SCRAMMAGE: Football in American Art from the Civil War to the Present

Barker Gallery | Through December 31

What do Winslow Homer, George Bellows, Laura Gilpin, John Steuart Curry, Andy Warhol, Wayne Thiebaud, Catherine Opie, and Diego Romney all have in common? They, and nearly fifty other artists whose works are on view in this special exhibition, have depicted football and the public culture surrounding the sport. Scrammaje-organized by Linny Frickman, director of the Gregory Allicar Museum of Art at Colorado State University, and Danielle Knapp, McCosh Associate Curator at the JSMA—presents the work of prominent American artists who explore what images of football reveal about American life. Thematic groupings of works address such topics as athleticism, violence, celebrity culture and the media, and issues of class, gender, race, and ethnicity. The exhibition showcases a wide variety of media, from an early oil painting by Frederic Remington to a video installation by contemporary photographer William Wylie.

The exhibition also asks how football, which began as a private extracurricular activity for a small group of young white men at Ivy League colleges, became the public spectacle and mass-cultural, multi-ethnic, and multi-racial phenomenon we know today. The rise of football as an American sport is directly tied to media coverage, beginning with the work of major American artists who were commissioned to document it for the popular press. Prints by Bellows, Homer, Remington, and Norman Rockwell were published and widely distributed to American audiences. On view are major periodicals from the late nineteenth and early twentieth centuries, including Harper’s Weekly, The Saturday Evening Post, and The Evening Post, that document the sport, art, and their roles in our history and culture. Following its presentation at the JSMA, Scrammaje will travel to the Figge Art Museum in Davenport, IA, and to the Canton Museum of Art, in Canton, OH.

Scrammaje: Football in American Art from the Civil War to the Present is supported by RBC Wealth Management, the Coeta and Donald Barker Changing Exhibitions Endowment, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; the University of Oregon Office of Advancement; the FUND Endowment at Colorado State University; the Lilla B. Morgan Memorial Fund; City of Fort Collins Fort Fund and Cultural Resources Board; and JSMA members. The accompanying catalog, made possible by the Office of Advancement; the FUNd Endowment; the Lilla B. Morgan Memorial Fund; and the Many Nations Longhouse, UO, is on view in the exhibition.

Assembling across two floors of football injuries and the concussion crisis suggest that health concerns are new. Yet, as these works attest, health risks were depicted by artists early in the sport’s history. Contemporary artist Shaun Leonard’s performance of Bull in the Ring (single channel video) recreates a practice drill (now banned at the youth and high school levels) in which the artist, serving as the “matador,” is surrounded by a revolving circle of semi-pro players who charge without warning from all sides. Leonard experiences the drill as a football player at Bowdoin College in the late 1990s, and in a 2008 interview at his alma mater he explained that “my intention is to perform an aesthetically scripted yet actual Bull in the Ring with an undetermined outcome [where] I, as the center participant, will either affirm my virility or fail, in essence, demonstrating a very intense depiction of my experience with the vulnerabilities of projecting masculinity.”

A series of public programs will address these timely topics in greater depth. We invite our visitors to engage in a discussion— with works of important American artists as a springboard—about sports, art, and their roles in our history and culture. Following its presentation at the JSMA, Scrammaje will travel to the Figge Art Museum in Davenport, IA, and to the Cant Museum of Art, in Canton, OH.

Curator’s Gallery Tour
Wednesday, September 14, 5:30 p.m.
Danielle Knapp, McCosh Associate Curator

Patron Circle Reception Thursday, September 29, 5:30–7:30 p.m.
Members/Public Reception Friday, September 30, Members: 5–6 p.m. Public: 6–8 p.m.

Native American Mascots in Sports—Challenging the Persistence and Reinforcement of Stereotypes Monday, October 10, 4:30 p.m.
Reception, 3–4 p.m.
Many Nations Longhouse Panel discussion about the appropriation and misuse of Native American names and mascots in sports with guest speakers: Jacqueline Keeker (Navajo, Yankton Dakota), founder of Graduating Offensive Native Mascotry, and Se-ah-dom Edmo (Cherokee, Choctaw), president of Eradicating Native American Names and Mascots in Sports: A Call to Action in Our Schools and Communities. The panelists will discuss the history of images and how they give us insight into these important issues.

In Football We Trust Thursday, November 3, 5:30 p.m.
Hirshhorn Auditorium, The John E. Jaques Academic Center for Student Athletes

Temp Sempere, executive director of PhotoAlliance in San Francisco, discusses the influences and contributions of documentary and street photographers in the 1970s, including Tod Papageorge, Geoff Winningham, and Gary Winogrand, whose sports photographs are on view in the exhibition.


Gladiators: Reading the Concussion Crisis and Football’s Future through the Visual Arts Wednesday, October 26, 5:30 p.m.
Theatrical performance of Stereotypes and Concussion Crisis. Organized by Linny Frickman, director of the Gregory Allicar Museum of Art at Colorado State University and co-curator of the exhibition. Dickerson, Distinguished Professor of American Literature and Culture (Emeritus), Oregon State University. Oriard walked on as a defensive end at the University of Notre Dame and earned a spot as a starting center. He left Notre Dame with a graduate fellowship to study literature as well as a position with the Kansas City Chiefs. After receiving his PhD from Stanford, Oriard joined the OSU faculty. Long interested in Native American Studies, Native American Student Union, and Native American Law Student Association. In Football We Trust Thursday, November 3, 5:30 p.m.
Hirshhorn Auditorium, The John E. Jaques Academic Center for Student Athletes

Artist’s Lecture by William Wylie Site as Archive Thursday, November 17, 4 p.m.
Lawrence Hall, Room 107 Co-sponsored by UD Department of Art Visiting Artist Lecture Series. Wylie, whose single channel video work Proust is on view in the exhibition, speaks on his artistic practice and current body of work.

From the Stadium to the Street: Documentary Photography in the 1970s Wednesday, November 30, 5:30 p.m.

Themp Sempere, executive director of PhotoAlliance in San Francisco, discusses the influences and contributions of documentary and street photographers in the 1970s, including Tod Papageorge, Geoff Winningham, and Gary Winogrand, whose sports photographs are on view in the exhibition.
What does it mean to be American?

That question, of course, goes to our core values and our country’s place in the world. Today, in this election season, the answers are contested daily. Our personal responses usually align with our experiences and backgrounds, our ethics instilled by family, schools, friends, and communities of which we are a part.

Ta-Nehisi Coates, in his book Between the World and Me, argues that the American Dream is anything but a positive, aspirational goal. He makes a compelling case for its contribution to institutional racism and asks us to examine and acknowledge our complicity and commit ourselves to social justice.

This year’s freshmen, who are asked to read Coates’s book as a “Common Reading” are also invited to consider the JSMA’s “Common Seeing,” a special exhibition featuring work by African American artists who address America’s fraught history of civil rights and race relations.

Using Coates as a starting point, the JSMA asks you to explore what it means to be American. The timeliness of Coates’s subject and the power and poignancy of his writing inspired the JSMA to organize a companion exhibition—a “Common Seeing.”

Between the World and Me

Artist’s Talk: Mildred Howard Saturday, October 1, 2:30 p.m.

Chris Johnson: Reflections on the Origins and Meanings of Question Bridge: Black Males Saturday, November 5, 2 p.m.

Schnitzer Cinema: Question Bridge: An Artist’s Conversation with the Black Male Community Wednesday, November 16, 7 p.m.

ARTIST’S TALK: MILDRED HOWARD

SANDOW BIRK: AMERICAN QUARAN

Oregon Humanities Center Lecture by Rea Alasan

Wednesday, November 2, 7 p.m.

ARTIST’S TALK: SANDOW BIRK

CUBA OCHO

Curators Gallery Tour Saturday, November 5, 9:30 p.m.

DÍAY DE LOS MUERTOS

October 29, November 1, 12, 6–9 p.m.

FAMILY DAY

December 13, 1–3 p.m.

BACKGROUND

This academic year, the University of Oregon has asked freshmen to participate in the “Common Reading” of Ta-Nehisi Coates’s book Between the World and Me. The timeliness of Coates’s subject matter and the power and poignancy of his writing inspired the JSMA to organize a companion exhibition—a “Common Seeing.”

Both explore what it means to be Black in the United States. The autobiographical nature of Coates’s book parallels the visual narratives created by contemporary Post-Black artists featured in the exhibition:

Marc Bradford, Thaddeus Gales, Mildred Howard, Chris Johnson, Rashid Johnson, Glenn Ligon, Hank Willis Thomas, Kara Walker, and Khilone Wiley (on view outside our APS Gallery). In addition, Between the World and Me examines the legacy of the Civil Rights Movement, a moment in history reflected in Robert Colescott’s work Homage to Delacroix: Liberty Leading the People, 1976. Like Coates, the artists and artworks chosen for this presentation reconsider the complexity of the Black experience in America. We are deeply grateful to the many lenders to this exhibition for sharing these powerful works with our visitors.

Co-curated by Jill Hart, executive director, and Amelia Anderson, a second year MA graduate student in art history, the exhibition is made possible with a JSMA Academic Support Grant.

GALLERY TALK: MILDERED HOWARD

Saturday, October 1, 2:30 p.m.

A resident of Berkeley and raised by politically active parents, Mildred Howard (b. 1945) became a memb

GALLERY TALK: SANDOW BIRK

Saturday, October 1, 2:30 p.m.

ARTIST’S TALK: SANDOW BIRK

March 9, 6 p.m., Lawrence Hall

ARTIST’S TALK: SANDOW BIRK

October 18, 1:30 p.m., 156 Straub Hall

Note: Aslan wrote the preface to the accompanying book.
Gay Outlaw: Mutable Object

Schnitzer Gallery | September 17, 2016 – February 19, 2017

San Francisco-based artist Gay Outlaw is recognized for her rigorous and unexpected explorations of material—from printmaking and photography to sculpture made of wood, glass, caramelized sugar, and bronze. For this exhibition, she employs a range of materials to create a dialogue between shape, color, surface, and interiority. Outlaw’s keen observation of the everyday world is evidence in her photographs. Images and ideas from these are collated and translated into sculpture, lending the viewer a fresh and insightful perspective on our environment and the objects that surround us. New to her practice are a group of photo assemblages—a direct combination of her original photographs with sculptural elements that the artist calls “puddles” of glass. Also featured are free-standing assemblages—a direct combination of her original photographs with sculptural and the objects that surround us. Working intuitively, Outlaw regularly circles back to her photographs as well as her previous sculptures, mining their content and forms for new strategies and insights.


Artist’s Gallery Talk | Saturday, October 1, 2 p.m.

Cuba Ocho

Schnitzer Gallery | September 17, 2016 – February 19, 2017

The eight artists featured in this exhibition—Miguel Courret, Alejandro Gonzalez, Aimeé Garcia Marrero, Ibrahim Miranda, Cirenaica Moreira, Elsa Mora, René Peña, and an anonymous creator of a cut–and–paste book from the Cuban Revolution —reinterpret Cuban history through their provocative and politically charged works. All began their careers during the “Special Period,” an era marked by the economic and cultural crisis following the departure of the Soviet Union as Cuba’s primary trade and military partner in the early 1990s. The consequent challenges of living in a land of great potential but little opportunity inspired these artists to conflate the portrayal of their own identities with that of their nation’s history. Humor, pathos, and irony are all present, often simultaneously, in their expressions of an erratic and surreal Cuban reality.

Most of these artists were trained at the island’s fine arts academies, which are among the finest in the world. Their technical expertise, command of materials, thorough knowledge of Western art history, and participation in vibrant artist communities have given rise to some of the most provocative and compelling art created in the world today. Most of these works were acquired by JSMA executive director Jill Hartz during her fourth visit to Cuba, during the 2015 Havana Biennial. Cuba Ocho was organized by Amelia Anderson, a second-year MA graduate student in art history, and Jill Hartz.

Curators Tour | Wednesday, November 9, 5:30 p.m.

To Paint Big, Start Small: Lucinda Parker’s Studies for A Glade of Many Ages

Artist Project Space | September 28, 2016 – January 22, 2017

Portland-based artist Lucinda Parker, one of Oregon’s finest painters, has established her reputation for vividly colored, highly abstract representations of nature and the biological and geographic diversity of this region. In 2010, Parker was selected for a major Percent for Art commission for the Ford Alumni Center’s Giustina Ballroom. Her resulting 9 x 18 foot mural, A Glade of Many Ages, has been enjoyed by thousands of university faculty, staff, students, and visitors over the past five years. Early designs for this important mural varied from snowy mountain imagery to rigidly geometric landscapes influenced by the artist’s long-held interest in Cubism. The JSMA is pleased to present Parker’s exploratory studies in gouache alongside her preparatory sketches and other source materials. McCosh Associate Curator Danielle Knapp was assisted by curatorial intern Madeleine Kern in organizing the exhibition.

Lucinda Parker: Artist’s Talk

Wednesday, October 5, 5:30 p.m.

Parker discusses her exploratory studies on view and the process of preparing her mural A Glade of Many Ages.

Japanese Art of the Edo Period (1615–1868) and Beyond

Preble/Murphy Galleries | Through July 2017

This rotation focuses on Japanese woodblock prints, paintings, calligraphy, sculpture, ceramics, textiles, lacquers, and netsuke, dating primarily from the Edo period (1615 –1868), a time of peace and great artistic diversity. Historic examples are juxtaposed with selected earlier and later Japanese objects, ranging from Heian-period (794–1185) calligraphy to early twentieth-century propaganda textiles, a Japanese Friendship Doll, and cutting-edge contemporary art. This installation provides visual source material for 2016–17 art history courses, including one taught collaboratively by Professor Akiko Walley and JSMA curator Anne Rose Kitagawa in which students will help to plan a future special exhibition.
NEW ACQUISITIONS

Splendor & Light: Highlights of Russian Art
McKenzie Gallery | Ongoing

Gertrude Bass Warner, the founder of our museum, acquired an impressive group of Russian Orthodox icons as part of the Murray Warner Memorial Collection of Oriental Art. She continued to add to the collection after she gifted it to the University of Oregon, and other donors have augmented this legacy with additional gifts. This rotation includes highlights from the collection of icons from the 17th through 19th centuries, as well as examples of cast metal crosses and icons. Selections from a recent gift of lacquer boxes made in the 1970s and ’80s demonstrate the connections between the sacred and secular arts.

The exhibition was organized by Johanna G. Seasonwein, Ph.D., Senior Curator of Western Art, with the assistance of Anastasia Savenko-Moore, a 2015 Master's graduate of the Department of Russian, East European, and Eurasian Studies, and Hephine Hakoyan, Slavic Librarian.

David McCosh and the Midwest Regional Lithograph Tradition
Morris Graves Gallery
October 15, 2016–February 12, 2017

Drawn from the JSMA’s permanent collection and the McCosh Memorial Collection, this exhibition includes prints by David McCosh, Thomas Hart Benton, and Grant Wood that demonstrate techniques in regional lithography during the 1930s and ’40s. McCosh Associates Curator Danielle Knapp was assisted by curatorial interns Madeleine Kern and Claire Sabit in organizing the exhibition.

Photographs by Weegee

The JSMA recently received a gift of 86 gelatin silver prints by the renowned photographer and photojournalist Weegee (American, born Austria, 1899–1968) from the collection of Alan (UO MFA ’98) and Ellen Newberg. Born Ascher Fellig in what was then the Austro-Hungarian Empire, he immigrated to New York at the age of eleven and began working as a photographer at age fourteen, first for a studio, before getting work at various newspapers around the city. In 1935, he went freelance, and three years later, he obtained permission to install a police radio in his car. This direct access to real-time law enforcement reports meant that he could move quickly to get to the scene of a crime. Fellig’s speedy arrivals—sometimes in advance of the police—led to his nickname, “Weegee,” a variation on the name of the popular Oujja “spirit board.”

The Newbergs obtained these prints directly from Weegee’s studio after his death through Ellen’s mother, who worked as the photographer’s studio assistant. Weegee’s photographic oeuvre is immense and catalogues life in New York from the 1930s through the ’60s. Included in this collection are some of his most iconic images: murder victims, life in the Lower East Side tenements, bathers at Coney Island, children in Harlem, and transvestites being arrested—as well as prints from his “Distraction” series, in which Weegee would place a piece of textured or curved glass between the enlarger lens and the photographic paper.

The museum is grateful to the Newbergs for this significant addition to our collections.


Photographs by Weegee

This year marks the fifth anniversary of the Art of the Athlete (AoA) program at the JSMA. AoA offers UO student athletes opportunities to create art as a vehicle for self-expression and through the exhibition of their works, a way to connect with JSMA visitors. “One of the most powerful ways these student athletes are finding engagement with the campus and community is through the museum,” says Lisa Abia-Smith, director of education. “Once they become familiar with the museum and what we do, many come back to support our Art Heals and World of Work programs.”

This past summer, seventeen UO student athletes from football, women’s volleyball, women’s golf, and acro and tumbling participated in an intensive AoA workshop during Summer Session #1, held at both the John E. Jaqua Center for Student Athletes and the JSMA. Abia-Smith, who also serves as a senior instructor with the AAD program in the School of Architecture and Allied Arts, led the class with guest artist Katie Gillard. Former AoA artists—Ayde Forde (football), Kiva Wagoner (soccer), and Jordyn Fox (acro and tumbling)—served as mentors.

During the summer, AoA’s students drew inspiration from works on view in the JSMA’s Masterworks on Loan program. Works by Robert Colescott, Glenn Ligon, Hank Willis Thomas, and Kehinde Wiley, among others, were examined, as students studied how themes of identity, race, gender, and representation are depicted. In response, students considered lyrics, proverbs, and words that might illustrate their identity and then created self-portraits integrating the written and the visual to create their “faces.”

Art of the Athlete and Art Heals

Another component of this year’s program builds upon the special relationships formed with Julie Woodward, one of the survivors of the ICCC shooting last October. AoA students, including UO offensive lineman Tyrell Crosby, visited Julie over many weeks, creating—and helping her to create—art as part of her recovery. The exhibition this year features works by some of the AoA athletes for Julie that document their journey with her.

Over the past five years, the Art of the Athlete program has garnered local and national media attention. Most recently, it was featured as a four-minute story, “I Am More Than an Athlete,” on CBS Sports’s Inside College; if you missed it, you’ll find the piece on the CBS Sports website.

Art of the Athlete Exhibition

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Beyond the Frame: Upgrade Your Membership Now!

Members at the $250+ level are invited to attend the annual Beyond the Frame event on October 16, which presents attendees with a behind-the-scenes look at the museum and its collections. This exclusive event is one you don’t want to miss! Invitations will arrive in September.

Beyond the Frame is just one of the many benefits upper-level JSMA members enjoy. JSMA’s membership program offers several tiers of engagement and benefits, from our individual and family memberships at $45 and $55, to the Associate $100 level, Supporter $250 level, Contributor $500 level, Benefactor $1,000 level, and Patron Circle level of $5,000 and up.

Interested in attending Beyond the Frame or learning more about upper-level membership? Contact Esther Harclerode at 541.346.0974 or estherh@uoregon.edu, or go to http://jsma.uoregon.edu/membership to make your membership gift today!

What do you consider the best benefit of student membership?
I got to come to two show openings early because I was a student member, but for me the best benefit of membership for me was that it served as a conduit for me to meet people with similar interests. As a result of some of the people I met in the museum, I joined JSMAC and found out about curating class that I otherwise would have never heard of. That class has been one of the most enjoyable in my college experience thus far.

When and why did you join the JSMA Student Advocacy Council?
I joined JSMAC after asking if there was any way I could become more involved in the museum, when I was volunteering at one of the show openings. Being a part of JSMAC has helped kindle my interest in working in museums. I’ve also been able to talk with museum staff through JSMAC. It’s difficult to imagine a scenario in which that would have happened, if JSMAC didn’t exist.

How do you engage with the museum?
One of the most memorable visits I’ve had was with a class of students who, for the most part, either didn’t know we had an art museum on campus or that it was of such high caliber. Being around these students while they discovered the collections for the first time reminded me of how excited I was after my first visit. That, along with how frequently ‘that is something new to see, will always keep me coming back for quick visits after class or to attend presentations on the weekends.

How does the museum impact your education?
The biggest role the museum has had on my studies is to introduce the idea of pursuing a career in the museum world. In that respect, it’s guided me to pursue the new BA in Arts Management as a double major with International Studies. I view the museum as a collection of ideas and meanings waiting to be discovered, and it’s this same belief that draws me reading and studying in the first place: the thrill of coming across something new and the challenge of understanding it, especially in the context of what I’ve seen or heard before.

To learn more about becoming a student member or joining JSMAC, go to http://jsma.uoregon.edu/student-membership or http://jsma.uoregon.edu/JSMAC or contact Esther Harclerode at 541.346.0974, estherh@uoregon.edu.

Meet Jacob Armas

Jacob Armas is a JSMA Student Member and an active member of the JSMA Student Member Advocacy Council (JSMAC). He is a Pre-International studens, expecting to graduate in 2019. What was your first impression of the JSMA? I was blown away by both the size of the collection and the range of artists represented. I know the museum is mainly known for its Asian collection, but I still think about the show of post-war Japanese prints that was on display the first time I came in. That is one of the most enjoyable experiences I’ve seen to this day.

Beyond the Frame: Meet Jacob Armas

New Publications Available in Fall 2016

David McCosh: Learning to Paint is Learning to See (The McCosh Exhibitions, 2005—2014)
Beginning in 2005, McCosh Advisory Committee member and independent curator Roger Saydack started curating a series of exhibitions of works from the collection of the David John and Anne Kutka McCosh Memorial Museum Endowment, which were presented at the Karin Clarke Gallery and the Schrager & Clarke Gallery in Eugene. This illustrated compilation of essays documents the past ten years of exhibitions and includes full-color reproductions of paintings, drawings, and prints by both of these remarkable artists and new writings by Saydack. Made possible by the McCosh Memorial Endowment.

Our new bilingual English/Korean catalogue, From Past to Present: Masterworks of Korean Art from the Jordan Schnitzer Museum of Art, University of Oregon / 과거에서 현재까지: 오리건대학교 조던슈니처미술관 소장 한국문화재 걸작선, made possible with the generous support of the National Museum of Korea, features 40+ ceramics, metalwork, paintings, calligraphy, textiles, lacquers, manuscripts, photographs, and new media works, ranging in date from the fifth to the twenty-first century. Our current Korean gallery installation includes many of the objects discussed in the publication, including an important Buddhist painting recently conserved with support from Korea’s National Research Institute of Cultural Heritage and exciting new acquisitions by PAIK Nam June (1932–2006) and KIM Hanna (born 1981).

Voces de Mis Antepasados: Papel Picado de Catalina Delgado Trunk/Voices of My Ancestors: The Papercuts of Catalina Delgado Trunk
This bilingual publication documents the 2015 JSMA exhibition De Ponce to Ponce: Papel Picado de Catalina Delgado Trunk’s work, held in conjunction with our Day of the Dead programs, and features essays by June Black, former associate curator of Latin American art, and Chyna Bounds, a recent MA art history graduate, as well as an artist’s statement, a foreword by JSMA executive director Jill Hartz, an artist’s CV, and selected images. Made possible by Dr. Elizabeth Moyer and Dr. Michael Powanda.

Thank you, Diane! This winter we say goodbye to Diane Nelson, our wonderfully talented graphic designer, for the past six years. If you’ve admired our many exhibition catalogs, annual reports, exhibition graphics, banners, announcements, this magazine, and more—you know how much she’s appreciated and how much she’ll be missed. We hope that we can pull her out of retirement now again for a special project, but we also hope she enjoys gardening and music, and having time to pursue her other joys and desires.

Meet Our New Staff Members

“I am thrilled to be part of the curatorial team and to be working closely with professors and students. My passion for the art of Latin America started in Oregon, thirty years ago, and I am happy to be back in my hometown state. Before coming to the JSMA, I was based in Puerto Rico, where I worked with art and artists in the Caribbean. My experiences at the Museum of Contemporary Hispanic Art in New York City, the Dallas Museum of Art, Miami Art Museum, and Museo de Arte de Ponce have shaped my thinking. This is my first curatorial position at an academic institution, and I look forward to supporting faculty teaching and student research and building engagement among Latino constituents on and off campus.”

—Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art

"Prior to starting at the JSMA, I worked at the UO Foundation for ten years as the Director of Finance and enjoyed the work and culture. Beginning in 2000, I started at Academic Extension as the Director of Fiscal Services, where I worked for fifteen years. I received my BS in business with a concentration in accounting from the other college in Oregon (OSU) and one time, following an Oregon loss at the Civil War game, my co-workers locked me out of my office. I look forward to helping support the great mission and people of the JSMA. I have three children, and my oldest will graduate from the UO next summer.”

—Karri Pargeter, Business Manager

"I started with the UO Foundation in 1998 as an Administrative Assistant and moved to Academic Extension as an Accounting Technician in 2001. I took a break from my professional work in fall of 2007 to care for my aging parents and just returned to work at Academic Extension in 2015. I have eight grandchildren that I love dearly. I feel very warmly welcomed to the JSMA, and I look forward to getting to know everyone better.”

—Lisa Montgomery, Accounting Technician
Thank you to Council members who completed their two terms of service. Keith Achepohl, Jeff Hanes, and Rick Williams—all of whom will continue their involvement as members of our Collections, Program Support, and Long-range Planning Committees. They also thank Don Pfeifer for his service as our Leadership Council president for the past two years. His advice, advocacy, and support have strengthened our work on and off campus, and especially in the field of rural education, one of his and Sandra’s major interests.

At our June Leadership Council meeting we welcomed new members Ellen Tykeson and Lauren McHolm and returning member Art Michlewitz and congratulated Jim Walker, our new president.

Lauren McHolm is Assistant Director for Finance and Administration, Prevention Science Center at the University of Oregon and is a first generation resident of Oregon. Lauren has over 13 years’ experience working in a variety of roles at the University of Oregon, including Director of Public Relations and Membership Services and is a Certified Fellow of the Association of Fund-Raising Counsel. Lauren is a life-long resident of Oregon. She continues to pursue photography for commercial photographers. She continues to pursue photography as a personal interest.

Ellen Tykeson is a life-long resident of Oregon. She was born in Portland and received a Masters of Fine Art in Sculpture from the University of Oregon in 1994, studying under Philip Pincott. She is an adept in all phases of additive and constructive sculpture, including, bas-relief. Recently, she was selected for inclusion in the National Sculpture Society’s annual show and recently was guest artist at a vibrant portrait of the origins of a revolutionary music and culture movement with a special emphasis on blues, gospel, and context to the evocative music. The film traces his life from his army service days and his time as a member of the Occupy protests. The six monthly screenings run from October through May and a gallery exhibition opens in May. ‘In the Shadows: Cinema of the Unseen’ is programmed by Richard Herskowitz, curator of media arts. All programs are free, with popcorn and refreshments.

SCHNITZER CINEMA in the Street

This year’s programs revolve around the theme “In the Street” and ranges from street photography to street art to programs about Wall Street and the Occupy protests. The six monthly screenings run from October through May and a gallery exhibition opens in May. ‘In the Shadows: Cinema of the Unseen’ is programmed by Richard Herskowitz, curator of media arts. All programs are free, with popcorn and refreshments.

Jamel Shabazz Street Photography

Wednesday, November 7, 5:30 p.m. (USA, 2013, 81 min.)

Director Charlie Ahearn’s film, ‘Jamel Shabazz Street Photography’, has inspired them for decades. It traces his life from his army service and his time as a member of the Occupy protests. The six monthly screenings run from October through May and a gallery exhibition opens in May. ‘In the Shadows: Cinema of the Unseen’ is programmed by Richard Herskowitz, curator of media arts. All programs are free, with popcorn and refreshments.

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Director James Ivory talks with JSMA media arts curator Richard Herskowitz at an invitational screening held in New York’s Metrograph Theatre of The Olive Trees of Justice on June 11 by UO alumnus filmmaker James Blue. The event was cohosted by the James Blue Alliance and the JSMA.

Leadership Council members Sue Keene and Hope Pressman. A few years ago, Hope received our Gertrude Bass Warner Award, which recognizes a volunteer for exceptional service; Sue became our most recent awardee during our Members Season Preview on August 14.

Summer interns Esther Weng and Glyn Wilson-Charles surveying Chinese propaganda posters.

Patron Circle Opening for ALIENS, MONSTERS AND MADMEN: THE ART OF EC COMICS. From left: JSMA Leadership Council President Jim Walker, John and Hilary Darland (owners of Imaginational International, Inc., one of the JSMA’s major partners in education and health care programs), Barbara Walker and David Hilton with Johanna Sosnowski, Senior Curator of Western Art; Ian Coleman, and Anne Rose Klaugher, Chief Curator.

Academic museum and gallery directors Barbara Borthnet, Jill Hartz, and John Wetenhall enjoyed a visit to Turino, Italy, during the ICOM/ UMAC (international museums) conference in Milan in July.

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FAMILY DAY: COMIC CREATIONS. More than 1000 families participated in our Free Family Day sponsored by Kendall Auto Group. Kids made superhero masks on Artie the Art Bus, created comics, and enjoyed performances by Ballet Fantastique.

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The Hidden Histories of Art: Sights and Sounds of a Medieval Sensorium
Friday, October 21, 12 p.m. | Ford Lecture Hall
In the Middle Ages, religious paintings, sculptures, and liturgical and devotional objects rarely existed in isolation. Instead, they were situated in a multi-media environment, with other sights, smells, and sounds. In particular, sacred music was a ubiquitous element of the soundscape against which the religious arts were experienced. This concert features medieval musical works commonly heard when images and objects such as these were either displayed or brought to the fore during a communal service, or, in the case of personal moments of spiritual reflection, were used as objects for meditation and rumination. Performers include faculty members and graduate students in the School of Music and Dance, in collaboration with Lori Kruckenberg, Associate Professor of Musicology.


MARCHÉ CAFÉ

Medieval Art from the Met on view in John and Ethel MacKinnon Gallery of European Art

The Metropolitan Museum of Art is home to one of the largest and most impressive collections of medieval European art in the world. This fall, the JSMA is pleased to welcome five objects from the Met—a reliquary, a censer, a diptych, a statuette, and a limestone sculpture of the Virgin Mary and Jesus—on a two-year, renewable loan. We anticipate that the works will be on view by the end of September. These works, which reflect the diverse arts of Christian devotion and liturgy in Europe from the 14th through 16th centuries, are part of the JSMA’s ongoing efforts to present the full range of European art to its visitors and to support the UO’s academic program. Support was provided by a JSMA Academic Support Grant, the Department of the History of Art and Architecture, the Office of the Dean of the School of Architecture and Allied Arts, the Oregon Humanities Center, the Medieval Studies Program, the Giustina Professorship of Italian Languages and Literatures, and the Department of Romance Languages.

The Jordan Schnitzer Museum of Art gratefully acknowledges the sponsor of our Members Magazine.

Virgin and Child, French, 14th century. Limestone with traces of polychromy. 26 x 9 5/8 x 7 1/8 in. Metropolitan Museum of Art, Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher

The JSMA continues to provide educational access to University and K–12 groups on Mondays and Tuesdays by appointment.

Public Hours
Wednesday 11 a.m. – 8 p.m.
Thursday through Sunday 11 a.m. – 5 p.m.
The museum is closed on major holidays.

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