EMANCIPATING THE PAST

Kara Walker’s Tales of Slavery and Power

Barker Gallery
January 25 – April 6, 2014

Featuring artwork from the collections of Jordan D. Schnitzer and his Family Foundation, this special exhibition explores renowned contemporary artist Kara Walker’s innovative approach to American history and the complexities and ambiguities of racial representation.

Emerging in New York in the mid-1990s, Walker has become one of the most successful and controversial artists working today. Honored in 2007 as one of Time magazine’s “100 Most Influential People in The World, Artists and Entertainers,” Walker is known for her powerful visual narratives that explore the intersection of race, gender, and sexuality. She is most famous for her black cut-paper silhouettes, which enact violent and uncanny scenes of the Antebellum South that upend notions of historical propriety. In Walker’s hands, the dainty Victorian medium of silhouette becomes a tool for examining violence, oppression, and domination. Through elegant images and dark humor, Walker’s work provides a critical forum for exploring the role of slavery and its impact on American culture.

Organized by the JSMA and curated by Jessi DiTillio, Emancipating the Past explores the aesthetic and political techniques of Walker’s art practice through a range of different projects, and brings together some of her earliest and most recent artworks. “The artworks presented in this exhibition display the range of approaches she has taken to the silhouette and the human figure, to printmaking, and to narrative,” says DiTillio. “Beginning with some of her early works in the style for which she is best known—black silhouettes on a white ground—the exhibition moves forward to show some of her most recent and innovative artistic experiments, including sculpture and video.”

Emancipating the Past opened at the Crocker Art Museum, Sacramento, CA, in fall 2013 and, following its display at the JSMA, will travel to the Boise Art Museum, Idaho; Tufts University Art Gallery at the Museum, Sacramento, CA, in fall 2014 and, following that up, to the University of California, Irvine.

The exhibition is made possible by Jordan D. Schnitzer and his Family Foundation, as well as the Oregon Art Commission and the National Endowment for the Arts, a federal agency, and JSMA members.


Kara Walker’s animation technique is drawn from or addressing the films of Lotte Reiniger, an early pioneer of animation. The Tardis Ensemble is a chamber music collective that upend notions of historical propriety. In Walker’s hands, the dainty Victorian medium of silhouette becomes a tool for examining violence, oppression, and domination. Through elegant images and dark humor, Walker’s work provides a critical forum for exploring the role of slavery and its impact on American culture.

A critic, curator, painter, and academic, Robert Storr has been described as a “rare link between the mainstream world and academia” and is considered one of the most influential Americans in the art world. He served as curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1996 to 2007, and became the first American selected as commissioner of the Venice Biennale in 2001, and is currently the dean of Yale’s School of Art. Storr explores Walker’s work through the symbolic meaning of the shadow, drawing on historic and metaphorical connections. Co-sponsored by Academic Affairs and the Department of Art and made possible by the George and Matilda Fowler Endowment Fund.

Why Aren’t There More Black People in Oregon? A Hidden History
A Conversation with Wadliah Imarisha
Sunday, February 23, 2 p.m.
Oregon Public Library downtown branch

Imarisha is a writer, scholar, and cultural commentator who, with Sikkema Jenkins Gallery and Walker’s animation technique.

A Conversation about Collecting with Jordan Schnitzer
Saturday, April 5, 2 p.m.
JSMA executive director Jill Hartz interviews collector Jordan Schnitzer about his collecting passion, history, and lessons learned.

Kara Walker: Shadow Castle. A Lecture by Robert Storr
Thursday March 6, 5 p.m.
Location: Lawrence Hall 177
A critic, curator, painter, and academic, Robert Storr has been described as a “rare link between the mainstream world and academia” and is considered one of the most influential Americans in the art world. He served as curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1996 to 2007, and became the first American selected as commissioner of the Venice Biennale in 2001, and is currently the dean of Yale’s School of Art. Storr explores Walker’s work through the symbolic meaning of the shadow, drawing on historic and metaphorical connections. Co-sponsored by Academic Affairs and the Department of Art and made possible by the George and Matilda Fowler Endowment Fund.

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FROM THE DIRECTOR

Happy New Year!

This issue of our Members Magazine introduces you to our new development staff, Tom Jackson, John Riopelle, and Samantha Hull, and our new chief preparator, Joey Capadona. We’ve got one position yet to fill—our senior Western art curator. We are currently in that search, made possible with dedicated ongoing funding from the university, and we expect to bring candidates to Eugene soon for talks and interviews.

We’re starting the new year with two knockout exhibitions: Emancipating the Past; Kara Walker’s Tales of Slavery and Power, drawn from the collection of Jordan Schnitzer and his Family Foundation and curated by Josef Duñío, our temporary assistant curator of contemporary art, confronts us with America’s racist history through provocative black and white images by one of our nation’s most important African American artists. We Tell Ourselves Stories in Order to Live features the work of the twelve Hallie Ford Fellows in the Visual Arts, awarded by The Ford Family Foundation (three each year since 2010). Organized by the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art, the exhibition affirms the creativity and accomplishments of mid-career artists in our state, whose work ranges in media from painting to sculpture, from fibers to new media. Come celebrate these and other shows at our Members Preview Reception on Friday, January 24, 5–6 p.m. You’ll see a lively program of exhibitions and new works on view in this issue. You also will find an expanded film program: a silent film and live accompaniment in conjunction with the Kara Walker exhibition, a Museums in Film series, and Schnitzer Cinema, which completes its exploration of work by the late UO alumnus James Blue and turns its focus to Cinema Pacific events, including featured video artist Vanessa Renwick, whose Hunting Requires Optimism and Medusa Smack are sure to surprise and intrigue.

Last year, we prepared a “Quick Guide” to the museum, which highlighted notable benchmarks for the past year. While we’re in the process of updating that piece, I wanted to share with you a quick overview of our finances, which shows how important your support is to us. The JSMA’s annual budget is just over $3 million now, and last year, membership and annual giving provided 25 percent of our revenue. Your contributions are essential in making our exhibitions and educational programs a reality. They also help to assure that our collections are cared for and that our overall operations meet national accreditation standards. We value your support in the museum and look forward to sharing a new year with you.

—Jill

Revenues & Expenses: July 1, 2012 – June 30, 2013

We Tell Ourselves Stories in Order to Live

Beginning in 2010, The Ford Family Foundation has annually awarded three Hallie Ford Fellowships in the Visual Arts to mid-career artists in Oregon whose past and current practice—and potential for future accomplishments in the arts—enrich the creative heritage of this state. Guest-curated by Cassandra Coblenz, WTO5’s diverse checklist includes a wide range of media—oil painting, fibers, sculpture, and new media, among others—and emphasizes story-telling, cross-disciplinary approaches to art-making, and the new realities expressed in contemporary art.

WTO5 was organized by the Museum of Contemporary Craft in partnership with the Pacific Northwest College of Art and will travel to additional venues in Alaska, Nevada, Oregon, and Utah through 2014. The JSMA is honored to be the first host institution to include work by the 2013 Fellows: Mike Bray, Cynthia Lahti, and D. E. May, who join Daniel Duford, David Eckard, and Heidi Schwegler (2010); Sang-ah Choi, Bruce Conkle, and Stephen Hayes (2011); and Ellen Lesperance, Akihiko Miyoshi, and Michelle Ross (2012), as recipients of this prestigious award.

The exhibition is accompanied by a full-color catalogue featuring a curatorial essay, interviews with the Fellows, and images of their artwork and studios. It is made possible with support from The Ford Family Foundation, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

Schnitzer Gallery
January 18 – March 16, 2014

Guided Tour and Gallery Discussion with 2013 Fellows
Saturday, January 18, 2 p.m.
Join 2013 Fellows Mike Bray, Cynthia Lahti, and D. E. May for a tour of their work in the exhibition.

Patron Circle Opening Reception
Thursday, January 23, 5:30–7:30 p.m.
Members and Public Opening Receptions
Friday, January 24 Members 5–6 p.m.
Public 6–8 p.m.

Panel Discussion: Supporting and Curating Oregon’s Art
Saturday, March 8, 2 p.m.
With exhibition curator Cassandra Coblenz; Kandis Brewer Nunn, consultant, The Ford Family Foundation; and Namita Gupta Wiggers, director, Museum of Contemporary Craft, Portland, moderated by Danielle Knap, McCosh Associate Curator
New Art Northwest Kids: Food for Thought
Annual Children’s Art Exhibition
Education Corridors • February 25 – June 8
Teachers of public, private, and home school students in grades K-12 submitted work from schools across Oregon for this year’s theme, which explores the relationship of food to art and draws inspiration from the pursuit of healthy eating. Sponsored by Dr. D. Michael Rahn and Dee Carlson and the Cheryl and Allyn Ford Educational Outreach Endowment.

CONTINUING EXHIBITIONS

Contemporary Oregon Visions: Jo Hamilton and Irene Hardwicke Olivieri
Schnitzer Gallery • April 1 – June 29, 2014

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

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. A diverse assortment of 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 also features a selection of her inventive sculpture series Palaeoguris, delicately articulated mosaics of female figures and hybrid creatures, made from the fragile bones she extracts from owl pellets.

Artists’ Gallery Talk: Jo Hamilton and Irene Hardwicke Olivieri
Wednesday, April 16, 5:30 p.m.

Ave Maria: Marian Devotional Works from Eastern and Western Christendom
McKenzie Gallery

Traditional and Contemporary Korean Art from the Mattielli & JSMA Collections
Huh Wing and Jin Joo Gallery

Food for Thought

Sponsored by Dr. D. Michael Rahn and Dee Carlson and the Cheryl and Allyn Ford Educational Outreach Endowment.

The Human Touch: Selections from the RBC Wealth Management Art Collection
April 26 – September 14, 2014

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.

John Baldessari (American, b. 1931). Noses & Ears, etc., The Gemini Series: One Face (Three Versions), 2006. 3-layer, 11 color screenprint, 34 x 76 ¾ x 6 1/2 in. RBC Wealth Management Art Collection

From serious to whimsical, realistic to abstract, the exhibition features over 40 artworks devoted to creative interpretations of the human figure, reflecting astounding diversity in media and the people portrayed. The collection explores concepts of self and identity, and includes the works of internationally renowned artists who offer a vast diversity of perspectives. Among the artists featured are John Baldessari, Radcliffe Bailey, Chuck Close, Lalla Essaydi, Ann Hamilton, Roy Lichtenstein, Hung Liu, Elizabeth Peyton, Jaune Quick-to-See Smith, Willie Smith, and T. L. Solien. The exhibition is made possible by RBC Wealth Management, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, the Oregon Arts Commission, and JSMA members.

Patron Circle Opening Reception
Thursday, April 24, 6-9 p.m.

Members and Public Opening Receptions
Friday, April 25 • Members, 5–6 p.m.; Public, 6–8 p.m.

Gallery Tour with RBC Curator Donald McNeil
Saturday, April 26, 2 p.m.
The Art of Traditional Japanese Theater, Part 2
Preble-Murphy Galleries • February 4 – June 1, 2014

Planned in conjunction with courses taught by UO East Asian Languages and Literatures Professor Glynnie Walley and featuring the nō- and kyōgen-drama-related installation that opened in October 2013, the Art of Traditional Japanese Theater, Part 2 emphasizes the bunraku and kabuki traditions that arose in Japan’s burgeoning urban centers during the Edo period (1615–1868). Kabuki originated in early seventeenth-century Kyoto with suggestive dances presented by social outcasts, while bunraku, but instead of actors features exquisite large-scale puppets, most worked by three specialized performers. This gallery rotation offers a variety of exciting kabuki-related prints along with a selection of rare bunraku puppets and will include loans from a number of distinguished private collections. Both Japanese theater installations were made possible by a JSMA Academic Support Grant.

The Role of Public Art in the Oaxaca Rebellion of 2006
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Wednesday, March 5, at 2:00 pm
Lecture by Cinthia Victoria, artist and member of the ASARO collective; translated by Lynn Stephen, professor, Department of Anthropology

ASARO—Asamblea de Artistas Revolucionarios de Oaxaca
Focus Gallery • February 11 – April 27, 2014
The Assembly of Revolutionary Artists of Oaxaca (ASARO—Asamblea de Artistas Revolucionarios de Oaxaca) was born in the wake of the 2006 uprisings in Oaxaca, Mexico. This year marks the eighteenth anniversary of the collective’s commitment to engendering social change through art. Their studios, located in the heart of Oaxaca on the Calle Portfírio Díaz, are filled with works—from heroic portraits of agrarian leader Emiliano Zapata to punk rock renditions of artist Frida Kahlo—that connect to the strong tradition of political art production in Mexico. The works on display were generously gifted by three university faculty members, Alice Evans (Center for the Study of Women in Society), Gabriela Martínez (School of Journalism and Communication/Center for the Study of Women in Society), and Lynn Stephen (Department of Anthropology/Center for Latino, Latina, and Latin American Studies) and are presented in conjunction with the launch of Stephen’s new book We are the Face of Oaxaca: Testimony and Social Movements, a chapter of which is dedicated to ASARO. The works also support Stephen’s winter term course “Race, Gender, and Political Economy in Latin America.”

Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique by Sherwin Simmons, Professor Emeritus, Department of the History of Art and Architecture
Wednesday, May 21, 5:30 p.m.
Simmons places Allmayer’s works within a tradition of silhouette cutting that runs from the eighteenth century to the present. Beginning within the disciplines of science and art, it became a domestic craft that was taken up by the artistic avant-garde at different moments in the nineteenth and twentieth centuries.

WPA Impressions The Reality of the American Dream
Graves Gallery • March 11 – July 27
Curated by undergraduate art history major Maitr Thompson, the exhibition features prints in the JSMA collection by artists who worked for the Works Projects Administration in the 1930s and took as their subject matter the pursuit of the American Dream.
Curator’s Gallery Talk: Friday, April 4, 12 p.m.

New Scroll Graces Chinese Scholar’s Room

In the winter of 2006, Xu Xinrong painted from memory this scenery of Suzhou, a city famous for its beautiful watery gardens. At upper left, in a refined and delicate script, he also inscribed the following poem, which was originally composed by the fourteenth-century Buddhist monk De Xiang:

Thinking often of the spring river and the mountains after rain,
Viewing the clouds entering the painting, Who is willing to hide his fishing hand within his sleeves,
Leaving quietly to fly on the tranquil water.

The vivid atmosphere of the painting and the lingering emotion of the verse fuse harmoniously—a characteristic of traditional Chinese literati art. Trained as a Western-style painter, Xu Xinrong is a professor of oil painting at Nanjing University of the Arts. His use of detailed outlines and ink and color washes are characteristic of gongbi (工笔) painting, a time-consuming, precise, realistic style first perfected during the Song dynasty (960–1279). By contrast, he rendered the mountains, clouds, and water quickly using only washes to imbue the work with the misty feel of the southeastern Chinese landscape. Western elements, such as shading, proportion, and a free color palette are also incorporated. We are deeply grateful to the Lijin Collection for sharing this unique and beautiful work with us.

The Delicate World of Josefine Allmayer
PAPERCUTS FROM THE PERMANENT COLLECTION
MacKinnon Gallery • February 25 – May 25, 2014
Austrian artist Josefine Allmayer was born in a small town near Vienna in 1904. Allmayer’s father taught her the art of papercutting, or papercut silhouettes, when she was a child. The works in this exhibition feature enchanting renditions of life along the Danube River, painstakingly cut from tissue-thin papers with scissors. In these delicate vignettes, the mundane and the fantastical collide: weary travelers trudge through snowy landscapes, goatherds serenade their flocks, and diminutive gnomes smoke pipes in the company of snails. Also included is a charming portrait series of such composers as Beethoven, Mozart, Schubert, and Strauss. This exhibition is organized as a historical counterpart to the contemporary silhouettes featured in Emancipating the Past: Kara Walker’s Tales of Slavery and Power.

ARTAGHAN Kumaida (1786–1868). Japanese; Edo period, 1863. Actor Motumoto Kōshirō V as Nakki Danjūrōemon in the play “Precious Insignia and the Bush Clover of Sendai” (Matsukawa sendai hagi). Ukiyo-e woodblock print in vertical oban format; ink and color on paper. 15 x 10 inches. Lew & Mary Jean Michels Collection

The Art of Traditional Japanese Theater Saturday, February 22, 1-4 p.m.
Lectures by Professor Lawrence Komini, Portland State University; Alan Pate, Alan Scott Pate Antique Japanese Dolls; and Professor Glynne explore the Japanese theater traditions behind the art on display.


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Website: wpa.impressionsmuseum.org
Meet Our New Staff Members

**Tom Jackson, Director of Development**

When I took my first job in development, I had no idea that, after almost three decades, I'd still find such positive energy and fulfillment in my work. There are so many reasons!

I've had the opportunity to work with exceptionally talented, committed people. Here, I'm surrounded by professionals who are deeply committed to making the JSMA the best academic museum in the country, and equally dedicated to serving everyone in the communities we touch.

Almost every day when I walk through the museum, I see children experiencing the pure joy of creating art, as they find beauty and bring challenges, students exploring new ideas, faculty and staff visiting for a moment of tranquility and, perhaps, inspiration. I have the privilege of working in a magical place.

While I’m still new to the JSMA, I’m beginning to meet the people who make our endeavor possible—people who are passionate about the visual arts and express that passion through an exceptional commitment of time, wisdom, and resources. I look forward to working with you in the coming months and years to help the JSMA continue to grow in our service to you and our entire region.

(If you’d like to discuss your support of the JSMA, please contact Tom at 541.346.7476 or at tomjackson@uoregon.edu)

**Joey Capadona, Chief Preparator**

Canadian born, Joey Capadona has lived and studied as a working artist in both the U.S. and Canada. While completing his MFA in sculpture at Western State University, he was awarded a scholarship to intern at the Ulrich Museum of Contemporary Art on campus. After a year serving as an intern, he was hired on as the Assistant Preparator in 2005, where he worked on a diverse range of exhibition projects until this past fall when he was brought on board as the JSMA’s new Chief Preparator. Joey brings a wealth of experience with him, and we are thrilled to have him on our team.

Joining him in Eugene are his wife, two children, and two dogs.

**Samantha Hull, Administrative Assistant**

Originally from Northern California, Samantha Hull graduated from the University of Oregon this past spring with a BA in Art History and a minor in Arts and Administration. She has been an intern and student employee at the JSMA for the past three years, where she worked on numerous projects with Jill Hartz and staff in administration, curatorial, development, and education. In addition, Samantha was the student curator of the spring 2011 show Putting Artists to Work: The Legacy of the WPA, and equally dedicated to serving everyone in the communities we touch.

Samantha is currently pursuing a degree in Museums Studies or a related-field. “I’m interested to me, as I extensively studied the region’s universities and two museums. As an academic museum, JSMA is a unique landing place that charmed me instantly and has already begun to feel like home. The museum’s Asian art collection holds particular interest to me, as I extensively studied the region’s religious traditions in school.

I am originally from New England, having spent most of my time in Boston before moving to Seattle in 2004. I had no idea before coming here how much the Willamette Valley could look like Vermont in autumn! As an avid bicyclist, hiker, and writer, I look forward to all that the region has to offer. I also plan to volunteer locally, pick up a paintbrush myself on occasion, and someday master the banjo.

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Samantha is currently pursuing a degree in Museums Studies or a related-field. “I’m interested to me, as I extensively studied the region’s universities and two museums. As an academic museum, JSMA is a unique landing place that charmed me instantly and has already begun to feel like home. The museum’s Asian art collection holds particular interest to me, as I extensively studied the region’s religious traditions in school.

I am originally from New England, having spent most of my time in Boston before moving to Seattle in 2004. I had no idea before coming here how much the Willamette Valley could look like Vermont in autumn! As an avid bicyclist, hiker, and writer, I look forward to all that the region has to offer. I also plan to volunteer locally, pick up a paintbrush myself on occasion, and someday master the banjo.

As an avid bicyclist, hiker, and writer, I look forward to meeting the people who make our endeavor possible—people who are passionate about the visual arts and express that passion through an exceptional commitment of time, wisdom, and resources. I look forward to working with you in the coming months and years to help the JSMA continue to grow in our service to you and our entire region.

(If you’d like to discuss your support of the JSMA, please contact Tom at 541.346.7476 or at tomjjack@uoregon.edu)
The annual Día de los Muertos (Day of the Dead) celebration expanded to four evenings this year, bringing in more than 2,000 visitors. Dancing, poetry, and live music by the Guanaxtecos from Sierra de Guanajuato were included each evening as part of the celebration. Artist Martín Guevara Luna, a ceramics artist from Guanajuato, led traditional art activities for all ages organized by Armando Morales. Día de los Muertos is co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Si, el Instituto de Cultura de Guanajuato, el Instituto Nacional de Bellas Artes, and el Instituto Estatal de Atención al Migrante Guanajuatense y sus familias.

This fall the JSMA launched our first digital exhibition, “By Way of Your Eyes: An Instagram Exhibition,” that coincided with students arriving on campus for Week of Welcome. More than 160 photos were submitted to the exhibition from 67 students and the images were displayed in our lobby during the opening reception for National Geographic.

More than 40 student athletes participated in the 2nd Annual Art of the Athlete exhibition, representing football, soccer, men’s and women’s golf, track and field, cheerleading, and men’s and women’s basketball. Golfer Noah Sheikh created a tribute to his friend, tennis player Alex Rovello, who died last spring. Football players Issac Dixon and Josh Huff explore the exhibition. JSMA Director of Education Lisa Abia-Smith and football player Tony Washington enjoy the exhibition opening reception.

Scott Coltrane, interim senior vice president and provost, congratulated this year’s Academic Support Grant recipients at our Patron Circle reception on September 26. Back row: Ina Asim, associate professor of history; Phaedra Livingstone, assistant professor of Arts and Administration; Colin Ives, associate professor of art; Glynne Walley, assistant professor of Japanese literature; Jenny Lin, assistant professor of art history; Cecilia Rangel, associate professor of Spanish; and Pedro Garcia-Cans, assistant professor of Spanish. Front row: Richard Honkenne, director, Cinema Pacific, and Scott Coltrane.

On October 21, McCosh Associate Curator Danielle Knappe and assistant curators Jamie Roomer and Susanna Older visited Armando Morales’ studio as part of the exhibition "By Way of Your Eyes: An Instagram Exhibition." They were joined by assistant curator Jesi DiTillio and executive director Jill Hartz for a tour of photographs on view throughout the museum.

National Geographic photographer Sam Abell returned for our Patron Circle opening National Geographic: Greatest Photographs of the American West. He gave our staff, Etc. Patron Circle members, and special guests a lesson in looking at photographs and presented a lecture on his work to an overflow audience. Sam, when can you come back? Left: Members enjoyed the opening celebrations.

Jessi DiTillio and Jill Hartz visited Robert Smithson’s Spiral Jetty during the Fall Western Museum Association Conference in Salt Lake City.

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