From the Director

As we enter the final quarter of our fiscal year, which ends June 30, I have occasion to thank so many of you for your generosity and support. Collections gifts and purchases (made possible through endowments, foundations and private support) significantly strengthened our American (especially Pacific Northwest), Asian, Latin American, and European holdings. Indeed, so many of you made our acquisition of Xiaoxe Xie’s Order (The Red Guards) a reality. Major exhibition support through endowments like the Coeta and Donald BarkerChanging Exhibitions fund, Jordan Schnitzer and his Family Foundation, the Harold and Arlene Schnitzer CARE Foundation, and RBC Wealth Management enable us to present and curate stellar shows of internationally acclaimed artists. Area businesses, including Kendall Subara, Merrill Lynch, US Bank, and Wells Fargo, as well as grants from The Ford Family Foundation and the Oregon Arts Commission and major gifts from the Barker Foundation, the Daura Foundation, Eugene Airport, the Alvin E. Friedman-Kien Foundation, and the Kennedy Center help to underwrite exhibitions, special initiatives, and educational projects for students of all ages, providing unparalleled access to the museum and its resources.

On behalf of all of us at the museum, I offer my gratitude to all of you. Our membership program fills the growing gaps between our resources and strategic goals. Increasingly, museums are in the business of making our communities whole—inspiring, teaching, empowering, and healing people of all ages and abilities, on and off campus, through the visual arts. You make that possible.

Our most generous supporter, the University of Oregon, is also a very good friend of the museum. The JSMA Academic Support Grants—made possible with funding from the JSMA, AAA, CAS, and most recently, the Clark Honors College—match by the Provost, are building interdisciplinary object-based collaborations across campus and providing funds for special loans, guest speakers, film programs, concerts, publications and more. Our goal is to make all teachers and faculty visual learners and to give every student a meaningful museum experience.

This spring, we offer our gratitude to Han Zhu and Jessi DiTillio, who, after receiving their MA’s in art history two years ago, were hired as temporary assistant curators, a further step in our re-imaging of what a teaching museum should be. Jessi curated our recent Kara Walker show, among other projects, and Han, in addition to assisting with Asian gallery rotations and research, is writing a monograph on a magnificent Korean calligraphic screen in our collection.

And finally, thanks to new university support we have hired a second senior curator, Johanna (Jody) Seasonwein, former Andrew W. Mellon Fellow for Academic Programs at the Princeton University Art Museum, who will lead our Western (art of the Americas and Europe) program. She and her family, including three small children, are house hunting and plan to move to Eugene in June. Welcome, Jody!

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The Human Touch

Selections from the RBC Wealth Management Art Collection

April 26 – September 14

For more than twenty years, RBC Wealth Management, one of the nation’s largest full-service securities firms, has collected and presented art that reflects the society in which they live and work. The corporate collection, permanently displayed at the firm’s headquarters in Minneapolis, has grown to more than 400 pieces. Selected artworks from the collection comprise The Human Touch art tour, which is visiting cities across the country where RBC Wealth Management offices are located.

From serious to whimsical, realistic to abstract, the exhibition features 40 artworks devoted to creative interpretations of the human figure.
CONTemporary Oregon Visions
Jo Hamilton & Irene Hardwicke Olivieri

These two contemporary Oregon artists offer substantially different but equally innovative approaches to figurative art.

Jo Hamilton, born in Glasgow, Scotland, in 1972, found her true home when she moved to Portland in 1996. After painting for almost twenty years, her artistic practice was transformed when she visited a non-traditional textile arts exhibition. From there she was inspired to fuse the two parts of her life that were closest to her—her daily urban environment and her grandmother’s tradition of crochet. Often portraying friends and co-workers from her days in the food-service industry, Hamilton’s work displays a whimsical and affectionate vision of working-class Portland. As her work has progressed, she has taken on other subjects as well, including mug shots from Multnomah County, industrial landscapes of Portland, and full-figure nude.

Born and raised in southern Texas and educated in New York, Irene Hardwicke Olivieri now lives and works “off the grid” in the high desert of central Oregon. Her intimate knowledge and passion for the natural world pervades her artwork, which expands on her engagement with natural elements to develop complex and idiosyncratic mythological worlds. Tropical animals and woodland creatures serve as avatars for the artist and her loved ones. Language is also a key element in Olivieri’s painting, where dense layers of poetic, visionary, and autobiographical text are interwoven with the background and figures. The exhibition features a selection of her inventive sculpture series PoliGirl, delicately articulated mosaics of female figures and hybrid creatures, made from the fragile bones she extracts from owl pellets.

Vanessa Renwick

Hunting Requires Optimism & Medusa Smack
April 25–June 29

In conjunction with Cinema Pacific and made possible by a JSMA Academic Support Grant, the JSMA is pleased to present two video installations by Portland-based artist Vanessa Renwick. Renwick’s installations address serious issues related to our environment in often humorous ways. Hunting Requires Optimism, on view in the Artist Project Space, contrasts the challenges wolves face in finding food with those of humans seeking sustenance. Medusa Smack, an immersive video installation in 24/4A (off the Barker Gallery), is inspired by this quote from Haruki Murakami: “What we see before us is just one tiny part of the world. We get into the habit of thinking, this is the world, but that’s not true at all. The real world is a much darker and deeper place than this, and much of it is occupied by jellyfish and things.” The piece includes a score composed and performed by Tara Jane O’Neil with sounds recorded by the artist Harry Bertoia on his Sonambient sculptures.

Renwick is one of the most highly regarded experimental filmmakers in the U.S. Her installations have been displayed at the Centre Pompidou, the Tacoma Art Museum, PX2 Contemporary Art, and the Elizabeth Leach Gallery; and her films have screened all over the world.

Gregory Smud

Solstice
March 30–April 15

Renwick’s installation gently invites the viewer to re-imagine our landscape and rethink the complex relationship of the environment to society. In Solstice, Smud explores the mystical and spiritual nature of the winter solstice as a transformative moment. Solstice culminates in an exhibition of approximately 40 pieces. Smud explores the importance of time and the Sun’s relationship to light and life in his work. Smud’s installation invites the viewer to experience the shift in the earth’s axis as the Sun reaches its most southern latitude in the Northern Hemisphere and the length of daylight begins to increase.

Hope and Prayer
A multi-screen film and music performance by Vanessa Renwick and Daniel Menche
Saturday, April 26, 7 p.m.

Vanessa Renwick’s Hope and Prayer (2015) is a three-channel video featuring stunning cinematography of animals hunting and being hunted by each other, a slow build toward oblivion that summons the awesome grandeur and the cold horror of the wild. The adrenaline-pumping dramatic and sometimes brutal nature cinematography is transformed and elevated through black and white high-contrast re-composition and a hyper-dynamic score by Portland’s infamous underground composer Daniel Menche. Renwick will also screen an excerpt from her work in progress, The Land Points, about the fight for the identity of the West, with four local people, land use and re-creation, all seen through the prism of the reintroduction of gray wolves into the modern West. Proceeded by Deke Weaver’s performance photography Calendar. Cinema Pacific tickets required.

Art for Endangered Species: A Forum
Sunday, April 27, 2 p.m.

UO professors Ted Toadvine and Stephanie Lemenager join artists Vanessa Renwick and Deke Weaver, the day after their Hope and Prayer Wolf Performances in Cinema Pacific; to discuss their deep interest in exploring endangered animals and habitats, and our relationships with them.

GALLERY TALK: Vanessa Renwick • May 24, 2 p.m.

Vanessa Renwick’s installation, Hunting Requires Optimism & Medusa Smack, invites the viewer to encounter the complexity of our environment and our relationship to it. By focusing on these issues, Renwick asks us to consider our actions and our responsibilities to the world around us.

NewArt Northwest Kids:
Food for Thought
Annual Children’s Art Exhibition

Through June 8

The 7th annual NewArt Northwest Kids exhibition features more than fifty works of art from K–12 students in Albany, Eugene, Halsey, and Portland that draw inspiration from healthy eating. Submitted by teachers of public, private and home schools, the works explore the relationship of food to art. Sponsored by Dr. Michael Balm and Dee Carlson and the Cheryl and AⅭⅮ Endowment for Educational Outreach Endowment.

Young Artists’ Reception
Saturday, May 11, 2 p.m.

Followed by Family Day, sponsored by Kendall Subaru

HEALING ARTS

Highlights from the Museum’s Arts and Healthcare Outreach Program

June 24 – September 28

For the past year, the JSMA has provided art activities at Holly Residential, a care center in North Eugene that specializes in the care of adults with traumatic brain injuries. JSMA museum educators, program interns, and volunteers lead twice weekly art activities at the center, and the residents visit the museum for guided tours.

In March, we began an outreach program with the Oregon Supported Living Program (OSLP) Arts & Culture Program for adults with developmental disabilities. Jamie Walsh, OSLP Arts and Culture Program Coordinator, says that their goal is to offer “a dignified and accepting platform for the artistic voices of emerging artists who may otherwise be overlooked as professionals in their field because of disabilities or other disadvantages.” A weekly arts program at the JSMA combines gallery tours and art workshops, which tie in the content of the museum tours with art production so that the participants will learn more about the connections between the process of creating art and the finished product.

The artwork from Holly Residential and OSLP culminates in an exhibition of approximately 40 pieces.
CHIPPING THE BLOCK, PAINTING THE SILK
The Color Block Prints and Serigraphs of Norma Bassett Hall

Schnitzer Gallery of American and Regional Art
August 23 – October 12

This special exhibition presents a spectrum of the Oregon-born Hall’s twenty-five year career as a printmaker. It is the first solo exhibition of Hall’s work since her death in 1957, the first time that more than sixty of her prints have been gathered for exhibition, and likely the first time prints by her have been exhibited in Oregon since a 1930 group retrospective at the Portland Art Association.

Hall, who was born in Halsey, Oregon, in 1888, was a watercolorist and oil painter, but her greatest love was color printmaking. After studying at the Portland Art Association School and graduating from the Art Institute of Chicago, she spent two years in Europe, where she learned the skills of block printmaking. She returned to live in Kansas, where she was a member of the Prairie Print Makers, and later New Mexico, where she became part of the pioneer movement in the development of serigraphy.

Hall was educated in early twentieth century America, where the Arts and Crafts movement was all the rage. This training is revealed not only in the carving of a cherry woodblock as a form of craft, but in the Japanese-influenced style and interpretation of her subjects. As was typical of an Arts and Crafts artist, Hall found inspiration in the diverse landscapes that she encountered in her extensive travels. She loved figural representation, particularly of foreign subjects, and she always explored the possibilities of color. Exhibited for the first time will be a cherry woodblock and a portfolio of colorblock prints depicting the Oregon coast, jointly made by Hall and her husband, artist Arthur William Hall (American, 1889–1961), on the occasion of their marriage in 1922.

Guest curator Dr. Isoby Patterson, a collector, researcher, and teacher, has been involved with fine prints for more than thirty years. After research in black and white intaglio prints for Bertha E. Jaques and the Chicago Society of Etchers (Fairleigh Dickinson University Press, 2002), Dr. Patterson’s new interests turned to color. Her upcoming book, Norma Bassett Hall: Catalogue Raisonné of Block Prints and Serigraphs (Pomegranate Communications, available August 2014), traces the adventurous and creative life of Hall and her spouse.

Curator’s Lecture • Saturday, August 23, 2 p.m.
Dr. Patterson shares her adventures in uncovering the life and work of Norma Bassett Hall and provides a tour of the exhibition. A book signing for her new publication, Norma Bassett Hall: Catalogue Raisonné of Block Prints and Serigraphs, follows.

CONTINUING EXHIBITIONS

The Art of Traditional Japanese Theater
Preble/Murphy Galleries
On view through July 6, 2014

Ave Maria: Marian Devotional Works from Eastern and Western Christendom
McKenzie Gallery • On view through August 24

Traditional Korean Art from the Mattielli & JSMA Collections
HuH Wing • Through June 22

[1] Placing Pierre Daura project members depicted here (back row) AAD Assistant Professor Phaedra Livingstone, McCosh Associate Curator Daniellie Knap, and (front row) students Lindsay Keal, Lauren Szumita and Cody Russell.


Placing Pierre Daura
Focus Gallery • May 10 – September 28, 2014

This special exhibition, featuring the work of Catalan-American artist Pierre Daura (1896–1976), was organized by students working under the guidance of Danielle Knap, our McCosh Associate Curator, and Dr. Phaedra Livingstone, assistant professor in Arts and Administration. It is the culmination of a three-term series of courses on curatorial strategies and planning and implementing interpretive exhibitions. Envisioned as a model for future exhibition courses, the Daura project not only enhanced our collections research but gave young scholars valuable opportunities to share their academic studies with the public.

Placing Pierre Daura explores the artist’s process of identity formation as interpreted through three major motivating forces: his devotion to family, his engagement with various artistic communities, and his transition from Spanish to American citizenship. The overarching theme of “place,” which connects these three topics, can be understood not only as geographic location, but also his psychological and emotional state throughout his life. Daura, who produced paintings, drawings, prints, and sculpture, mainly worked in landscape, portraiture, and still life, though he also experimented with abstraction. His search for “self” can be understood as a complicated and enduring process of personal inquiry, expressed through his art, to redefine his identity amid the many evolutions of life.

In her mission to promote her father’s legacy, Martha Daura generously gifted a large collection of Pierre Daura’s works to the Jordan Schnitzer Museum of Art and the University of Oregon School of Law in 2004 in memory of family friend and former dean of the Law School Chapin D. Clark (Martha’s husband, Tom Mapp, was a professor of law at the University of Oregon). It is this impressive body of work that the exhibition seeks to introduce to the university and greater Oregon audience. We are deeply grateful to the Daura Foundation for its generous support of this project. Additional support was provided by a JSMA Academic Support grant and the Office of Academic Affairs. Graduate and undergraduate students from the departments of Anthropology, Arts and Administration, History of Art and Architecture, Historic Preservation, and the Humanities developed the concept, checklist, catalogue, and programming for the exhibition. Students include Tracey Bell, Helen Blackmore, Lindsay Keal, Sarah Lester, Yi Liang, Carrie Morton, Jillian Norris, Beatrice Ogden, Maddy Phillips, Victoria Reiss, Taylor Rikhoff, Matte Reynolds, Sarah Robison, Cody Russell, Lauren Szumita, Merret Thompson, Emily Volkman, Juliana Wright Kennedy, Sarah Wyer, and Aryn Zanca.

Panel Discussion and Opening Reception:
Placing Pierre Daura
Tuesday, May 13, 7:30 p.m.
A scholarly panel featuring Dr. Cecilia Estrada Ramirez, assistant professor of Romance Languages at the University of Oregon; Dr. Carmen Lord, assistant professor of Liberal Arts at Pacific Northwest College of Art; and Dr. Barbara Rothermel, assistant professor of Museum Studies and director and curator of the Daura Gallery at Lynchburg College provides context for Daura’s work. The student curators will illuminate themes and artwork in the exhibition. Composers of Academic Affairs: A reception follows.

A Spirited Bourrée: Concert and Exhibition Tour Saturday, June 7, 7-9 p.m.
UO voice instructor Laura Wyte and her students perform a recital of Catalan and Spanish songs highlighting prominent themes in Pierre Daura’s work. The program includes music by Enrique Granados, Federico Mompou, Manuel de Falla, Fernando Obradors, and Oscar Espla. An exhibition tour with the student curators of Placing Pierre Daura follows. Made possible with a JSMA Academic Support grant.
JOHN PIPER
Eye and Camera & Travel Notes

WPA IMPRESSIONS
The Reality of the American Dream

The Delicate World of Josefine Allmayer: Papercuts from the Permanent Collection

British artist John Piper (1903–92) defies categorization. In addition to producing some of Britain’s best-loved paintings, prints, and photographs of the 20th century, Piper designed fabrics, stained glass windows, and stage sets for a number of theatrical works (including six operas by Benjamin Britten). He also wrote extensively—both poetry and non-fiction texts—on the arts in England.

Piper: Eye and Camera & Travel Notes features eight large silkscreens from the artist’s series Eye and Camera, which are based on photographs of his wife, Myfanwy. The exhibition also includes two screenprints from the series Travel Notes, including views of Castle Ashby Avenue and Devil’s Bridge Waterfalls.

MacKinnon Gallery  •  June 3 – October 12

The prosperous and optimistic Roaring Twenties were followed by years of bank closures, high unemployment, and devastating drought in the 1930s. The hardships of this period inspired the enactment of the Works Progress Administration (WPA) by the U.S. government in 1935, which allowed many artists to earn livable wages during the Great Depression. The WPA Administration (WPA) by the U.S. government in 1935, which allowed many American artists to earn livable wages during the Great Depression. The WPA

American artists represented in this display shared the plight of the common man and depicted the realities of everyday life—both good and bad. In WPA Impressions, isolation, woeful faces, confusion within the crowd, and desolate landscapes are contrasted with images of resiliency, ambition, and hope for better times to come.

We are pleased to present a selection from our large holdings of WPA prints, which have been on long-term loan to the JSMA from the federal government since 1956. Curated by Merritt Thompson, a senior in the Department of the History of Art and Architecture, the exhibition supports the Eugene Public Library’s 2014 Big Read (F. Scott Fitzgerald’s The Great Gatsby), a program of the National Endowment for the Arts in partnership with Arts Midwest.

Curator’s Gallery Talk  •  Friday, April 4, 12 p.m.

Elegance & Nobility: Modern & Contemporary Korean Literati Taste

Huh Wing
Opening July 2014

In summer 2014, the JSMA will install a small selection of 20th–21st century Korean calligraphy, paintings, and ceramics, including recently acquired porcelain vessels by KIM Yikyung (born 1935) and LEE Young-Ho (born 1977). The centerpiece will be the museum’s exquisite Ten Chinese Poems screen by master calligrapher JUNG Hyeongbok, a tours-de-force of expressive brushwork that will be the focus of an upcoming JSMA publication.

Ten Symbols of Longevity and Late Joseon Korean Culture

Huh Wing/Jin Joo Gallery  •  Through Winter 2015

The JSMA is proud to unveil our recently conserved Ten Symbols of Longevity screen along with a selection of Korean objects spanning the 19th and 20th centuries. This rotation features a number of court and Buddhist paintings and textiles, prints of traditional Korean subjects by Scottish artist Elizabeth Keith (1887–1956), and a few contemporary works. The museum’s famous Ten Symbols screen was commissioned in 1879 to celebrate the recovery from smallpox of Crown Prince Yi Cheok (Sunjong, 1874–1926), the final ruler of the Joseon dynasty (1392–1910). This vibrant painting of auspicious landscape, floral, and animal motifs bears the names of its many court patrons and was recently conserved through a generous grant from the Korean National Research Institute of Cultural Heritage (KNRICH).

The JSMA is deeply indebted to the KNRICH for their support of this project as well as to master conservator SONG Jeongju and the staff of her Gochang Conservation Institute for bringing the screen back to its original glory. This is the first showing of the painting since its return from Korea, where it was the centerpiece of a special exhibition at the National Palace Museum.

Our new Asian gallery installations include favorites like our Ten Symbols screen, new gifts, and some surprises.
Vistas of a World Beyond
ART OF THE CHINESE GARDEN
Soreng Gallery • Opening June 17
Traditional Chinese garden design and its characteristic elements have inspired the decoration of art in China for many centuries. Han Zhu, assistant curator for Asian Art, and Ina Asim, associate professor, Department of History, use objects from the museum’s Chinese collection to explore the topic of the Chinese scholar’s garden as a private paradise. The installation features pages from two famous Chinese woodblock-printed books, Mustard Seed Garden Painting Manual (Seiyuukan hasha-shain, first printed in 1679) and Ten Bamboo Studio Collection of Calligraphy and Painting (Shizhuzhai shuhua pu, first printed in the early 17th century). Exquisite textiles, paintings, and sculptures decorated with rich garden imagery extend the discussion into the religious and theatrical spheres. The theme is further explored in an iBook, made possible with JSMA Academic Support Grant funds.

GOLGOTHA
The Place of the Skull
Christological Imagery in Orthodox Devotional Objects
McKenzie Gallery
August 30, 2014 – August 23, 2015
The works in this exhibition feature scenes from the life of Christ, culminating in his passion and death at Golgotha. According to the Christian tradition, Christ was buried at Golgotha, which in Aramaic means “the place of the skull.” Orthodox representations of the crucifixion generally include a small skull buried at the base of the cross. Not only does the skull allude to the death of Christ, but it also acts as an allegorical signifier of the Christian belief that Adam was also buried at Golgotha, lending itself to the typology of Christ as the “New Adam.” The exhibition was organized by Meredith Lancaster, a first year graduate student in the Department of the History of Art and Architecture, whose specialty is medieval art.

Japanese Impressions from the Vault: The Rare, the Beautiful, and the Bizarre
Preble/Murphy Galleries • July 4, 2014 – Winter 2015
This selection of Japanese woodblock prints was catalogued during a recent print re-housing project undertaken by Faith Kreske (MA, art history, 2012). The works include a variety of 19th century suiyō-e (images of the floating world) by artists of the Utagawa School, 20th century shōhanga (so-called new prints) and suizoku hanga (creative prints), and a few recently acquired contemporary Japanese works.

Memorial and Estate Gifts Sustain our Future
The Jordan Schnitzer Museum of Art started with a memorial gift—a very special tribute to Murray Warner, Gertrude Bass Warner’s late husband. Nearly a century ago, Mrs. Warner bequeathed what became our museum’s founding collection to the University of Oregon, which inspired the building of our beautiful museum. Since that time, museum friends and university alumni have made special arrangements for the JSMA in their estate plans. As a result of their foresight and generosity, our museum has become one of our state’s cultural treasures and one of the finest university art museums in the country.

Recently, the JSMA received two significant bequests. Designated for the purchase of works by Pacific Northwest artists, the Van Dyen Art Museum Fund has had, for 40 years, an undesignated major painting by Morris Graves, a sculpture by Mel Katz, and (pictured here) Rick Barton’s Saki Nepu. In 1997, Charles Froelick of Froelick Gallery in Portland and Bartow visited the Shinpukuji temple in Oguni town, Japan, where they saw huge Mokujiki guardian sculptures and a wall of scroll paintings depicting aspects of Daruma. Bartow was inspired by the affinity he found between Buddhist mythology and its graphic representation and his own Native American subject matter and style and created a set of scroll-like works, including this piece. Featured recently in our Celebrating Oregon Artists exhibition (on view in the Artist Project Space. 2014), this set will be on permanent display in the JSMA’s new Art + Design Galleries.

Celebrating a New Grant: World of Work
The JSMA was one of eight agencies across Oregon to receive support for Connecting Students to the World of Work. This new initiative, funded by the Oregon Arts Commission, offers high school students paid internships in arts organizations for the purposes of introducing them to careers in the arts and strengthening their 21st century skills. During this spring, through June 2015, fifteen interns (three per academic term) will work at the JSMA leading hours, teaching in museum studio programs, conducting outreach programs, writing interpretive materials, and learning how to mat, frame, and install art. "Through their experiences, these “Artwork” interns will enhance their communication, critical thinking, public speaking, writing, painting, drawing, and handling art abilities. Half of the interns selected will come from Eugene Northwest High School and Springfield High School; some will be identified as “at risk,” diagnosed with a disability, or use English as a Second Language. As a result of their 60 hour per term internships, this diverse population of exceptional students will “gain ready to work” skills and be better prepared for college and future careers. The program ultimately supporting Oregon’s overarching 40–40–20 education goal: By 2025, 40% of adult Oregonians will hold a bachelor’s or advanced degree, 40% with only a high school diploma, will go directly into the workforce. For more information, please contact Lisa Abia-Smith, director of education, at abia@uoregon.edu or 541.346.0966.
Calendar
gallery tour with Solien, RBC
Followed by exhibition
T. L. Solien
Talk:
Sponsored by RBC Wealth
Reception:
Exhibition Opening
Opening Reception:
5:30 p.m.
Jo Hamilton and Irene
Artists’ Talk:
Department of Art
or psychic structures of
embedded in our banal,
the poetic backstories of
installation. His works probe
working in sculpture and
1976) is an internationally
Associate Professor at Virginia
Michael Jones McKean
Artist’s Talk:
highlights from the museum’s
cofounding director of Visual
per person (5%
Connoisseurship of Chinese
Studies
of the History of Art and
Department of Asian Art,
Robert D. Mowry, Retired
Lecture:
See Daura exhibition
Placing Pierre Daura:
Saturday, May 10, 1 p.m.
A Spirited Bourrée
Saturday, June 7, 2 p.m
Time Travelers:
WEEK 4
LEGO Sculpture
WEEK 1: JunE 23–27
Art and Culture Weekend
Saturday, April 5 and May 10,
Children with Special needs
For more information,
please contact Christine
Fiske at norikor@uoregon.edu
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documentary chronicles
European farmers—the
devil incarnate to medieval
by many hunting cultures,
New Age seekers, admired
species. Sheep-killer
WEEK 2: JULY 11
Comics Creators
Grades 1–6, 9 a.m.–12 p.m.
Campers will explore
the museum’s collection of
etchings, engravings, and woodcuts
as they make as they make as they make
artwork.
WEEK 6: AUGUST 11–15
Young Artists’ Creative Writing
and Illustration
Grades 3–5, 1–4 p.m.
Using stories from their
own lives and imaginations,
students will create stories and
learn about
writing, illustration,
fiction, and poetry.
WEEK 2: JULY 14–18
Art of East Asia
Grades 1–5, 1–9 a.m.
Students will be introduced
to the art, culture, and stories of China
through the construction of paper lanterns,
basketry, paper drawings, calligraphy,
and paper cutting.
WEEK 7: AUGUST 18–22
Architecture and Design
Grades 4–8, 9 a.m.–12 p.m.
Through hands-on building
projects and an exploration of
how architects and designers
think about space, students will
learn about contemporary
architecture in The Human Touch
and Dream Big Explorer
Kaleidoscope.
High School Art Camp:
Architecture and Design
Wednesday, May 28, 6 p.m.
High school students will
explore the field and career
opportunities in architecture and design
while building their portfolio of work.
Summer Art Camp
This summer, the JSMA offers seven weeks of art camp for students in the museum’s art studio. Camps will explore a variety of media and will be regularly visited by the museum’s galleries.
Tuition: Full Day $225, Half Day $125; tuition cap $25.
For more information, please contact Kim Swansburg at kswansburg@jsma.uoregon.edu.
Free First Friday
Friday, May 2,
June 6, August 1
Enjoy the JSMA with free admission on the first Friday of every month.
First Saturday Public Tour
Saturday, May 3, June 7, July 5, August 12, 2–5 p.m.
Enjoy a 45-minute tour of highlights from the museum’s collection and current exhibitions with a docent. Free with museum admission.
Artists’ Talks
Michael James McKeen
Friday, April 4, 7 p.m.
Michael James McKeen, Associate Professor of Visual and Cognitive Science at the University of Virginia (2005) is an internationally
known researcher of human vision and
workings in science and
art. He works on the
perception of contents
of paintings, the
effects of salience on
memory, and
perception of artistic
intent. McKeen is
Professor of Art
and Psychology.
Artists’ Talk and Book Signing:
Irene Handerek
Saturday, May 10, 1 p.m.
Irene Handerek’s new book
Lives of Cobblestone and
Dance, features a dance performance by Ballet
Dragon Puppet Theatre and a
performances during this
free family-friendly event.
Create a portrait of your favorite animal in the style of
comic art, including comic
books, comic strips, and
manga.
Stop-Motion Animation
Grades 1–5, 1–4 p.m.
Campers will create their own story
using stories from their
own lives and imaginations,
artistic tools, and
animators’ techniques.
Campers will build their own puppet
and tell their story. An end-of-camp show will be
presented.
Campus Life: Animals Safaris
Saturday, May 2, 12–3 p.m.
Enjoy a day of art making and
openings planed for
exhibition opening.
Sponsored by RBC Wealth
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Summer Art Camp
This summer, the JSMA offers seven weeks of art camp for students in the museum’s art studio. Camps will explore a variety of media and will be regularly visited by the museum’s galleries.
Tuition: Full Day $225, Half Day $125; tuition cap $25.
For more information, please contact Kim Swansburg at kswansburg@jsma.uoregon.edu.
Patron Circle members and guests celebrated the opening of Emancipating the Past: Kara Walker’s Tales of Slavery and Power on April 23.

Above: Jordan Schnitzer, who generously lent the Walker prints from his personal and Family Foundation, speaks with exhibition curator Jess DiTillio, assistant curator of contemporary art at the JSMA, and Mimi Gomalo, a senior at UO who works in our visitor services area. From left: Kandi Brewer Nunn, senior advisor, The Ford Family Foundation; Carol Dali, program manager, Grants & Visual Arts, The Ford Family Foundation; Laurie LaBathe, Arlene Schnitzer’s executive assistant and coinker; registrar of her collection; Vanessa Blake, executive assistant; and Brenda Davey, vice president of Human Resources, Harsch Investment Properties.

Our Patron Circle reception also celebrated We Tell Ourselves Stories in Order to Live, an exhibition organized by the Museum of Contemporary Craft in partnership with Pacific Northwest College of Art and made possible by The Ford Family Foundation (with additional support at the JSMA by the Portland and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, and JSMA members). Anne Kubisch, president and CEO of The Ford Family Foundation, recognized 8 of the 12 Hallie Ford Fellows, who were able to join us that evening. From left: Bruce Conkle, Heidi Schwegler, D.E. May, Cynthia Lathu, Marcy Ross, Sang-ah Choi, Daniel Duford, and Mike Bray.

Students (from left) Victoria Reis and Merit Thompson greet visitors to the JSMA booth at the 29th Oregon Asian Celebration on February 15 and 16 at the Lane County Events Center.

Consulting textile conservator Beth Suchay (far left) examines an oversized Chinese tapestry with the assistance of Faith Kreisky and Han Zhu during our Institute of Museum and Library Services-funded condition survey of the JSMA’s large and important Asian textile collection.

Kathy Marmor’s installation The Messengers, on view in our Artists Project Space and made possible in part with a JSMA Academic Support Grant, offered a special message to our wonderful EIs.

New JSMA Museum Store

Dr. James and Colleen Fitzgibbons explore our pop-up store at the April Patron Circle opening. We thank Denise Spenglemeyer, owner of Modern, for partnering with us on this new retail endeavor.

Come check it out!

We were thrilled that Arlene Schnitzer could join us for the festivities.

Friends came from near and far to celebrate Hope Pressman at a luncheon in her honor, held in the museum on April 24, hosted by Jordan Schnitzer. Joining Hope (on left) are Lynda Lanker, Ryang Gregor, and Ethel Muñozinom.

Patron Circle Members: Join Us in Seattle!

The JSMA invites all Patron Circle members to Seattle May 8–11. We’ve planning a very special series of events in Seattle, including private tours of collections and exhibitions, hosted receptions, and more. We expect places to fill up soon, so if you’re interested, contact Tom Jackson at tomjack@uoregon.edu or 541.346.7476 right away.

Patron Circle Members: Join Us in Seattle!
MASTERWORKS ON LOAN

Kay Sage (American, 1898–1963)
I Walk Without Echo, 1940.
Oil on canvas, 25 ¼ x 21 ¾ in.
Collection of Andrew S. Teufel

Through June 22

KAY SAGE was a member of a prosperous family based in Albany, New York, and upon her parents’ separation shortly after her birth, she was taken to Italy by her mother. Throughout her youth she traveled widely, learned several European languages, and became familiar with the contemporary art movements in Italy and France. She attended several art schools (most notably, one year at the Corcoran Art School in Washington, D.C., from 1919 to 1920), but considered herself a self-taught artist. In 1938, Sage viewed the International Surrealist Exhibit at Galerie Beaux-Arts in Paris, where she marveled at the enigmatic landscapes of metaphysical painter Giorgio de Chirico (Italian, 1888-1978); she exhibited her own paintings in the Salon des Surindépendants. Sage returned to the United States after the start of World War II, with the aim of building her own reputation as an artist while promoting exhibition opportunities for other Surrealists, including her husband, Yves Tanguy (French, 1900–55). I Walk Without Echo was included in Sage’s first American solo show, held at the Pierre Matisse Gallery in New York City in 1940. This work is typical of her otherworldly, deserted landscapes and may have been a study for a later canvas.

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

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The museum is closed Mondays and major holidays.

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Museum Hours:
Tuesday through Sunday 11:00 a.m. – 5:00 p.m.
Wednesday Open until 8:00 p.m.
The museum is closed Mondays and major holidays.

MARCHÉ CAFÉ

Special thanks to QSL Print Communications, Eugene, Oregon, our printing partner.

Event Photography by Jack LIU

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