2 x 14 1/2. Gift of Greg Kucera and Larry Yocom, Given in Honor of Salvatore Milo. 2014:44.20

Two Perforated Combs, 2006. Stenciled pigmented linen on pigmented cotton base, ed. 30/50, 10 x 8. Gift of Greg Kucera and Larry Yocom, Given in Honor of Frank Okada. 2014:44.21

Jeffrey Simmons, American, b. 1968. *Blind Agent*, 2008. White ground aquatint, aquatint, drypoint and burnishing, ed. 1/35, 28 x 20. Gift of Greg Kucera and Larry Yocom. 2014:44.23

TERAOKA Masami, Japanese-American, b. 1936. *AIDS Series/ Geisha in Bath*, 2008. 48-color

woodblock print; ink and color on paper; Ed. 27/75, 16 1/16 x 11 1/16. Museum Purchase. 2015:2.1

Lucas van Leyden, Dutch, 1494–1533. *Saints Peter and Paul Seated in a Landscape*, 1527. Engraving, 4 x 5 7/8. Gift of Marcia and David Hilton. 2014:45.2

Darren Waterston, American, b. 1965. *Fugue*, 2007. Pigment print on Innova, ed. 1/20, 40 1/2 x 28 1/2. Gift of Greg Kucera and Larry Yocom, Given in Honor of Bruce Bowerman. 2014:44.24

Passage from the Flowering (The Fourfold Sense), 2007. 1 of 13 prints with artist's hand coloring in cloth-covered portfolio with 13 letterpress broadsides of original text by Tyrus Miller, ed. 13/40, 18 x 13. Gift of Greg Kucera and Larry Yocom, Given in Honor of Linda Tesner. 2014:44.26

Weeper from the Flowering (The Fourfold Sense), 2007. 1 of 13 prints with artist's hand coloring in cloth-covered portfolio with 13 letterpress broadsides of original text by Tyrus Miller, ed. 13/40, 17 7/8 x 12 7/8. Gift of Greg Kucera and Larry Yocom, Given in Honor of Linda Tesner. 2014:44.27

Lisa Yuskavage, American, b. 1962. *Weeds*, 2001. Dry point etching and aquatint, ed. 22/50, sheet: 11 x 9 1/2; image: 4 x 3 1/2. Gift of Greg Kucera and Larry Yocom. 2014:44.28

Mixed Media

Jennifer A. González, American; Guillermo Gomez-Peña, Mexican-American, b. 1955; Felicia Rice, American; and Gustavo Vazquez, Mexican-American. *DOC/UNDOC (Documentado/Undocumented): Ars Shamánica Performática*, 2014. Mixed media, 17 3/4 x 11 1/8 x 1 1/4 (accordion book extends to 378). Purchased with funds from the Patricia Noyes Harris Bequest. 2015:8.1

Multimedia

Various American and European artists. *Point of View: A Contemporary Anthology of the Moving Image (DVD Collection)* from *New Museum*, 2004. DVD Portfolio and photograph, ed. of 1500. Gift of Greg Kucera and Larry Yocom. 2014:44.14

Painting

Mike Bayne, Canadian, b. 1977. *Untitled (white house with dead tree)*, 2007. Oil on masonite panel, 6 x 4. Gift of David Hoberman. 2014:40.1

Countertop #4, 2003–04. Oil on board, 5 x 7. Gift of David Hoberman. 2014:40.2

Brian Calvin, American, b. 1969. *Twin Palms*, 2004. Acrylic on canvas, 16 x 12. Gift of David Hoberman. 2014:40.3

Rebecca Campbell, American, b. 1971. *Pink Underneath*, 2004. Acrylic on paper, 90 1/2 x 60. Gift of David Hoberman. 2014:40.4

Jean-Pierre Capron, French, 1921–1997. *Ile de France*, 1961. Oil on canvas, 21 5/8 x 18 1/4. Gift of Carol Bassie. 2014:29.1

Mike Davis, American, b. 1961. *A Secret Best Kept*, 2011. Oil on canvas, 36 x 64. Gift of Andrew Teufel. 2014:36.1

Chris Dorland, Canadian-American, b. 1978. *Untitled (white heat)*, 2006. Oil on linen, 44 x 66. Gift of David Hoberman. 2014:40.17

Mari Eastman, American, b. 1970. *Marlboro Man*, 2003. Acrylic and glitter on linen, 33 x 34. Gift of Craig and Lynn Jacobson. 2014:41.1

Brussels Palace, 2004. Acrylic and glitter on canvas, 22 x 16. Gift of Craig and Lynn Jacobson. 2014:41.2

Karel Funk, Canadian, b. 1971. *Untitled #4*, 2003. Acrylic on panel, 13 x 13. Gift of David Hoberman. 2014:40.6

Norma Driscoll Gilmore, American; Pacific Northwest, b. 1927. *Sitting Nude*, 1947. Oil on canvas, framed: 31 3/8 x 21 1/2. Gift of James McGrath. 2015:5.1

Circle of Jan Gossaert, Netherlandish, 1479–1532. *Madonna and Child with music-making angels*, first half of the 16th century. Oil on panel, 40 1/4 x 30 1/4. Estate of Roy and Jeanne Neville. 2015:3.1

Salomon Huerta, Mexican-American, b. 1965. *Untitled (Wrestler)*, 2007. Oil on wood, 12 x 12. Gift of David Hoberman. 2014:40.19

Matt Johnson, American, b. 1978. *Parlor Trick*, 2005. Nickel plated bronze, glass, salt and oil paint, ed. 3/3, 7 1/4 x 7 1/2 x 3. Gift of David Hoberman. 2014:40.16

Raffi Kalendarian, American, b. 1981. *Untitled*, 2004. Gouache on paper, 20 x 15. Gift of David Hoberman. 2014:40.8

Neil Koch, American; Pacific Northwest, 1922–2001. *Autumn Colors in Kittitas*, 1946. Gouache on paper, ca. 20 1/2 x 14 1/2. Gift of James McGrath. 2015:5.2

Yakima River Canyon, 1946. Watercolor with casein on paper, 15 5/8 x 21 3/4. Gift of James McGrath. 2015:5.3

Oregon Mountain Evening, Coburg Hills Range, 1946. Watercolor on paper, 12 x 18. Gift of James McGrath. 2015:5.4

James Lavadour, American; Pacific Northwest, b. 1951. *Torch*, 2012. Oil on panel, 48 x 60. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission and the Van Duyn Acquisition Endowment. 2015:9.1

James McGarrell, American, b. 1930. *Summer Stairs*, 1958–59. Oil on composition board, framed: 54 x 48. Gift of Karen Lock in honor of John Haislip. 2014:30.1

Jeanette Mundt, American, b. 1982. *After Heda*, 2011. Oil on canvas on panel, 9 x 12. Gift of David Hoberman. 2014:40.10

Alfred H. Schroff, American, 1863–1939. *Seventeen Mile Drive, Carmel*, 1926. Watercolor on paper, 22 1/2 x 26 1/2. Gift in Memory of Lois and Benson Mates. 2015:10.1

Follower of Joos van Cleve, Netherlandish, 1485–1541. *Madonna of the Cherries*, second quarter of the 16th century. Oil on cradle board, 26 1/2 x 20. Estate of Roy and Jeanne Neville. 2014:27.1

Michael Wetzel, American, b. 1966. *Centerpiece*, 2004. Oil and egg tempera on panel, 32 x 40. Gift of David Hoberman. 2014:40.18

Jakub Julian Ziolkowski, Polish, b. 1980. *Untitled*, 2007. Oil on canvas, 13 3/4 x 11 3/8. Gift of David Hoberman. 2014:40.15

Sculpture

Alexander Phimister Proctor, American, 1860–1950. *Pioneer Mother [scale working model]*, ca. 1930. Bronze, 14 3/8 x 9 3/8 x 15. Gift of John Herman. 2015:14.1

Textile

Jo Hamilton, American, b. 1972. *Crochet Portland*, 2006–2009. Mixed crocheted yarn, 80 x 114. Purchased with funds from Peter Buck & Chloe Johnson, Farzin & Suzie Turk, Shannon Tres and Andrew Ricker. 2015:7.1

Incoming Loans

Josef Albers, German American, 1888–1976. *Homage to the Square*, 1972. Oil on masonite, 24 x 24. Private Collection. L2014:121.1

Homage to the Square: Warm-Near, 1966. Oil on masonite, 32 x 32. Private Collection. L2014:72.2

Karel Appel, Dutch, 1921–2006. *Between Mud and Heaven*, 1962. Oil on canvas, 51 3/16 x 63 3/4. Private Collection. L2014:111.1

Frank Auerbach, British, b. 1931. *Reclining Head of Julia*, 2013–14. Acrylic on board, 20 1/8 x 20. Private Loan. L2014:127.1

Georg Baselitz, German, b.1938. *Bitte vortreten linksherum*, 2014. Oil on canvas, 118 1/8 x 83 1/2. Private Collection. L2014:76.1

Jean-Michel Basquiat, American, 1960–88. *Untitled*, 1981. Acrylic and marker on wood, 22 x 16 x 3 1/8. Private Collection. L2014:55.1

Untitled, 1982. Pastel, oilstick, colored crayon and charcoal on paper, 30 x 43. Private Collection. L2014:63.1

Joseph Beuys, German, 1921–86. *Vitrine Iphigenie IV*, 1961–76. Cast iron (casting 1976), marked with a cross with yellow crayon and put on the child's chair by Beuys in 1985–86, variable dimensions. Private Collection. L2014:76.2

Louise Bourgeois, French, 1911–2010. *Les Fleurs*, 2009. Gouache on paper, 12 drawings, each 23 1/2 x 18. Private Collection. L2014:76.3

Jan the Elder Brueghel, Flemish, 1568–1625. *Summer Landscape with Tilt-Carts*, 1612. Oil on copper, 9 3/4 x 14 3/4. Private Collection. L2014:83.1

Anthony Caro, British, 1924–2013. *Dumbfound*, 1976. Steel and paint, 21 x 50 x 15. Private Collection. L2014:72.6

Marc Chagall, French, 1887–1985. *Les Tulipes Mauves (The Mauve Tulips)*, 1928. Oil on paper on canvas, 26 1/4 x 20 1/2 (painting). Anonymous Loan. L2014:75.1

Saint Jean, Cap-Ferrat, 1949. Gouache, watercolor, colored wax crayon and India ink on paper, 12 1/2 x 9 1/2. Private Collection. L2014:90.2

John Chamberlain, American, 1927–2011. *Mr. Moto*, 1963. Painted and chromium-plated steel, 29 1/2 x 32 x 23. Private Collection. L2014:124.1

Salvador Dalí, Spanish, 1904–89. *Cinq personages surréalistes: femmes à tête de fleurs, femme à tiroirs (évocation du jugement de Paris)*, 1937. Gouache, brush and ink on pink paper, 19 1/4 x 25 1/8. Collection of Andrew S. Teufel. L2015:13.1

Walton Ford, American, b. 1960. *Rhyndacus*, 2014. Watercolor, gouache and ink on paper, 119 1/4 x 60 1/4. Private Collection. L2014:47.1

Helen Frankenthaler, American, 1928–2011. *Bach's Sacred Theatre*, 1973. Acrylic on canvas, 122 x 96. Private Collection. L2014:72.3

Theaster Gates, American, b. 1973. *Civil Rights Tapestry 1*, 2012. Decommissioned fire hoses and wood, 2 parts: 70½ x 130¾ x 3½ (overall). Private Collection. L2015:15.3

Arshile Gorky, Armenian-American, 1904–48. *Delicate Game*, 1946. Oil on canvas, 34 x 44. Private Collection. L2014:70.1

Adolph Gottlieb, American, 1903–75. *Transfiguration IV*, 1958. Oil on canvas, 60½ x 40. Private Collection. L2014:66.1

Morris Cole Graves, American, 1910–2001. *Hero: Portrait of the Irish Celtic Temperament*, 1955. Oil on masonite, 33 x 48. Private Collection. L2014:71.5

Mark Grotjahn, American, b. 1968. *Untitled (Yellow Scrape Monkey Eyes Falling Tiger Face 45.41)*, 2014. Oil on cardboard mounted on linen, 50¾ x 40¾. Private Collection. L2015:21.1

Untitled (Standard Lotus XIV Face 44.13), 2012. Oil on cardboard mounted on linen, 73½ x 53. Private Collection. L2015:22.1

Wade Guyton, American, b. 1972. *Untitled*, 2005. Epson UltraChrome inkjet on linen, 56 x 36. Private *Untitled*, 2010. Epson UltraChrome inkjet on canvas, in two parts, 84 x 169 each. Private Collection. L2014:116.1

David Hammons, American, b. 1943. *Untitled*, 2014. Mixed media, 120 x 96. Private Collection. L2014:61.1

Damien Hirst, British, b. 1965. *Mantra*, 2008. Butterflies and household gloss on canvas, 60 diameter (72, framed). Private Collection. L2015:6.1

Moscow, 2014. Scalpel blades, skin graft blades, razor blades, zips, stitching needles, tattoo needles, aluminum filings, stainless steel studs, safety pins and gloss paint on canvas, 73¼ x 109¾. Private Collection. L2015:6.2

David Hockney, British, b.1937. *What About the Caves?*, 1991. Oil on canvas, 36 x 48; framed 46¼ x 58¼. Private Collection. L2014:78.1

Woldgate Woods, 24, 25 and 26 October, 2006. Oil on canvas, 6 canvases, each 36 x 48; overall 72 x 144. Private Collection. L2014:80.1

Zhang Huan, Chinese, b. 1965. *The Creation of the World No. 3*, 2011. Ash on linen, 23¾ x 31½. Private Collection. L2015:54.2

The Creation of the World No. 2, 2011. Ash on linen, 24¼ x 36½. Private Collection. L2015:54.3

Anish Kapoor, British, b. 1954. *Untitled*, 1998. Terracotta with platinum glaze, 16¾ x 16¾ x 16¾. Private Collection. L2014:106.1

Mike Kelley, American, 1954–2012. *Ahh..Youth*, Executed in 1990. Cibachrome, ed. 10/10 plus two artist's proofs, 24¼ x 136. Private Collection. L2014:53.1

Carpet #7, 2003. Acrylic on carpet, mounted on wood, 46¾ x 64¼. Private Collection. L2014:77.1

Ellsworth Kelly, American, b. 1923. *Four Panels*, 2012. Oil on canvas, four panels, 27 x 120. Private Collection. L2015:10.1

KUSAMA Yayoi, Japanese, b. 1929. *INFINITYNETS (EHKO)*, Heisei period (1989–present), 2014. Acrylic on canvas, 6¾ x 63¾. Private Collection. L2014:79.1

Fires, Shōwa period (1926–89), 1987. Acrylic on canvas, 76½ x 51½. Private Collection. L2015:46.1

Roy Lichtenstein, American, 1923–97. *Still Life with Sculpture*, 1974. Oil and magna on canvas, 42 x 52. Private Collection. L2014:110.1

Glenn Ligon, American, b. 1960. *Stranger #57*, 2012. Oil stick, acrylic, and coal dust on canvas, 72 x 72. Private Collection. L2015:51.1

Peter Lik, Australian, b.1959. *Phantom*, April 10, 2013. Black -and-white photograph on digital metallic glossy media, ed. 1/1, 39½ x 59¼; 57¾ x 77½ (framed). Private Collection. L2014:103.1

Illusion, December 2, 2011. Fujifilm, Fujiflex Crystal Archive (Silver Halide), ed. 1/1, 48½ x 73½ in. Private Collection. L2014:103.2

Eternal Moods, November 18, 2012. Black -and-white photograph on digital metallic glossy media, ed. 1/1, 73¼ x 48¼; 91 x 66 (framed). Private Collection. L2014:103.3

MARUYAMA Ōkyo, Japanese, 1733–95. *Dragon (and Wind)*, Edo (Tokugawa) period (1615–1868); Tenmei period (1781–89). Six-panel folding screen; ink and gold leaf on paper, Each (outside size): 72¼ x 148¼. Anonymous Loan. L2014:86.1

Tiger (and Bamboo), Edo (Tokugawa) period (1615–1868); Tenmei period (1781–1789). Six-panel folding screen; ink and gold leaf on paper, Each (outside size): 72¼ x 148¼. Anonymous Loan. L2014:86.2

Roberto Matta, Chilean, 1911–2002. *Nights Dimensions*, 1940. Oil on canvas, 26 x 18. Private Collection, Los Angeles. L2014:33.1

Untitled, 1941. Graphite and colored pencil on paper, 14¾ x 21¾. Private Collection, Los Angeles. L2014:33.2

Paroxysm of Unknown (Eruption), 1941. Graphite and colored pencil on paper, 19¾ x 25½. Private Collection, Los Angeles. L2014:33.3

Amedeo Modigliani, Italian, 1884–1920. *Les Deux Filles*, 1918. Oil on canvas, 39¾ x 25¾ in. Anonymous. L2015:12.1

Claude Monet, French, 1840–1926. *Matinée sur la Seine, effet de brume*, 1897. Oil on canvas, 25¾ x 36¼. Private Collection. L2015:41.1

Henry Spencer Moore, British, 1898–1986. *Family Group*, Conceived in 1944 and cast in 1956–57 in an edition of 11+1 by the Fiorini Foundry in London. Bronze, 6 (height). Private Collection. L2014:68.1

Berthe Morisot, French, 1841–95. *Jeune Femme Relevant ses Cheveux; (Young Woman Lifting her Hair)*, 1894. Oil on canvas, 25¾ x 21¼. Anonymous Loan. L2014:75.2

MURAKAMI Takashi, Japanese, b. 1962. *Spiral*, Heisei period (1989–present), 2014. Acrylic and platinum leaf on canvas mounted on aluminum frame, 59 x 59. Private Collection. L2014:104.1

Barnett Newman, American, 1905–70. *Untitled*, 1945. Ink on paper, 10¾ x 7½. Private Collection. L2014:66.3

Untitled, 1959. Ink on paper, 37¾ x 24. Private Collection. L2014:66.4

Isamu Noguchi, American, 1904–88. *Untitled*, 1986. Swedish granite, 75¾ x 14¾ x 13 ; base 13¾ x 14¾ x 13¾. Private Collection. L2015:44.1

Mirror, 1944 (fabricated 1994). Bronze cast from the painted plywood original, ed. AP1 from an edition of six plus two artist's proofs, 95 x 36 x 28½. Private Collection. L2015:47.1

Kenneth Noland, American, 1924–2010. *Bolton Landing: Singing the Blues*, 1962. Acrylic on canvas, 64½ x 64¼. Private Collection. L2014:72.5

Albert Oehlen, German, b. 1954. *Untitled*, 2013. Paper and oil on canvas, 82¼ x 106¾. Private Collection. L2014:58.1

Jules Olitski, American, 1922–2007. *Mushroom Joy*, 1959. Acrylic on canvas, 69½ x 81¼. Private Collection. L2014:72.4

Jackson Pollock, American, 1912–56. *Black and White Painting*, ca. 1952. Oil on canvas, 58 x 18. Private Collection. L2014:54.1

Richard Prince, American, b. 1949. *Untitled (Cowboy)*, 1992. Ektacolor photograph, ed. 2/2, 61 x 41. Private Collection. L2014:56.1

Untitled (Car Hood), 2013. Steel, fiberglass, wood, acrylic and bondo, 58¾ x 63½ x 5½. Private Collection. L2014:91.1

Anyone Can Find Me, 1990. Acrylic and silkscreen on canvas, in two parts, 85 x 96. Private Collection. L2014:92.1

Gerhard Richter, German, b. 1932. *Wolken (Fenster)*, 1970. Oil on canvas, Four parts, 78¾ x 39¾. each; total 78¾ x 157¾. Private Collection. L2014:107.1

Abstraktes Bild, 1986. Oil on canvas, 39¼ x 43¼. Private Collection. L2014:49.1

September, 2009. Digital print between two pieces of glass, ed. 25/40, 26 x 35½. Private Collection. L2015:5.1

Auguste Rodin, French, 1840–1917. *Pierre de Wissant*, from *The Burgers of Calais*, modeled 1884–86. Cast bronze, 61¾ x 56¼ x 94½. Rappaport Rodin Collection. L2014:128.1

Edward Ruscha, American, b. 1937. *Shock the World*, 1989. Sprayed acrylic on heavy paper, 40 x 30. Private Collection. L2014:90.1

SUPERB, 1988. Acrylic and oil on canvas, 16 x 20 in. Private Collection. L2015:56.1

Mark Ryden, American, b. 1963. *The Butcher Bunny*, 2000. Oil on panel, 16 x 16. Private Collection. L2014:64.1

Joaquin Sorolla, Spanish, 1863–1923. *Vuelta de la Pesca, Playa de Valencia (The Return from Fishing, Valencia Beach)*, 1908. Oil on canvas, 35½ x 43¼. Private Collection. L2015:4.1

Unknown, Japanese. *Awakening: Wish-Fulfilling Pearl (Hōju)*, Edo period (1615–1868)?. Hanging scroll; ink, color and gold on paper, Overall: 70¾ x 23; Image: 36½ x 15). Collection of Ryo Toyonaga & Alvin Friedman-Kien. L2014:71.1

Circle (Ensō), Edo period (1615–1868)?. Hanging scroll; ink on paper, overall: 56 x 28; image: 19¾ x 20¼. Collection of Ryo Toyonaga & Alvin Friedman-Kien. L2014:71.2

Wish-Fulfilling Pearl (Hōju), Edo period (1615–1868)?. Hanging scroll; ink, color and gold on silk, overall: 70¾ x 24¼; image: 35¾ x 16¾. Collection of Ryo Toyonaga & Alvin Friedman-Kien. L2014:71.3

Transformation Tableau of Amida's Pure Land (Taima Mandara), Edo period (1615–1868)?. Handcolored woodblock print mounted as hanging scroll; ink, color and gold pigment on paper, overall: 103 x 81¾; image: 72¾ x 70½. Collection of Ryo Toyonaga & Alvin Friedman-Kien. L2014:71.4

Andy Warhol, American, 192887. *Debbie Harry*, 1981. Acrylic and silkscreen ink on canvas, 42 x 42. Private Collection. L2015:25.1

Outgoing Loans

Loaned to the Hallie Ford Museum of Art, Willamette University, June 6–Aug. 23, 2015, for the exhibition *Mel Katz: On and Off the Wall*

Mel Katz, American, b. 1932. *Overlap*, 2004. Painted aluminum, 96¼ x 59 x 22¼. Gift of Jordan D. Schnitzer and his Family Foundation. 2004:2.1

Grey Concrete/Steel II, 1985. Concrete and steel, approx. 174 x 14 x 12 in. Gift of Dianne C. Anderson. 2013:39.1

Loaned to the Indiana University Art Museum, Bloomington, Indiana, Oct. 4–Dec. 21, 2014, for the exhibition *Pierre Daura: Picturing Attachments* Travelling to: Georgia Museum of Art, Athens, Feb. 21–Apr. 19, 2015; Daura Gallery, Lynchburg College, Virginia, May 10–Aug. 1, 2015; Joel and Lila Harnett Museum of Art, University of Richmond, Virginia, Aug. 19–Oct. 8, 2015

Pierre Daura, Catalan-Spanish, 1896–1967. *Martha*, ca. 1943. Chalk on paper, 12¼ x 9. Gift of Martha Daura in memory of Chapin D. Clark. 2004:14.24

Daura with Cane and Family, 1970–71. Oil on canvas, framed: 32½ x 26½. Gift of Martha Daura in memory of Chapin D. Clark. 2004:14.4

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2014–2015

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Untitled, 2001. Ceramic; base with rod,
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