I arrived at the Jordan Schnitzer Museum of Art in October 2019. It’s a pleasure to acknowledge the museum’s many achievements in the 2018-19 academic year and to salute its dramatic growth over the last decade. As the JSMA’s executive director for the past 11 years, Jill Hartz has authored the year-in-review Director's Report that follows. Jill also looks back at her tenure at the JSMA and considers the great strides the museum made under her leadership, thanks to the work of a dedicated staff, collaborations with University of Oregon faculty, and the generosity of a strong network of supporters in the Eugene community and beyond. Thank you, Jill, for the strong foundation you have left us, and thanks to the many JSMA partners who made the last year such a good one for the museum!

As I read Jill’s account and think about the future, I’m especially struck by the growth of the JSMA’s engagement with students and faculty over the past decade. The museum’s contribution to the university’s core missions—teaching, learning, and research—has blossomed, fostered by deliberate commitments of staff time, gallery space, and financial investment. Our off-campus audience has also significantly expanded, and we now welcome more than 60,000 visitors a year. Clearly, the JSMA offers the university and surrounding community a unique resource. Our program resonates locally as well as nationally and internationally.
In the coming years, I want to see the museum build on the foundation of the last decade, shaping our collections and exhibitions to foster broader campus engagement and public interest. In 2020, for example, an exquisite renovation and reinstallation of the Soreng Gallery will showcase the JSMA’s superb holdings in the arts of China. I’m also excited by upcoming special exhibitions of Carrie Mae Weems and Roger Shimomura. Both shows will continue the museum’s vital exploration of the roles of race and cultural heritage in America, and both feature nationally celebrated artists with roots in the Pacific Northwest. Throughout the year, we will reach out to schools, teachers, families, and audiences of all ages and backgrounds.

Museums are living entities, complex expressions of the communities that create them, and the JSMA has a distinctive role in expressing the university’s mission. Our work also expresses the museum’s many local partnerships and our commitments to Eugene, to Oregon, and to the people who live here. At the close of her report, Jill notes the challenges that academic museums face in an era of declining public and state funding of higher education. Your support will make all the difference in meeting those challenges. I look forward to working together.

John S. Weber
Executive Director
Director’s Report

Dear Members,

Each year, our Annual Report offers a platform to review our accomplishments and challenges over the past twelve months. Indeed, since announcing my retirement as director more than a year ago, I have been reminded by so many of you of how this museum has matured and what your favorite pieces, exhibitions, and experiences have been. Allow me, then, to reflect on our time together, as I pass the torch to a new leader.

Eleven years on, our goal to become one of the finest teaching museums in the world is no longer an aspiration. We are known for our multi-faceted program of academic engagement; this year more than 8,500 students from 342 classes across 45 departments or programs pursued curricular assignments in the museum, thanks to our deep and growing relationship with faculty. The total count is slightly less than the year before, because, sadly, this corresponds to the declining number of students in the humanities, likely related to the cost of education and the need for high-paying employment to address student loans after graduation. Still, our numbers are impressive, especially when compared to other museums across the country and beyond, and our success in recruiting across campus—from the arts and humanities, the sciences, business, journalism, and law—serves as a model for others.

Through our collections, exhibitions, staff expertise, internships, fellowships, volunteer opportunities, and a wide range of special programs, we instill discipline-based and cross-disciplinary knowledge as well as cross-cultural and global proficiency. We also offer leadership and museum career experience. Students are the future of our nation and world, and it is more timely than ever to devote ourselves to teaching them how to think critically and act compassionately and effectively in the interest of our planet and its people. With the support of the Association of Academic Museums and Galleries and the Kress Foundation, we are among a cohort of four universities (along with the University of Kansas, the University of Florida, and George Washington University) working on a potential Museum Practice graduate program aimed at developing a national curriculum to train the best generation of museum professionals ever!
Building Engagement and Diversity

The museum’s collections, exhibitions, and public programs are the means by which we fulfill our mission and engage increasingly diverse communities on and off campus. This year, we added more than 400 works to the collection, comprising gifts and purchases in American and Pacific Northwest, Asian, European, and Latin American and Caribbean art. They include drawings, prints, paintings, sculpture, mixed media, and new media. We added a new part-time photography curator, Thom Sempere, and made progress on our collections development plans in all areas. We are judicious in what we acquire, but on-site storage space is limited, so we now rent additional storage nearby. We steward our collection on behalf of the state of Oregon and we are mindful that today’s 16,000-plus objects are cared for at the highest professional levels. We are also dedicated to building collections that are used to support the curriculum and community interests and that advance research in the field by our staff, faculty, and students, and outside scholars. This year’s listing of acquisitions is noteworthy for the number of gifts from estates and private donors, including Martha Daura, Beth Bryant Tucker, Margo Grant Walsh, and Dr. Phyllis Yes, as well as for donations designated to acquire works in my honor from friends near and far, for which I am deeply grateful.

In 2018-19, our exhibition program traveled the globe, shining a light on new acquisitions, women artists, and environmental, social, and political themes. The Common Seeing program, now in its fourth year, remains our most used academic offering. Thanks to the generosity of the UO Division of Equity and Inclusion, we brought the South African artist Mohau Modisakeng, who spoke about his three-channel video installation Passage, gave critiques, and met with students. We also championed our region’s artists in a partnership with the George D. Green Institute (Visual Magic) and in our Artist Project Space with Matthew Picton’s Cultural Mapping. In this regard, I am forever indebted to Arlene Schnitzer, whose championing of local and regional artists shifted my understanding and appreciation of the value of creating a vibrant arts community where we live.

Artist Mohau Modisakeng met with students during his visit while Passage was on view. Matthew Picton with his work Histories of the Congo River #2, 2018
This year, I was also able to advance my own research interest in contemporary Cuban art. Elsa Mora’s *Works in Paper* exhibition evidenced the creativity, intelligence, empathy, and artistry of one of the finest expat Cuban artists working today. Her artist’s talk (available on the YouTube link on our website) is one of the best I’ve ever heard about the creative process. In addition, we acquired new work by Cuban artists (selections on view last summer and this in the Barker Gallery), and inspired a love of Havana and Cuban art in those who joined me on a trip to the Havana Biennial in April-May 2019. The JSMA has one of the strongest collections of Cuban art in the U.S., and I know that Cheryl Hartup, our Curator of Latin American and Caribbean Art and Academic Programs, will further that legacy.

Thanks to funds raised during our 85th anniversary gala, Transforming Lives, our community education programs—Art Teaches, Art Inspires, Art Heals—are enriching the lives of so many in our state. Our Exhibition Interpreters tour more than 4,200 K-12 students on site, teaching them how to see, and in the process, develop their critical thinking skills. Our second STELLAR grant, through the College of Education and U.S. Department of Education is establishing an on-line learning cohort of teachers in rural schools. We are excited to be working with Karla Chambers, emcee of our gala, on art workshops for medical practitioners, caregivers, and patients. The Madres Club, Dia de los Muertos, and this summer’s Huerta de la Familia cultural festival strengthened our connections with Latinx communities. Off-site events, including the Oregon Asian Celebration and Fiesta Cultural, introduce the museum to new audiences and form strong partnerships with other city, social, and cultural agencies in Eugene/Springfield.

Three exciting projects were completed in our first year of the Andrew W. Mellon Museum-Library Collaboration grant. Under the able direction of our Mellon Postdoctoral Scholar Jenny Kreiger, assisted by two Graduate Employees, Liam Maher and Tom Fischer, and a host of staff at both institutions, Professor David Frank created a website for James Blue’s iconic film *The March* (https://themarch.uoregon.edu/); Associate Professor Glynne Walley shared his research about monster- and ghost-themed Japanese votive prints *Yōkai Senjafuda* (https://glam.uoregon.edu/yokaisenjafuda); and Associate Professor Ina Asim explored the magnificent Chinese textiles in our founder Gertrude Bass Warner’s collection in *The Artful Fabric of Collecting* (https://glam.uoregon.edu/fabricofcollecting). Three new faculty projects are on the roster for the coming year.
Budget, Staff, and Facilities

For the past eleven years, the museum has ended each fiscal year in the black with carryover funds. Our budget has nearly doubled since I became director, with most of the increase attributable to fund-raising and grants. Esther Harclerode, Senior Associate Director of Development, and Miranda Callander, recently promoted to Masterworks on Loan Manager, work closely with more than 40 California collectors and their agents to steward a program that generates significant revenue while bringing us truly magnificent works to share with our audiences. Our Patron Circle program, under the guidance of Lauren Nichols, past Development Program Manager, is growing steadily, and we have added a new corporate giving initiative. We closed the fiscal year by completing our goal in the UO’s capital campaign!

Equity guided our review of staff positions this year, and we successfully advocated to increase salaries to be commensurate with other museums in the Western region. While museum staff always wear many hats, we still aspire to add a few key positions, including an Associate Curator of Chinese art. We look forward to welcoming our next Korea Foundation Global Intern, a ten-month position for a young Korean scholar who plans to pursue a museum career.

The museum facility, while impressive, is constantly in need of upgrades. We have nearly completed the Prince Lucien Campbell Courtyard renovation, with support from the Kinsman Foundation and the UO. Our Chinese gallery closed over the summer to undergo a major renovation, thanks to the generous support of Betty Soreng and others who wish to remain anonymous. We anticipate celebrating its reopening this winter.
In Gratitude

It is an understatement to say that we have done a lot, not just this year, but over the past eleven. We grew into this remarkable building and figured out how we could best support the university and our larger community. In making this happen, I have been blessed with so many people who have trusted my vision and helped to make it a reality. These include my supervisors in the Office of the Provost and others, like Greg Stripp, now Chief of Staff to the President, who offered seasoned advice from the beginning; my awesome staff; Jordan and Arlene Schnitzer; West Coasters Dr. Elizabeth Moyer, Dr. Michael Powanda, and Sandy Miller and his family, all of whom I knew in Virginia and found me here; Richard Lariviere, who in his all-too-brief UO presidency showed what an academy of learning could aspire to be and how a museum was central to that endeavor; so many Leadership Council members who served as advisors and advocates, especially Dr. James Walker and Randall Stender; new friends who have transformed this museum’s collections and resources, including Jack and Susy Wadsworth, Hung Liu, David Salgado, HP Lin and Dick Easleyx, Marcia and David Hilton, Gina and Stuart Peterson, Margo Grant Walsh, and a number of our greatest supporters who choose to remain anonymous. Their gifts, like the Hartz FUNd for Contemporary Art, truly make dreams come true. Starting with Gerald Webking’s bequest, we have created a Director’s Discretionary Fund that welcomes contributions. As a contemporary curator, I also thank the artists whom I have met and admired and whose work has made me think and feel more deeply.
Challenges Ahead!

My past leadership of the Association of Academic Museums and Galleries, my service as an AAM Accreditation Commissioner, and my continuing involvement in the academic museum world tell me that academic museums are about to face the most difficult time in their history. We are in dangerous territory when, as we saw this year at the University of Oregon, those who make decisions regarding the allocation of University support believe that museums and other arts and cultural entities are less deserving of tuition dollars. The peril is two-fold: first, it is an indication of the unsustainability of the current model of higher education, and second, it is contrary to a fundamental educational tenet that the arts and humanities are what keeps us human. Today, the university covers nearly half of our $4 million operating budget, and those funds are entirely directed toward most, but not all, of our salaries. We are fortunate to be able to weather these cuts over the next few years, but until higher education re-invents itself or university priorities change, we can expect more cuts in the future. Those of us who can—individuals, foundations, and businesses—need to do our part and step up our annual support as well as provide endowments and planned giving commitments. We also need to think like entrepreneurs about new earned giving opportunities that, like our programs, can become models for the academic museum field.

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Transitions are times of great uncertainty—and, paradoxically, of great opportunity. Often, the past director of a museum leaves before the new one starts, or an interim director keeps operations going through the executive search. In either case, the museum seldom makes progress during this period and is lucky to keep momentum going. For the first time in my experience in the profession, this is, happily, not the case here. As much as I would love to lead this very special museum forever, I recognize that it is always better for the institution to transition leadership when things are going well. I am confident that our new executive director, John Weber, will value all we have done together and take the JSMA to new heights.

Jill Hartz
Executive Director, August 2008 – September 2019

Philip Haas performing Sculpture
Breathes Life into Painting and Music
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.

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

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.

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

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

Leadership Council & Support Groups
The Leadership Council serves as the museum’s primary advisory and 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.

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.
JSMA Year-end Revenue Summary Fiscal Year 2019
Total $4,055,591

- Earned Revenue $193,167 5%
- University Support $2,096,524 52%
- Membership, Annual Funds, Designated Gifts, Grants, $1,319,892 33%
- Endowment & Gift Fund Earnings $446,008 10%

* A US Dept of Education grant, administered thru the UO College of Education, partially covered staff costs in the amount of $60,000.

JSMA Year-end Expense Summary Fiscal Year 2019 $4,050,385

- Curatorial, Collections Care, Exhibitions $1,620,297 40%
- Visitor Services $188,947 5%
- Security $416,529 10%
- Marketing & PR $260,603 7%
- Programs & Education $338,918* 8%
- Acquisitions $254,488 6%
- Development & Fundraising $142,836 4%
- Administration & Facilities Care $827,767 20%

*A US Dept of Education grant, administered thru the UO College of Education, partially covered staff costs in the amount of $60,000.
Public Programs & Exhibitions
July 1, 2018 – June 30, 2019

CHANGING EXHIBITIONS

Reframing the Fragments: The Best We Could Do
September 8, 2018 – February 19, 2019
Curated by Cheryl Hartup and Danielle Knapp
Supported by the Ballinger Endowment
October 24: Cross-cultural Conversations
January 30: Artist Reception and Book Signing with author Thi Bui and exhibiting artist Ann Le
February 1: Thi Bui conversation with UO students and reading

Expressions of Design
October 24, 2018 – October 13, 2019
Curated by Tom Bonamici, Instructor in Product Design, and Caroline Phillips, Daura Foundation/Margo Grant Walsh Curatorial Extern in American and European Art
March 14: Interior Architecture students (Furniture Design IARC 486/586) presented furniture made in response to objects from the Margo Grant Walsh Collection of Silver and Metalwork.

Vibrance and Serenity: Art of Japanese Nō Traditional Theatre
August 18, 2018 - October 6, 2019
Curated by Anne Rose Kitagawa and Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art, Department of the History of Art and Architecture, School of Design
October 1: Haseltine Lecture, Nō Costume
October 2: Introduction to Nō with performances from the plays Hanjo (Lady Ban) and Tsuchigumo (Earth Spider)

Plastic Entanglements: Ecology, Aesthetics, Materials
September 22 - December 30, 2018
Curated by Joyce Robinson, Curator, Palmer Museum at Pennsylvania State University; Heather Davis, Postdoctoral Fellow, Institute of the Arts and Humanities at Pennsylvania State University; and Jennifer Wagner-Lawlor, Associate Professor of English and Women's Studies at Pennsylvania State University
Made possible at the JSMA with the generous support of the City of Eugene, Lane County Waste Management Division, Coeta and Donald Barker Changing Exhibitions Endowment, Arlene Schnitzer and Jordan Schnitzer, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members
September 20: Patron Circle Opening Reception
September 21: Members and Public Receptions
October 17: JSMA After Dark: Plastic Entanglements

Graceful Fortitude: The Spirit of Korean Women
November 17, 2018 – May 5, 2019
Curated by Anne Rose Kitagawa and Michelle Chaewon Kim, 2017-18 Korea Foundation Global Museum Intern


**Fernand Léger’s Cirque and the livre d’artiste**

November 17, 2018 – May 22, 2019
Curated by Emily Shinn, graduate student, Department of the History of Art and Architecture, School of Design
December 5: *Modernism in Europe and the Americas*, gallery tour and discussion with Emily Shinn, Danielle Knapp, and Cheryl Hartup

**Flor y canto: Diego Rivera’s *La ofrenda* and Rufino Tamayo’s *Perro aullando a la luna***

September 20, 2018 – August 25, 2019
Curated by Cheryl Hartup
Generous support for this project provided by Art Bridges; partnered with the non-profit Huerto de la Familia on accompanying programs
October 24: Curator’s talk, *Cross-cultural Conversations*
May 15: *Musicking and the Work of Diego Rivera: An Interactive Workshop with Taller de Son Jarocho*
July 20: *Nuestras raíces y el arte*

**Paper Weight: Works in Paper by Elsa Mora**

August 29, 2018 – February 3, 2019
Curated by Jill Hartz
Made possible by the Hartz FUNd for Contemporary Art
September 21: Gallery Talk with Elsa Mora

**Matthew Picton: Cultural Mapping**

September 12, 2018 – January 20, 2019
Curated by Jill Hartz
Made possible by the Hartz FUNd for Contemporary Art
September 22: A Conversation with Matthew Picton, with Jill Hartz and Emily Shinn

**Reflections of the Cosmic Web: Intricate Patterns in Daoist Art**

May 19, 2018 – June 17, 2019
Curated by Ina Asim, Associate Professor of Chinese History, and Anne Rose Kitagawa
October 10: Gallery Talk with Ina Asim

**Visual Magic: An Oregon Invitational**

January 19 – May 12, 2019
Curated by Danielle Knapp with support from George D. Green Art Institute; also made possible by the Coeta and Donald Barker Changing Exhibitions Endowment, Arlene Schnitzer and Jordan Schnitzer, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members. The accompanying catalog was funded by a Ford Family Foundation Exhibition and Documentation Support Grant and the George D. Green Art Institute’s Benefactors (Sonya McDowell Education Grant, Meri & Scott McLeod, Stephen & Dr. Becky Miller-Moe) and Sponsors (Sharon Bronzan, Sandy Brooke, Karen Carson, Barb & Dave Corden, Jon Jay Cruson, Robert & Noriko Dozono, Sandy Green, Dinny Haussler & Lenny Held, Nels Hall & Deb Mawson, Terry Melton, Ward Family Fund of the Oregon Community Foundation, Annie Painter, Betsy & Wally Preble, Ned Preble, Jane & Reagan Ramsey, Laura Ross-Paul, and Andy Thaler)
January 17: Patron Circle Opening Reception
January 18: Members and Public Receptions
January 19: Artists Gallery Talks focusing on Travel
February 9: Artists Gallery Talks focusing on Color and Abstraction
March 2: Artists Gallery Talks focusing on Landscape and Environment
May 4: Artists Gallery Talks focusing on the Human Figure
April 3: Curator’s Lecture, *Visual Magic: The Oregon Connection*

**Visual Clave: The Expression of the Latino/a Experience through Album Cover Art: 1940-90***

February 2 – April 21, 2019
Curated by Philip W. Scher, Professor of Anthropology and Folklore and Public Culture and Divisional Dean for Social Sciences, and Pablo E. Yglesias, a Northampton, MA-based Cuban-American researcher, writer, musician, artist, and DJ. Coordinated by Cheryl Hartup and supported by UO’s College of Arts and Sciences, the Center for Latino/a and Latin American Studies (CLLAS), and a JSMA Academic Support Grant.
April 11: Curator’s Conversation, co-presented with the CLLAS Spring 2019 Research Presentation Series

**Korda and the Spirit of the Cuban Revolution/ Korda y el espíritu de la Revolución cubana***

March 2 – July 21, 2019
Co-curated by Cheryl Hartup and UO undergraduate history student Savannah Evans

**Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945**

February 16 – May 19, 2019
Co-curated by Adelma Benavente García and Peter Yenne
Contributions from Fototeca Andina and the Familia Figueroa Yábar
February 16: Exhibition Tour with co-curator Peter Yenne
April 18: Lecture by Jorge Coronado, Professor of Spanish and Portuguese, Northwestern University, and author of *Portraits in the Andes: Photography and Agency 1900-1950*
ONGOING
COLLECTIONS
EXHIBITIONS

Devotional and Liturgical Arts in the Late Middle Ages
Between East and West: Gandharan Art from the JSMA
The Materiality of Classical Pottery
Threshold of the Invisible World: Russian Icons from the Collection

EDUCATION CORRIDOR GALLERIES

Exploring Identity and Place through the Arts: Aix-en-Provence
October 3, 2018 – February 3, 2019
October 3: Opening Reception

Art of the Athlete VII
October 3, 2018 – February 3, 2019
September 22: Art of the Athlete at Autzen
October 3: Opening Reception

NewArt Northwest Kids: Protecting the Northwest’s Natural Beauty
February 16 – April 28, 2019
April 13: Opening Reception
Supported by the Hartz FUNd for Contemporary Art

Reflections and Connections
May 13 – September 8, 2019
September 7: Information Session and Gallery Talk

SAINTS AND SPIRITS IN EARLY MODERN EUROPE
March 30 – November 10, 2019
Curated by Caroline Phillips, Daura Foundation/Margo Grant Walsh Curatorial Extern in American and European Art
May 15: Curator’s Talk, Distillation Technology and Drinking in Seventeenth-Century Europe

NAEEMEH NAEEMAEI: DREAMS BEFORE EXTINCTION AND UNDER THE EARTH, OVER THE MOON
June 15 – December 29, 2019
Curated by Jill Hartz
Supported by the Schnitzer CARE Foundation

PHILIP HAA: SCULPTURE BREATHES LIFE INTO PAINTING & MUSIC
May 29 – June 9, 2019
Supported by the Hartz FUNd for Contemporary Art

MOHOU MODISAENG: PASSAGE
May 11 – August 4, 2019
Curated by Jill Hartz
Supported by the Hartz FUNd for Contemporary Art
May 24: Artist Talk, made possible in part with the support from the UO Division of Equity and Inclusion

COMMON THREAD: REFLECTIONS ON AESTHETIC CULTURE THROUGH ATTIRE
May 13 – September 8, 2019
Organized by UO students Taite Stull, Cassidy Shaffer, and Kristen Clayton (creative project manager); with UO students Jasmine Jackson (videographer), Ugo Akabike (photographer), and Jonathan Roensch (photographer). Coordinated by Cheryl Hartup

ART HEALS
April 23 – July 22, 2019
Location: Eugene Airport

THE GOSPEL OF EUREKA
Curated by Richard Herskowitz
October 10: Saving Brinton with Skype Q&A with archivist Michael Zahs
November 14: Five Seasons: The Gardens of Piet Oudolf with Skype Q&A with director Thomas Piper
January 23: hackedepicciotto: Film Music by Berlin’s Art Nomads
February 13: AIFF Best of the Fest: Mr. Fish: Cartooning From the Deep End with Skype Q&A with Mr. Fish
March 13: AIFF Best of the Fest: The Gospel of Eureka with guest director Michael Palmieri
JSMAC EVENTS

Stress Less Coffee Break
November 28

For the Love of Art
February 13

INFLUX: A Night of Performance Art
May 1

LECTURES, PERFORMANCES, AND SPECIAL EVENTS

Dia de los Muertos Celebration
November 1 and 2
Co-sponsored by Oak Hill School in conjunction with the Jordan Schnitzer Museum of Art, MEChA de UO, Adelante Si, University of Oregon Division of Equity and Inclusion, UO Latinx Strategy Group, el Instituto de Cultura de Guanajuato, el Instituto Estatal de Migrante Guanajuatense y sus familias

Pierre Daura and the Enchanted Universe
June 29
Lecture by Caroline Phillips, Daura Foundation/Margo Grant Walsh Curatorial Extern in European and American Art

STUDIO PROGRAMS, CLASSES, AND FAMILY PROGRAMS

Madres Club
October 13, November 10, December 1, January 12, February 9, March 16, April 20, May 11, June 1

Reflections & Connections
August 15 – September 19, Wednesdays
January 10 – February 14, Thursdays
In collaboration with Alzheimer’s Association Oregon and Southern Washington

VSA/Art Access Art Workshops for children with special needs
October 27, November 10, December 1, January 12, February 9, March 16, April 20, May 11, June 1
This VSA program was provided in 2018-2019 under a contract with the John F. Kennedy Center for the Performing Arts.

Edison After-School Art Class: Eco Art
October 4 – December 6, Thursdays

Family Day/Día de la Familia
December 8, May 19
Made possible by the supporters of Transforming Lives: The JSMA at 85 Gala

Spring Break Camp
March 25 – 29

Annual Outdoor Family Film: Coco
August 1

20x21 Mural Project
Artist Reception
August 1

Summer Art Camp
July 2-6, July 9 – 13, July 16 – 20, July 23 – 27, July 30 – August 3, August 6 – 10, 2018 and June 24 – 28, 2019

ANNUAL FREE ADMISSION AND TOUR PROGRAMS

Free First Friday
July 6, August 3, September 7, October 5, November 2, December 7, January 4, February 1, March 1, April 5, May 3, June 7

First Saturday Public Tour
July 7, August 4, September 8, October 6, November 3, December 8, January 5, February 2, March 2, April 6, May 4, June 8

Museums on Us
July 7-8, August 4-5, September 8-9, October 6-7, November 3-4, December 8-9, January 5-6, February 2-3, March 2-3, April 6-7, May 4-5, June 8-9
Sponsored by Bank of America

Go Ducks! Free Admission Weekend
September 1-2, 8-9, 15-16, 22-23, October 13-14, November 3-4, 17-18

Smithsonian Museum Day
September 22

Be Our Guest – Thanksgiving Weekend Open House
November 23-25

No School Day at the JSMA (Bring a grown-up for free)
4J – October 11-12, November 8-9
Bethel – October 12, November 2, 9, 30, December 7
Springfield – September 7, November 1-2, 28-30

Free Weekend at the JSMA
January 19-20
June 1-2

Blue Star Museums
Memorial Day to Labor Day

Art and Culture Weekend
June 15 – June 17

Hung Liu: Beyond the Frame with Anne Rose Kitagawa
November 10

Jean-Michel Basquiat’s Masonic Lodge: Anatomy of the Soul
April 17
Lecture by Fred Hoffman

Playfulness from the Cabinet of Curiosities to the Origin of Museums
May 2
Lecture by Vera Keller, UO Associate Professor of History

The David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art
May 18
Resurrecting the Dead: Contemporary Critiques of Edward S. Curtis and Frank Matsura’s Photographic Legacies by Michael Holloman, Associate Professor of Fine Arts and Drawing Coordinator, Washington State University

Hung Liu: Beyond the Frame with Anne Rose Kitagawa
November 10

Jean-Michel Basquiat’s Masonic Lodge: Anatomy of the Soul
April 17
Lecture by Fred Hoffman

Playfulness from the Cabinet of Curiosities to the Origin of Museums
May 2
Lecture by Vera Keller, UO Associate Professor of History

The David and Anne McCosh Memorial Visiting Lecturer Series on Northwest Art
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Resurrecting the Dead: Contemporary Critiques of Edward S. Curtis and Frank Matsura’s Photographic Legacies by Michael Holloman, Associate Professor of Fine Arts and Drawing Coordinator, Washington State University
**Academic Use**

**COURSES HELD IN THE MUSEUM**

AAD 4/510 Museum Practice
Lisa Abia-Smith; fall 2018

PPPM 399 Visual Communication
Lisa Abia-Smith; winter 2019

AAD 4/510 Planning Interpretive Exhibitions
Lisa Abia-Smith; spring 2019

**COURSES FREQUENTLY HELD IN THE MUSEUM**

ARH 4/585 Japanese Warriors
Akiko Walley; fall 2018
Oct. 2, 11, 18, 19, 24, 26
Nov. 8, 9, 15, 29

ARH 4/585 Art of the Eccentrics in Japan
Akiko Walley; winter 2019
Jan. 17, 31
Feb. 14, 19
Mar. 7

ARH 607 Seminar Performance & Agency
Akiko Walley; spring 2019
Apr. 2, 9, 16, 23, 30
May 7, 14, 21

ANTH 310 Hacking Life
Bharat Venkat; spring 2019
Apr. 3, 17, 24
May 8, 15, 29
Jun 5

**COURSE THAT INTEGRATED COLLECTIONS INTO A SPECIAL PROJECT**

IARC 4/586 Furniture Design
Tom Bonamici; winter 2019

**ACADEMIC USE**

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

ARCH 680 Intro Grad Studio
Ihab Elzeyadi; July 11, sketching in courtyards

LCC ART 111 Introduction to Visual Arts
Ellen Osterkamp; July 12, curator-led museum tour with Danielle Knapp

AEI IEP LI 3A Listening 3A
Jessica Lynch; July 19, self-guided museum tour and assignment
GER 202 2nd Year German
Lisa Hoeller; August 1, instructor-led gallery tour

SPAN 202 2nd Year Spanish
Marian Paiva; August 15, instructor-led tour of A Decade of Collecting exhibition

Law School Student Orientation
Dominick Vetri; August 15, instructor-led museum tour with introduction by Cheryl Hartup

Fulbright Grantees, Pre-Academic English Program of American English Institute
Maya Riquelme; September 12, curator-led museum tour with Cheryl Hartup

HC221H Arts and Letters – Identity in the Ancient Mediterranean
Kristen Seaman; September 26, instructor-led gallery tour of Reframing the Fragments: The Best We Could Do, Gandharan art display, and classical art display

ARH 210 Contemporary Asian Art and Architecture
Jenny Lin; September 26, class assignment

MKTG 435 Consumer Behavior
Troy Campbell; September 27, class meeting and self-guided museum tour

ART 233 Drawing I
James Schauer; September 27, instructor-led sketching in the galleries

MKTG 311 Marketing Management
Troy Campbell; September 27, class meeting and self-guided museum tour

ARH 209 History of Japanese Art
Akiko Walley; September 27, extra credit assignment

ARCH 4/584 Architecture Design Studio
Javier Bonnin; September 28, instructor-led tour of Matthew Picton: Cultural Mapping and Reframing the Fragments: The Best We Could Do exhibitions

ARH 4/510 Land and Environmental Art
Emily Scott; October 2, curator-led tour of Plastic Entanglements exhibition with Danielle Knapp and Cheryl Hartup followed by class meeting

ARH 210 Contemporary Asian Art and Architecture
Jenny Lin; October 3, self-guided museum tour

ARCH 4/584 Architecture Design Studio
Daisy-O’lice Williams; October 3, self-guided tour of Matthew Picton: Cultural Mapping

ARH 611 Theory and Methods of Art History
Maile Hutterer; October 3, curator-led tour of Vibrance and Serenity: Art of Japanese Nō Traditional Theatre exhibition with Anne Rose Kitagawa and Akiko Walley

AAD 421 Cultural Programming
Doug Blandy; October 3, self-guided museum tour

ART 199 Sketchbook and Process
Jessica Swanson; October 3, self-guided museum tour

J 399 Sports Communications
Kelli Matthews; October 3, self-guided museum tour, Cheryl Hartup to greet

J 399 Sports Communications
Kelli Matthews; October 3, class assignment during opening reception for Exploring Identity and Place Through the Arts exhibition

ARH 4/585 Japanese Warriors
Akiko Walley; October 4, art viewing with Anne Rose Kitagawa

ARTD 4/510 Art of Surveillance
David Rueter; October 4, instructor-led tour of Plastic Entanglements

UGST 199 My Visual Story: Comics FIG
Robert Voelker-Morris; October 5, self-guided gallery tour of Reframing the Fragments: The Best We Could Do and Plastic Entanglements exhibitions

OSU ART 322 Medieval Art and Architecture
Rebekah Perry; October 5, class assignment on Russian Orthodox icons and medieval art loans

ARCH 4/584 Architecture Design Studio
Javier Bonnin; October 5, off-site lecture by Joey Capadona

ARCH 4/584 Architecture Design Studio
Javier Bonnin; October 8, off-site lecture by Chris White

FIG MUS 199 Hip Hop and the Politics of Race
André G. Sirois; October 9, curator-led tour of Reframing the Fragments: The Best We Could Do, Plastic Entanglements, and Masterworks on Loan with Danielle Knapp

FIG CINE 230 Remix Cultures
André G. Sirois; October 9, curator-led tour of Reframing the Fragments: The Best We Could Do, Plastic Entanglements, and Masterworks on Loan with Danielle Knapp and Cheryl Hartup

ARH 210 Contemporary Asian Art and Architecture
Jenny Lin; October 10, self-guided museum tour

WR 122 College Composition II
Steven Rust; October 11 (section 1), curator-led tour of Reframing the Fragments: The Best We Could Do exhibition with Cheryl Hartup

WR 122 College Composition II
Steven Rust; October 11 (section 2), curator-led tour of Reframing the Fragments: The Best We Could Do exhibition with Cheryl Hartup

CLAS 611 Intro Philological Myth
Kristen Seaman; October 11, instructor-led museum tour and curator-led discussion with Cheryl Hartup

J 399 Sports Communications
Kelli Matthews; October 12, class meeting with presentation by Lisa Abia-Smith

ARCH 4/584 Architecture Design Studio
Javier Bonnin; October 12, off-site lecture by Kurt Neugebauer

AAD 312 Arts Management
Eleonora Radaelli; October 17, class assignment in Plastic Entanglements exhibition and artist discussion with Diana Cohen

LAS 200 Intro Latin American Studies
Pedro Garcia-Caro; October 17, self-guided class activity
UGST 112 Environmental Leaders ARC Seminar
Peg Boulay; October 17, curator-led tour of Plastic Entanglements exhibiton with Cheryl Hartup and Danielle Knapp followed by class meeting

J 199 Face to Face
Margaret Parker; October 17, JSMA staff-led museum tour with Debbie Williamson Smith

J 333 Writing for Multimedia
Nicole Dahmen; October 17, self-guided tour of Plastic Entanglements exhibition

CHN 152 Chinese Popular Culture
Roy Chan; October 18; art viewing and curator-led museum tour with Anne Rose Kitagawa

ARTR 490 Issues and Practice Printmaking
Amanda Wojick; October 18, instructor-led tour of Reframing the Fragments: The Best We Could Do exhibition

AAD 312 Arts Management
Eleonora Redaelli; October 22, class meeting with Jill Hartz and curator-led museum tour with Cheryl Hartup

TA 367 History of Theatre I
JK Rogers; October 22, curator-led tour of Vibration and Serenity: Art of Japanese Nō Traditional Theatre and Asian art galleries with Anne Rose Kitagawa

J 208 Documentary Production
Gabriela Martinez; October 23, class assignment assisted by Debbie Williamson Smith

ANTH 150 World Archaeology
Alison Carter; October 24, instructor-led class activity

LCC ARH 209 History of Japanese Art
Alexandria Nanneman; October 24, self-guided museum tour

WGS 251 Transnational and Indigenous Feminisms
Carolyn Craig; October 24, art viewing with Anne Rose Kitagawa, curator-led tour of Reframing the Fragments: The Best We Could Do with Cheryl Hartup, tour of Plastic Entanglements with Kristen Clayton

SPAN 303 Expresiones Artisticas
Heather Quarles; October 25, art viewing and curator-led tour of Paper Weight: Works in Paper by Elsa Mora and Flor y canto: Diego Rivera’s La ofrenda and Rufino Tamayo’s Perro aullando a la luna with Cheryl Hartup

ITAL 319 Mediterranean Ecologies
Diana Garvin; October 25, class assignment with Plastic Entanglements exhibition

SPAN 303 Expresiones Artisticas
Heather Quarles; October 25, art viewing and curator-led tour of Paper Weight: Works in Paper by Elsa Mora and Flor y canto: Diego Rivera’s La ofrenda and Rufino Tamayo’s Perro aullando a la luna with Cheryl Hartup

ARCH 4/584 Architecture Design Studio
Javier Bonnin; October 26, off-site midterm review by Kurt Neugebauer and Joey Capadona

ARTR 346 Relief Printmaking
Mika Aono Boyd; October 30, art viewing with Caroline Phillips and Danielle Knapp

HIST 4/587 The Song and Yuan Dynasties
Ina Asim; October 31, curator-led museum tour with Anne Rose Kitagawa

ARCH 4/584 Architecture Design Studio
Javier Bonnin; October 31, JSMA staff-led tour of basement storage with Chris White and Joey Capadona

ORTH 848 Student Success – Intensive English Program at AEI
Robin Rogers; October 31, instructor-led class assignment and self-guided museum tour

SPAN 305 Cambios Sociales
Olga Avalos; November 1, self-guided class assignment on Día de los Muertos

SPAN 203 Expresiones Artisticas
Juanita Devereaux; November 1, independent activity

ORTH 848 Student Success – Intensive English Program at AEI
Robin Rogers; November 1, instructor-led class assignment and self-guided museum tour

PD 101 Product Design
Wonhee Arndt; November 6, off-site presentation by Caroline Phillips

ARCH 201 FIG Introduction to Architecture
James Givens; November 7, independent class activity

George Fox ARTS 2/321 Beginning/Intermediate Sculpture
Tim Timmerman; November 7, curator-led museum tour with Caroline Phillips

LAS 200 Intro to Latin American Studies
Pedro García-Caro; November 8, curator-led tour of Paper Weight: Works in Paper by Elsa Mora and Flor y canto: Diego Rivera’s La ofrenda and Rufino Tamayo’s Perro aullando a la luna exhibitions with Danielle Knapp and Caroline Phillips, art viewing with Cheryl Hartup

COLT 301 Approaches to Comparative Literature
Tze-Yin Teo; November 8, curator-led tour of Reframing the Fragments: The Best We Could Do and Matthew Picton: Cultural Mapping exhibitions with Cheryl Hartup and Danielle Knapp

PD 101 Product Design
Wonhee Arndt; November 8, self-guided tour of Expressions of Design and Plastic Entanglements exhibitions
WR 121 College Composition I
Steven Rust; November 8, curator-led tour of Plastic Entanglements exhibition with Caroline Phillips

ANTH 161 Intro to Cultural Anthropology
Maria Fernanda Escallón; November 9, self-guided class assignment with Plastic Entanglements exhibition with Kristen Clayton, Cheryl Hartup, Erin Doerner, and Caroline Phillips

SPAN 303 Expresiones Artisticas
Juanita Devereaux; November 11, class activity to prepare for museum tour guide assignment

WGS 101 Introduction to Women’s and Gender Studies
Jamie Bufalino; November 11, class assignment to visit Reframing the Fragments: The Best We Could Do exhibition

MUS 267 School of Music
Lori Kruckenberg; November 14-16, class assignment to view the medieval objects on loan as well as 16th century painting on view

JPN 4/510 Monkey Fun (Trad. Theater)
Glynne Walley; November 14, self-guided tour of Japanese art galleries

SPAN 101 1st Year Spanish
Juanita Devereaux, Paula Ellister; November 14, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

SPAN 101 1st Year Spanish
Heather Quarles, Paula Ellister; November 14, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

J 444 Agency Account Management
Christopher Chavez; November 14, self-guided museum tour

SPAN 101 1st Year Spanish
Heather Quarles, Paula Ellister; November 14, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

LCC ART 294/5 Watercolor
Erika Beyer; November 15, art viewing with Danielle Knapp and Caroline Phillips and self-guided museum tour

J 4/563 Top Audio Storytelling
Damian Radcliffe; November 15, self-guided class activity

SPAN 101 1st Year Spanish
Heather Quarles, Paula Ellister; November 15, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

SPAN 101 1st Year Spanish
Heather Quarles, Paula Ellister; November 15, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

SPAN 101 1st Year Spanish
Juanita Devereaux, Paula Ellister; November 15, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

SPAN 101 1st Year Spanish
Juanita Devereaux, Paula Ellister; November 15, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

Tea master Megumi Unno prepares tea for Amr Tamimi during a tea ceremony demonstration for Professor Akiko Walley’s Japanese art class
SPAN 101 1st Year Spanish
Juanita Devereaux, Paula Ellister; November 16, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

EALL 209 Languages and Societies of East Asia
Zhuo Jing-Schmidt; November 16, curator-led tour of Asian art galleries with Anne Rose Kitagawa

SPAN 101 1st Year Spanish
Heather Quarles, Paula Ellister; November 16, student-led tour of Paper Weight and Flor y canto exhibitions (Spanish 3rd year students led tour for Spanish 1st year students) accompanied by Cheryl Hartup

ES 101 Intro to Ethnic Studies
Lynn Fujiwara; December 2018, self-guided tour of Reframing the Fragments: The Best We Could Do exhibition

FIG/PHIL 110 Stories We Tell
Erin McKenna; December 2018, class assignment on Reframing the Fragments: The Best We Could Do exhibition

ES 101 Intro to Ethnic Studies
Lynn Fujiwara; December 2018, class assignment on Reframing the Fragments: The Best We Could Do exhibition

BI 410 Tropical Marine Ecology
Michelle Wood; December 2018, self-guided tour of Plastic Entanglements exhibition for extra credit opportunity

ARH 209 History of Japanese Art
Akiko Walley; November 19, art viewing with Anne Rose Kitagawa

ARH 209 History of Japanese Art
Akiko Walley; November 21, art viewing with Anne Rose Kitagawa

ARCH 4/584 Architecture Design Studio
Javier Bonnin; November 21, off-site term project review with Jill Hartz

SPAN 303 Expresiones Artisticas (section 1)
Heather Quarles; November 27, off-site presentation by Debbie Williamson Smith

SPAN 303 Expresiones Artisticas (section 2)
Heather Quarles; November 27, off-site presentation by Debbie Williamson Smith

ENVS 203 Intro to Environmental Humanities
Sarah Wald; December 2018, extra credit opportunity with Plastic Entanglements exhibition

PHIL 110 Human Nature
Erin McKenna; December 2018, extra credit opportunity with Reframing the Fragments: The Best We Could Do exhibition

IARC 4/586 Furniture Design
Tom Bonamici; January 9, curator-led tour of Expressions of Design exhibition with Caroline Philips

ARH 4/507 Sem Cultural Interaction Greek/Roman
Kristen Seaman; January 8, curator- and instructor-led tour of Gandharan installation, Reframing the Fragments, and classical installation with Cheryl Hartup

ARH 233 Drawing I
James Schauer; January 9, instructor-led sketching activity

MKTG 311 Mktg Management (section 1)
Troy Campbell; January 10, self-guided museum tour with assistance from Cheryl Hartup, Erin Doerner, Caroline Phillips, and Christin Newell

Post-graduate intern Emily Silbergeld leading a tour of her Russian Icon installation, Threshold of the Invisible World
MKTG 311 Mktg Management (section 2)
Troy Campbell; January 10, self-guided museum tour

HUM 240 Medical Humanities
Mary E Wood; January 16, curator-led tours of Paper Weight: Works in Paper by Elsa Mora and Reframing the Fragments: The Best We Could Do with Beth Robinson-Hartpence and Cheryl Hartup followed by self-guided museum tour

ARH 205 History of Western Art II
James Harper; January 30, class assignment
Vietnamese Student Association and Asian and Pacific America Student Union Dylan Truong; January 30, discussion with artist Thi Bui with assistance from Cheryl Hartup

ENG 607 Comics Theory
Katherine Kelp-Stebbins; January 30, extra credit opportunity with Reframing the Fragments: The Best We Could Do exhibition

J 361 Reporting I
Lori Shontz; January 30, class assignment on Reframing the Fragments: The Best We Could Do exhibition

J 361 Reporting I
Nicole Dahman; January 30, class assignment on Reframing the Fragments: The Best We Could Do exhibition

Vietnamese Student Association and Asian and Pacific America Student Union Dylan Truong; February 1, discussion with artist Thi Bui with assistance from Danielle Knapp and Cheryl Hartup

SPAN 448 Puerto Rico y su diaspora
Cecilia Enjuto Rangel; February 4, curator-led tour of Visual Clave exhibition and art viewing with Cheryl Hartup

SPAN 448 Puerto Rico y su diaspora
Cecilia Enjuto Rangel; February 4, curator-led tour of Visual Clave exhibition and art viewing with Cheryl Hartup

JPN 4/535 Adv Readings Japanese Literature
Yoko O’Brien; February 6, instructor-led museum tour and activity

SPAN 303 Expresiones Artisticas
Kelley Leon Howarth; February 20, art viewing with Cheryl Hartup

AEIS 199 International FIG: Human Experience College Connections
Jennifer Morris; February 21, curator-led museum tour with Cheryl Hartup followed by self-guided museum tour

LAW 744 Art Law
Dom Vetri; February 21, JSMA staff-led tour of Masterworks on Loan artworks and discussion with Miranda Callander

SPAN 305 Cambios Sociales (section 1)
Juanita Devereaux; February 22, self-guided tour of Qosqo exhibition with introduction by Cheryl Hartup

SPAN 305 Cambios Sociales (section 2)
Juanita Devereaux; February 22, self-guided tour of Qosqo exhibition with introduction by Cheryl Hartup
SPAN 305 Expresiones Artisticas
Juanita Devereaux; February 22, class assignment on Flor y canto exhibition

SPAN 301 Identidades Hispanas
Olga Avalos; February 27 and other dates, class assignment on Masterworks on Loan

ARH 351 19th Century Art
Nina Amstutz; March 4 and dates afterwards, class assignment on Masterworks on Loan

KRN 361 Korean Popular Culture and Transnationalism
Jina Kim; March 6, curator-led museum tour with Anne Rose Kitagawa

ANTH 4/511 Politics, Ethnicity, Nationalism
Maria Escallón; March 7, curator-led tour of Visual Clave with Phil Scher and Cheryl Hartup

SPAN 344 Hispanic Cul Lit IV
Pedro García-Caro; March 7, curator-led museum tour with Cheryl Hartup

SPAN 218 Latino Heritage I
Heather Quarles; March 15, extra credit assignment

COLT 370 Comparative Comics: Wars, Recoveries & Politics in Graphic Novels
Michael Allen; March 15, self-guided museum tour

ART 233 Drawing I
James Schauer; April 4, instructor-led activity

SPAN 4/580 Politics of Art in Latin America
Mayra Bottaro; April 4, instructor-led tour of Visual Clave exhibition

ARH 4/510 Hellenistic Art and Architecture
Kris Seaman; April 5, instructor-led museum tour

SPAN 228 Latino Heritage II (section 1)
Kelley León Howarth; April 10, curator-led tour of Visual Clave exhibition with Cheryl Hartup

SPAN 228 Latino Heritage II (section 2)
Kelley León Howarth; April 10, curator-led tour of Visual Clave exhibition with Cheryl Hartup

SPAN 348 U.S. Latino Literature and Culture
Mariko Plescia; April 17, curator-led tour of Visual Clave exhibition with Cheryl Hartup

ES 250 Introduction to African American Studies
Alai Reyes-Santos; April 17, art viewing, curator-led museum tour, and presentation with Dr. Fred Hoffman, Cheryl Hartup, Danielle Knapp, Emily Shinn, and Erin Doerner

ART 206 Western Art
Nina Amstutz; April 18, class assignment on Masterwork on Loan

ARH 211 Survey of Latin American Arts
Derek Burdette; April 18, class assignment and extra credit to attend Jorge Coronado lecture

ARH 211 Survey of Latin American Arts (section 1)
Derek Burdette; April 19, GE-led tour of Qosqo exhibition with assistance from Cheryl Hartup

ARH 211 Survey of Latin American Arts (section 2)
Derek Burdette; April 19, GE-led tour of Qosqo exhibition with assistance from Cheryl Hartup

ARH 259 History of Photography
Derek Burdette; April 25, class assignment on Qosqo exhibition

ARH 211 Survey of Latin American Art
Derek Burdette; April 25, class assignment to see Qosqo exhibition

ARH 205 History of Western Art II
James Harper; May 2, extra credit assignment

GEOG 300 Exploring Oregon

SPAN 4/580 Politics of Art in Latin America
Mayra Bottaro; May 2, curator-led tour of Masterworks on Loan and Flor y canto exhibitions with Cheryl Hartup

ARH 205 History of Western Art II
James Harper; May 2, extra credit assignment

AAD 4/550 Art & Human Values
Doug Blandy; May 2019, class assignment

ARTR 245 Introduction to Printmaking
Jack Ryan; April 30, art viewing with Caroline Phillips

LCC ARH 209 History of Japanese Art
Alexandria Nanneman; May 1, instructor-led activity with support from Erin Doerner, Emily Shinn, and Christin Newell

LCC ART 294/5 Beginning and Intermediate Watercolors
Erika Beyer; May 2, art viewing and curator-led tour of Visual Magic: An Oregon Invitational exhibition with Danielle Knapp and Caroline Phillips

SPAN 4/580 Politics of Art in Latin America
Mayra Bottaro; May 2, curator-led tour of Masterworks on Loan and Flor y canto exhibitions with Cheryl Hartup
ANTH 310 Hacking Life
Bharat Venkat; May 8, curator-led discussion with Cheryl Hartup and Rose Oakman

LCC ART 271/2 Traditional and Digital Etching, Woodcut, and Linocut
Susan Lowdermilk; May 8, art viewing with Caroline Phillips and Emily Shinn and self-guided museum tour

LCC ART 115 Basic Design
Susan Lowdermilk; May 9, curator-led museum tour with Caroline Phillips and Emily Shinn and self-guided activity

SPAN 103 1st Year Spanish
Pedro Brusiloff Diaz; May 10, class assignment

Linn-Benton Community College ART 131 Art Drawing I
Anne Magratten; May 11, instructor-led activity

Linn-Benton Community College ART 234 Figure Drawing
Anne Magratten; May 11, instructor-led activity

CINE 330 Film Festivals
Daniel Steinhart; May 14, curator-led tours of Saints and Spirits exhibition with Caroline Phillips and Qosqo exhibition with Cheryl Hartup with assistance from Erin Doerner and Emily Shinn

ARTR 446 Intermediate and Advanced Printmaking
Eric Guerrero; May 15, class assignment on Masterwork on Loan object

J 463 Top Audio Storytelling
Damian Radcliffe; May 15, instructor-led activity

JPN 306, JPN 607, and Hamilton Hall residents
Alisa Freedman; May 16, art viewing with Anne Rose Kitagawa and instructor-led gallery tour

JPN 4/510 Japanese Youth Culture
Alisa Freedman; May 16, art viewing with Anne Rose Kitagawa and instructor-led gallery tour

ASIA 199 Japanese Popular Culture in the World
Alisa Freedman; May 16, art viewing with Anne Rose Kitagawa and instructor-led gallery tour

LCC ART 282 Landscape and Architectural Photography
Camilla Dussinger; May 16, instructor-led activity in the galleries

HIST 186 Cultures of India
Arafaat Valiani; May 16, art viewing and visit to the Gandharan art installation with Anne Rose Kitagawa

ARH 344 Northern Baroque Art
Jamie Harper; May 22, curator-led tour of Saints and Spirits exhibition with Caroline Phillips and assistance from Christin Newell and Erin Doerner

ARH 323 Art of Ancient Rome
Kristen Seaman; May 22, extra credit assignment

SPAN 303 Expresiones Artisticas
Juanita Devereaux; May 22, class assignment

CRWR 335 Kidd Tutorial III Poet
Charlie Neaves; May 22, class assignment

REL 4/510 The Dao and Daoism in Chinese Religion
Luke Habberstad; May 23, instructor- and curator-led gallery tour with Anne Rose Kitagawa

ARH 610 Contemporary Theory
Jenny Lin; May 23, extra credit assignment

COLT 103 Introduction to Comparative Literature
Michael Allan; May 24, independent assignment

HUM 354 Rome: City and Image
Kevin Dicus; May 29, art viewing with Caroline Phillips and Emily Shinn

ART 4/584 Advanced Photography
Ron Jude; May 29, art viewing with Thom Sempere and museum tour

J 4/547 Curiosity for Strategists
David Koranda; May 30, curator-led museum tour with Caroline Phillips and Emily Shinn followed by self-guided activity

DAN 352 Dance Composition II
Christian Cherry; May 30, independent activity

ART 257 Intro Jewel and Metals
John Perk; June 2, independent activity

REL 4/510 The Dao & Daoism in Chinese Religion
Luke Habberstad; June 3, instructor-led tour of exhibition for guest speaker, escorted by Emily Shinn

Jade Patterson, a Division of Equity and Inclusion Leadership Enrichment Intern, researched and wrote about Brazilian votive objects in the JSMA’s collection.

ARH 150 Intro to Visual Culture
(sections 1 and 2)
Joyce Cheng; May 17, Graduate Employee-led tours of Qosqo exhibition with assistance from Erin Doerner, Caroline Phillips, and Emily Shinn

REL 4/510 The Dao & Daoism in Chinese Religion
Luke Habberstad; June 3, instructor-led tour of exhibition for guest speaker, escorted by Emily Shinn
### ART 612 Graduate Critique
Brian Gillis; June 6, JSMA staff-led tour of storage area with Chris White

### FR 330 French Poetry
Fabienne Moore; June 6, self-guided tour of Philip Haas performance and galleries

### Public Relations Portfolio Reviews
Kelli Matthews and Dean Mundy; June 7, student portfolios reviewed by Debbie Williamson-Smith

### APH 210 Contemporary Asian Art and Architecture
Jayne Cole; June 26, Self-guided tour of Korean and Japan galleries

### NON-CURRICULAR UO USE

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<td>Knight Campus Design team meeting</td>
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<td>Slavic Languages Conference Reception</td>
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<td>Black Alumni Network Reunion Breakfast</td>
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<td>Lundquist College of Business Panel Discussion</td>
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<td>First Year Programs, Vietnamese Student Association and Department of Art</td>
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<td>Women’s, Gender and Sexuality Studies Brunch</td>
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<td>PPPM Open House</td>
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<td>School of Music and Dance - Musicking Conference: “Unveiling Ecstasy” Panel Discussion</td>
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<td>Office of Advancement - Tykeson Family Reception</td>
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<td>Office of the Provost - Executive Director Finalist Public Presentations</td>
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<td>Human Resources Retirement Reception</td>
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<td>Accounting Banquet</td>
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<td>Office of Advancement - Manotti Retirement</td>
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<tr>
<td>Faculty Club</td>
<td>October 17, October 18, October 24, October 25, October 31, November 1, November 7, November 8, November 14, November 15, November 28, November 29, January 16, January 17, January 23, January 24, January 30, January 31, February 6, February 7, February 13, February 14, February 20, February 21, February 27, February 28, March 6, March 7, March 13, March 14, April 10, April 11, April 17, April 18, April 25, May 1, May 2, May 8, May 10, May 15, May 16, May 22, May 23, May 29, May 30, June 5, June 6</td>
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Rght, top to bottom: Art of the Athlete students with Lisa Abia-Smith, Director of Education

Common Reading author Thi Bui meets with UO students in the Common Seeing exhibition

Members of Huerta de la Familia, a new JSMA community partner, thanks to programming support provided by Art Bridges, in front of Esteban Camacho Steffensen’s mural *Cultivando el tejido abundante*
Attendance

July 3148
August 3980
September 4476
October 5955
November 9652
December 3035
January 5021
February 4970
March 4270
April 6674
May 6200
June 3233

Total attendance: 60,614

In addition, the JSMA reached an audience of more than 100,000 people through off-site events and sponsorship including the Oregon Asian Celebration, Fiesta Cultural, Gallery at the Airport, 20x21EUG Mural Project, and Art of the Athlete at Autzen.

Online Attendance (website)

July 4700
August 5300
September 4900
October 5600
November 6200
December 4300
January 7200
February 6000
March 5500
April 6100
May 5300
June 800

Total annual users: 61,900

Online Engagement
(Electronic Communication and Social Media)

E-news Subscribers 6961
Facebook 6907
Instagram 2599
Twitter 3178
YouTube Channel Subscribers 1220
YouTube Video Views 56,762

Total reach: 77,627
ACQUISITIONS

WESTERN ARCHIVAL MATERIALS

Weegee (Arthur Fellig), American, 1899-1968. Gift of Ellen and Alan Newberg. ARC2018:01.01-34. Archival materials consisting primarily of personal correspondence, including approximately 30 letters and correspondence from Weegee to Wilma Wilcox between 1958 and 1963 as well as other correspondence, books, and related materials.

Margo Grant Walsh Twentieth Century Silver and Metalwork Collection Archive. Gift of Margo Grant Walsh. ARC2018:34. Includes approximately 30 linear feet of collecting and exhibition history of Margo Grant Walsh silver and metalwork collection, artist and maker research, promotional publications, and presentations.

DECORATIVE ARTS

The following are gifts to the Margo Grant Walsh Twentieth Century Silver and Metalwork Collection from Margo Grant Walsh:

Sugar tongs, mid-20th century. Sterling silver, 4 ½ in. 2019:11.72
Ladle, mid-20th century. Sterling silver, 5 in. 2019:11.73
Serving set (3 pieces), mid-20th century. Sterling silver, Fork: 7 ¾ in. spoon 7 ¾ in. flat server: 7 ¾ in. 2019:11.75a-c

Hector Aguilar, Mexican, 1905-1986. Spoon, ca. 1950s. Sterling silver, 9 ¼ in. 2019:11.8

David Anderssen, Norwegian, 1843-1901. Bonbонniere with bird handle, ca. 1930. Sterling silver, enamel, and ceramic, 4 ¼ x 7 in. 2019:11.89


Designer: John O. Bellis, American, 1872-1943; Manufacturer: Shreve & Company, American, 1852-present. Napkin clip, ca. 1915. Sterling silver, 1 x 1 ½ in. 2019:11.110


Thorvald Bindesboll, Danish, 1846-1908. Ladle, 1919. Sterling silver and gilt, 7 x 14 in. 2019:11.122

Designer: Thorvald Bindesboll, Danish, 1846-1908; Manufacturer: Victoria Silverware, Danish, 1846-1908. Forks (set of 6), 1900. Silverplate, 8 ½ in. (each). 2019:11.123a-f


J. Boyles, American, dates unknown. Cocktail set (3 pieces), ca. mid to late 20th century. Sterling silver, each: 5 ¼ in. 2019:11.85a-c

Tea strainer with cup, 2003. Silver, cabochon, 2 x 3 ¼ x 3 ¼ in. 2019:11.12a,b


C.J. Vander, British, ca. 1930-present. Table garniture (15 pieces), 1971. Sterling silver, glass, gilt, A, D (casters): 3 ¼ x 1 ¼ x 1 ¼ in. (each), E, F (tall candleholders): 3 x 2 ¼ x 2 ¼ in. (each), G, H (medium candleholders): 2 ½ x 2 x 2 in. (each), I, J (small candleholders): 1 ½ x 2 ¼ x 2 ¼ in., K, L (salt cellars): 1 ¼ x 2 x 2 in. (each), M (mug): 3 ¼ x 4 ¼ x 2 ¼ in. N (plate): ¼ x 5 x 5 in. O (cup): 2 ¼ x 2 ¼ x 2 ¼ in. 2019:11.77a-o

Manufacturer: Cambray Ware, British, active late 19th-early 20th century; Retailer: Liberty & Company, British, 1875 - present. Brooch, ca. 1900. Pewter, enamel, 2 ¼ x 2 ½ in. 2019:11.22

preceding spread:
Masami TERAOKA (Japanese, born 1936). McDonald’s Hamburgers Invading Japan/Tattooed Woman and Geisha III, 2018. 43-color woodblock print; ink and color on paper, 12 ¼ x 18 ½ inches. Gift in honor of Jill Hartz by the members of the JSMA Leadership Council, 2019:26.1
Wolmar Castillo, Mexican, b. 1965

Tray, ca. late 20th century. Silverplate with green cabochon inlay, ⅗ x 1 ½ x 7 ⅛ in. 2019:11.115

Celsa, Mexican, active 20th century.


Celtic Frames Ltd., Irish, est. 1987.


Box, ca. 1935. Sterling silver, 2 ¼ x 5 ⅜ x 5 ⅛ in. 2019:11.102

Lin Cook, American, b. ca. 1958.


Crippa, Italian, ca. 20th century.

Hexagonal covered dish, 20th century. Sterling silver with agate cabochon, 2 ⅞ x 6 ½ x 5 ⅛ in. 2019:11.34

David-Andersen, Norwegian, 1843-1901.

Bonbonniere with bird handle, ca. 1930. Sterling silver, enamel, and ceramic, 4 ⅞ x 7 in. 2019:11.89

Gabriele De Vecchi, Italian, 1938-2011.

Candelabras (pair), late 20th century. Sterling silver with agate cabochon, 2 ⅞ x 6 ½ x 5 ⅛ in. 2019:11.39a,b


Compote, ca. 1960. Sterling silver, 6 ½ x 6 ⅛ in. 2019:11.11

Pitcher, ca. 1910. Sterling silver, 5 ¼ x 4 ⅛ in. 2019:11.37

Stuart Devlin, British, 1931-2018.

Caddiespoon, 1983. Sterling silver, 2 ½ in. 2019:11.79

Leonore Doskow, American, 1911-2008.

Pill box, ca. 1980. Sterling silver, ½ x 1 ¼ x 1 ⅛ in. 2019:11.66

Designer: George Erickson, American, 1847-1938;

Manufacturer: Arthur Stone, American, 1847-1938.

Bowl, ca. 1935. Sterling silver, 1 ¾ x 7 ¼ in. 2019:11.104

Katy Felton, British, 1978-present.

Napkin rings (pair), 2007. 950 fine silver, 1 ⅞ x 1 ¼ x 1 ½ in. 2019:11.43

James Fenton, English, active 1852-1925.

Condiment jars with spoon (3 pieces). 1906. Sterling silver and blue enamel, each: Jars: 1 ⅞ x 2 ⅜ x 2 in.; spoons: 5 ⅛ in. 2019:11.47a-c

Gebelein Silversmiths, American, ca. 1908-1960.

Bowl, 1910. Sterling silver, 2 ½ in x 5 ⅛ in. 2019:11.108


Necklace, late 20th century. Sterling silver, 16 in. 2019:11.42


Cake stand, ca. 1940. Sterling silver, 2 ¼ x 12 ¾ in. 2019:11.3

Ice cream server and 12 spoons, 1870. Sterling silver with gilt; small spoons: 5 ¼ in. 2019:11.76a-m

Round tray, 1930. Sterling silver, 1 x 13 ¾ x 11 in. 2019:11.114

Manufacturer: Gorham Manufacturing Co., American, 1831-present;


Pitcher, 1922. Sterling silver, 7 ¼ x 8 ¼ in. 2019:11.59

Grann & Laglye, Danish, 1906-present.

Brooch, ca. 1950. Sterling silver, ¾ x 1 ¼ in. 2019:11.132

Guldsmeds AB, Swedish, 1867-ca. 1980.

Pair of jars, n.d. Sterling silver, gilt, 5 ⅞ x 4 ⅜ x 4 ⅛ in. (each). 2019:11.13a,b


Bowl, ca. 1910. Silver, 2 ½ x 5 ¼ in. 2019:11.83

Two-handed porringer, 1910. Sterling silver, 1 ½ in x 1 ½ x 8 in. 2019:11.105

Jean Patrica Hamilton, British, b. ca. 1940s.

Napkin rings (set of 4), 1990. Sterling silver with gold gilding, each: 1 ¼ x 1 ½ x 1 ½ in. 2019:11.53a-d

Alexander Eduardo Hammond, British, dates unknown.

Candlesticks (pair), 2005. Sterling silver, each: 6 ⅝ x 3 ⅜ in. 2019:11.136a,b


Bowl, early 20th century. Sterling silver, 4 x 11 ¼ x 11 ¼ in. Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh. 2019:11.100

N.G. Henriksen, Danish, active late 19th-early 20th century.

Bowl, 1910. Sterling silver, 2 ¼ x 8 ½ in. 2019:11.97

Joel F. Hewes, American, active 1907-1950.

Bowl, 20th century. Sterling silver, 1 ¼ x 4 ¼ in. 2019:11.5

Tony Hochstetler, American, 1964-present.

Letter opener, ca. 2000. Pewter, ½ x 6 ¼ x 1 ¼ in. 2019:11.96

Maple leaf tray, ca. 2000. Bronze, patinated, ½ x 13 in. 2019:11.117

Mary Lee Hu, American, 1943-present.

Choker necklace, ca. 1975. Sterling silver, 5 x 7 in. 2019:11.124


International Silver Company, American, 1898-Present.

Rectangular covered dish, ca. 1931. Sterling silver, wood, 4 x 7 x 4 ⅛ in. 2019:11.2

Wine coaster, 20th century. Silver, ¾ x 7 in. 2019:11.20

Serving fork, ca. 1935. Sterling silver, 8 ¾ in. 2019:11.103

James Dixon & Sons, British, ca. 1823-1980s.

Bowl, 1912. Sterling silver, 2 ½ x 5 ½ x 5 ⅛ in. 2019:11.31

Georg Jensen, Danish, 1856-1935.

Tea service (5 pieces), 1915-1917. Sterling silver, wood, Teapot: 6 ½ x 11 x 5 in. Coffee pot: 10 x 8 ½ x 4 ½ in. Pitcher: 9 x 6 ¼ x 4 in. Lidded bowl: 5 ½ x 6 ½ x 4 x in. Creamer: 5 x 6 x 3 in. 2019:11.135a-e

Manufacturer: Albert Edward Jones, British, 1879-1954;

Designer: Mappin & Webb, British, 1775-present.

Bowl, 1935. Sterling silver, ivory handles, 2 ¼ x 12 x 10 ⅜ in. 2019:11.24

K. Anderson, Swedish, active 1913-1928.

Alcohol burner, 1919. Silver, 3 ¾ in x 2 ½ x 2 ½ in. 2019:11.9

Cigar box, 1927. Sterling silver, wood, 3 x 8 x 5 ½ in. 2019:11.35

Alfred Karram, American, 1932-present.

Necklace, ca. 1970. Silver, 10 ½ x 5 ½ in. 2019:11.46
Inkwel, 1908. Pewter, 3 ¾ x 6 ½ x 6 ¼ in. 2019:11.140


Lanson Ltd., British, ca. 1933-1960. Condiment set (5 pieces), 1941. Sterling silver and blue glass, Boxes: 1 ½ x 1 ¼ in.; casters: 2 ¼ x 1 ¾ in.; lidded box: 1 ¾ x 1 ¾ in. 2019:11.51a-e

Wilhelm Frederick Lau, Danish, ca. 20th century. Salt caster, 1926. Sterling silver, 3 ¼ x 1 ¾ x 1 ¾ in. 2019:11.139


McAuliffe & Hadley, American, active ca. 1910-1940. Two-handled porringer, ca. 1915. Sterling silver, 1 ¼ x 7 ½ x 5 ¼ in. 2019:11.81

Messulam Enrico di Alberto, Italian, 1935-present. Tea service (5 pieces), ca. 1930s. Sterling silver and wood, Creamer: 4 ¼ x 4 ¼ x 2 ½ in.; sugar bowl: 5 x 6 x 3 ¾ in.; tall pot: 8 x 7 x 3 ¼ in.; short pot: 7 x 7 ¼ x 3 ¾ in.; tray: 1 ½ x 21 ¼ x 13 in. 2019:11.99a-e

Hector Miller, British, 1945-present. Cups (pair), 1979. Sterling silver, parcel gilt, each: 6 ½ in x 3 in. 2019:11.11a,b

Designer: Albin Muller, German, 1871-1941; Manufacturer: Württembergische Metallwarenfabrik, German, 1853-present. Candlesticks (pair), ca. 1910. Silverplate, Britannia metal, 8 ¾ x 3 ½ in. 2019:11.26a,b

Evald Nielsen, Danish, 1879-1956. Pin, 20th century. Sterling silver with moonstone, 2 ¼ x 1 ½ in. 2019:11.126


Holger Rasmussen, Danish, active ca. 1945-56. Cup with cover and ivory handle, ca. 1950. Sterling silver and ivory, 11 4 ½ in. 2019:11.45

Manufacturer: Reed & Barton, American, 1824-2015; Retailer: Spaulding-Gorham, American, 1920’s-1943. Platter, 1936. Sterling silver, 1 x 16 x 8 ½ in. 2019:11.29


Robert, American. Demitasse coffee set, ca. 1910. Sterling silver with wood, Coffee pot: 7 ½ x 6 ¼ x 4 ½ in.; creamer: 2 ¼ x 5 ½ x 3 ¼ in.; sugar bowl: 2 ½ x 2 ½ in. 2019:11.84a-c


Scharling & Co., American, active 1885-ca. 1934. Serving fork, ca. 1910. Sterling silver, 8 ¼ in. 2019:11.64

Schmidt Wien, Austrian, dates unknown. Tray, n.d. Sterling silver, 9 ¼ x 15 ½ x 9 ½ in. 2019:11.36

George W. Shiebler, American, 1846-1920. Match safe, ca. 1890. Sterling silver, gilt, 1 ¾ x 1 ⅛ x 1 ⅛ in. 2019:11.80

Shreve & Company, American, 1852-present. Wine coaster, n.d. Sterling silver, 1 x 6 in. 2019:11.21


Tabalina, Italian, dates unknown. Napkin rings (4 pieces), n.d. Sterling silver, 1 ½ x 1 ½ x 1 ½ in. (each). 2019:11.44


Pitcher, ca. 1912-1916. Silver, 6 ½ x 8 ½ in. 2019:11.106
Gertrude Twichell, American, 1889-1937. Dish, ca. 1915. Sterling silver, ½ x 3 ¼ in. 2019:11.69
Dish, early 20th century. Silver, ½ x 3 ¼ in. 2019:11.109


Unknown, American. Canister with lid, 20th century. Sterling silver, wood, 3 ¾ x 4 ¼ in. 2019:11.4
Ladle, 20th century. Sterling silver, 12 ¼ x 4 ½ in. 2019:11.15
Soup tureen, n.d. Silverplate, 10 ¼ x 13 x 8 in. 2019:11.27
Bowl, 1940. Sterling silver, 2 ¼ x 6 ¼ in. 2019:11.30
Box, ca. 1930. Sterling silver and lacquer, 1 ½ x 2 x 2 ½ in. 2019:11.54
Money clip, ca. 1930. Sterling silver, 1 ½ x 1 ¼ in. 2019:11.61

Square Bowl, ca. 1930. Silver, wood, 3 ¾ x 9 ¾ in. 2019:11.116
Coffee service (3 pieces), mid-20th century. 900 fine silver, parcel gilt, teak wood, Sugar bowl: 2 x 4 ½ x 3 ½ in. creamer: 2 x 5 ½ x 3 ½ in. coffee pot: 7 ¼ x 12 ½ x 5 ½ in. 2019:11.142

Unknown, Belgian. Cup with tree motif, ca. late 20th century. Silver, 3 ½ x 2 1/2 x 2 1/6 in. 2019:11.65

Unknown, British. Caddy spoon, ca. 20th century. Pewter, 2 ¾ in. 2019:11.33

Unknown, Danish. Spoon, 1918. Sterling silver, 8 ½ in. 2019:11.87
Inkwell, 1910. Sterling silver and crystal, 4 ¼ x 4 ¾ in. 2019:11.98

Unknown, Italian. Vase, ca. 1935. 800 fine silver, 10 ½ x 7 in. 2019:11.118
Pendant; early 21st century. 18 karat yellow gold and white gold, diamonds, black malachite, Pendant: 2 ¾ x 1 ¼ in. chain: 15 in. 2019:11.133

Unknown, Mexican. Ring, 20th century. Sterling silver, tiger’s eye, 5/8 x ¾ in. 2019:11.130

Unknown, Native American. Belt buckle, ca. mid-20th century. Sterling silver with turquoise, 3 ½ x 2 ½ in. 2019:11.88

Unknown, Polish. Demitasse spoons (6 pieces), early 20th century. 800 silver, amber, 4 ¾ in. (each). 2019:11.92a-f

Unknown, Portuguese. Paper-knife, ca. 1930. 935 fine silver, ivory, 9 ¾ x 11 ¾ x ½ in. 2019:11.49

Unknown, Russian. Fork, ca. 1900. Silver, 6 ¾ in. 2019:11.70


Unknown, Western, Undetermined. Caddy spoon, n.d. Copper, 3 ¼ in. 2019:11.16
Butter cradle, n.d. Sterling silver, 2 ½ x 3 ¾ x 3 ½ in. 2019:11.40
Round tray, ca. 1940s. Silver, 1 x 9 ½ x 8 in. 2019:11.62
Iced tea spoons (set of 6), ca. 20th century. Silver, 7 ¾ in. (each). 2019:11.63a-g
Candlesticks, n.d. Aluminum, 9 x 2 ¼ in. (each). 2019:11.86a,b
Brooch, possibly 20th century. Copper, cabochon, 2 ½ x 2 ½ in. 2019:11.134
Caddy spoon, n.d. Pewter, 2 ¾ in. 2019:11.141

W.A. Bolin Swedish, 1791-present. Box, 1953. Sterling silver, parcel gilt, enamal, 3 ¾ x 4 ¼ x 3 ¼ in. 2019:11.113


Presentation bowl and spoon, 1905. Sterling silver, Bowl: 2 ¼ x 6 ¼ x 4 ½ in. spoon: 6 x 1¼ in. 2019:11.101a,b
Mustard pot, 1905. Sterling silver, glass, mother-of-pearl, cabochons, 3 x 3 ½ x 2 ¼ in. 2019:11.111

William Neale & Sons Ltd., British, est. 1850. Monteith, 1938. Sterling silver, overall: 8 x 9 ¾ in. 2019:11.23

Designer: Philippe Wolfers, Belgian, 1858-1929; Manufacturer: Wolfers Freres, Belgian, 1892-1974. Tea service, 1926. 833 fine silver, wood, Tray: 1 x 9 ¼ x 13 ½ in. teapot: 4 ½ x 8 ¼ x 4 ½ in. sugar pot: 3 ½ x 7 x 3 ½ in. 2019:11.28a-c

Württembergische Metallwarenfabrik, German, 1853-present. Condiment set with spoon, ca. 1915. Silverplate, glass, 3 ¼ in x 5 ¼ x 2 ½ in. 2019:11.14
Coffee service (2 pieces), ca. 1930. Pewter, ceramic, plastic, Sugar bowl: 3 ½ x 3 ¼ in., teapot: 9 ¼ x 10 x 5 ½ in. 2019:11.120a,b


The following were gifts from the Estate of Hattie Mae Nixon by Max Nixon (American, 1915-2000):

Coffee Server, 20th century. Pewter and rosewood, 11 ½ x 3 ¼ x 3 ½ in. 2019:2.1
Box, 1985. Copper and bronze, 6 ½ x 4 ¼ x 4 ¼ in. Collection of Hattie Mae Nixon. 2019:2.2
Hinged Pot, 20th century. Sterling silver, 4 ½ diameter x 2 ½ in. high. 2019:2.3
Box, 1999. Sterling silver, 1 ¼ x 4 ½ x 3 ¼ in. 2019:2.5
Tea Infuser Ball, Strainer, and Holder, 1953. Sterling silver, enamel, and rosewood, 4 in. long. 2019:2.6
Box, 1984. Copper, bronze, and Oregon picture jasper, 2 ½ x 4 ¼ x 3 ¾ in. 2019:2.7
Box, n.d. Sterling silver, fossilized shell, and turquoise, 2 ¼ in. diameter x 1 ½ in. high. 2019:2.8
Mustard Pot and Spoon, 1953. Sterling silver, enamel, and plastic, 4 x 2 ¼ in.; spoon 3 ¼ in. long. 2019:2.9
Ladle, n.d. Sterling silver, 7 in. long. 2019:2.10
Poinsettia Brooch, 1957. Metal, width: 2 ½ in. 2019:2.11
Abstract Brooch, 20th century. Metal and stone, width: 2 ½ in. 2019:2.13
Abstract Brooch, 20th century. Metal and stone, width: 3 ¼ in. 2019:2.14
Abstract Brooch, 20th century. Metal, width: 2 ¾ in. 2019:2.15
Brooch, 20th century. Copper and plastic, width: 2 ¼ in. 2019:2.16
Splendors of Ancient Egypt Brooch, 1960s–70s. Sterling silver and plastic, width: 2 ½ in. 2019:2.17
Frog Brooch, 20th century. Silver and abalone shell, width: 2 ¼ in. 2019:2.18
Peacock Brooch, 20th century. Copper and peacock feathers, width: 3 in. 2019:2.19
Flower Brooch, late 1960s–early 1970s. Sterling silver, copper, and turquoise, width: 2 ¼ in. 2019:2.20
Fish Brooch, 20th century. Sterling silver, width: 3 in. 2019:2.21
Inquisitive Deer Brooch, 20th century. Sterling silver, copper, and brass, width: 2 ½ in. 2019:2.22
“Bird Series” Brooch, n.d. Sterling silver, width: 1 ½ in. 2019:2.27
“Bird Series” Brooch, late 1950s. Sterling silver, width: 3 in. 2019:2.28

The following were gifts from Martha R. Daura:

Unknown, Bolivian. Bolivian spoon shawl ornament, 19th-20th century. Silver, approx. 4 x 1 ¾ in. 2018:29.6
Bolivian spoon shawl ornament, 19th-20th century. Silver, approx. 6 ½ x 2 in. 2018:29.7
Bolivian spoon shawl ornament, 19th-20th century. Silver, approx. 6 ½ x 2 in. 2018:29.8

Unknown, Bronze Age. Bracelet, Tour-de-Faure, France, ca. 1000 BCE. Copper alloy, approx. diam. 3 in. 2018:29.4
Bracelet, Tour-de-Faure, France, ca. 1000 BCE. Copper alloy, approx. diam. 3 in. 2018:29.5
Unknown, Central American. Pair of Central American earrings, fastened together, 20th century. Tinned copper, approx. 2 x 4 in. 2018:29.9
Unknown, Gallo-Roman. [Gallo-Roman bracelet], ca. 100 CE. Copper alloy, approx. diam. 3 in. 2018:29.3
Unknown, Greek-Cypriot. Oinochoe, ca. 950 BCE. Ceramic, approx. 5 x 3 ¼ in. Gift of Martha R. Daura. 2018:29.1
Oil lamp, n.d. Ceramic, approx. 1 ½ x 3 ½ in. 2018:29.2

GRAPHICS

Pavel Acosta, American, b. 1975. After Young Hare by Albrecht Dürer (1502), 2018. Collaged print on sheetrock, 32 x 32 in. Ballinger Fund Purchase. 2019:5.1
Untitled [man with bird], 1979. Graphite on paper, framed: 24 x 19 in. Gift of Bill Avery. 2018:15.4

The following are gifts from Beth Bryant Tucker by Mildred Bryant Brooks, American, 1901-95:

Baby Street, 1934. Etching and drypoint, 8 ½ x 8 ½ in. 2018:36.1
Pasadena, 1929. Etching and drypoint, 7 ½ x 5 ¼ in. 2018:36.2
Memorial Court (Pomona College), 1946. Etching and drypoint, 9 ¼ x 13 ¾ in. 2018:36.3
No title [Street Chat], n.d. Etching and drypoint, 3 ½ x 5 in. 2018:36.4
Laguna Rocks, 1936. Etching and drypoint, 6 ½ x 8 ½ in. 2018:36.5
Dry Point (Cabin), n.d. Drypoint etching, 4 x 6 in. 2018:36.6
Little Mill, 1939. Etching and drypoint, 4 x 5 ½ in. 2018:36.7
Christmas 1929, 1929. Etching and drypoint, 6 x 3 ¾ in. 2018:36.8
Street Scene, 1931. Etching and drypoint, 11 x 15 in. 2018:36.9
Rancho del Sueno, 1937. Etching and drypoint, 9 x 19 in. 2018:36.10
Horizon’s Rim, 1944. Etching and drypoint, 14 ¼ x 12 in. 2018:36.11
Tree, 1931, 1931. Etching, ed. 6/15, 5 ½ x 6 ¾ in. 2018:36.13


LaVerne Krause, American, 1924-1987. Oregon Landscape: City; Moon and Earth (3 etchings framed together), n.d. Etching, framed: 13 ¼ x 8 ½ in. Gift of the Hope Pressman Estate. 2019:32.4


LaVerne Krause, American, 1924-1987. Oregon Landscape: City; Moon and Earth (3 etchings framed together), n.d. Etching, framed: 13 ¼ x 8 ½ in. Gift of the Hope Pressman Estate. 2019:32.4


LaVerne Krause, American, 1924-1987. Oregon Landscape: City; Moon and Earth (3 etchings framed together), n.d. Etching, framed: 13 ¼ x 8 ½ in. Gift of the Hope Pressman Estate. 2019:32.4


LaVerne Krause, American, 1924-1987. Oregon Landscape: City; Moon and Earth (3 etchings framed together), n.d. Etching, framed: 13 ¼ x 8 ½ in. Gift of the Hope Pressman Estate. 2019:32.4
PAINTINGS


V. Maldonado, American, b. 1976. *The Fallen*, 2018. Acrylic on canvas, 66 x 114 in. This work was acquired with the assistance of the Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2019:32.2


SCULPTURES


Missa Solemnis I, ca. 1740. Bronze, marble, 8 in. including base. Gift of the Hope Pressman Estate. 2019:32.8


Olympia, ca. 1747. Silver, marble, 9 in. Gift of the Hope Pressman Estate. 2019:32.10

MULTIMEDIA

Katja Loher, American. *Will the green hearts turn red when they find a home?*, 2018. Single-channel video with sound, 7:20 minutes, looped; Video screen embedded in a bird’s nest, hand-blown glass egg, 14 x 28 x 9 in. Gift of the Hope Pressman Estate. 2019:6.1


Nuestra Señora de Salette (Our Lady of Salette), ca. 1850 - 1860. Oil on tin, 10 x 7 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2018:26.2

Nuestra Señora de Guadalupe (Holy Mary of Guadalupe), 1911. Oil on tin, 10 x 14 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2018:26.3

Santa Eduviges (St. Hedwig), ca. 19th century. Oil on tin, 12 ⅛ x 6 ⅛ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2018:26.5

San Camilo de Lelis (St. Camillus), ca. 19th century. Oil on tin, 10 x 7 ¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2018:26.6

San Jeronimo (St. Jerome), n.d. Oil on tin, 9 ¼ x 6 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2018:26.7

Unknown, Persian. *[double-sided Islamic manuscript page]*, n.d. Ink and paint on paper: 13 ½ x 9 ½ in. Gift of the Hope Pressman Estate. 2019:32.3


**jorge & larry, Cuban, (Jorge M. Hernández, Cuban, 1975 and Larry J. González, Cuban, 1976.)** Una santa predice algo que no se cumple y le cae arriba El Castigo: repetir, sabe Dios hasta cuándo, un mensaje estéril, 2016. Plaster sculpture and graffiti on the wall, Variable dimensions. Hartz FUNd for Contemporary Art. 2018:47.1

**Lillian Pitt, Native American, Wasco-Yakama-Warm Springs, b. 1943.** River Totem (with Warrior Chest Plate), 1999. Anagama ceramic with copper and wood disc (face); carved and found sticks; feathers, 68 x 16 in. Museum purchase in honor of Jill Hartz with funds from Natalie Giustina Newlove. 2019:7.1

**The following are gifts from Dr. Phyllis Yes:**

**Unknown, Brazilian.** Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968. Wood, paint, 12 ½ x 5 ½ in. 2019:25.2a

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 6 x 4 in. 2019:25.2f

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 6 ½ x 3 in. 2019:25.2h

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 6 x 2 ½ in. 2019:25.2i

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 4 ½ x 8 ½ in. 2019:25.2j

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 6 x 3 in. 2019:25.2k

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 5 ¼ x 3 in. 2019:25.2m

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 4 ½ x 8 ½ in. 2019:25.2n

**Head votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 9 ½ x 5 in. 2019:25.2o

**Breast votive from St. Francis of Wounds Catholic Church in Canindé, Ceará, Brazil, ca. 1968.** Wood, paint, 5 ¼ x 3 in. 2019:25.2p


**TOOLS AND EQUIPMENT**

The following are 11 gifts from the Morris Graves Foundation: **Unknown, American.**

**Artist Brush (Hake Brush), Japanese, before 2001.** Bamboo, hair, 6 in. x 4 ¾ in. 2019:24.1

**Artist Brush, before 2001.** Wood, hair, 13 in. x ¾ in. 2019:24.2

**Artist Brush, before 2001.** Wood, hair, 12 in. x ¾ in. 2019:24.3

**Artist brushes (pair), before 2001.** Wood, hair, 7 in. x 5 ½ in. x ½ in.; 6 ½ in. x 5 ½ in. x ½ in. 2019:24.4a,b

**Bottle, before 2001.** Purple glass, 8 in. x 2 ½ in. 2019:24.5

**Bottle, before 2001.** Glass, 5 ½ in. x 2 ½ in. x 1 ½ in. 2019:24.6

**Stencils, before 2001.** Paper, paint residue, circle: 6 in. x 6 in.; bottle: 4 in. x 1 in.; jar: 3 ½ in. x 1 ¼ in. 2019:24.7

**Envelope with artist notes, before 2001.** Paper, ink, 17 ¼ in. x 11 ¼ in. 2019:24.8

**Blotting paper, before 2001.** Paper, paint residue, 27 in. x 24 in. 2019:24.9

**Blotting paper, before 2001.** Paper, paint residue, 23 ½ in. x 18 ¼ in. 2019:24.10

**Blotting paper, before 2001.** Paper, paint residue, 11 in. x 22 in. 2019:24.11

**ASIAN DECORATIVE ARTS**

*Asian artists’ family names are listed below in ALL CAPS, and unless stipulated otherwise by the artist, they are listed family name first, as is customary in Asia.

**Unknown, Indonesian.** Tea service (5 pieces), ca. 20th century. Silver, A: teapot 6 ½ x 11 x 6 in. B: sugar bowl 5 ½ x 7 ½ x 4 ¼ in. C: creamer 5 x 8 x 4 ¼ in. D: strainer 5 ½ x 2 ½ x 3 ¾ in. E: tray ¾ x 19 ½ x 15 in. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, gift of Margo Grant Walsh. 2019:11.93a-e

**The following are gifts from John and Kyungsook Cho Gregor:**

**Unknown, Korean.** Lid from a Covered Food Vessel, likely a Pedestal Dish (Gubdari jeobsi), Three Kingdoms period (57 BCE-935 CE) or Unified Silla period (668-918). Light gray stoneware, Diam. approx. 4 ¼ in. 2018:41.1

**Lid from a Covered Food Vessel, likely a Pedestal Dish (Gubdari jeobsi), Three Kingdoms period (57 BCE-935 CE) or Unified Silla period (668-918).** Light gray stoneware, Diam. approx. 4 in. 2018:41.2

**Lid from a Covered Food Vessel, likely a Pedestal Dish (Gubdari jeobsi), Three Kingdoms period (57 BCE-935 CE) or Unified Silla period (668-918).** Light gray stoneware, Diam. approx. 3 ½ in. 2018:41.3
Gift of Artist Hung Liu and Trillium Graphics/David Salgado. 2018:45.2
Portrait of a Young Man (Soldier), 2018.
Print; ink on paper, 13 ½ x 10 ¾ in.
Gift of Artist Hung Liu and Trillium Graphics/David Salgado. 2018:45.3

The following 42 gifts from the Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs:

2018:28.1a-h

each. 2018:38.8a-o


Miniature Long March Site 15-23, 2002. Set of 9 color photographs, ed. 4/5, 29 x 21 ½ in. each. 2018:28.3a-i

2018:28.5a-i
24 Seasons, 2006. Set of 24 color photographs, ed. 8/9, 41 ⅓ x 54 ⅓ in. (each). 2018:28.6a-x


Mao Zedong Visiting the Countryside, Qiligying, 1958. Black-and-white photograph, 20 ½ x 20 in. 2018:38.4b
Red Flag Canal, Lin Xian County, 1962. Black-and-white photograph, 14 ¾ x 19 ¾ in. 2018:38.4c
### Terraces at Wang Wu Mountain, Jiyuan County, 1966.
Black-and-white photograph, 14 ½ x 20 in. 2018:38.4d

**Reforming the Mountain, Xin Xiang, 1974.** Black-and-white photograph, 16 x 20 in. 2018:38.4e

**Blocking the Hidden Stream, Huixian County, 1974.** Black-and-white photograph, 14 x 20 in. 2018:38.4f

**Reclaiming Land at Tai Hang Mountain, Hui Xian County, 1974.** Black-and-white photograph, 13 ¼ x 20 in. 2018:38.4g

*Before the Meeting, Yunnan County, 1989.* Black-and-white photograph, 20 x 13 ½ in. 2018:38.4h

*The Village Meeting, 1991.* Photograph, 13 ½ x 20 in. 2018:38.4i

### WANG Qingsong, Chinese, b. 1966.

**Knickknack Peddler,** 1996. Chromogenic color photograph, 29 ½ x 39 in. 2018:38.1

**Reforming the Mountain, Xin Xiang, 1974.** Steel photograph, ed. AP 2/2, No. 30 ½ x 20 in. 2018:38.2

**Reclaiming Land at Tai Hang Mountain, Hui Xian County, 1974.** Steel photograph, ed. AP 2/2, No. 30 ½ x 20 in. 2018:38.3

**The following are three gifts from the Jack and Susy Wadsworth Collection of Japanese Prints:**


**Nara (L), Showa period, 1962.** Sōsaku hanga woodblock print; ink and color on paper, ed. 18/200: 25 ¼ ¼ x 31 in. 2018:38.5

**Ikarugano-sato, Hōryū-ji, Nara (B), Showa period, 1962.** Sōsaku hanga woodblock print; ink and color on paper, ed. 77/200: 22 ½ x 25 ¼ in.; block: 12 x 15 ½ in. 2018:38.6

**Nara, Showa period, 1971.** Sōsaku hanga woodblock print; ink and color on paper, ed. 77/200: 22 ½ x 25 ¼ in.; block: 12 x 15 ½ in. 2018:38.7

### XIAO Lu, Chinese, b. 1962.


### ZHANG Huan, Chinese, b. 1965.


**My New York (Workers holding),** 2002. Color photograph, ed. AP 2/2, No. 46001.02, 40 x 60 in. 2018:28.16


**Skin,** 1997. Set of 20 black-and-white photographs, ed. 20/25, No. 46004.20*, 16 x 20 in. (each). 2018:28.18a-t

**To Add One Meter to Anonymous Mountain,** 1995. Color photograph, ed. printer’s proof 1/1, 27.5 x 37 in. 2018:28.19

**To Raise the Water Level in a Fish Pond,** 1998. Color photograph, 29 ½ x 39 ½ in. 2018:38.3

### The following are five gifts from HP Lin:

#### Unknown, Vietnamese.

**Plate with Lion, Ball and Stylized Floral Lozenge Design,** 15th century. Salvaged in 1999 from the Hô An Wreck. Stoneware with underglaze cobalt-blue and red decoration, 2 ½ x 13 ½ in. 2018:43.11

**ISHII Hakutei, Japanese, 1882-1958.**

**Riverbank,** ca. 1920-30. Lithograph on paper, sheet: 12 ¼ x 18 ¼ in, impression: 10 ¼ x 15 in. 2018:43.13

#### KANEKO Kunio, Japanese, b. 1949.

**Tobi 15, 1985.** Woodblock print; ink, color, gold and embossing on paper, ed. 10/95, 18 ½ x 17 ¾ in. paper; 15 ¾ x 14 ¾ in. impression. 2018:43.15


**Pompeii, Shōwa period, 1971.** Sōsaku hanga woodblock print; ink and color on paper, ed. 70/100, 18 ¼ x 25 in. paper; 15 ½ x 21 ½ in. impression. 2018:43.14

#### TAKEUCHI Keishū, Japanese, 1861-1943.

**First Laugh [Woman and Puppy],** 1943. Kuchi-e; ink and color on paper, 11 ¾ x 8 ¼ in. 2018:43.12

### The following are ten Anonymous Gifts:

#### Unknown, Chinese. We Rely on the Helmsman to Sail the Sea; To Undertake Revolution We Rely on the Thoughts of MAO Zedong (Dahai hangxing kao duoshou gan geming kao Mao Zedong sixiang), People's Republic of China, 1969.

Lithograph; ink and color on paper, 30 ½ x 41 ¼ in. sheet. 2018:43.2

**Actively Participate in the Deposits, Support the Construction of Socialism (Yongyue canjie luxu zhiyuan shenhui zhiyuan jianshe), People's Republic of China, n.d. Lithograph; ink and color on paper, 30 ¼ x 42 ½ in. sheet. 2018:43.3

600 Million Chinese People Support Arab Brothers, and Protest Against U.S.-British Aggression in Middle East!, People's Republic of China, n.d. Lithograph; ink and color on paper, 21 ¼ x 30 ¾ in. sheet. 2018:43.5

**Revolutionary Modern-Opera “The Red Lantern” Hatred Must Burgeon in the Heart (Geming xian dai jingju “Hongdengji” Chouhen Ruxin Yaofaya), People's Republic of China, 1971.**

Lithograph; ink and color on paper, 30 ½ x 20 ½ in. sheet. 2018:43.6


Lithograph; ink and color on paper, 30 ½ x 20 ¼ in. sheet. 2018:43.7

**Revolutionary Modern-Opera “Longjiang Song” (Geming xian dai jingju “Longjiangsong”), People's Republic of China, 1972.**

Lithograph; ink and color on paper, 30 ½ x 20 ½ in. sheet. 2018:43.8

**“The Internationale” Can be Heard Around the World (“Guojige changxiang quanqiu”), People’s Republic of China, 1973.**

Lithograph; ink and color on paper, 30 ½ x 20 ¼ in. sheet. 2018:43.9

**“Longjiang Song” (Geming xian dai jingju “Longjiangsong”), People’s Republic of China, 1972.**

Lithograph; ink and color on paper, 30 ½ x 20 ½ in. sheet. 2018:43.10

**We Rely on the Helmsman to Sail the Sea; To Undertake Revolution We Rely on the Thoughts of MAO Zedong (Dahai hangxing kao duoshou gan geming kao Mao Zedong sixiang), People's Republic of China, 1969.**

Lithograph; ink and color on paper, 30 ½ x 41 ¼ in. sheet. 2018:43.2

### WEI Yang, Chinese, b. 1928.

**Swimming Across the Ten-Thousand-Mile-Long Yangzi River (Wanli changjiang hengdu), People’s Republic of China, 1976.** Lithograph; ink and color on paper, 29 ½ x 42 in. sheet. 2018:43.4
WENG Yizhi, Chinese, 1921-1995. Strongly Support Agriculture (Dali Zhiyuan Nongye), People’s Republic of China, 1963. Lithograph; ink and color on paper, 29 ⅞ x 39 ⅜ in. sheet. 2018:43.1

YAMAGUCHI Gen, Japanese, 1896-1976. Zōjōji Temple, from the series Scenes of Last Tokyo (Tōkyō kaikō zue), December 1945. Sōsaku hanga woodblock print (from a portfolio of 15); ink and color on paper, 7 ⅜ x 11 in. Purchase in memory of Dick Easley with donations from Diana Learner & Carolyn Simms. 2019:15.2

ZHOU Dazheng, Chinese, b. 1941. Cutting the Mountains to Channel the Water (Pishan yinshui), People’s Republic of China, 1963. Lithograph; ink and color on paper, 30 ⅜ x 20 ⅝ in. LMM.0010

MULTIMEDIA

LEE Lee-Nam, Korean, b. 1969. New Geumgangjeondo (New Complete View of Mount Geumgang), 2009. 7-minute, 10-second single-channel video installation, ed. 1/6, 65 in. LED TV. Museum Purchase with funds from the Farwest Steel Korean Art Endowment and Ballinger Fund in honor of Jill Hartz. 2019:36.1


PAINTING

YUN Suknam, Korean, b. 1939. We Are A Matrilinial Family, 2018. Color pigment on hanji paper, 26 x 18 ⅝ in. Museum purchase with funds from the Farwest Steel Korean Art Endowment Fund

TEXTILES

Unknown, Chinese. Winter Mandarin Jacket (Gua) with Large Garden Roundels, Qing dynasty (1644-1912). Black silk, 22 ⅛ x 59 in. Gift of Ina Asim. 2019:28.1

Summer Mandarin Jacket (Gua) with Small Floral Roundels, Qing dynasty (1644-1912). Black silk gauze, 22 x 59 in. Gift of Ina Asim. 2019:28.2

“Stomach Cover” (Dudou) Undergarment with Design of Scholar and Servant Traveling to Imperial Exam, Qing dynasty (1644-1912). Red plain weave silk embroidered with multicolored silk floss and with appliqué, 15 ⅛ x 18 ⅜ in. Gift of Ina Asim. 2019:28.3

UTAGAWA Hiroshige, Japanese, 1797-1858. Bamboo Yards, Kyobashi Bridge (Kyobashi takeganshi), from the series One Hundred Famous Views of Edo (Meisha Edo hyakkei), Edo period, 1857. Ukiyo-e woodblock print in vertical ôban format; ink and color on paper, 10 x 9 ¼ in. LMM.0502

Twilight Snow at Hira (Hira bōsetsu), from the series Eight Views of Ômi (Ômi hakkei no uchi), Edo period, 1834-35. Ukiyo-e woodblock print in horizontal Ôban format; ink and color on paper, 9 ½ x 14 ⅝ in. LMM.0739

UTAGAWA Kuniyoshi, Japanese, 1797-1861. Yoshino Kantô Pattern, from the series Pride of Edo: Just in Stock (Edo jiman tôsei jiire), Edo period, 1850. Ukiyo-e woodblock print in vertical Ôban format; ink and color on paper, 14 ½ x 10 in. LMM.0010

INCOMING LOANS

The following are loans from the Lee & Mary Jean Michels Collection:

KATSUSHIKA Hokusai, Japanese, 1760-1849. Amida Waterfall far in the Distance on the Kiso Road (Kisoji no oku Amida no taki), from the series Tour of Japanese Waterfalls (Shokaku taki meguni), Edo period, 1834-35. Ukiyo-e woodblock print in vertical Ôban format; ink and color on paper, 15 x 10 in. LMM.0619

UTAGAWA Kuniyoshi, Japanese, 1797-1861. Yoshino Kantô Pattern, from the series Pride of Edo: Just in Stock (Edo jiman tôsei jiire), Edo period, 1850. Ukiyo-e woodblock print in vertical Ôban format; ink and color on paper, 14 ½ x 10 in. LMM.0010

ADDITIONAL LOANS


Homage to the Square: Open D, 1951. Oil on Masonite in artist’s frame, 22 ¼ x 22 ½ in. Private Collection. L2019:18.1

Gebündelt (Bundled), 1925. Sandblasted transparent flashed glass with black paint, 12 ¾ x 12 ¼ in. Private Collection. L2019:20.1


Krong Thip (Torso), 1983. Acrylic, oilstick on canvas, 66 ¾ x 60 ¼ in. Private Collection, Los Angeles. L2018:231.1


We’re scientists - Not superheroes!, 2018. Mixed media on canvas, 96 x 72 in. Private Collection. L2018:93.1


A Swan Comforting a Snake, 2014. Oil on linen, 97 x 103 in. Private Collection. L2018:70.1

The Opening and the Close, 2016-2017. Oil on canvas, 41 x 61 in. Private Collection. L2018:86.1


George Condo, American, b. 1957. Autumn in Soho, 2011. Oil on canvas, 78 x 100 in. Private Collection. L2018:102.1

Red, Green and Gray Head Composition, 2018. Oil on canvas, 80 x 80 in. Private Collector. L2018:116.1


Good Afternoon, Mrs. Lincoln, 1944. Oil on canvas, 30 ¾ x 38 in. Private Collection. L2018:209.2

Goulandris Sculptor, Greek, ca. 2800-1050 BCE. Idol of a Woman, Late Spedos variety, ca. 2500 – 2400 BCE. Marble, H: 21 in. Private Collection. L2018:192.1

Juan Gris, Spanish, 1887-1927. Le tapis vert, 1925. Oil on canvas, 28 ¼ x 36 ¼ in. Private Collection. L2018:92.1


Untitled (Capri 50.19), 2018. Oil on cardboard mounted on linen, 70 ½ x 55 in. Peterson Family Collection. L2018:193.2

Untitled. 1982. Acrylic on panel, 120 x 112 in. Private Collection. L2019:42.1


Late November Tunnel. 2006. Oil on two canvases, overall: 48 x 72 in.; canvas: 48 x 36 in. Private Collection. L2018:73.1
May 84; Pierre St. Jean No. 2. 1984. Charcoal on paper, sheet: 30 x 22 ½ in.; framed: 32 ¾ x 24 ¼ in. Private Collection. L2019:34.1a
May 84; Pierre St. Jean No. 3. 1984. Charcoal on paper, sheet: 30 x 22 ½ in.; framed: 32 ¾ x 24 ¼ in. Private Collection. L2019:34.1b
May 84; Pierre St. Jean No. 4. 1984. Charcoal on paper, sheet: 30 x 22 ½ in.; framed: 32 ¾ x 24 ¼ in. Private Collection. L2019:34.1c
May 84; Pierre St. Jean No. 5. 1984. Charcoal on paper, sheet: 30 x 22 ½ in.; framed: 32 ¾ x 24 ¼ in. Private Collection. L2019:34.1d

Robert Irwin, American, b. 1928. Untitled, n.d. Oil on canvas on panel, 42 x 43 in. Private Collection. L2018:125.1


UTAGAWA Kuninao, Japanese, active 1810-1840. Shopping on a Rainy Day in Edo. 1810.ukiyo-e woodblock print in horizontal ôban format; ink and color on paper, 8 ¾ x 13 ¾ in. Loan from the Lee & Mary Jean Michels Collection. LMM.0540
KUSAMA Yayoi, Japanese, b. 1929. INFINITY-NETS. 2013. Acrylic on canvas, 63 ¾ x 6 ¾ in. Private Loan. L2018:91.1


Effet de neige à Giverny. 1893. Oil on canvas, 25 ¼ x 36 ¾ in. Private Collection. L2018:209.3
Charing Cross Bridge. 1904. Oil on canvas, 25 ¼ x 37 ¾ in. Private Collection. L2019:23.2

Giorgio Morandi, Italian, 1890-1964. Natura Morta, 1940. Oil on canvas laid down on Masonite, 14 ¾ x 19 ½ in. Private Collection. L2018:121.4


Emil Nolde, German, 1867-1956. Blumengarten, 1924. Oil on canvas, 28 ½ x 35 in. Private Collection. L2018:89.1


Édouard Vuillard, French, 1868-1940. Jos Hessel devant la T.S.F, rue de Naples (verso); Étude pour Lucy dans son jardin (verso), ca. 1920-22. Oil (recto); pastel on board (verso), 20 ¼ x 21 ¼ in. Private Collection. L2018:120.1


OUTGOING LOANS

Loaned to the Boca Raton Museum of Art for Imagining Florida, November 13, 2018 - March 24, 2019

George de Forest Brush, American, 1855-1941. Indian Hunting Cranes in Florida, 1887. Oil on canvas, 36 x 41 ¼ in. Gift of Mr. and Mrs. Harold F. Wendel. Am31:Br1.1

Loaned to the University of Lynchburg for The Rockbridge Group: Masters Along the Maury, April 22 - May 17, 2019


CONSERVATION ACTIVITY


Donor supported Conservation project: (prior to acquisition)
Conducted by Nina Olsson Art Conservation, LLC

PAIK Nam June (Korean, 1932-2006), Lilliputian 2000, 1945. Mixed media, LCD, single-channel, 24 x 16 x 6 in.
Purchase made possible by Alvin Friedman-Kien & Ryo Toyonaga and the Farwest Steel Korean Art Endowment. 2015:44.1
Replacement monitor supplied by Mark Patsfall with Clay Street Press Inc. Cincinnati, OH

Jack and Susy Wadsworth began collecting contemporary Chinese art while living in Hong Kong from 1991-2001. Building on the enthusiasm they developed for Japanese art while living in Japan in the 1980s (which resulted in a major Japanese print collection they gifted to the JSMA in 2015), they recently donated their important Chinese Photography Collection, which includes 44 photographs and ensembles plus a single-channel video (a group comprising over 200 individual works) by 16 modern and contemporary Chinese photographers. The Wadsworths’ new gift greatly expands the scope of the museum’s holdings and touches upon issues of identity, nationalism, history, endurance, and time.

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