In the age of the Baroque, tapestries were among the most precious objects in any collection, lending a material splendor to the residences of the powerful. In the competition for magnificence that animated 17th century Rome, the Barberini (the family of Pope Urban VIII) outdid their rivals by founding their own tapestry workshop in 1625, and creating custom-woven designs by such eminent artists as Pietro da Cortona and Giovanni Francesco Romanelli.

The Barberini Tapestries: Woven Monuments of Baroque Rome features one of the Barberini’s most renowned series—the Life of Christ—on loan from the Cathedral of St. John the Divine in New York City. Curated by James Harper, associate professor, History of Art and Architecture at the University of Oregon, and Marlene Eidelheit, director of the Textile Conservation Laboratory at the Cathedral of St. John the Divine, the exhibition furthers our appreciation of these awe-inspiring objects, both as aesthetic environments and as cultural artifacts. Ten tapestries, over 15 ½ feet tall, are accompanied by a selection of prints, rare books and medals, a richly illustrated book, and an interactive online learning experience, http://barberini.uoregon.edu/, created by University of Oregon’s InfoGraphics Lab and Campus Geographic Information System office.

The exhibition comes at a propitious time. In 2001, the Cathedral experienced a devastating fire that severely damaged two of the twelve tapestries. With the conservation and cleaning of ten panels in the Life of Christ series, the Barberini tapestries comes to Eugene following a recent presentation at the cathedral. Our exhibition marks the first time these have traveled outside New York since they came to the United States in 1889.

The Barberini Tapestries is made possible with the generous support of the National Endowment for the Arts, the National Endowment for the Humanities, Alex & Amanda Haugland, Dentistry @ The Ten, Sharon Ungerleider, Excelsior Inn and Ristorante Italiano, and JSMA members.
Mao Zedong (1893-1976), the founder of the People’s Republic of China, believed that a political revolution could only succeed after a cultural revolution in which traditional beliefs, modes of thought, and behaviors were altered. Art needed to be “red, bright, and shining” to inspire the change that would lead to the creation of a socialist society. Inexpensive and easily distributed, posters were an effective means of reaching China’s vast population. Drawn from a distinguished private collection, this exhibition grew out of a cataloguing project conducted by graduate students Kun Xie, Sangah Kim, Allie Mickle, and Esther Weng that culminated in a 2016 Soreng Gallery rotation planned under the guidance of JSMA curator Anne Rose Kitagawa and Professor Ina Asim (History). Later, Asim and Professors Roy Bing Chan (East Asian Languages and Literatures), Jenny Lin (History of Art and Architecture), and Bryna Goodman (History) provided further input so that this new exhibition will provide focus for a number of fall term courses and programs.

The museum is extremely grateful to the anonymous collector of these historically important and visually compelling works, a core selection of which are promised gifts. The exhibition, catalogue, and programs are made possible with generous support from the W.L.S. Spencer Foundation; the Coeta and Donald Barker Changing Exhibitions Endowment; the Harold and Arlene Schnitzer CARE Foundation; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; JSMA Academic Support Grants; and JSMA members.

New on View: Contemporary Korean Ceramics

From February through August of this year, with generous support from the Korea Foundation, the JSMA and the UO Art Department cohosted a series of Korean ceramicists’ residencies, resulting in additions to the special gallery installation Breathing Heritage, in which contemporary works are juxtaposed with historic Korean art from the museum collection. The participating artists were LEE Hoon, CHO Chung Hyun, HONG Soonjung, KIM Myungjin, LEE Jae Won, LEE Youngho, Steven Young LEE, and YUH Sunkoo.

FROM THE DIRECTOR

It’s hard to believe that a year has passed since we first invited you to explore what it means to be American through our special exhibitions, ranging from Sandow Birk: American Qur’an and Cuba Ocho to Diálogos and Between the World and Me. In the process, we strengthened our mission as a teaching museum serving diverse learners of all ages and backgrounds and affirmed the museum’s role as a center for dialogue and community.

This fall, we both continue that investigation—particularly through In the Round House: Roots, Roads, and Remembrances and Mark Clarke and Margaret Coe: Our Lives in Paint—and bring art to Eugene that helped to change the world. For our second year presenting a visual counterpart to the Common Reading (this year’s book assigned to the entering class is Louise Erdrich’s The Round House), curators Danielle Knapp and Cheryl Hartup selected works in a variety of media by Native American artists, in the collection and on loan, that explore women’s rights, sovereignty, heritage, legal issues, and more. Last year, we served sixty university classes with our Ta-Nehisi Coates-inspired exhibition, and we anticipate active participation again this year.

Drawn from a local private collection of great scope and quality, Graphic Ideology: Cultural Revolution Propaganda from China features historically important and powerful works, many of which are promised gifts to the JSMA. Thanks to support from the Coeta and Donald Barker Changing Exhibitions Endowment, the W.L.S. Spencer Foundation, the Harold and Arlene Schnitzer CARE Foundation, and JSMA Academic Support Grants, the exhibition, which is curated by Anne Rose Kitagawa, will serve as a focus for a number of classes, public programs, and a major publication.

Having moved “China” to our Barker Gallery, we reopen our Soreng Gallery this fall with The Barberini Tapestries: Woven Monuments of Baroque Rome, curated by Professor James Harper. The Cathedral of St. John the Divine in New York City is home to Barberini’s Life of Christ series, and the JSMA is the only other venue for the presentation of these recently conserved masterpieces. Professor Harper is one of the foremost scholars of Barberini tapestries in the world, and his expertise, combined with significant support from the National Endowment for the Arts and the National Endowment of the Humanities, has enabled us to partner with the Cathedral on the exhibition, the accompanying book, and an interactive learning component, created by the University of Oregon’s Department of Geography and Campus GIS Office.

In our Artist Project Space, Barbara MacCallum: Appropriating Science recognizes the work of an Irish-born artist, who has lived most of her adult life teaching and working in the U.S. Her work, which literally transforms science—the papers of her husband, a physicist—into an art medium, kicks off a series of talks this year on the connections between science and art and the importance of art to scientists. Look for this special icon noting these programs throughout this magazine. I hope you will join me on Wednesday, September 27, when I interview scientists Dr. Elizabeth Moyer and Dr. Michael Powanda, long-time JSMA supporters and collectors, about the value of art.

Barbara MacCallum: Appropriating Science

Artist Project Space  September 23, 2017 - January 28, 2018

In a society that places science above art in its educational systems, its financial rewards and its methods of recognition, I am reversing the relationship by appropriating the materials of science, obliterating their usual function and reconfiguring science into art. My work has evolved through a collaborative relationship with my husband who is a physicist; I cast his body and recycle his published papers giving a new existence to the detritus of science.

—Barbara MacCallum

Irish-born artist Barbara MacCallum uses the scientific papers of her husband, Robert Johnson, a physicist at the University of Virginia, as well as casts of his body, to make beautiful, powerful, and provocative works of art. This exhibition features four of MacCallum’s most recent works: Europa’s Radiation Environment and its Effects on the Surface (Shawl), 2014-16; Mechanism for Cloud Spreading in the DSMC Model I (Vest), 2013, and Mars’ Upper Atmosphere under Extreme Solar Wind Conditions (Dress), 2013-15. Composed of scientific papers, polymer mediums, wire screening, Irish linen thread, and more, the works command space and create an environment, both otherworldly and familiar.

MacCallum received her Diploma in Fine Art with Distinction in 1964 from Ulster College of Art and Design, Northern Ireland, and her MFA in 1972 from Southern Illinois University. She is the recipient of grants from the Virginia Commission for the Arts, Virginia Center for Crafts, and the Ruth Chenven Foundation, and her work has been featured in exhibitions at the Bronx River Art Center, Museum of Contemporary Art of Georgia, Second Street Gallery in Charlottesville, VA, and the Bayly Art Museum (now the Fralin Art Museum), University of Virginia.

The exhibition is made possible with support from the Hartz FUNd for Contemporary Art. The accompanying exhibition catalog features an essay by Amelia Anderson, who received her MA in the History of Art and Architecture in June 2017.

Patron Circle/Members/Public Receptions
Friday, September 22: See Barberini exhibition for details
Artist’s Talk
Saturday, September 23, 11:30 a.m.
Mark Clarke and Margaret Coe: Our Lives in Paint

Schnitzer Gallery  October 21, 2017 - April 1, 2018

This retrospective exhibition brings together forty works by Eugene painters Margaret Coe and the late Mark Clarke for an intimate survey of fifty years of painting and the experiences that shaped their life together and nurtured their individual careers as artists. Clarke, who passed away unexpectedly in January 2016, was beloved for his luminescent acrylic paintings that captured the Willamette Valley’s unique landscape and atmosphere. He also painted striking figures drawn from imagination and memory and regularly explored abstraction in his work. Coe has a keen eye for the dynamic color and energy of this region. Her brightly realized oil paintings of the Northwest treat the natural and the manmade with equal attention. Additionally, she has engaged with cross-cultural, international subject matter (painting on site during artist residencies in England, France, and Italy), as well as acutely personal moments from periods of mourning and healing.

The exhibition includes major paintings showcasing each artist’s most recognizable imagery in addition to examples of their early student work and pieces from the family collection that have never been publicly exhibited. Coe just completed a residency in Italy in summer 2017 and will debut a selection of works from her trip in the exhibition. Both Clarke and Coe embraced their identities as regional artists and saw only opportunities instead of limitations in building lives as painters in Oregon.

It is especially meaningful to bring these works together at the JSMA. University of Oregon alumni Clarke (B.S., 1959; M.F.A., 1965) and Coe (B.S., 1963, M.F.A., 1978) honed their skills under talented faculty who included David McCosh, Andrew Vincent, Jack Wilkinson, and Frank Okada. Clarke was also a long-time employee of this museum, where he spent a combined twenty-three years as its curator, chief preparator, and technician.

The exhibition, organized by Danielle Knapp, McCosh Associate Curator, is accompanied by a fully illustrated catalog with essays by Knapp, Coe, and Roger Saydack, made possible by a Ford Family Foundation Exhibition Documentation and Support Grant.

Margaret Coe (American, born 1941) La Plage Bonaparte #1, 2008. Oil on canvas, 40 x 70 inches. Museum Purchase; 2008:30.2
Conversations in the Round House:
Roots, Roads, and Remembrances

Focus Gallery August 16, 2017 - February 11, 2018
APS Alcove September 9, 2017 - February 11, 2018

This academic year, all UO first-year students received Louise Erdrich’s novel The Round House, and faculty are using the book to teach a variety of courses to undergraduate and graduate students. Last year, more than sixty classes used the museum’s first exhibition organized specifically to support the “Common Reading” at UO, a year of conversation around a shared book. Based on the success of Between the World and Me: African American Artists Respond to Ta-Nehisi Coates, the JSMA plans to present a “Common Seeing” exhibition each year—where students can expand their dialogues and investigations in front of works of art.

This year’s companion exhibition, Conversations in the Round House: Roots, Roads, and Remembrances, features twenty-four contemporary works by twelve artists who affirm their ties to Native culture: Rick Bartow, Ka’ila Farrell-Smith, Joe Feddersen, James Lavadour, Tanis Matthews, P.Y. Minthorn, Lillian Pitt, Jaune Quick-to-See Smith, Wendy Red Star, Gail Tremblay, Marie Watt, and Elizabeth Woody. The majority of the objects come from the JSMA’s collection, and some works, like James Lavadour’s painting Torch, are recent acquisitions on exhibition for the first time here. We are grateful to the artists and private collectors who lent these important works.

The exhibition addresses central concerns in Erdrich’s novel—community and identity, landscape and a sense of place, and history, memory and storytelling, as well as violence to women, sovereignty, justice, and racism. The novel begins with the rape of the narrator’s mother, which starts the adolescent son on a journey that makes him question social mores, sacred rituals, and his place on the reservation and in the larger world. Likewise, the works in the exhibition explore the diverse ways artists approach cultural heritage, freedom and colonization, and the uneasy coexistence of natural, material and spiritual worlds.

Conversations in the Round House is co-curated by Danielle Knapp, McCosh Associate Curator, and Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art, with Beth Robinson-Hartpence (Lenni Lenape), JSMA art preparator-conservator, who advised on the project.

Joe Feddersen (Colville Confederated Tribes, born 1953), Firehawk, 2005, Blown and sandblasted glass, 21 1/2 x 9 1/2 x 9 1/2 inches. Collection of Jordan D. Schnitzer

MASTERWORKS ON LOAN

Henriette Theodora Markovitch became Dora Maar while studying art at the Académie Julian. When poet Paul Éluard introduced Pablo Picasso to Maar, she was a politically active intellectual, a working photographer exhibited alongside Surrealism’s giants. She would become his favored model during their nine-year relationship, during which time he produced his most significant artwork, Guernica (1937), with Maar’s likeness identified in several figures. As the sole photographer of the painting’s creation, her images for the journal Cahiers d’Art are considered the first documentation from start to finish of a modern work of art.

In Woman Holding a Key (1938), Maar’s form is rounded, the attire smart, and her expression warm and welcoming. This is an anomalous departure from Picasso’s most iconic depictions, casting her as a distorted, overwrought woman through unfeminine angularity and a garish color palette in the Weeping Woman series, Guernica’s postscript body of work. She relayed to the writer James Lord: “All [Picasso’s] portraits of me are lies. They’re all Picassos. Not one is Dora Maar.”

—Miranda Callander, Registrar
For six years, Art of the Athlete has provided service opportunities for UO student-athletes who mentor the museum’s World of Work high school students and assist children with disabilities in our Kennedy Center-funded workshops. This summer, we piloted a two-week Art of the Athlete program for ten 15-18 year-old “at risk” youth from Rainier Vista Boys and Girls Club/Joel E. Smillow Teen Center in South Seattle.

After learning about the Art of the Athlete program, staff at the Rainier Vista Boys and Girls Club approached the JSMA’s director of education to discuss implementing a pilot for student-athletes at their center, which has seen an increase in gang activity and related tragedies in their community. Modeled on World of Work—whose goal is to teach students 21st century learning skills through the arts—the Seattle “intervention” focused on youth affiliated with gang activity or living in high-risk situations. Because all had lost friends or family members and been victims of racism or profiling, the program offered opportunities for them to discuss their experiences and gain knowledge/access to higher education, mentorship, and pathways that would support their career interests and healthy lifestyles.

Education Department staff and students (Sherri Jones, Hannah Bastian, Nori Rice, Jordyn Fox Shaw, and Malik Lovette) and current and former student-athletes taught the art sessions, which addressed themes of identity, race, misinterpretation, and self-improvement. Students benefited from the mentorship of Samie Parker, a UO graduate (BA in Art) and former student athlete/Art of the Athlete participant, who enjoyed a successful career in the NFL with the Kansas City Chiefs.

Assignments included creating self-portraits and journals/sketchbooks and integrating lyrics and phrases that would motivate them when they encountered hardships. They were asked to describe how they thought they were viewed by their closest friends and how they have been mislabeled or misidentified by others. Pre- and post-surveys showed that all of the students felt they had gained tangible skills for coping and processing trauma and hardships in their lives.

We thank Imagination International, Inc., for donating supplies, including sketchbooks and Copic markers to the program.
NEW ACQUISITIONS

New Acquisition Honors Dick Easley

The JSMA was saddened by the sudden passing of Dick Easley, local collector and connoisseur of Asian art, whose knowledge, curiosity, and passion made him an unflagging supporter of our exhibitions, acquisitions, and programs. We grieve with Hue-Ping Lin, his widow and cofounder of the White Lotus Gallery, and we are extremely grateful for the donations that Easley’s many admirers have made to the JSMA in his memory. The first work acquired with those funds is a magnificent four-panel print by mezzotint master HAMANISHI Katsunori. The Four Elements depicts earth, fire, air, and water and showcases the artist’s fascination with earlier modes of Japanese art and his impeccable technique, a combination befitting our deeply missed friend.


The JSMA is pleased to announce that it will acquire, through gift and purchase, a total of ten works by Eugene-based photographer, teacher, and author Rick Williams over a period of three years. Texas-born Williams retired as Dean of Division Arts at Lane Community College last year. He previously spent thirty years as a free-lance photographer in Austin and more than ten years teaching visual communications and photography at the University of Texas at Austin and the University of Oregon, developing his eye for capturing authentic moments in the lives of regular people. The black-and-white images to be acquired by the JSMA, all of which appeared in his recent retrospective exhibition, Emergence: An Arts Journey with Rick Williams at the Lane Community College Art Gallery, speak to the realities of small-town life in his home state. Six of the photographs are images featured in Williams’s book Working Hands, a project representing twenty years spent documenting the “cowboys, roughnecks and technology workers” who drive Texan economy.

Rick Williams (American, born 1946). Kate’s 4th of July Dream, Holy Cross Brothers’ Lake House, Austin, Texas, 1979. Archival Selenium-toned silver gelatin print, 24 x 20 inches. Museum purchase (additional credit line needed); 2017:17.1
Margo Grant Walsh:  
2017 Recipient of the Gertrude Bass Warner Award

Margo Grant Walsh (UO ’59, BS, ’60, BlArch) received the JSMA’s highest honor, its Gertrude Bass Warner award, on Sunday, August 27, at our annual Members Preview reception. Named in recognition of the JSMA’s remarkable founder, the award is given to an individual who exemplifies what is best about public service to the museum, including service to something beyond oneself, a willingness to contribute time, talents, treasures, and expertise, and effort that goes above and beyond expectations. Past recipients are Cheryl Ramberg Ford and Allyn Ford, Maggie Gontrum, Sue Keene, Yoko McClain, Lee Michels, Hattie Mae Nixon, Hope Hughes Pressman, and Yvette and Charles Stephens.

An award-winning interior architect and esteemed collector of silver and metalwork, Walsh has been a generous and inspiring donor to the museum since 2008. Gifts and loans of major works from her collection are permanently on view in our MacKinnon Gallery, and her support toward exhibition design and student research has resulted in beautiful installations and new research.

A recognized leader in interior design, Walsh served as vice chairman and managing principal of the New York office of Gensler, joining the firm as Director of Interior Design in 1973. She founded the firm’s offices in New York, London, Boston, and Washington, D.C., with her initial staff of two growing into a force of 143 designers in New York and Washington. In 2002, she received the then-School of Architecture and Allied Art’s highest honor, the Ellis F. Lawrence Medal.

Hallmarks of Modernism and Taxco Silver: 
Selections from the Margo Grant Walsh Collection

MacKinnon Gallery October 28 through summer 2018

*Hallmarks of Modernism* traces modernist movements of the late 19th and 20th centuries, presenting fine examples of the Aesthetic Movement, the Arts and Craft Movement, Art Nouveau, and Art Deco. *Taxco Silver* features exquisite examples of silverwork inspired by Pre-Columbian designs and modernism. In consultation with Margo Grant Walsh, Caroline Phillips, a graduate student in the History of Art and Architecture, and Kurt Neugebauer, Associate Director of Administration and Exhibitions, selected examples offering a range of hallmarks (makers’ marks) and work by artists from Europe and the U.S.

Thanks for enjoying interviews with JSMA members. This time, we turn the spotlight on a very special member, Doug Blandy, a professor and Senior Vice Provost for Academic Affairs, as well as the museum’s supervisor. Doug returns to teaching in December, and all of us associated with the JSMA thank him for his effective and heartfelt advocacy, advice, and support.

When or how did you first become involved with the JSMA?
The JSMA has been significant to my research and teaching since my arrival on the UO campus in the fall of 1987. My initial involvement was associated with using the museum as a part of my teaching within the School of Architecture and Allied Arts (now College of Design). This included general education courses for undergraduate students, such as *Art and Human Values*, and professionally oriented courses for graduate students, such as *Art and Society* and *Community Cultural Development*. In addition, the JSMA has been an excellent source of experience for my students who are interested in museum careers. Many of them have gone on to hold a variety of leadership positions in museums. Over the past decade, much of my research has focused on partnering with folklorists in China to do field work associated with the traditional and contemporary arts of China. The result of this fieldwork is interpreted on the website ChinaVine.org. The JSMA’s collection of material culture from China informs this work. I am fortunate to have been able to work with the Education Department at the JSMA on curricula that links my research in China with the museum’s holdings.

Why do you think the museum is important to the university?
The JSMA is integral to the research and teaching mission of the University of Oregon. Faculty from across the UO routinely avail themselves of the resources and opportunities at the JSMA that support their teaching. The excellence and cultural diversity of the JSMA’s permanent and rotating exhibitions support an “objects-based” approach that reinforces authentic learning. The breadth of the JSMA permanent collections, along with the rotating exhibitions, provides UO faculty and students with a unique opportunity to explore the many possible pedagogical approaches associated with the study of actual objects. Faculty and students at the UO are in a very enviable position among our peer institutions to have such a rich and extensive collection of objects to engage with.

The museum has also welcomed UO faculty to partner with the museum on exhibitions and other research-oriented activities.

Our larger community?
I have witnessed first-hand the importance of the JSMA to our community and region. JSMA exhibitions and programs routinely attract children, youth, and adults from the Pacific Northwest. Locally, the JSMA is a key component of the arts education available to children and youth. The provocative exhibitions and programs inspire our local arts community and contribute to the overall quality of life that residents of Eugene, Springfield, and other nearby communities enjoy.

What’s something you wish everyone knew about the museum?
I am continually impressed by the vision, dedication, and resourcefulness of Jill Hartz, the JSMA staff, and Leadership Council. A relatively modest group of people are providing the campus and surrounding communities with extraordinary and unparalleled arts and cultural experiences on an ongoing basis.

What does the Patron Circle /membership mean to you?
The JSMA is at the center of a community that appreciates the arts and culture from an international perspective. My association with the Patrons Circle reinforces my participation in this community while simultaneously demonstrating my commitment to the JSMA and all that it contributes to the arts locally, regionally, nationally, and internationally.

Why is art important to you?
The arts sustain community and contribute significantly to individual and collective identity and quality of life. In this regard, the arts are a critical component of a democratic society. I agree with Cornell West’s observation of artists as society’s “truth tellers.” Experiencing art can be transformative because of the revelations that art makes possible. Art can assist in imagining a future that is socially just.

Do you have a favorite exhibition, work, or place in the museum?
The JSMA has an extensive collection of work by Morris Graves. I am always appreciative when selections from this collection are on view. His exploration of consciousness and the natural environment of the Pacific Northwest helps to ground me in place.

Doug Blandy
Professor and Senior Vice Provost for Academic Affairs
Congratulations, Esther!

I am honored to continue my career at JSMA in a new role as Associate Director of Development. My experiences working with JSMA’s members and annual donors over the past three years has convinced me there is no better place to be a development professional and lover of the arts than the JSMA. The daily inspiration I receive from the JSMA’s exhibitions, educational initiatives, and passionate supporters will continue to drive my efforts to connect donors with the JSMA in meaningful ways.

—Esther Harclerode

Announcing the J. Sanford & Vinie Miller Family Arts of Asia Distinguished Lecture Series Endowment

It is with great pleasure that we announce the creation of a lecture series made possible by the generosity of J. Sanford and Vinie Miller. Beginning in 2018, this exciting lecture series will feature speakers on Asian art and the JSMA’s collection. Modeled after the University of Virginia’s esteemed Weedon Lectures in the Arts of Asia, the J. Sanford & Vinie Miller Family Arts of Asia Distinguished Lecture Series will enable the JSMA to present timely and relevant conversations on the JSMA’s Asian collections, exhibitions, and research.

“For many years, Sandy and I enjoyed the Weedon Lectures that I organized at the University of Virginia’s art museum,” says JSMA’s Executive Director Jill Hartz. “I’m thrilled we can start a similar program here that will support our Asian collections, exhibitions, and research. Thank you, Sandy and Vinie!”

“When the Millers, who live in California, learned that Jill had moved to Eugene and that our museum houses major Asian collections, they took notice,” says Anne Rose Kitagawa, JSMA Chief Curator and Curator of Asian Art. “It is transformative for us to have the capacity to bring national and international Asian artists and experts to UO to share their insights and expertise. We have also benefited for many years from generous loans from the Millers’ exceptional collection of Chinese art including a magnificent contemporary counterpoint work in the current Graphic Ideology exhibition.”

Art in the Attic: Thank You, Friends of the JSMA!

On August 23, the Friends of the JSMA (formerly the Gourmet Group) hosted the annual Art in the Attic sale at Oakway Center to raise funds for the JSMA’s education programs, including Fill Up the Bus. Thanks to many hours spent by this amazing group of supporters, donations from members and people throughout the community, and everyone who attended the sale, Art in the Attic was a resounding success! Thank you to everyone who volunteered their time, donated items, and to all involved for helping to provide the opportunity for K-12 students from across the state to have access to arts education at the JSMA. Thank you, Friends, for your dedication and important work!

Don’t Miss “Beyond the Frame”

Members at the $250+ level are invited to attend our annual Beyond the Frame event on Sunday, November 19. This year we’ll enjoy a behind-the-scenes look at the museum and the exhibition Mark Clarke and Margaret Coe: Our Lives in Paint. This exclusive event is one you don’t want to miss! Invitations will arrive in October.

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 to the Patron Circle level of $1,500 and more.

Interested in attending Beyond the Frame or learning more about upper-level membership benefits at the JSMA? Please 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!
A Conversation on Collecting with Dr. Elizabeth Moyer & Dr. Michael Powanda

Join us for a far-reaching conversation, facilitated by Executive Director Jill Hartz, with two passionate art collectors, scientists, and generous supporters of the JSMA. We’ll explore the connections between art and science, how they develop their connoisseurship, and why they collect. The JSMA has benefited immeasurably from their support for particular artists and art forms, resulting in loans and acquisitions of work by Catalina Delgado-Trunk, Juan de Dios Mora, Andreas Nottebohn, Gabor Peterdi, and Kent Rush, and over 170 Asian prints, books, and textiles, as well as summer support for student internships in the museum.

Wednesday, September 27, 5:30 p.m.

Calendar

ON GOING EVENTS

First Free Friday
Fridays, September 1, October 6, November 3, December 1
11 a.m.–5 p.m.
Enjoy the JSMA with free admission the first Friday of every month.

First Saturday Public Tour
Saturdays, September 2, October 7, November 4, December 2
1–1:45 p.m.
Enjoy a 45-minute tour of highlights from museum’s collection and exhibitions with an exhibition interpreter. Free with museum admission.

Go Ducks! Free Admission Weekend
September 2–3, September 9–10, September 30–October 1, October 7–8, October 28–29, November 18–19, November 25–26
The JSMA and the Museum of Natural and Cultural History welcome Duck fans with free admission on home football game weekends.

REMEMBER WE ARE CLOSED:
September 11–17, 2017
November 23
December 25
January 1
The JSMA will close at 3 p.m. on September 22 and at 5 p.m. on November 22.

Fall Opening Receptions

The Barberini Tapestries: Woven Monuments of Baroque Rome
Saturday, September 23, 11:30 a.m.
Curator’s Tour: The Barberini Tapestries: Woven Monuments of Baroque Rome
Sunday, October 1, 2 p.m.
The Tapestries of Coptic Egypt
Wednesday, October 4, 5:30 p.m.
Lecture by Nancy Arthur Hoskins

Graphic Ideology: Cultural Revolution Propaganda from China
Sunday, October 8, 2 p.m.

Barbara MacCallum: Appropriating Science
Saturday, September 23, 11:30 a.m.
Conversations in the Round House: Roots, Roads, and Remembrances
Friday, September 22 Members: 5–6 p.m.
Public: 6–8 p.m.
The Barberini Tapestries: Woven Monuments of Baroque Rome
Sunday, October 1, 2 p.m.
The Tapestries of Coptic Egypt
Wednesday, October 4, 5:30 p.m.
Lecture by Nancy Arthur Hoskins

Artist’s Talk: James Lavadour
UO Department of Art Lecture Series
Thursday, October 5, 6 p.m.
Location: Lawrence Hall Room 177

The East Is Red
Lecture by artist Hung Liu
Saturday, October 7, 2 p.m.

Gallery Tour with Anne Rose Kitagawa and faculty

Graphic Ideology: Cultural Revolution Propaganda from China
Sunday, October 8, 2 p.m.

Reading, Writing, and Collecting in Baroque Rome
Nathalie Hester, Associate Professor of Italian and French, Dept. of Romance Languages
Wednesday, October 11, 5:30 p.m.
Ford Lecture Hall

Lunchtime Concert: Italian Music of the Baroque Period
Friday, October 13, 12:30–1:30 p.m.

Guided Tour and Opening Reception
Mark Clarke and Margaret Coe: Our Lives in Paint
Saturday, October 21, 2 p.m.

How to Conduct a Revolution with Culture? Some Core Logics of China’s Cultural Revolution, 1966–1976
Lecture by Professor Laikwan Pang
Sunday, October 22, 2 p.m.

Art of the Athlete at Autzen
October 28, 3 hours before kickoff of Ducks vs Utah
Location: North Corner of the Moshofsky Center, Autzen Stadium
Happy Homecoming! Join Art of the Athlete artists past and present for art activities and a pop-up art exhibition celebrating Art of the Athlete VI.

REMEMBER WE ARE CLOSED:
September 11–17, 2017
November 23
December 25
January 1
The JSMA will close at 3 p.m. on September 22 and at 5 p.m. on November 22.
Dia de los Muertos Celebration
Wednesday and Thursday, November 1–2, 6–9 p.m.
The JSMA honors this annual celebration of life and death that traditionally takes place in Mexico, parts of Central and South America, and Latino communities in the United States. Altars with offerings and traditional art, music, dance, food, flowers, and poetry remember and welcome souls journeying to the world of the living for a brief visit. This event is co-sponsored by Oak Hill School in conjunction with the Jordan Schnitzer Museum of Art, MECA de UO, Adelante Sí, University of Oregon Office of Equity and Inclusion, the Instituto de Cultura de Guanajuato, the Instituto Estatal de Migrante Guanajuatense y sus familias.

Día de la Familia: Winter Celebrations around the World
Saturday, December 9, 12–3 p.m.
Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions from Italy, Latin America and China.

Dia de la Familia: Winter Celebrations around the World
Saturday, December 9, 12–3 p.m.
Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions from Italy, Latin America and China.

STUDIO PROGRAMS

Student Research Presentations
Wednesday, November 29, 12–1:30 p.m.

Student-led Gallery Tour
Graphic Ideology: Cultural Revolution Propaganda from China
Sunday, December 3, 2 p.m.

Dia de la Familia: Winter Celebrations around the World
Saturday, December 9, 12–3 p.m.
Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions from Italy, Latin America and China.

Tracing Memories, sponsored by Imagination International, Inc.
Saturdays: September 9, October 21, November 11, December 16, 11:15 a.m.–12:45 p.m.
This drawing and coloring drop-in workshop is designed to promote self-reflection, stress reduction, and creativity, using professional Copic markers and paper products.

Wednesday After-School Art Workshop: Storytelling In Art
Wednesdays, October 4–November 29 (no class on 11/22), 2018, 3:30–5 p.m.
Cost: $90 ($81 for JSMA Members)
Students will explore storytelling through the creation of narratives, using textiles, illustration, multimedia, and various other art forms.

VSA/Art Access Art Workshops for children with special needs
Saturdays: October 21, November 11, December 16, 11 a.m.–12:30 p.m.
Art workshop for children with special needs, led by a certified occupational therapist and artists in a creative and caring atmosphere. This is a drop-in workshop but your reservation is appreciated. Contact ArtHeals@uoregon.edu or 541-346-6410 with questions or to reserve your spot. This VSA program is provided in 2018 under a contract with the John F. Kennedy Center for the Performing Arts.

Club de Arte Para Mamás (Madre’s Club)
Sábados: 9 de septiembre, 14 de octubre, 11 de noviembre, 2 de diciembre, 2–3:30 p.m.
Lunes: 18 de septiembre, 23 de octubre, 20 de noviembre, 18 de diciembre, 9–10:30 a.m.
Un club de arte comunitario para las mamás que hablan el español y que deseen incrementar su creatividad y habilidades artísticas, así como también poder hablar el inglés como su segundo idioma. Los niños pequeños están invitados a venir con sus mamás y crear sus propios trabajos de arte. Este programa es gratuito y se encuentra financiado por una generosa donación de los Amigos del JSMA.

The Inner World of Aphasia with local filmmakers Edward and Naomi Feil
November 15, 7 p.m.
This empathic and often poetic medical-training film features a powerful performance by co-director Naomi Feil as a nurse who learns to cope with aphasia, the inability to speak as a result of a brain injury. Feil, a social worker whose career has focused on communicating with language-impaired patients, produced this film with her husband, Edward Feil. In the film, the patient’s inner thoughts are heard through voice-over as she struggles in frustration to overcome her disability and to connect with her caregivers. The Council on International Non-theatrical Events (CINE) awarded Inner World its top honor, the Golden Eagle in 1968. More than 47 years later, the film’s innovative artistic qualities were recognized by being selected among the 25 classic films admitted to the Library of Congress’ National Film Registry.

SCHNITZER CINEMA

Programmed by Richard Herskowitz, curator of media arts, Schnitzer Cinema brings the best of experimental, documentary, and arts-focused films and videos to the JSMA each year. Schnitzer Cinema is made possible in part with a grant from the UO Office of Academic Affairs. Programs are free, with popcorn and refreshments provided!

James Blue: Citizen Blue with Richard Blue and director Daniel Miller
Wednesday, October 18, 7 p.m.
James Blue, who grew up in Portland and majored in Theater at the University of Oregon, went on to direct films. One was nominated for an Academy Award and another won the Critics Prize at the Cannes Film Festival. His landmark Civil Rights documentary, The March, was admitted into the prestigious National Film Registry. Blue was a pioneering film professor at UCLA, Rice University, and the American Film Institute, where his students included Francis Ford Coppola, Paul Schrader, and Jim Morrison. SOJC Professor Daniel Miller will present the world premiere of his documentary on this unjustly neglected master of American filmmaking, featuring rare clips and images from the James Blue Archive in UO Special Collections and interviews with Blue’s legendary colleagues David MacDougall, George Stevens, Jr., Joan Churchill, Colin Young, and many others.

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arts seen
1 In late June, the Association of Academic Museums and Galleries held its annual conference at the university, organized by AAMG president (and JSMA executive director) Jill Hartz and Lauren Nichols ’17 (MA, Arts Administration with Museum Certificate). From left: Grady Goodall, director of development for the OSU College of Liberal Arts spoke on a panel about Negotiating Tangible Gifts, and Jordan Schnitzer, a lead sponsor of the conference, gave opening remarks about the importance of art, after which those present (nearly 300 museum professionals and students) gave him a standing ovation.

2 AAMG conference volunteers were great! from left: Robyn Anderson, MNCH Education Coordinator; Andrea Hadsell, AAD Graduate Student and AAMG Volunteer Coordinator; Lauren Willis, MNCH Program and Exhibitions Developer; and Lauren Nichols, our fantastic conference manager. Robyn and Lauren presented at the conference.

3 Jordan Schnitzer shares a moment with UO President Michael Schill, who welcomed conference attendees at the opening night reception.

4 Leadership Council member David Hilton, Doug Blandy, Senior Vice Provost for Academic Affairs, and Eric Dil, a visiting faculty member and conference volunteer (poster sessions and evaluation) enjoyed the JSMA reception that Saturday night.

5 Anne Rose Kitagawa, chief curator and curator of Asian art, and Cheryl Hartup, associate curator of academic programs and Latin American art, gave Wendy Red Star, one of the conference’s keynote speakers, a tour of the museum, which included the four photographs by the artist on view in our foyer.

6 Regional watercolorists and museum members and friends enjoyed the openings for Pour It On! Watercolors from the West on April 6 and 7. Watercolorist Jeannie McGuire served as this year’s juror and her work was featured in an intimate exhibition nearby.

7 On August 17, Rick Bartow’s sculpture The Mad River to the Little Salmon River, or The Responsibility of Raising A Child, 2004, cast 2017 (bronze, edition 3/10), was installed near the Many Nations Longhouse, thanks to the Percent for Art program. Danielle Knapp, McCosh Associate Curator, gallerist Charles Froelick, and collector Bill Avery were joined by Bartow friends and JSMA staff for the special occasion.

8 Texas-based artist Kent Rush led a lithography workshop in the Art Department in the spring and gave a talk about his work in the museum. Rush’s visit was made possible with the support of Dr. Elizabeth Moyer and Dr. Michael Powanda.

9 JSMA Japan Tour travelers (clockwise from lower left) Michael Powanda, Jim Walker, Elizabeth Moyer, Bart Poston, Barbara Walker, guide Makiko Kim, Mona Meeke, and Jill Hartz by the Great Buddha in Kamakura.

10 Executive Director Jill Hartz was a commemorative speaker at the Schneider Museum of Art’s 30th anniversary gala in May. Hartz and Richard Herskowitz share a moment with Scott Malbaum, the museum’s director.

11 Former Leadership Council President Greg Fitz-Gerald surprised contemporary Korean calligraphy master JUNG Do-jun by appearing at the Seoul Art Center to present congratulations from the JSMA on the occasion of Jung’s 70th birthday exhibition in May 2017.

12 Ceramic artist LEE Youngho and translator Sookjae McCarthy presenting to Brian Gillis’s ceramics class in the Gilkey Study Center.

13 During our spring family day, artists hopped aboard Imagination International’s Artie the Art Bus to create wondrous landscapes with Copic Markers.

14 (a) Debbie Williamson-Smith, 20x21EUG Communications, and Blek le Rat, the Godfather of stencil art. (b) The 20x21EUG Mural Project, an initiative of the City of Eugene’s Cultural Services Public Art program, hosted Blek le Rat, Ila Rose, Dan Witz, Miel, Telmo, and Hush for the first annual Eugene Walls.
Keith Achepohl:
Vision of Nature/Vessel of Beauty
Opens January 20, 2018

This extensive body of work in painting, drawing, and collage by Eugene, Oregon-based artist Keith Achepohl was inspired by three weeks at the Morris Graves Foundation Artist Residency in 2011. In the years since, including a second stay at the residency in 2016, Achepohl completed nine distinct yet interrelated explorations of the plants and trees that he observed at Graves's final home, "The Lake" in Loleta, California. Achepohl began with close studies of his subject matter (including skunk cabbage, pond lilies, water irises, and trees). The finished works are, as he describes, “more fantasy than reality,” ultimately presenting an intensely personal language of nature that developed from "from careful observation to mnemonic response."