Jordan Schnitzer Museum of Art

Annual Report 2016–2017
Whose America?

Regardless of where you stand on the political spectrum, the question of what it means to be American is as much with us today as it was when we launched our fall 2016 season. *Scrimmage: Football in American Art from the Civil War to the Present* took us onto the contested field of American values as we examined the conflation of athleticism with nationalism and even military might, increasing health care issues of our players—and the notable depictions of the game by some of our country’s finest artists. At the same time, we offered our fifth *Art of the Athlete* exhibition, a thoughtful and creative opportunity for student athletes to share their identities, goals, and challenges and give back as mentors to our World of Work high school students and youth with disabilities. AoA is becoming a national model, with a pilot in summer 2017 in Seattle for high school students experiencing violence through gang-related activities and racism.

“Whose America?” took on new import in our first foray into a “Common Seeing,” our response to and collaboration with the university’s “Common Reading,” otherwise known as the book first-year students are asked to read and discuss. Sixty university classes made use of *Between the World and Me: African American Artists Respond to Ta-Nehisi Coates*—more than any previous exhibition—and African American students made the gallery space a second home for much of its presentation. *Cuba Ocho* and *Diálogos* added new questions: Why do we have the borders we have today? What do we think about immigrants and immigration? We invited visitors to share their greatest hopes and fears and place them in a suitcase in the gallery. Our inside covers offers a selection of these as well as responses from our *Between the World and Me* comment book.
Mark Tobey and the Calligraphic Line showed the porousness of borders: his “white writing” fuses Western art’s formal concerns with Zen and Japanese calligraphy. Lucinda Parker’s To Paint Big, Start Small brought us back to Oregon with powerful abstractions that connected us to the landscape of the Pacific Northwest, making us more aware of how regional identities are forged by physical places. Corvallis-based artist Clay Lohmann’s Camo Cubes affirmed how traditional American quilt patterns gain new currency when transformed with contemporary imagery and gender difference, while San Francisco artist Gay Outlaw showed us how quotidian objects can inspire quirky and aesthetically adventurous art. Adventuring into the unknown is, I think, a particularly American trait.

Sandow Birk: American Qur’an, which opened in January 2017, asked us again what it means to be American. The exhibition re-affirmed our commitment to our founder, Gertrude Bass Warner’s hope for this museum, that art could build cross-cultural dialogue and contribute to world peace. Working closely with UO Muslim groups, community activists, faculty, and students in the arts and humanities, and many others, we crafted programs that examined art and social justice, Islam in America, citizenship, and religious tolerance.

Schnitzer Cinema explored American culture as it plays out on our streets, with films about street photographers, a live performance about Bernie Madoff, Wall Street, and the Occupy movement, and the mesmerizing installation of James Nare’s Street and Pendulum. We concluded the year with the juried watercolor exhibition Pour It On!, organized by the Watercolor Society of Oregon, reflecting the people and environs of our Western states.

That’s a lot of territory to cover in one year, but it’s only half of what we actually show. The other half is devoted to Chinese, Japanese, Korean, and European art, Russian art and icons, and Masterworks on Loan. We tested themes in our installation of Cultural Revolution posters in preparation for a major exhibition in the Barker Gallery opening in the late summer of 2017. We are indeed fortunate to have a local private collection of such depth and quality that enables us to both explore this seismic historical event.
but offer special research opportunities to faculty and students. We installed new gifts of contemporary Korean ceramics, the happy result of a Korea Foundation-funded series of residencies, a partnership with the Art Department; and we selected Edo Period works in a range of media for Professor Akiko Walley’s Japanese art history classes.

Our European gallery featured extraordinary new gifts and loans of fine metalwork from Margo Grant Walsh ’60, who received our Gertrude Bass Warner volunteer award in recognition of her generosity. Masterworks by Frankenthaler, Kusama, Picasso, Richter, Van Gogh, Warhol, and so many others were the envy of any major museum and the focus of academic study.

As we honored Margo Grant Walsh, we also mourned the passing of Dean McKenzie. A former art history professor at the university, Dean and his wife, Lucile, collected icons and in response to the museum campaign in the early 2000s, which gave us our renovated and expanded facility, they generously named a gallery and dedicated it to Russian art. This year, we also lost Dick Easley, husband of Hue-Ping Lin, owners of the White Lotus Gallery in Eugene. Dick was a long-time supporter and friend of this museum, and he will be missed by so many.

Today, our collections, exhibitions, and public programs are increasingly made possible only because of generous friends like these. While university support anchors most of our staff positions, we turn to collectors, companies, foundations, state and federal grants, and member contributions to make possible our exhibitions, public programs, collections care, acquisitions, and operations. Our endowment campaign hit new milestones with the creation of the J. Sanford and Vinie Miller Family Arts of Asia Distinguished Lecture Series Endowment and the largest single gift, from an anonymous donor (and dear friend), who created the Hartz FUNd for Contemporary Art.

Our Leadership Council welcomed Dr. James Walker as its new president as well as new and returning members Professor Chris Chavez, Lauren McHolm, Lee Michels, and Ellen Tykeson. We thanked Philip Piele for steering this hardworking group over the past two years and recognized the contributions of Keith Achepohl, Janine Gonyea, Jeff Hanes, and Rick Williams who completed their board terms.
Our staff roster also experience some significant changes. Tom Jackson, our director of development, retired, and after a national search, we promoted Esther Harclerode to the position of associate director of development. Diane Nelson, our graphic services manager, also retired, and we were fortunate to bring Mike Bragg on in that position. Arthurina Fears, our studio coordinator, accepted a job on the East Coast (her replacement, Hannah Bastian, began in fall 2017). Two conservation and preparatory positions were made permanent, and we were grateful to keep Beth Robinson-Hartpence and Mark O’Harra, both of whom had served in a temporary capacity. To address university budget cuts we made the difficult decision not to renew Johanna Seasonwein’s curatorial position in European art.

So what does it mean to American? There is, of course, no definitive answer, but by asking the question, each of us can identify what we hold dear. We can learn how art can help us see our nation and the world in new ways. What we learned from a year focused in many ways on equity and inclusion is that our communities benefit immeasurably from the rich diversity of the heritages represented in our midst every day. As an immigrant myself, I take heart in the thoughtful and compassionate people that make America their home. Thank you for taking this year’s journey with us. Museum’s flourish because of the public’s trust in us, and we do everything we can every day to deserve yours.

In March-April the JSMA led a Japan tour to Kyoto, Nara, Osaka, Tokyo, Kamakura, and Naoshima. On our way to Tokyo, we paid a special visit to the home studio of mezzotint master HAMANISHI Katsunori, where collectors Elizabeth Moyer & Michael Powanda commissioned a print commemorating the event and showing the artist’s studio and tools as well as the beautiful sunset over Mount Fuji that we witnessed from his home. They subsequently donated a copy of the print to the museum and in July-August Hamanishi came to Eugene to perform a series of mezzotint demos, including one at the UO Printmaking Studio.
ACADEMIC SUPPORT: FACULTY AND STUDENT RESEARCH

JSMA ACADEMIC SUPPORT GRANTS

Our 5th year—funded by the JSMA, College of Arts & Sciences, and College of Design, matched by the Provost—supported new curricular engagements:

Stephen Deupen, Assistant Professor, Anthropology: guest lecturer on ivory, related to the Metropolitan Museum loan of medieval objects, on view in the MacKinnon Gallery

Brian Gillis, Associate Professor, Art Department: Between the World and Me exhibition

Bryna Goodman, Professor, History: Cultural Revolution exhibition in the Soreng Gallery

Euan MacDonald, Professor of Practice, Art Department: James Nares's Street and Pendulum

Doris Payne, Professor of Linguistics and Interim Director, African Studies Program: Tanzanian art exhibition

Kristen Seaman, Assistant Professor, History of Art and Architecture: special case for Gandharan art

Akiko Walley, Associate Professor, History of Art and Architecture: purchase of Japanese prints

CO-TEACHING

Course on Japanese prints (on loan from a private collection), taught by Anne Rose Kitagawa, chief curator, and Associate Professor Akiko Walley, with graduate students: Yimeng He (M.A. candidate, History of Art and Architecture); Kumiko McDowell (M.A. candidate in East Asian Languages and Literature); Lucy Miller (M.A. candidate, HAA); Alex Schneider (M.A. candidate, HAA); Emily Shinn (M.A. candidate, HAA); and Leanna Zamosc (M.A. candidate, HAA)

GRADUATE STUDENT HIGHLIGHTS

Amelia Anderson, MA candidate in the History of Art and Architecture (graduated in June), researched and wrote Masterworks on Loan didactics and served as co-curator of two exhibitions: Cuba Ocho and Between the World and Me: African American Artists Respond to Ta-Nehisi Coates; she also wrote the essay for the Barbara MacCallum: Appropriating Science catalog.

Hanna Bastian, MA candidate in AAD (graduated in June 2017), served as our Arts and Healthcare GE.

Rucha Chandvankar and Brian Lane, both PhD candidates in Anthropology, and Victoria Lee, MA candidate in AAD, assisted Associate Curator Cheryl Hartup in organizing the exhibition Diálogos. Lane also strengthened our arts education programs.

Margot Dedrick, MA AAD, supported our arts and healthcare initiatives.

Breanna DeMontigny, 1st year MA candidate in AAD, helped to organize the AAMG conference and served as a development and curatorial intern.

Jordan Fox, MA candidate in AAD, supported arts and healthcare initiatives.

Brittney Leemon, MA candidate Arts and Administration and Nonprofit Management Graduate Certificate (graduated in June 2017) assisted with memberships, direct mail, stewardship, and event planning. She is now employed as the Marketing and Development Manager at the National Lutheran Choir in Minnesota.
Brad McMullen, MA candidate in Folklore and Arts Management, researched and documented the history of the Dmitri Hadzi sculpture from the NEA international sculpture symposium in preparation for its relocation.

Mason Moorman, MA candidate, History of Art and Nonprofit Management Graduate Certificate (graduated in June 2017), assisted with major events, stewardship, membership, and #DucksGive 2017. He is now employed at Looking Glass as the development coordinator.

Lauren Nichols, MA candidate in AAD (graduated in June), served as co-organizer of the Association of Academic Museums and Galleries national conference in June 2017. She then accepted the position of communications and program coordinator for the Western Museums Association. New update: Lauren will replace Esther as our development program manager.

Caroline Phillips, 2017 Laurel Intern, MA candidate in Italian art, served as primary organizer, editor, and contributor to our updated Korean Traveling Art Chest (for schools) and assisted with inventory, classes, visitors, and tours.

Emily Shinn, 1st year MA candidate in the History of Art and Architecture, conducted research related to the proposed repainting of the Duane Loppnow sculpture; an unaccessioned work (portrait of Prince Lucien Campbell, currently on view in the Faculty Lounge); and a painting owned by Helene Granitsch, who gave us The Last Audience of the Hapsburgs by Artur von Ferraris.

Lenore Snowdon, 2016 Laurel Intern (MA Dec. 2016) conducted inventory of the Asian art collection, researched and catalogued works, gave tours, and pulled works for classes and visitors.

Avery Underwood, Laurel Intern, 1st year graduate student in AAD, managed a range of collections management projects, including collections rehousing and record organization and creation.

KOREA FOUNDATION GLOBAL MUSEUM INTERNSHIPS BENEFIT ALL

The JSMA continues to benefit from Korea Foundation funding of a graduate student internship in the museum that furthers museum training for Korean nationals. Eun (Silvia) NA assisted with all Korea-related exhibitions and projects, including translation and collaborative work with the curator. Silvie has returned to Korea where she is completing her Ph.D.

BY THE NUMBERS

- 7,158 students in 329 classes across 34 departments and programs took classes in the museum.
- This represents an increase over the previous year of 1,200 students and 200 classes, due to the efforts of Cheryl Hartup, who joined us last year as associate curator of academic programs and Latin American art.
- Curators offered expertise at 270 classes.
- Faculty and JSMA staff taught 4 classes and numerous practicums.
- 60 classes, representing 1,383 students, took curator-led or instructor-led tours of the “Common Seeing” exhibition Between the World and Me: African American Artists Respond to Ta-Nehisi Coates.
- 22 faculty responded to a post-visit survey: average rating of 8.84 (out of 10) for satisfaction.
EDUCATION DEPARTMENT K-12, YOUTH & FAMILY, COMMUNITY, AND HEALTHCARE INITIATIVES

A few years ago, we transferred our academic support for UO faculty and students to the curatorial offices and realigned our education staff to better serve K–12 students and teachers, families, at-risk youth, and the medical community. We’re excited about our partnerships with the College of Design and the School of Education, through Lisa Abia-Smith, our director of education, who herself teaches four courses each year. We’re also deeply grateful to the following for making these programs possible: Dr. Michael Balm and Dee Carlson, Bank of America, Coeta and Donald Barker Foundation, Farwest Steel Endowment, Cheryl and Allyn Ford Educational Outreach Endowment, Friends of the JSMA, Imagination International, Inc., Individual Donors to #DucksGive, Kendall Subaru, Kennedy Center for Performing Arts (VSA Program), Oregon Arts Commission, Philip and Sandra Piele, Bette and Sparky Rice, and Susan and Heinz Selig.

Here’s what we were doing today.

K-12 PROGRAMS

- **Teacher Professional Development Training:** Teachers across the state learn how to enhance teaching using art; focus on Latin America, Chinese and Japanese cultures; and the integration of writing and visual arts. Serves 150 teachers annually; 1,500 students.
- **STELLAR 1 (Strategies for Technology Enhanced Learning and Literacy through ART):** This 2014-18 U.S. Department of Education-supported program with the UO College of Education, Oakridge School District and rural school districts uses Visual Thinking Strategies as an intervention to improve student writing and critical thinking skills. Served 5,000 students.
- **STELLAR 2:** Develops, tests, and refines an interactive online course that will provide a professional development program for teaching the visual arts in ways that improve student learning and literacy. Adds partners UO Center for Advanced Technology in Education; UO Oregon Writing Project; Visual Thinking Strategies, Inc.; Iris Education Media; Lane Regional Arts Council; and Oregon rural school teachers.
- **World of Work:** Paid internship program for 8th-12th grade students who gain 21st Century Learning Skills through the arts. Serves 51 students.
- **Art of the Athlete:** Annual exhibition, summer course, and yearlong outreach program
in which students mentor World of Work high school students and support VSA workshops; program offers student-athletes (the majority who participate are students of color) an opportunity to explore visual arts as a method for processing challenges, racism, and misperceptions about their identities. Serves over 2,500 K-12 students and has provided workshops and service experience for 125 student-athletes the past 6 years.

- **NRC: CAPS ARTS ASIA:** U.S. Department of Education-supported program with Asian Studies faculty, CAPS, China Vine, and Global Oregon that provides professional development workshops and curriculum for K-12 teachers in Oregon and online resources for teachers nationally. Provides resources for more than 300 teachers annually.

- **ArtsBridge Scholars Program:** Student teachers provide high-quality arts education to K-12 students under JSMA supervision. Serves 150 K-12 students annually.

- **Dragon Puppet Theatre:** Since 1999, this volunteer group of museum docents has provided puppet performances at local schools and community agencies, on such topics as *Vanishing Matisse, Petrel and the Raven,* and other folk-tales inspired by the museum’s collections. Serves 750 annually.

- **Traveling Outreach Kits and Curricula:** Travel kits with lesson plans and artifacts are loaned for three weeks for free to teachers across state. Serves 1,000 students annually.

- **Thinking through Art in the Classroom:** Uses art and Visual Thinking Strategies to teach critical thinking, communication skills, and visual literacy. Served 700 students in grades 1-10 last year.

- **Guided Classroom Tours:** Thematic guided tours for K-12 classes with an optional 45-minute art activity in the museum’s Art Studio. Serves 5,000 students annually.

**FAMILY & YOUTH**

- **Family Days/Día de Familia:** Free family-centered art activities and performances are held twice a year, in December and May. Serves 400-800 for each event.

- **Spring Break and Summer Camps:** Full and half-day programs for grades 1-12. Financial assistance is available. Serves more than 500 students annually.

- **After-School Classes:** Offered at the museum, Edison Elementary School, and other area elementary schools. Serves 275 students annually.

- **ArtPacks:** Backpacks for families with young children to take into the galleries with a printed guide and materials that accommodate a variety of learning styles. Foster family-centered learning opportunities that align with the research of Free Choice Learning and Multiple Intelligences. English and Spanish available. Serves approximately 200 children each year.
LATINO ENGAGEMENT

Note: Programs were developed with the creation of a state grant-funded Latino Engagement Plan.

- **Madres Latina Mothers Art Workshops**: Noted by the *New York Times* as a model of best practice, the Madres Club provides arts workshops for Latina mothers, women who use English as a second language, and their children. Sessions are led by community artists and museum studio teachers, and child sessions are led by UO undergraduate students. Offered the 1st and 3rd Mondays each month and Saturdays once a month. Serves 300 participants annually.

- **Day of the Dead (Día de Los Muertos)**: Annual JSMA museum community program with an accompanying activity lead by the museum's studio coordinator. This two-day event serves more than 1,500 visitors and includes school tours over five days to view ofrendas and learn about their history.

HEALTHCARE AND WELL-BEING

- **Artful Observation Workshops**: Medical students on rotation from OSHU in Portland participate in a course taught at the JSMA by Lisa Abia-Smith and her education staff that uses Visual Thinking Strategies and art production to improve observation and communication skills.

- **Art Heals**: Onsite workshops and outreach to healthcare settings provide art experiences for therapy and social integration. Locations include:
  1. **Holly Residential**: Twice a week for the past six years, the museum’s education department has provided art expression workshops for clients who have traumatic brain and spinal injuries.
  2. **Collegiate Recovery Center Workshops**: One of many on-campus groups that participate in art expression workshops by museum educators and art therapists.
  3. **Good Samaritan**: Art expression workshops offered for oncology patients at the Pastega Cancer Center and patients participating in the hospital’s Survivorship Program.
  4. **NICU**: Art workshops for parents who are staying in a residence while their infants receive treatment at Riverbend Hospital.
OTHER COMMUNITY PROGRAMS

- **Education Corridor Galleries:** Exhibitions focus on our partnerships with schools, healthcare agencies, and communities representing the diverse audiences we serve. Our juried *New Art Northwest Kids* annual art exhibition attracts submissions from K-12 students across the state. Serves 600 *participants* each year who contribute works of art.

- **Artists Workshops:** Evening and weekend art workshops for adults in the community, including icon painting and Chinese brush painting.

BY THE NUMBERS

- An average of 20 UO students enrolled in coursework each term provide the museum with staffing and capacity to execute these programs. All programs utilize graduate and undergraduate students as research assistants, program staff, evaluators, and teachers.
- 5,000 K-12 students visited the JSMA last year from as far north as Portland, as far south as Roseburg, as far east as Sisters, and as far west as Mapleton.
- 69% of the K-12 schools participating in the museum’s education programs received scholarships and bus subsidies thanks to the museum’s Fill up the Bus program.
- More than 5100 K-12 students are served through our offsite programs around the state.
JSMA Year-end Expense Summary
Fiscal Year 2017
$3,518,515

- Acquisitions $116,540 4%
- Programs & Education $287,554 9%
- Marketing & PR $237,218 8%
- Development & Fundraising $116,025 4%
- University Support, $2,056,238 55%
- Administration & Facilities Care, $789,747 26%
- Security $364,864 12%
- Visitor Services $151,272 5%
- Curatorial, Collections Care, Exhibitions $982,734 32%

JSMA Year-end Revenue Summary
Fiscal Year 2017
Total $3,739,866

- Earned Revenue $217,553 6%
- Membership $889,300 24%
- Annual Funds
- Designated Gifts
- Grants $576,775 15%
- Endowment & Gift Fund Earnings
- University Support, $2,056,238 55%
**Our Vision for the JSMA**

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

**BELIEF**
We believe that knowledge of art enriches people’s lives.

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

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

**Values**
- The museum experience enriches people’s lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors’ different learning styles and the needs of multigenerational and culturally diverse audiences.
- Our visitors will have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.
- We follow the highest ethical, academic, and professional standards.
- We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences.
- We value our visitors’ feedback and incorporate their recommendations to improve future visitor experiences.
- We are committed to sustaining a positive and productive work environment for staff and volunteers.

**KEY STRATEGIES**

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

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

Facilities
The museum performs effective and efficient maintenance for the overall care of its facilities, including following preventative maintenance schedules, conducting timely HVAC/mechanical and equipment inspections, and other related work. The museum ensures that exhibition and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

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

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

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.

Ethics, Academic & Professional Standards
The museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the University and the American Alliance of museums in all that they do on behalf of the museum. This commitment is realized in the museum’s commitment to maintain its accreditation from the AAM.

Leadership Council & Support Groups
The Leadership Council serves as the museum’s primary advisory and fund-raising body of volunteers and helps to ensure the museum’s artistic quality, educational integrity, and financial strength. museum members, Exhibition Interpreters, and other support groups are integral to the museum’s ability to fulfill its mission.

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Public Programs & Exhibitions

July 1, 2015 – June 30, 2016

Identity? Victorial Suescum and Lee Michael Peterson
July 6 – September 18
Curated by Johanna G. Seasonwein; made possible by Drs. Elizabeth D. Moyer and Michael C. Powanda
July 20, Artist’s Talk by Victoria Suescum: Latin@ Art and Identity across Generations

Scrimmage: Football in American Art from the Civil War to Present
July 30 – December 31
Co-curated by Danielle Knapp and Linny Frickman, director of the Gregory Allicar Museum of Art, Colorado State University; made possible by RBC Wealth Management; the Coeta and Donald Barker Changing Exhibitions Endowment; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; the University of Oregon Office of Advancement; Harold and Arlene Schnitzer CARE Foundation; Elizabeth Firestone Graham Foundation; FUNd Endowment at Colorado State University; the Lilla B. Morgan Memorial Fund; City of Fort Collins Fort Fund and Cultural Resources Board.
July 29, Kick-off Party
August 14, Members’ Season Preview
September 14, Curator’s Tour with Danielle Knapp
September 29, Patron Circle Opening Reception
September 30, Members/Public Opening Receptions
October 10, Panel Conversation: Native American Mascots in Sports
October 22, Gendered Games: Reflections on Masculinity, Art and Football, lecture by Linny Frickman
October 26, Gladiators: Reading in the Concussion Crisis and Football’s Future through the Visual Arts, lecture by Dr. Michael Oriard
November 3, In Football We Trust, film screening and Q&A with Chris Young, academic advisor and former Ducks football player, and Dr. Jesse Abdenour, assistant professor, School of Journalism and Communications

November 17, Site as Archive, artist’s lecture by William Wylie
November 30, From the Stadium to the Street: Documentary Photography in the 1970s, lecture by Thom Sempere, Executive Director, PhotoAlliance, San Francisco

The Great Proletarian Cultural Revolution: Chinese Propaganda from the Turbulent Decade, 1966-1976
August 13, 2016 - July 16, 2017
Curated by Anne Rose Kitagawa and Professor Ina Asim (History) incorporating research by graduate students Sangah Kim, Allie Mickle, Kun Xie, and Esther Weng
Made possible thanks to a private collector

Between the World and Me: African American Artists Respond to Ta-Nehisi Coates
September 3, 2016 – March 5, 2017
Co-curated by Jill Hartz and Amelia Anderson, graduate student; made possible with a JSMA Academic Support Grant
November 5, Artist’s Presentation by Chris Johnson: Reflections on the Origins and Meanings of “Question Bridge: Blacks Males”
November 12, Gallery Talk by Amelia Anderson

January 12, Visualizing the Black Body in Photography and Popular Culture, lecture by Deborah Willis, University Professor and Chair of the Department of Photography & Imaging, Tisch School of the Arts, New York University; sponsored by the Oregon Humanities Center
February 1, Involuntary Movements by Darion Smith, Artistic Director, Resident Choreographer, and co-founder of Janusphere Dance Company
February 16, Play Reading: The Fruit Stand by Sravya Tadepalli
Gay Outlaw: Mutable Object  
September 17, 2016 – February 19, 2017  
Curated by Jill Hartz  
October 1, Artist’s Gallery Talk

Cuba Ocho  
September 17, 2016 – October 8, 2017  
Co-curated by Jill Hartz and Amelia Anderson  
November 9, Curators’ Gallery Talk

To Paint Big, Start Small: Lucinda Parker’s Studies for A Glade of Many Ages  
September 28, 2016 – January 22, 2017  
Curated by Danielle Knapp  
October 5, Artist’s Talk

Japanese Art of the Edo Period (1615–1868) and Beyond  
August 27, 2016 - August 20, 2017  
Preble-Murphy Galleries  
Curated by Anne Rose Kitagawa and Professor Akiko Walley (History of Art and Architecture)  
Supplemented with special loans from Dr. Lee & Mary Jean Michels and private collectors

Splendor & Light: Highlights of Russian Art  
June 25, 2016 – March 11, 2018  
Curated by Johanna G. Seasonwein

David McCosh and the Midwest Regional Lithograph Tradition  
October 15, 2016 – February 12, 2017  
Curated by Danielle Knapp  
November 16, Book Release and Lecture by Author Roger Saydack, David McCosh: Learning to See (The McCosh Exhibitions, 2005-2014)

Sandow Birk: American Qur’an  
January 21 – March 19  
Curated by Jill Hartz  
January 19, The Gallery-Artist Relationship: A Conversation between Catharine Clark and Sandow Birk, moderated by Jill Hartz  
January 19, Patron Circle Opening Reception  
January 20, Members/Public Opening Receptions  
January 21, Whose Qur’an? Gallery Tour and panel discussion with Sandow Birk; David Hollenberg, Associate Professor, Religious Studies; UO graduate student Awab A Al-rawe; and moderator Angela Joya, Assistant Professor, International Studies  
February 2, Sandow Birk’s American Qur’an: A New Dawn for the Koran Lecture by Bruce B. Lawrence, Professor Emeritus of Islamic Studies, Duke University, and Adjunct Professor, Fatih Sultan Mehmet Vakf University, Istanbul  
February 3, Dancing in Damascus: Creativity, Resilience, and the Syrian Revolution, lecture by miriam cooke, Braxton Craven Professor of Arab Cultures, Asian & Middle Eastern Studies, Duke University  
February 10, Aesthetic Dimensions of Sandow Birk’s American Qur’an Project Lecture by Ifthikhar Dadi, Associate Professor, Department of History of Art, Cornell University. Sponsored by Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities  
March 1, Whose America? Stories of Immigration, Citizenship, & Religion. Panel discussion with Dr. Julie Weise, Associate Professor in History; Ashley Cortes, doctoral candidate in the School of Journalism and Communication; and Awab A Al-rawe, UO student; moderated by Chris Chavez, assistant professor, School of Journalism and Communications

March 9, Lecture by Sandow Birk  
March 10, Sandow Birk: American Qur’an, lecture by Zareena Grewal, Ph.D., Associate Professor, American Studies and Religious Studies, Yale University; followed by conversation with Sandow Birk; sponsored by Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities

Clay Lohmann’s Camo Cubes  
February 1 – April 30  
Curated by Danielle Knapp  
February 25, A Conversation with curator Danielle Knapp, Clay Lohmann, and Dr. Henry Sayre, Distinguished Professor of Art History at Oregon State University

Diálogos  
March 4 – October 8  
Curated by Cheryl Hartup, Rucha Chandvankar, Brian Lane, and Victoria Lee  
March 10, ¡Presente! Art and the Disappeared, Historian, researcher and writer Stephanie Wood and Professor Carlos Aguirre; co-sponsored by the Center for Latino/a and Latin American Studies, and made possible by a JSMA Academic Support Grant

May 3, Curator’s Talk

May 24, The Space Between Us: Immigrants, Refugees, and Oregon An Oregon Humanities Conversation with Manuela Padilla, Executive Director of Portland Meet Portland. Made possible by the generous support of Oregon Humanities, the National Endowment for the Humanities and the Oregon Cultural Trust

Mark Tobey and the Calligraphic Line  
February 19 – May 21  
Curated by Danielle Knapp  
May 3, Curator’s Talk
STUDIO PROGRAMS, CLASSES & FAMILY PROGRAMS

Summer Art Camp 2016
July 11-15, Animal Adventures, Crazy for Copic: Create Comics and Characters!
July 25-29, Samurai, Swords, and Arts of Japan, Art with the Masters: Exploring Impressionist Painters and Beyond
August 1-5, Eco Art: Exploring Artists and the Environment, World Explorers
August 8-12, Folk Art, Masks, Celebrations around the World, Storytelling in Art
August 15-19, Mixed-Media Montage, LEGO Design

Club de Arte para Mamás
Made possible by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission
September 3, September 12, October 8, October 17, November 5, November 14, December 12, January 14, February 1, April 10, May 15, May 27, June 3, and June 12

ArtAccess VSA Workshops for K-12 Children with Special Needs
Funding provided by the John F. Kennedy Center for the Performing Arts
July 9, August 13, September 17, October 22, November 19, December 17, January 21, February 11, March 4, and April 8

Tracing Memories Workshops, a program of Imagination International, Inc.
August 11, September 17, October 22, January 14, February 18, March 11, and April 22

After-School Art Class: Sports, Art, and Product Design
Wednesdays, October 5 - December 7

EDUCATION CORRIDOR
EXHIBITIONS

Art of the Athlete V
October 12, Public Opening Reception
October 29, Art of the Athlete at Autzen

NewArt Northwest Kids: The Language of Art
April 15, Reception honoring student artists

Brilliant and Resilient: Celebrating the Power of Disabled Women Activists
June 10 – August 28
June 28, Exhibition Reception

SCHNITZER CINEMA
Curated by Richard Herskowitz; made possible in part with support from Academic Affairs

October 19
Everybody Street and Skype with director Cheryl Dunn
February 8
Two films by Manfred Kircheimer: Stations of the Elevated and Claw
March 8
A Kaddish for Bernie Madoff (live performance at EMU) cosponsored by the UO School of Law
April 12
Same Streets, Different Worlds featuring a Skype Q&A with Jem Cohen
May 10
Motion Studies: The Films and Paintings of James Nares and Skype with Nares

May 5, Visual Literacy in Uganda: Reading Imagery of Health and Illness in Northeastern Tanzania, lecture by Dr. Barbara Thompson, independent art historian, curator and consultant

Pour It On! Watercolors from the West
April 8 – June 19
April 6, Patron Circle Reception
April 7, Members/Public Opening Reception
April 9, Gallery Tour with Jeannie McGuire, juror

Mirame Bien: Portraits of Mexico by Manuel Alvarez Bravo, Paul Strand, and Edward Weston
June 7, 2017 – January 21, 2018
Curated by Cheryl Hartup

James Nares: Street and Pendulum
May 10 – September 3
Curated by Richard Herskowitz
Made possible by a JSMA Academic Support Grant
May 10, Schnitzer Cinema: Motion Studies: The Films and Paintings of James Nares and Skype with James Nares

May 10 – August 6
Curated by Johanna G. Seasonwein in collaboration with Doris Payne, professor of linguistics and director of the African Studies Program, and Melissa Graboyes, assistant professor of African and medical history, Robert H. Clark Honors College Supported by a JSMA Academic Support Grant

Art from Tanzania
Icon Elements with Olga Volchkova
November 12, January 28, February 18, March 18, and May 20

Maki-e Gold Leaf Decoration
November 19

Family Day/Día de Familia: Celebrations around the World
December 3

Family Fun with Ceramics and Glazes
January 21

After-School Art Class: Calligraphy and Illustration
Wednesdays, January 25 – March 15

Spring Break Art Camp
March 27 – 31, Passport to Asia, Creative Comics and Characters

After-School Art Class: Watercolor Artists
Wednesdays, April 5 – May 24

Family Day/Día de Familia: Landscapes, Seascapes and Vistas
April 15
Sponsored by Kendall Auto Group and Imagination International, Inc.

SPECIAL LECTURES, PERFORMANCES AND EVENTS

Outdoor Family Film
August 3, The Boy and the World

Art in the Attic 2016
August 24, Oakway Heritage Courtyard, organized by the Friends of the JSMA

Hidden Histories of Art: Sights and Sounds of a Medieval Sensorium
October 21

Día de los Muertos
October 29, October 30, November 1, November 2
Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias

Hidden Histories of Art: Craggy Peaks and Temples in the Clouds: Travels to Kumgangsan in Late Chosŏn Korea by Maya Stiller, University of Kansas
December 1

Concert: Polyphony and the Sublime
February 1

Artist’s Talk: Kent Rush
April 12

Chalk It Up
May 17

JSMA Book Sale
May 19 – 21

Forgotten Clefs Remembers Improvised Polyphony
May 24

16th-Century Lute Repertoire and Improvisational Forms
May 25

JSMAC Member Appreciation Night
May 31

ANNUAL FREE ADMISSION PROGRAMS

Be Our Guest – Thanksgiving Weekend Open House
November 25 – November 27, Free Admission

Go Ducks! Free Admission Weekend
Free admission on home football game weekends

Smithsonian Museum Day
September 24

Art Museum Day 2017
May 18, free admission to the museum in celebration of international museum day

Blue Star Museums
Free admission to all active duty military personnel and their families from Memorial Day until Labor Day 2017

Art and Culture Weekend
June 17 – 19, free admission in celebration of graduation

First Saturday Public Tours

Free First Fridays

TRAVELING EXHIBITION
Rick Bartow: Things You Know But Cannot Explain

2016-17 dates:

IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico, August 19–December 31, 2016
Washington State University Museum of Art, Pullman, January 24–March 11, 2017
Heard Museum, Phoenix, Arizona, April 22 –July 9, 2017
COURSES HELD IN THE MUSEUM

AAD 4/529 Museum Education
Lisa Abia-Smith; fall 2016

ARH 4/510 Exhibiting Baroque Architecture
James Harper; winter 2017

ARH 410 Divine Art
Akiko Walley and Maile Hutterer; winter 2017

ARCH 440 Human Context of Design
Jenny Young and Mark Gillem; winter 2017

ARH 209 History of Japanese Art
Akiko Walley; winter 2017

AAD 609 Museum Studies Practicum
Cheryl Hartup advisor; winter 2017

Akiko Walley and Anne Rose Kitagawa; spring 2017

AAD 4/530 Youth Arts Curriculum and Methods
Lisa Abia-Smith; spring 2017

FACULTY, STAFF AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS

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

AAD 312 Arts Management
Julie Voelker-Morris; July 11, general gallery tour with Debbie Williamson-Smith and Chris White

OS3 Oral Skills 3
John Busch; July 15, self-guided gallery tour

OS4 Oral Skills 4
Dan Wood; July 20, self-guided gallery tour

AAD 250 Art & Human Values
Betsy Tanenbaum; July 21, instructor-led gallery tour

AAD 251 Art & Visual Literacy
David Bretz; July 27, instructor-led gallery tour

ART 233 Introduction to Drawing
Ian McDonald; July 28, art viewing with Cheryl Hartup and Danielle Knapp and self-guided gallery tour

School of Law, Oregon Law Summer Sports Institute
Robert Illig; August 2, tour of Scrimmage with Danielle Knapp

OS3 Oral Skills 3
John Busch; August 3, self-guided gallery tour

AAD 301 Understanding the Arts and Creative Sector
David Bretz; August 3, general gallery tour with Debbie Williamson-Smith and Cheryl Hartup

J350 Principles of Public Relations
Connie Chandler; August 4, lecture by Debbie Williamson-Smith

PD 410 Made in Oregon
Brian Gillis; August 15, tour of art storage with Cheryl Hartup, Danielle Knapp, and Chris White

ARH 208 The Arts of China
Charles H. Lachman; September 2, instructor-led gallery tour

ARCH 4/584 Surprise Studio Project
Otto Poticha and Eric Hall; September 26, general gallery tour with Kurt Neugebauer

ARH 611 Art Historical Theories and Methods
Kristen Seaman; September 26, tour of Between the World and Me with Cheryl Hartup

ART 233 Beginning Drawing
James Schauer; September 28, class assignment

MKTG 435 Consumer Behavior
Troy Campbell; September 29, self-guided gallery tour

GEOG 208 Geography of US and Canada
Nicholas Kohler; October 2, self-guided gallery tour

ART 322 Medieval Art and Architecture
Rebekah Perry, OSU; October 5, self-guided gallery tour

ARCH 383 Introductory Architectural Design Studio
Esther Hagenlocher, Landry Smith, Megan Haight, James Givens, Melinda Nettles, Hansjuerg Minder; October 5, art viewing with Lucinda Parker and Danielle Knapp
OS5 Oral Skills 5
Jessica Lynch; November 2, self-guided gallery tour

OS5 Oral Skills 5
Johnathan Wright; November 2, self-guided gallery tour

SPAN 201 Second Year Spanish
Bryan Moore; November 2, instructor-led tour of Day of the Dead altars

OS5 Oral Skills 5
Jessica Lynch; November 3, self-guided gallery tour

ENVS 411 Oil and Culture
J.M. Bacon; November 3, instructor-led gallery tour

COLT 301 Approaches to Comparative Literature
Katy Brundan; November 3, tour of Between the World and Me with Danielle Knapp

HC 199H Storytelling
Elizabeth Raisanen; November 9, tour of Scrimmage with Danielle Knapp and Between the World and Me with Cheryl Hartup

J 457 Curiosity for Strategists
Dave Koranda; November 9, instructor-led gallery tour

UO Teach Program, English Language Arts and Social Studies
Courtney Rath; November 9, instructor-led tour of Between the World and Me

AAAP 415/515 Transportation & Preservation
Chris Bell; November 10, art viewing with Cheryl Hartup

HC 231 Epidemics and Epistemologies
Melissa Grabojes; November 10, tour of Medieval art with Johanna Seasonwein

CRWR 445 Advanced Fiction Writing
Sara Jaffe; November 10, self-guided gallery tour

UO Teach Program English Language Arts and Social Studies
Courtney Rath; November 11, instructor-led tour of Between the World and Me
SOC 199 FIG Cultural Encounters
Michael Dreiling; November 11, instructor-led tour of *Between the World and Me*

WR 17809/15922 Writing Composition 122 and 123
Avinnash Tiwari; November 16, tour of *Between the World and Me* with Cheryl Hartup

ARTS 288 Sculpture I Mixed Media
Mandy Hampton; November 16, instructor-led gallery tour of *Gay Outlaw*

ARTS 4/590 Issues and Practices Sculpture
Amanda Wojick; November 17, tour of *Between the World and Me* with Cheryl Hartup

RUSS 199 FIG War and Peace
Katya Hokanson; November 17, tour of *Splendor and Light: Highlights of Russian Art* with Cheryl Hartup

ANTH 150 World Archeology
Daphne Gallagher; November 17, class assignment

ANTH 150 World Archeology
Daphne Gallagher; November 18, class assignment

Black Strategies Group
Quantrell Willis; November 18, tour of *Between the World and Me* with Cheryl Hartup

AAD 199 Portable Life Museum
Julie Voelker-Morris; November 21, tour of *Between the World and Me* with Cheryl Hartup

ARTF 270 Introduction to Fibers
Marissa Benedict; November 23, art viewing with Anne Rose Kitagawa

ARH 611 Graduate Studies Art History
Kristen Seaman; November 30, art viewing with Anne Rose Kitagawa

EDST 457 Immigration and Diaspora
Nadia Raza; December 1, tour of *Between the World and Me* with Cheryl Hartup

ARCH 4/584 Architectural Design
Otto Poticha and Eric Hall; December 4-5, final presentations

ARH 209 History of Japanese Art
Kun Xie; January 12, instructor-led gallery tour

ASIA 410 Global Japan
Alisa Freedman; January 13, art viewing and tour of Asian galleries and storage with Cheryl Hartup and Chris White

AAA 199 Create Change
Jessica Swanson; January 17, tour of *Between the World and Me* and Masterworks on Loan with Cheryl Hartup

ART 116 Core Interdisciplinary Laboratory
Jessie Vala; January 19, self-guided gallery tour

ART 233 Drawing I
James Schauer; January 20, self-guided gallery tour

AAD 450/550 Art and Society
Bill Flood; January 21, class assignment

AAD 251 Art and Visual Studies
David Turner; January 19-Sunday January 22, class assignment

SPAN 308 Comunidades Bilingues
Heather Quarles; January 23, art viewing with Cheryl Hartup

AAD 410/510 Museum Theory
Deana Dartt; January 24, general gallery tour with Jody Seasonwein

ARTR 245 Intro to Printmaking
Jack Ryan; January 31, art viewing with Danielle Knapp

PS 208 Intro to Traditional Political Theory
Anita Chari; February 8, tour of *Between the World and Me* with Danielle Knapp and Cheryl Hartup

JPN 4/535 Advance Reading in Japanese Literature
Yoko O’Brien; February 8, art viewing with Akiko Walley and Jody Seasonwein

J 460 Advertising and Culture
Chris Chavez; February 8, tour of *Sandow Birk American Qur’an* with Debbie Williamson-Smith, Beth Robinson and Cheryl Hartup and lecture by Debbie Williamson-Smith

OS4 Oral Skills 4
Monica Hatch; February 9, class assignment

SPAN 199 Conversation Skills
Nagore Sedano; February 10, tour of *Between the World and Me*, *American Qur’an*, and *Cuba Ocho* in Spanish with Cheryl Hartup

ES 199 Race Ethics Justice
Alai Reyes-Santos; February 13, tour of *Between the World and Me* with Cheryl Hartup

WR 122 College Composition II
Stephen Rust; February 15, tour of *Between the World and Me* with Cheryl Hartup

ARH 209 History of Japanese Art
Akiko Walley; February 16, tea ceremony lecture and demonstration

J424H Film Media Criticism
Daniel Steinhart; February 16, tour of *Between the World and Me* with Cheryl Hartup

SPAN 307 Oral Skills
Nagore Sedano; February 16, tour of *Between the World and Me* with Cheryl Hartup

ARTR 327 Intaglio
Charlene Liu; February 22, class assignment

J462 Top Audio Storytelling
Damian Radcliffe; February 22, class assignment

JPN 399 Ghosts and Monsters
Glynne Walley; February 23, instructor-lead art viewing with Anne Rose Kitagawa
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>HIST 186</td>
<td>Cultures of India</td>
<td>Arafaat Valiani</td>
<td>February 23</td>
<td>instructor-led tour of American Qur'an, Gandharan Art and art viewing with Anne Rose Kitagawa</td>
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<tr>
<td>WR 121</td>
<td>Written Reasoning as Discovery and Inquiry</td>
<td>Quinn Lewis</td>
<td>February 27</td>
<td>tour of Between the World and Me with Cheryl Hartup</td>
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<td>ARH 399</td>
<td>Islamic Art and Architecture</td>
<td>Kristen Seaman</td>
<td>February 27</td>
<td>instructor-led tour of Gandharan Art</td>
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<td>PS 109</td>
<td>Politics, Science, Body</td>
<td>Priscilla Yamin</td>
<td>March 1 and 2</td>
<td>tour of Between the World and Me with Danielle Knapp and Cheryl Hartup</td>
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<tr>
<td>J361</td>
<td>Reporting I</td>
<td>Kathryn Their</td>
<td>March 1 and 2</td>
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<td>ANTH 345</td>
<td>Archaeology of East Asia</td>
<td>Gyoung-Ah Lee</td>
<td>March 1</td>
<td>art viewing with Anne Rose Kitagawa</td>
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<td>ARTM 3/457</td>
<td>Intermediate/Advanced Jewelry and Metalsmithing</td>
<td>Anya Kivarkis</td>
<td>March 7</td>
<td>art viewing with Jody Seasonwein</td>
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<td>SPAN 308</td>
<td>Comunidades Bilingües</td>
<td>Heather Quarles</td>
<td>March 8</td>
<td>tour of Diálogos in Spanish with Cheryl Hartup</td>
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<td>J457</td>
<td>Curiosity for Strategists</td>
<td>David Koranda</td>
<td>March 8</td>
<td>tour of American Qur'an with Cheryl Hartup</td>
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<td>ARTD 360</td>
<td>Digital Imaging</td>
<td>Jessie Vala</td>
<td>March 8</td>
<td>class assignment</td>
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<td>COLT 231</td>
<td>Literature and Society</td>
<td>Katy Brundan</td>
<td>March 9</td>
<td>tour of American Qur'an with Cheryl Hartup</td>
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<td>ANTH 326</td>
<td>Caribbean Cultures</td>
<td>Ana Lara</td>
<td>March 9</td>
<td>tour of Cuba Ocho and Diálogos with Cheryl Hartup</td>
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<td>ARTD 350</td>
<td>Digital Drawing</td>
<td>Jessie Vala</td>
<td>March 9</td>
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<td>ENG 260</td>
<td>Media Aesthetics</td>
<td>Quinn Miller</td>
<td>March 15</td>
<td>self-guided gallery tour</td>
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<td>JPN 399</td>
<td>Ghosts and Monsters</td>
<td>Glynne Walley</td>
<td>March 15</td>
<td>self-guided tour</td>
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<td>ARH 205</td>
<td>History of Western Art II</td>
<td>James Harper</td>
<td>March 15</td>
<td>art viewing with Cheryl Hartup, Jody Seasonwein, and Danielle Knapp</td>
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<td>ART 233</td>
<td>Drawing I</td>
<td>James Schauer</td>
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<td>MKTG 435</td>
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<td>Troy Campbell</td>
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<td>ARH 507</td>
<td>Hellenist Art and Architecture</td>
<td>Kris Seaman</td>
<td>April 10</td>
<td>instructor-led art viewing with Jody Seasonwein</td>
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<td>ARTR 245</td>
<td>Intro to Printmaking</td>
<td>Charlene Liu</td>
<td>April 11</td>
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<td>ARTR 446</td>
<td>Intermediate and Advanced Printmaking</td>
<td>Charlene Liu</td>
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<td>CRWR 340</td>
<td>Intermediate Fiction Writing</td>
<td>Sara Jaffe</td>
<td>April 13</td>
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<td>ARH 353</td>
<td>Modern Art 1880-1950</td>
<td>Joyce Cheng</td>
<td>April 13</td>
<td>class assignment</td>
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<td>ARTS 612</td>
<td>Graduate Critique Colloquium</td>
<td>Amanda Wojick</td>
<td>April 19</td>
<td>instructor-led tour of Masterworks on Loan</td>
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<td>IARC 4/547</td>
<td>Color Theory</td>
<td>Esther Hagenlocher</td>
<td>April 19</td>
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<td>AAD 251</td>
<td>Art and Visual Literacy</td>
<td>Derek Bourdette</td>
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Kristen Seaman; February 27, instructor-led tour of Gandharan Art

PS 109 Politics, Science, Body
Priscilla Yamin; March 1 and 2, tour of Between the World and Me with Danielle Knapp and Cheryl Hartup

J361 Reporting I
Kathryn Their; March 1, tour of Between the World and Me with Cheryl Hartup

ANTH 345 Archaeology of East Asia
Gyoung-Ah Lee; March 1, art viewing with Anne Rose Kitagawa

PSY 401 Feminist Lens on Trauma
Jennifer J. Freyd; March 1, instructor-led tour of Between the World and Me and American Qur’an

ANTH 326 Caribbean Cultures
Ana Lara; March 4, tour of Cuba Ocho and Diálogos with Cheryl Hartup

ARTM 3/457 Intermediate/Advanced Jewelry and Metalsmithing
Anyia Kivarkis; March 7, art viewing with Jody Seasonwein

SPAN 308 Comunidades Bilingües
Heather Quarles; March 8, tour of Diálogos in Spanish with Cheryl Hartup

J457 Curiosity for Strategists
David Koranda; March 8, tour of American Qur’an with Cheryl Hartup

ARTD 360 Digital Imaging
Jessie Vala; March 8, class assignment

COLT 231 Literature and Society
Katy Brundan; March 9, self-guided tour of American Qur’an

ANTH 326 Caribbean Cultures
Ana Lara; March 9, tour of Cuba Ocho and Diálogos with Cheryl Hartup

ARTD 350 Digital Drawing
Jessie Vala; March 9, class assignment

ENG 260 Media Aesthetics
Quinn Miller; March 15, self-guided gallery tour

JPN 399 Ghosts and Monsters
Glynne Walley; March 15, self-guided tour of Asian art galleries

ARH 205 History of Western Art II
James Harper; March 15, art viewing with Cheryl Hartup, Jody Seasonwein, and Danielle Knapp

ART 233 Drawing I
James Schauer; April 5, class assignment

MKTG 435 Consumer Behavior
Troy Campbell; April 6, self-guided gallery tour

ARH 507 Hellenist Art and Architecture
Kris Seaman; April 10, instructor-led art viewing with Jody Seasonwein

ARTR 245 Intro to Printmaking
Charlene Liu; April 11, art viewing with Danielle Knapp and Cheryl Hartup

ARTR 446 Intermediate and Advanced Printmaking
Charlene Liu; April 12, class assignment

CRWR 340 Intermediate Fiction Writing
Sara Jaffe; April 13, class assignment

ARH 353 Modern Art 1880-1950
Joyce Cheng; April 13, class assignment

ARTS 612 Graduate Critique Colloquium
Amanda Wojick; April 19, instructor-led tour of Masterworks on Loan

IARC 4/547 Color Theory
Esther Hagenlocher; April 19, art viewing with Danielle Knapp and Cheryl Hartup

ARH 399 Ancient Americas
Derek Bourdette; April 19, class assignment

AAD 251 Art and Visual Literacy
David Bretz; April 20, class assignment

ARH 507 Hellenist Art and Architecture
Kris Seaman; April 24, instructor-led art viewing

HUM 215 Introduction to African Studies
Doris Payne; April 26, class assignment

JPN 4/580 Early Modern Comics
Glynne Walley; April 26, art viewing with Anne Rose Kitagawa

AAD 252 Art and Gender
Julie Voelker-Morris; April 26, lecture and tour of Diálogos with Cheryl Hartup

WGS 199 Art, Activism and Popular Culture
Margaret Rhee; April 26, class assignment

OS3 Oral Communication Skills 3
Amy Griffin; April 28, self-guided gallery tour

SPAN 112 Intense Beginning Spanish
Jon Jaramillo; April 28, tour of Cuba Ocho and Diálogos in Spanish with Cheryl Hartup

ANTH 450 Anthropology Museum
Daphne Gallagher; April 28, class assignment

HC 431 History Studio History Lab
Dan Rosenberg; May 1, art viewing with Cheryl Hartup

ANTH 450 Anthropology Museum
Daphne Gallagher; May 1, lecture by Jody Seasonwein

SPAN 307 Oral Skills
Macarena Tejada Lopez; May 3 and 4, tour of Diálogos in Spanish with Cheryl Hartup

J397 Media Ethics
Jeremy Swartz; May 3, class assignment

ENVS 203 Intro Environmental Studies
Julie Bacon; May 5, class assignment

ARTH607 Art and Ritual
Derek Burdette; May 8, tour of Art from Tanzania with Jody Seasonwein

OS5 Oral Communication Skills 5
Jessica Lynch; May 10 and 11, self-guided tour

SPAN 103 1st Year Spanish
Carrie Reilly; May 10, class assignment

ART446/556 Advanced Fibers
Jovencio de la Paz; May 11, art viewing with Anne Rose Kitagawa
ARCH 524 Advanced Design Development Media
Jim Tice; June 1, class assignment

PS 342 Politics of China
Jessica Neafie; June 4, self-guided
gallery tour of The Great Proletarian Cultural Revolution

ART 233 Drawing I
James Schauer; June 28, class assignment

AAD 252 Art and Gender
Julie Voelker-Morris; June 28, tour of Brilliant and Resilient with Sherri Jones and Cheryl Hartup

AAD 251 Art and Visual Literacy
David Turner; June 29, instructor-led gallery tour

EALL 210 China A Cultural Odyssey
Yue Chen; June 29, tour of Chinese gallery with Anne Rose Kitagawa

OTHER UNIVERSITY USE

Office of the President
August 26, luncheon

Oregon Executive MBA Program
August 30, luncheon

Oregon Executive MBA Program
September 1, dinner

Financial Aid and Scholarships
September 19, STAMPS Leadership luncheon

University of Oregon Alumni Association
September 23, board meeting

Faculty Club
Every Wednesday and Thursday

University of Oregon Ambassadors
October 6, event

University of Oregon Alumni Association
October 6, reception

University of Oregon Alumni Association
October 7, breakfast and board meeting

Department of Psychology
October 14, Leona Tyler lecture

University of Oregon Alumni Association
October 15, 60th reunion luncheon

Center for Asian and Pacific Studies
October 20-21, films
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<tr>
<th>Month</th>
<th>Online Attendance (Users)</th>
<th>Onsite Attendance</th>
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<tr>
<td>July</td>
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<td>September</td>
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<td>October</td>
<td>5,805</td>
<td>7,560</td>
</tr>
<tr>
<td>November</td>
<td>5,114</td>
<td>4,298</td>
</tr>
<tr>
<td>December</td>
<td>3,944</td>
<td>1,328</td>
</tr>
<tr>
<td>January</td>
<td>5,734</td>
<td>3,450</td>
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<tr>
<td>February</td>
<td>5,823</td>
<td>5,685</td>
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<tr>
<td>March</td>
<td>6,764</td>
<td>4,224</td>
</tr>
<tr>
<td>April</td>
<td>6,100</td>
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<td>May</td>
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<td>4,585</td>
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<tr>
<td>June</td>
<td>4,917</td>
<td>2,853</td>
</tr>
</tbody>
</table>

**Total online attendance:** 63,348

**Total attendance:** 50,165

In addition, the JSMA reached an audience of approximately 100,000 people through community events and organizations including the Oregon Asian Celebration, Fiesta Cultural, 20x21EUG Mural Project, and Art of the Athlete at Autzen.
ACQUISITIONS

Margo Grant Walsh Twentieth Century Silver and Metalwork Collection; gift of Margo Grant Walsh


Truman Bailey, Peruvian, Active ca. 1940s. Ladle, n.d. Hammered silver, wood, gray stone cabochon, 10 ⅜ x 3 in. 2017:2.65

Ladle, 1943. Hammered silver, wood, green stone cabochon, 9 ½ x 4 ⅞ x 2 ⅛ in. 2017:2.66


Bradley and Hubbard Manufacturing Company, American, 1852-1940. Inkwell, ca. 1920 40. Brass, 6 ⅞ x 4 ¼ x 2 ¼ in. 2017:2.5

Breidenstein & Renaud, German, 1889-1920s. Brooch, early 20th century. 800 Silver, 2 ¾ x 2 ¼ x ¾ in. 2017:2.75

R. Davis, American. Spoon, early 20th century. Silver, purple stone, 3 ¾ x 1 in. 2017:2.64


Ellis Barker Silver Co., British, founded 1801. Salt and Pepper Shakers, ca. 1930s. Silver plate, 4 ⅞ x 2 in. 2017:2.32a b

James Fisher, American, c. 1821-32. Double candle holder, n.d. 8 ¾ x 3 ½ x 3 ½ in. 2017:2.28


Karl Hagenauer, Austrian, 1898-1956. Brass Figure, ca. 1920s. Polished brass, 1 ¼ x ⅞ in. 2017:2.4

Charla Ilgner, American, 1906-97. Apple Shaped Tray with Stem and Leaf, n.d. Hand-wrought silver, 4 ¾ x 3 ¾ x 1 ¾ in. 2017:2.6a b


Joseph Sankey & Sons Ltd, British, ca.1890 ca.1932. Crumb Catcher and Brush, ca. early 1900s. Copper, dustpan: 10 ½ x 9 in.; broom: 12 x 1 ⅜ in. 2017:2.8a b

Alphonse La Paglia, American, 1907-53. Salt Cellar, ca. 20th century. 2 x 2 in. 2017:2.35


"Monolith" Necklace, ca. 2000. Silver, acrylic, 29 ½ (length); 2 x 2 ¼ x ⅜ in. (pendant). 2017:2.79

Lebolt & Company, American, 1889-1922. Pair of Salt Cellars, ca. 1920. Sterling silver, 1 ¾ x 1 ¼ in. (each). 2017:2.34a b


Three Piece Tea Set, n.d. Silver, Teapot: 12 ¼ x 5 ¼ x 5 ½; creamer: 5 ⅞ x 3 ½ x 2 ¼; sugar: 5 ¾ x 3 ½ x 2 ¼ in. 2017:2.56a c

Brooch, ca. 2009. Copper and pewter, ⅜ in. (circumference). 2017:2.78

All measurements are given in inches, height x width x depth.
Los Castillo, Mexican, 1939-Pres. Bird Serving Dish, ca. 1970s. Copper, brass, silver, and sodalite, 12 x 10 ¼ in. 2017:2.13a, b

Tray with Corn Inlay, n.d. Silver, brass, 8 ¼ x 4 ½ x ½ in. in. 2017:2.14

Pluma Azteca plate, 20th century. Possible silver and glass, 8 ¼ in. 2017:2.15

Fish Tray, n.d. Copper, brass, silver, 9 ¼ x 7 ¾ in. in. 2017:2.16a

Shrimp Tray, n.d. Copper, brass, wood, and possibly turquoise, 8 ¼ x 1 x 4 ¼ in. 2017:2.17b

Pitcher, n.d. Mixed metals, lapis lazuli on handle, 7 ½ x 5 ¼ in. 2017:2.18

Barker Bros Ltd, British, 1801-1981. Spoons, set of six, ca. 1930s. Silver, 3 ½ x ½ in. (each). 2017:2.69


Meriden Silver Plate Company, American, 1852-1898. Teapot, 19th century. Silver, electro plated Britannia metal, 10 x 6 x 4 ¼ in. 2017:2.58

Creamer, ca. 1898. Silver, 5 x 3 ½ x 2 ½ in. 2017:2.59a

Sugar bowl, 19th century. Silver, 6 ½ x 4 ¼ x 3 ½ in. 2017:2.59b

James P. Morgan, American, Active c. 1945. Spoon, 1945. Silver, 8 x 1 ¼ x 1 in. 2017:2.68


Julius Olaf Randahl, American, 1880-1972. Candle Snuffer, ca. 1940. Silver, 8 ¼ x 1 x 1 ½ in. 2017:2.31

James Robinson, British, 1912-pres. Coffee Pot, ca. 20th century. Silver, 4 ¼ x 4 x 9 ¼ in. 2017:2.54

John Victor Rorvig, Danish, 1920-2006. Pair of Candle Holders, ca. 1970s. Sterling silver, 5 ½ x 5 ½ x 13 ½ in. (each). 2017:2.30a, b

Royncroft, American, 1893-1938. Ink blotter, early 20th century. Copper, 5 x 2 ½ x 2 ½ in. 2017:2.29


Alfred Sciarrotta, American, 1907-85. Tobacco Leaf Dish, ca. 1955. Sterling silver, 8 ¼ x 4 x 1 ½ in. 2017:2.23

Spritling, Mexican, 1900-67. Set of Salad Servers, 20th century. Sterling silver, rosewood, spoon: 12 ½ x 2 ½ x 1 ½; Fork: 12 ½ x 2 ¼ x 1 ½ in. 2017:2.36a, b

Robert Edgar Stone, English, 1903-1990. Spoons, set of six (boxed), 1935. Silver, spoon: 4 ¼ x 1; box: 6 ¾ x 5 ¼ x 1 in. 2017:2.47a, f

Tiffany & Company, American, 1837-present. Spoon, 1900. Sterling silver, 5 ¾ x 1 ¼ in. 2017:2.39

Unknown, American. Pair Candlestick holders, ca. 1960. Silver, 4 x 4 x 9 ½ in. (each). 2017:2.26a, b

Serving tongs, ca. 1880. Silver plate, 6 ¾ x 1 in. 2017:2.48

Spoon, n.d. Silver, cabochoon opal, 4 ½ x 1 in. 2017:2.63

Unknown, British. "Lava" Cameo bracelet, ca. 1900. Gold/cameos, 4 ¼ x 1 in. 2017:2.77

Unknown, Danish. Three Candle Holder, ca. 1960. Silver, 6 ¾ x 3 x 3 ½ in. 2017:2.29

Unknown, French. Buckle, ca. 1890. Silver/parcel gilt, 3 ¼ x 2 ¼ x 3 ½ in. 2017:2.74

Unknown, German. Bracelet/cuff, ca. 1990. Silver, 2 ½ x 2 ½ x 2 ½ in. 2017:2.76

Unknown, Indonesian. Spoon, 20th century. Silver with cabochoon turquoise, 4 ½ in. 2017:2.41

Unknown, Italian. Chocolate Pot, ca. late 20th century. Silver, 4 ¼ x 2 ½ x 8 ¼ in. 2017:2.55

Unknown, Latvian. Footed Silver Plate, n.d. Silver, 13 ½ x 13 ½ x 2 ½ in. 2017:2.20

Unknown, Mexican. Box with Antelopes, n.d. Brass, wood, silver, and possibly turquoise, 7 ½ x 1 x 4 ½ in. 2017:2.17a

Box with Turquoise, n.d. Silver, turquoise, ¾ x 1 ½ in. 2017:2.2

Box with Inlay, 1948-1979. Silver, copper, malachite, lapis lazuli, 1 ¼ x 1 ¼ in. 2017:2.3

Unknown, Native American. Salad Servers, n.d. Pewter, 10 ¼ x 2 in. 2017:2.37a, b

Caddy Spoon, 20th century. Silver, cabochoon turquoise, 4 ¼ in. 2017:2.43

Unknown, Western. Cigarette Case, n.d. 950 Sterling silver, 6 ¼ x 3 ½ in. 2017:2.10

Oval dish, n.d. Silver, 12 ½ x 6 ½ x 1 ½ in. 2017:2.21

Serving fork, n.d. Silver plate, 12 ½ x 3 ¾ x ¾ in. 2017:2.38

Spoons, pair, n.d. Silver and brass, 4 in. (each). 2017:2.40a, b

Caddy Spoon, n.d. Silver, 3 x 1 ¼ in. 2017:2.45

Set of Six Flower Ashtrays, n.d. Sterling silver, 2 ¼ x 2 ¼ in. (each). 2017:2.7a, f

Ring, n.d. Sterling silver, carnelian, 1 ½ x 1 ½ x 1 ½. 2017:2.80


Wall Handarbeit Company, German. Watering can, n.d. Copper, 10 x 6 ½ x 7 ¾ in. 2017:2.11

Wallace Silversmiths, American, ca. 1833-present. Cream and Sugar Servers, n.d. Pewter, sugar server: 6 ½ x 4 x 4 in.; cream server: 6 ¼ x 4 ½ in. 2017:2.57a, b

West & Son, Irish, c. 1820-2010. Set of Six Cups, 1911. Sterling silver, cups: 1 ½ x 1 ½ x 1 ½; box: 7 ½ x 5 ½ x 2 ½ in. 2017:2.62a, f

William Hutton & Sons, British, 1800-1930. Pair of Candle Holders, ca. 19th century. Sterling silver, 3 Cabochon red stones, 3 ¼ x 3 ¼ x 4 ¼ in. (each). 2017:2.27a, b
2017:2.60
Late 1800s. Silver, 2 1/2 x 2 1/2 x 4 in.

Pyxis Lid
Attic Red-figure Kylix
Greek.
School of the Penthesilea Painter,
Fund. 2017:12.6
Museum of Art General Acquisition
Affairs, and the Jordan Schnitzer
the Classics Department, Academic
Affairs, and the generous support of Jill Overley,
Oregon Humanities Center through
the purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.2

South Italian Terracotta Aphrodite
Statuette, 6th. 4th century BC.
Terracotta, H: 5 1/2 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.3

Unknown, Roman/Etruscan.
Bucchero Cup, 6th century BC.
Terracotta, 3 1/4 x 5 1/2 in.; foot: 2 7/8 in.
Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.4

Bucchero Oinochoe, Late 7th century BC.
(foot): 2 1/4 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.5

Campanian Cup or Goblet, 1st to
5th century AD; Roman Imperial Period. Terracotta, 4 1/2 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.7

Unknown, Greek. Attic Lekythos
500 BC. Wheel thrown, slip decorated
earthenware with incised detail, H: 5 1/2 in. (13.9 cm); Rim Diam.: 1 1/4 in.; Diam.
(shoulder): 1 1/8 in. Base Diam.: 1 1/8 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.9

Attic Red-figure Kylix
Greek.
School of the Penthesilea Painter,
Fund. 2017:12.10
Museum of Art General Acquisition
Affairs, and the Jordan Schnitzer
the Classics Department, Academic
Affairs, and the generous support of Jill Overley,
Oregon Humanities Center through
the purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.1

Corinthian White-Ground Lekythos,
(rim):1 1/2 in.; Diam. (shoulder): 2 3/8 in.; Diam. (foot):1 1/8 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.4

[...AEVLVCI, Roman. Roman Lamp
with Fortuna and Potter's Signature, 2nd
Century AD. Clay, H: 1 1/2 in.; Diam.: 3 3/8 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.8

WESTERN:
ANCIENT ART

Kantharos Painter, Greek. Apulian
Pyxis Lid, 320 300 BC. Terracotta,
(inside flange):3 1/2 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.6

Stamnos Painter, Greek.
Attic Red-figure Krater, Late 7th century
BC. Terracotta, H: 12 1/2 in.; Diameter (rim): 31 in.
Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.10

South Italian Terracotta Aphrodite
Statuette, 6th. 4th century BC.
Terracotta, H: 5 1/2 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.2

Bucchero Cup, 6th century BC.
Terracotta, 3 1/4 x 5 1/2 in.; foot: 2 7/8 in.
Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.3

Unknown, Roman/Etruscan.
Bucchero Cup, 6th century BC.
Terracotta, 3 1/4 x 5 1/2 in.; foot: 2 7/8 in.
Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.4

Bucchero Oinochoe, Late 7th century BC.
(foot): 2 1/4 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.5

Campanian Cup or Goblet, 1st to
5th century AD; Roman Imperial Period. Terracotta, 4 1/2 in. Museum purchase with funds from the
Oregon Humanities Center through
the generous support of Jill Overley,
the Classics Department, Academic
Affairs, and the Jordan Schnitzer
Museum of Art General Acquisition Fund. 2017:12.7

Figure #20ss, 1954. Screenprint,
Sheet: 38 1/4 x 50 in.; image: 30 3/8 x 37 1/2 in. Gift of David Martin and
Dominic Zambito. 2017:25.1

A Diptych, 1955. Color lithograph,
sheet: 20 1/2 x 26 1/2 in.; image: 17 x
22 3/4 in. Gift of David Martin and
Dominic Zambito. 2017:25.2

Romantic Landscape, 1955. Color lithograph,
sheet: 20 1/2 x 26 1/2 in.; image: 17 x
22 3/4 in. Gift of David Martin and
Dominic Zambito. 2017:25.3

Rock Writings, 1949. Lithograph, 18
3/4 x 24 1/4 in. Gift of David Martin and
Dominic Zambito. 2017:25.4

Yellow Square, 1961. Color etching
and aquatint, sheet: 24 3/4 x 29 7/8 in.; image: 20 3/8 x 25 1/2 in. Gift of David Martin and
Dominic Zambito. 2017:25.5

WESTERN:
GRAPHIC ARTS & PHOTOGRAPHY

Heinrich Aldegrever, German, ca.

Lot Welcomes the Angels, from The Story of Lot, 1555. Engraving, 4 7/8 x 3 1/2 in. Gift of David and Marcia Hilton. 2016:49.2

Lot Prevents the Sodomites from Violence, from The Story of Lot, 1555. Engraving, 4 7/8 x 3 1/2 in. Gift of David and Marcia Hilton. 2016:49.3

Lot and his Family Fleeing from Sodom, 1555. Engraving, 4 1/2 x 3 1/2 in. Gift of David and Marcia Hilton. 2016:49.4


Rock Writings, 1949. Lithograph, 18
3/4 x 24 1/4 in. Gift of David Martin and
Dominic Zambito. 2017:25.4

Yellow Square, 1961. Color etching
and aquatint, sheet: 24 3/4 x 29 7/8 in.; image: 20 3/8 x 25 1/2 in. Gift of David Martin and
Dominic Zambito. 2017:25.5
Untitled, n.d. Copper plate engraving on paper, ed. 15/90, 4 x 2 ¾ in. Gift of the Estate of Richard E. Bartow. 2016:50.6
Sebald Beham, German, 1500-1550. St. Mark, from The Four Evangelists, 1541. Engraving, 1 ⅛ x 1 ¼ in. Gift of David and Marcia Hilton. 2016:49.5
St. Matthew, from The Four Evangelists, 1541. Engraving, 1 ⅝ x 1 ⅛ in. Gift of David and Marcia Hilton. 2016:49.6
St. John, from The Four Evangelists, 1541. Engraving, 1 ⅝ x 1 ⅜ in. Gift of David and Marcia Hilton. 2016:49.7
St. Luke, from The Four Evangelists, 1541. Engraving, 1 ⅝ x 1 ¼ in. Gift of David and Marcia Hilton. 2016:49.8
The Return of the Prodigal Son, 1540. Engraving, 3 ⅜ x 2 ⅛ in. Gift of David and Marcia Hilton. 2016:49.9
The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.4


Johannes Stradanus, Flemish, 1523-1605. Distillatio (The Invention of Distillation), ca. 1600. Engraving on laid paper, 9 ⅞ x 12 ½ in. Estate of Roy and Jeanne Neville. 2016:44.4


Beth Van Hoesen, American, 1926-2010. Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust. 2017:11.1


Silver Cup, 1977-78. Drypoint, Watercolor, ed. 15/50, 19 x 15 in. 2017:11.24

Figs, 1977. Lithograph on White BFK Rives, ed. 18/50, 19 x 15 in. 2017:11.25

Silver Cup with Magnolia, 1979 80. Aquatint and drypoint printed in black, red, brown and olive inks, ed. artists proof 15/25, 13 ⅛ x 10 ⅝ in. 2017:11.28

Dr. R.’s Skull, 1979-80. Drypoint and aquatint with roulette, ed. State I, 6/15, 7 ⅞ x 10 in. 2017:11.29
WESTERN: PAINTING


*Performance Self Portrait*, 1991. Pastel on paper, 39 ¾ x 63 ¾ x 1 ½ in. framed. 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 generosity of a private donor. 2017:6.1


*American Qur’an, Sura 41 B*, 2011. Ink and gouache on paper, 16 x 24 in. Purchased through the Hartz FUNd for Contemporary Art. 2016:45.2


Kenneth Callahan, American, 1905-86. *Ocean Village*, 1968. Oil and acrylic on board, 8 x 12 in. Gift of the Estate of Richard E. Bartow. 2016:50.8


*Light Stream*, n.d. Oil on canvas, 54 x 36 ¼ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.8

Daniel de Blieck, Dutch, 1610-73. *Church Interior*, 1651. Oil on panel, 28 x 26 in. Estate of Roy and Jeanne Neville. 2016:44.1


Paulus Constantijn La, Dutch, 1729-82. *The Docking Basin in the Barge Canal in Leidschendam*, ca. 1750 60. Oil on oak panel, 14 ¼ x 18 ¼ in.; framed: 20 x 23 ¼ in. Estate of Roy and Jeanne Neville. 2016:44.2


*Studio of Peter Lely, British, 1618-1680. Portrait of a Woman*, late 1670s. Oil on canvas, 36 ½ x 31 ½ in. Estate of Roy and Jeanne Neville. 2017:3.1


Andreas Nottebohm, American, b. 1944. *Electrical Ether*, 2015. Oil on aluminum, image: 19 ½ x 23 ½ in.; framed: 29 ½ x 33 ½ in. Gift of Andreas Nottebohm. 2016:34.1


Charles Ricos Chicharrones, 2013. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2016:46.1

*Ricos Chicharrones*, 2013. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2016:46.2

*Paleta de Mango*, 2014. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2016:46.3

*Paleta de Mango*, 2014. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2016:46.4


Unknown, Flemish, (Antwerp school). *Animal Scene with Dogs, Swans, and Ducks*, mid 17th century. Oil on canvas, 43 x 56 in. Estate of Roy and Jeanne Neville. 2016:44.3

**WESTERN: SCULPTURE**

Rick Bartow, American, 1946-2016. *The Crow*, 2014. Wood, 97 ¾ x 43 x 41 in. 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 Estate of Richard E. Bartow. 2017:5.1


*Untitled (Whoever saves the life of another surely saves the lives of all humanity)*, 2015. Ceramic tile, glazes, underglazes, 28 x 110 in. Purchased through the Hartz FUNd for Contemporary Art. 2017:10.1b


Aurora Molina, Cuban, b. 1984. *Pope*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.1

*Trump*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.2

*Maduro*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.3

*Castro*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.4

*Chavez*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.5

*Hitler*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.6


**WESTERN: TEXTILES**


Hawks to Doves - *Trump*, 2016. Felted silk on linen, hand and machine embroidered, 15 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.8

Hawks to Doves - *Hitler*, 2016. Felted silk on linen, hand and machine embroidered, 12 x 14 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.12

Hawks to Doves - *Castro*, 2016. Felted silk on linen, hand and machine embroidered, 15 x 9 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.10

Hawks to Doves - *Chavez*, 2016. Felted silk on linen, hand and machine embroidered, 13 x 12 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.11

Hawks to Doves - *Maduro*, 2016. Felted silk on linen, hand and machine embroidered, 11 x 15 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.9
ASIAN: DECORATIVE ARTS

Anonymous, Chinese. Small Teabowl with Leaf Decoration, Southern Song dynasty, 12th-13th century. Jizhou ware; ivory white stoneware with dark brown glaze, the glaze with kiln transmutations, 2 ¾ x 4 ¾ in. Gift of the Larkspur Collection. 2016:41.1

Small Teabowl with Tortoiseshell Glaze, Southern Song to Yuan dynasty, late 13th-14th century. Jizhou ware; stoneware with dark brown glaze suffused with buff markings, 2 ¼ x 4 ¼ in. Gift of the Larkspur Collection. 2016:41.2

Small Teabowl with Decoration of Plum Blossoms, Southern Song to Yuan dynasty, 12th-14th century. Jizhou ware; light gray stoneware with decoration painted in overglaze buff against a variegated buff ground on the interior, 1 7/8 x 5 3/4 in. Gift of the Larkspur Collection. 2016:41.4

Small Teabowl with Hare’s Fur Design, Southern Song dynasty, 12th century. Jian ware; dark gray stoneware with brown glaze, the markings in iron oxide, 2 ¾ x 4 ¾ in. Gift of the Larkspur Collection. 2016:41.5

Small Russet- Glazed Teacup Stand with Foliate Rim, Northern Song dynasty, probably 11th century. Russet Ding ware; porcelainous stoneware with russet-surfaced dark brown glaze, 2 ¾ x 4 ½ in. Gift of the Larkspur Collection. 2016:41.7

Tiger Shaped Pillow with Bird & Flower Roundel, Jin dynasty (1115-1234). Painted Cizhou ware: light gray stoneware with decoration painted in iron-brown slip on white-slip ground under clear glaze and with selected motifs enhanced with lead-fluxed, clear amber-yellow glaze, 3 ½ x 14 x 6 ½ in. Gift of the Larkspur Collection. 2016:41.8

CHO Chung Hyun, Korean, b. 1940. Rest in Tranquility, 2012. Onggi clay with white slip inlay and clear glaze, 8 ½ x 19 ¾ x 8 ½ in. Gift of CHO Chung Hyun. 2017:15.1


YOO Byung Ho, Korean, b. 1947. Circular Bowl with Stylized Floral Decor, early 21st century. Stamped Bunchong ware; light gray stoneware with pale celadon glaze over stamped decoration inlaid with white slip, 2 x 8 ¾ in. Gift of CHO Chung Hyun in honor of YOO Byung Ho. 2017:15.2

ASIAN: GRAPHIC ARTS

AY-O (IIJIMA Takao), Japanese, b. 1931. Untitled (Girl with Bird and Squirrel), Showa period, 1971. Screenprint; ink and color on paper, ed. 85/93, 21 x 15 in. Museum Purchase (with funds from a JSMA Academic Support Grant). 2016:39.1


“Hokusai Kimono” In-Process Print No. 4, Heisei period, 2017. 4th sheet showing complete burnishing of mezzotint design; ink on paper, edition 2/10, 17 ¾ x 14 ¾ in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2d


“Hokusai Kimono” In-Process Print No. 6, Heisei period, 2017. 6th sheet showing addition of color over mezzotint design; ink and color on paper, edition 2/10, 17 ¾ x 14 ¾ in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2f

“Hokusai Kimono” In-Process Print No. 7 Final, 2017. 7th (final) sheet showing application of gold over color mezzotint; ink, color and gold leaf on paper, edition 2/10, 17 ¾ x 14 ¾ in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2g

HAN Guangxu, Chinese, b. 1943. The Military and Civilians Are of One Family (Junmin yi jiajin), New Year Picture (Nianhua), People’s Republic of China, n.d. Lithograph; ink and color on paper, 25 x 12 ¼ in. Museum Purchase. 2016:36.14

HIROSHIMA Kohô, Japanese, 1889-1951. Female Traveler in Moonlight, Shôwa period (1926-89). Shinhang woodblock print in hashira-e format; ink and color on paper, 14 ¾ x 3 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.18

Girl Tying Poem on Cherry Branch, Shôwa period (1926-89). Shinhang woodblock print in hashira-e format; ink and color on paper, 14 ¾ x 3 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.19

Heron on Tree Branch, Shôwa period (1926-89). Shinhang woodblock print in hashira-e format; ink and color on paper, 13 ½ x 3 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.20

ISODA Koryûsai, Japanese, 1735-1790. Taïra no Korenouchi, from the series Fashionable Parodies of Bravery in Love (Fûryû mitate iro buyû), Edo period, circa 1770-72. Ukiyo-e woodblock print in vertical chûban format; ink and color on paper, 9 ¾ x 7 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.5


KATSUSHIKA Hokusai, Japanese, 1760-1849. Oniwaka (Benkei) and Bell, Edo period, late 19th century. Detached ukiyo-e woodblock-printed book illustration; ink on paper, 10 ¾ x 8 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.21

Octopus and Fishermen, from Excellent Paintings at a Glance (Shuga ichiran), Edo period, 1818. Detached ukiyo-e woodblock-printed book illustration; ink and light color on paper, 9 ¾ x 7 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.22

Drawing Fuji from Life (Shashin no Fuji), from One Hundred Views of Mount Fuji (Fugaku hyakkei) Vol. 2, Edo period, 1835. Detached ukiyo-e woodblock-printed book illustration; ink and light color on paper, 9 ¾ x 7 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.23

KIKUKAWA Eizan, Japanese, 1787-1867. Courtesan of the Tamaya, from the series Comparison of the Famous Flowers of the Pleasure Quarters (Seirô meika awase), Edo period, circa 1809-13. Ukiyo-e woodblock print in vertical ôban format; ink and color on paper, 14 ¾ x 9 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.1

KITAGAWA Utamaro, Japanese, circa 1753-1806. Landscape with Poem, Edo period, early 19th century. Detached ukiyo-e woodblock-printed book (ehon) illustration; ink and color on paper, 8 ¼ x 6 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.14

KITAGAWA Utamaro II, Japanese, active ? - 1831?. Courtesan Tagasode of the Tamaya, Edo period, early 19th century. Ukiyo-e woodblock print in vertical ôban format; ink and color on paper, 15 x 9 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.8


MIZUNO Toshikata, Japanese, 1866-1908. Private Harada Jûkichi Opens the Hyeonmu Gate from within the Fort at Pyongyang, Meiji period, 1894. Woodblock-printed vertical ôban triptych; ink and color on paper, 14 x 27 ¾ in. Gift of Dick Easley & H-P Lin. 2016:51.3a-c


OTA Masamitsu (Gako), Japanese, 1892-1975. Actor Onoe Baikô as Fujitsubo (Onoe Baikô, Fujitsubo), No. 8 from the series Figures of the Modern Stage in Their Most Famous Roles (Gendai butai geika), Shôwa period, circa 1955. Shinhang woodblock print in vertical ôban format; ink and color on paper, 16 ¾ x 10 ¾ in. Museum Purchase with funds from a JSMA Academic Support Grant. 2016:37.1


Purple and Green Diagonal Portrait, 2016. Acrylic and oil pigment stick on canvas, 84 x 82 in. Private Collection. L2016:169.2

Female Portrait Composition, 2008. Oil on canvas, 72 x 60 in. Peterson Family Collection. L2016:208.2

Smiling Female, 2008. Oil on canvas, 80 x 80 in. Peterson Family Collection. L2016:208.5

Multicolored Diagonal Portrait, 2016. Acrylic and oil pigment stick on canvas, 85 ½ x 83 ¾ in. Private Collection. L2016:96.4


ZHU Daoping, Chinese, b. 1949. *Seashore*, Hanging scroll; ink and light color on goldflecked paper, 13 x 17 ⅞ in. Loan from Lijin Collection: J. Sanford & Vinie Miller. L2016:177.1


*Woman in Landscape XI*, 1968. Oil on paper mounted on board, 24 x 19 ¼ in.; 31 x 26 ¼ x 1 ½ in. framed. Private Collection. L2017:28.2


*When the Snow Melts*, 1975. Acrylic on canvas, 70 ½ x 169 in. Private Collection. L2016:93.1

*Scene with Nude*, 1952. Oil on charcoal on sized, primed canvas, 42 ¾ x 50 ½ in. Private Collection. L2017:22.1


Alberto Giacometti, Swiss, 1901-1966. *Grande Figure*, 1946. Bronze, 77 x 9 x 12 ½ in. Private Collection. L2016:173.1


*Untitled (New Capri XXXII 47.43)*, 2016. Oil on cardboard, 38 x 30 in. Private Collection. L2016:189.2


Paul Klee, Swiss, 1879-1940. Hauptszene aus dem Ballet “Der falsche Schurz”, 1922. Watercolor and pencil on paper laid down by the artist on board, 18 ½ x 12 ¾ in. Private Collection. L2017:20.1


Décision prise à minuit, 1957. Oil on canvas, 38 ¾ x 57 ½ in. Private Collection. L2015:125.18

LEE Ufan, Korean, b. 1936. From Point, 1979. Oil on canvas, 63 ¾ x 51 ½ in. Private Collection. L2015:86.1


LO Fong Shen, Chinese, Taiwan, b. 1937. Frozen Creek, Hanging scroll; ink and light color on paper, 28 ½ x 18 in. Loan from Lijn Collection: J. Sanford & Vinie Miller. L2016:177.2

Heinz Mack, German, b. 1931. _Ohne Titel_, 1959. Synthetic resin on canvas, 83 ½ x 51 ½ in. Private Collection. L2016:192.1


Untitled #1, 1994. Acrylic and graphite on canvas, 60 x 60 in. Private Collection. L2016:115.2

Untitled #5, 2003. Acrylic and graphite on canvas, 60 x 60 in. Private Collection. L2016:167.1


Nu Couche au Coussin Bleu, 1916. Oil on canvas, 23 ¾ x 36 ¼ in. Private Collection. L2017:36.1


Albert Oehlen, German, b. 1954. Untitled (Baum 60), 2015. Oil on Dibond, 98 ½ x 98 ½ in. Private Collection. L2016:96.2


Raymond Pettibon, American, b. 1957. No Title (Manhattan rising, advancing...), 2010. Ink and acrylic on paper, Framed: 62 ½ x 121 ½ x 3 ¼ in.; Paper: 59 x 118 in. Private Collection. L2017:15.1

Buste de Femme, 1953. Oil on canvas, 24 x 19 ¾ in. Collection of Gina and Stuart Peterson. L2016:111.2

Homme et Femme I, 1971. Oil on canvas, 45 ½ x 35 in. From the collection of Gospel of Thomas. L2016:164.2

Femme la Main sur une Cle (Dora Maar), 1938. Oil on canvas, 40 x 31 in. Private Collection. L2017:58.2


Free Love #241, 2015. Ink jet, acrylic and oil stick on canvas, 74 ½ x 58 ½ in. Private Collection. L2016:96.2


Rembrandt van Rijn, Dutch, 1606-1669. The Street Musician, n.d. Black chalk, with gray wash added by a later hand, 5 ½ x 4 ¾ in. Loren Schlachet Collection. L2016:97.1


Alpha Wolf, 2016. Acrylic on canvas, 74 x 84 in. Private Collection. L2017:3.1


Rudolf Stingel, Italian, b. 1956. Untitled, 2016. I: Oil and enamel on linen, II: Oil and enamel on canvas, III: Oil and enamel on canvas, 95 x 76 x 2 in. each. Collection of Gina and Stuart Peterson. L2016:163.1


I Am A Man, 2013. Liquitex on canvas, 72 x 48 in. Loan courtesy of KADIST (Paris & San Francisco). L2016:120.2


Unknown, French. Virgin and Child, 14th century. Limestone with traces of polychromy, Overall: 26 x 9 ¼ x 7 in.; sleeved hole for pin in bottom: ½ x 3 ¼ in. Lent by The Metropolitan Museum of Art, Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 (Metropolitan Museum cat. no. 17.120.1). L2016:81.2

Diptych with Scenes from the Life of Christ, 14th century. Ivory with traces of polychromy and metal mounts, Overall (opened): 6 ¾ x 8 ½ x ½ in.; Overall (closed): 6 ¾ x 4 ¼ x ½ in.; each wing: 6 ¾ x 4 ¼ x ½ in. Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.255). L2016:81.4


Unknown, Japanese. “Mirror of the Hand” (Tekagami) Album of Calligraphy, Calligraphic fragments dating from the Nara (710-794) through Edo (1615-1868) periods; album compiled ca. 1750. Fragments pasted into a double-sided accordion-fold album; ink, color, gold, and silver on paper, 15 ¾ x 10 ¼ x 4 ¼ in. University of Oregon Special Collections. L2016:138.1

UTAGAWA Hiroshige III (Shigemasa), Japanese, 1842-1894. Famous Place of Tokyo, Shimizu-do at Ueno Park: Cherry Blossoms (Tokyo meisho Ueno Koen Shimizudo hanazakari no shinkei). Meiji period, 1880. Woodblock-printed vertical ōban triptych; ink and color on paper, 14 ¼ x 29 in. Private Collection. L2016:131.1


Jan Josefsz. van Goyen, Dutch, 1596-1656. River Landscape with Fishermen and Men Repairing a Boat before a House, 1651. Oil on panel, 29 ¾ x 42 in. Jill and Lowell Teschmacher. L2017:12.1


Jonas Wood, American, b. 1977. Landscape Pot with Double Yellow Orchid, 2015. Oil and acrylic on canvas, 118 x 93 in. Private Collection. L2016:76.1

Dwayne Schintzius, 2016. Oil and acrylic on canvas, 110 x 82 in. Private Collection. L2017:3.2


Untitled, 2009. Enamel on silkscreen gold, 126 x 96 in. Peterson Family Collection. L2016:208.4

OUTGOING LOANS

Loaned to the Bard Graduate Center for Design by the Book: Chinese Ritual Objects and the Sanli tu, March 24 – July 30, 2017


Chinese Man's Court Costume–Belt, Republic of China, circa 1923. Blue silk satin with gold-colored silk supplementary weft and brass fittings, 54 ½ x 2 ½ in. Murray Warner Collection. MWCH45:91a

Chinese Man's Court Costume–Hat, Republic of China (1912-1949), circa 1913. Silk satin with couched gold-wrapped thread embroidery, 4 ½ x 9 ¾ x 14 ¼ in. (not including ties). Murray Warner Collection. MWCH65:16


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


Loaned to the the Walker Art Center for, *Merce Cunningham: Common Time*, February 8–July 30, 2017


*Portrait of Eda*, 1939. Oil on canvas, 26 x 22 in. Gift of Mr. and Mrs. William Zentner. 1972:21

Loaned to the Schneider Museum of Art for, *Convergence: Digital Media and Technology*, April 6–May 27, 2017


Loaned to the the Walker Art Center for, *Merce Cunningham: Common Time*, February 8–July 30, 2017


CONSERVATION ACTIVITY

**National Endowment for the Humanities (NEH) Grants for Smaller Institutions** ($1,953.00): Rehousing needs of the JSMA’s collection of 850 nitrate negatives, 500 negatives of other types, and 1,700 corresponding photographic prints into appropriate storage as well as the cataloging, digitization and publication of those images at https://oregondigital.org/sets/schnitzer-nitrate

**National Endowment for the Humanities (NEH) Grants for Smaller Institutions** ($6,000.00): Purchase of an oversize metal flat file cabinet, materials, and staff time to appropriately re-house approximately 200 large-format works

**Carpenter Foundation grant for treatment of Chinese textiles** ($10,000.00):


Anonymous, Chinese. *Manchu Man’s Semiformal Court Coat (Qifu)*, Qing dynasty (1644-1912), 1900-1910. Silk twill brocaded with silk thread, 57 x 85 ½ in. Murray Warner Collection. MWCH45:42


Anonymous, Chinese. *Woman’s outercoat with floral medallions*, Qing dynasty (1644-1912) or later. Dark blue silk satin with polychrome silk embroidery; sleeve bands: white silk satin with polychrome silk embroidery, 43 ¼ x 52 in. XHT2/9
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