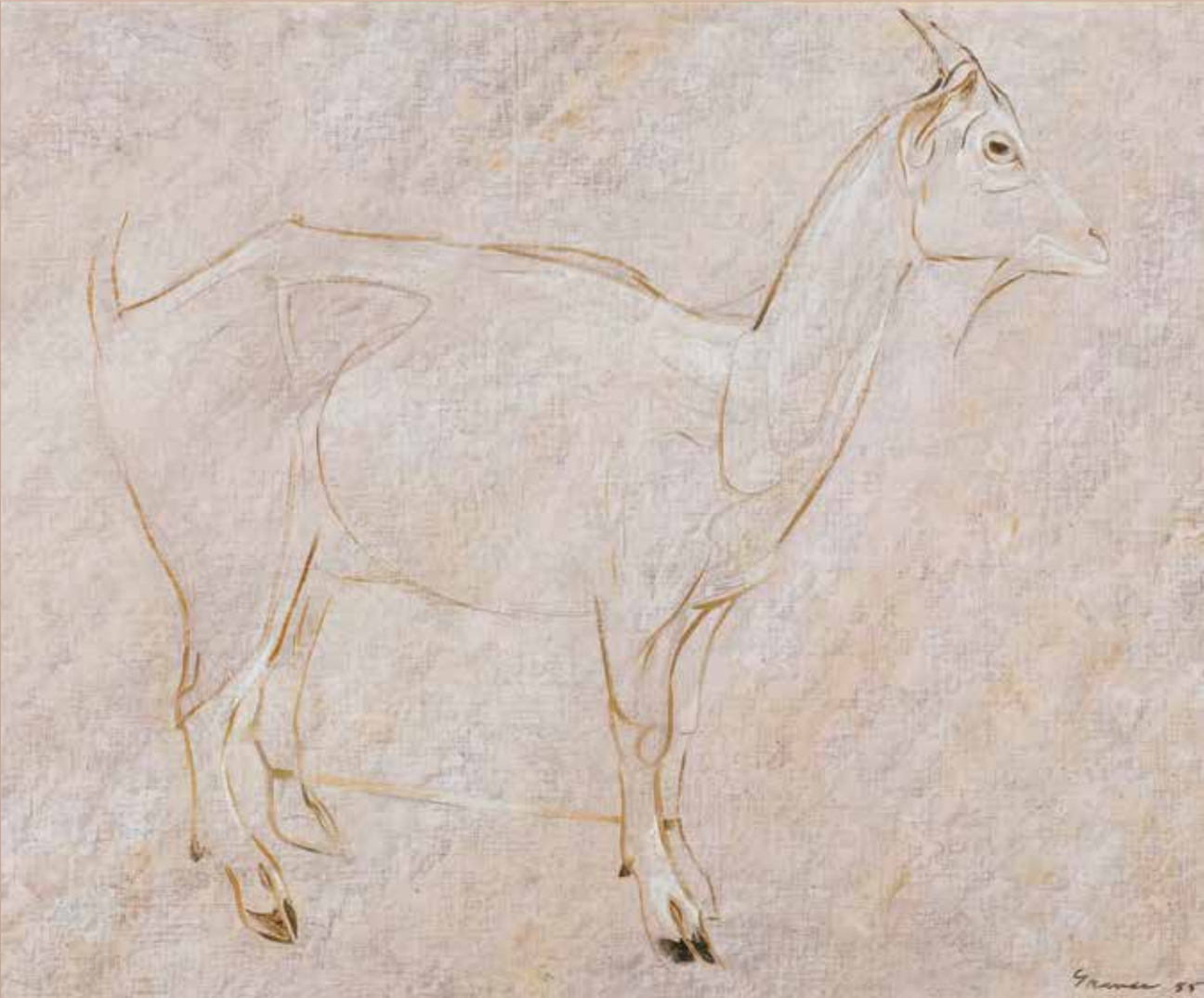


# Jordan Schnitzer Museum of Art



Annual Report 2012–2013

Jordan Schnitzer Museum of Art



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## Director's Report

### THE EVOLVING CAMPUS MUSEUM

*Visioning futures, scanning for trends, and managing change—these phrases and their ensuing actions are recurrent motifs in today's museum blogs and conference keynotes. The success and sustainability of museums, on campus and off, depend on our ability to navigate new frontiers, remain relevant, and identify practical strategies that connect our missions to increasingly diverse and busy constituencies.*

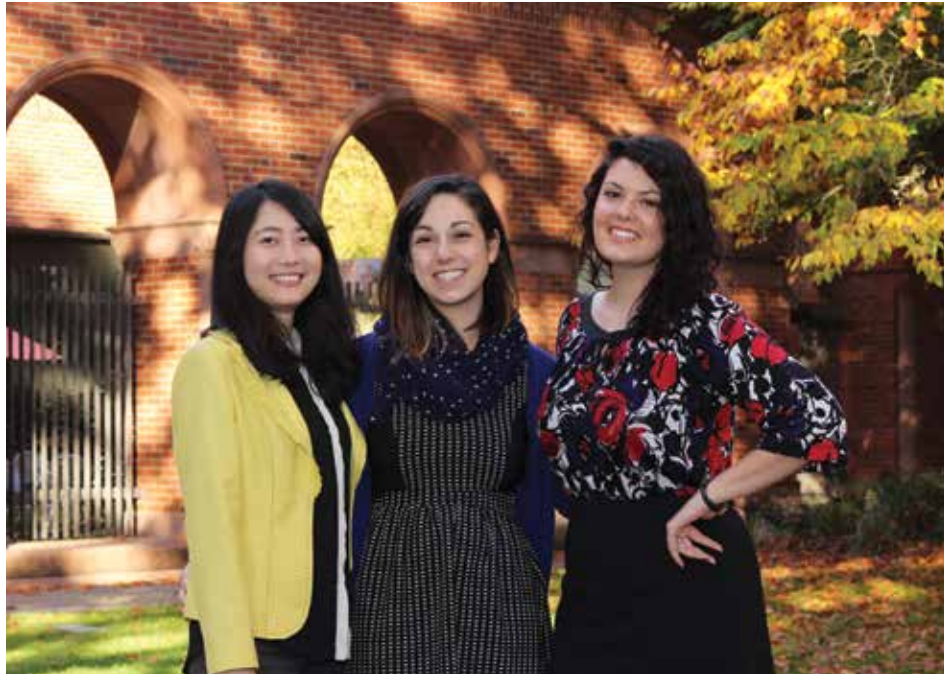
### NEW FACES, NEW POSITIONS

Here, at the Jordan Schnitzer Museum of Art, we experienced a year of tremendous change, both internal and external. We welcomed President Michael Gottfredson and Interim Senior Vice President and Provost Scott Coltrane. Dr. Coltrane joined Michael Andreasen, Vice President of the new Advancement division, as co-supervisors of the museum. On behalf of my professional staff and incomparable volunteers, I thank Michael Redding, former Vice President of University Relations, and James Bean, former Senior Vice President and Provost, for their seasoned advice and generous support of the museum. I am also deeply grateful to the many university administrators and faculty who have worked so closely with me and the museum over the past five years and whose knowledge and commitment to us have been shared with our new leaders.

Staff changes affected us internally as well. After two years of experimentation with a new fund-raising model that provided shared development officers between the museum and the Oregon Bach Festival, both organizations now have their

The JSMA celebrated its 80th anniversary with the special exhibition *Living Legacies: The JSMA @ 80*, featuring loans from 80 local collectors, including this poignant print: TSUKIOKA Yoshitoshi (Japanese, 1839–1892). *Pine, Bamboo and Plum: the Framed Painting at Yushima (Shōchikubai Yushima no kakegaku)*, Meiji period (1868–1912), 1885. *Ukiyo-e* woodblock-printed vertical *ōban* diptych; ink and color on paper, 36 ¼ x 16 ¼ inches (framed). Lee Michels Collection





The JSMA extended its teaching mission this year to include three UO MA art history graduates, Han Zhu, Jessi DiTillio, and June Koehler, who served as assistant curators this year. Their positions were made possible thanks to temporary funding through the retirement of Lawrence Fong and the new Neville bequest.

own full-time staff members. Deidre Sandvick chose to expand her development experience as the new Northwest regional officer for the university, Kate Feeney became associate director of Constituency Engagement, and Emily Kersten joined her boyfriend in Seattle. Museum educator Lauren Suveges took on new educational programming work with a company in Eugene. Charly Swing, our chief preparator, returned to full time studies as an MFA candidate in New York, and Eva Tweedie, our administrative aide, entered an MA program in curatorial studies at the University of British Columbia. James Stegall, our first museum security administrator, did such a great job that he was promoted to be the university's security manager. The JSMA became a better museum because of these dedicated, smart, and creative individuals, and we wish them all success in their new endeavors.

We completed the searches for all of these positions and have welcomed the following: Arthurina Fears, museum educator; Joey Capadona, chief preparator;

Anthony Cranford, museum security manager; Tom Jackson, director of development; John Riopelle, membership/annual giving manager; and Samantha Hull, administrative aide. We also offer a big thank you to Chloe Hellberg, a recent UO BA art history graduate, who served most ably as our interim membership and annual giving manager.

With temporary funding made available as a result of Lawrence Fong's retirement, we expanded our teaching mission to recent UO graduates and hired two new MA art history recipients, Jessi DiTillio (Western art and exhibition coordination) and Han Zhu (Asian art). They were joined by another MA art history graduate, June Koehler, thanks to a bequest provided by the Estate of Dr. Roy and Jeanne Neville. All three have infused fresh perspectives and energy into our curatorial programs, and we hope that the experiences they've enjoyed will give them a leg up in the job market or graduate school applications. Danielle Knapp, who works closely with these young curators, was promoted this year to McCosh Associate Curator. Now, with new permanent funding from the university, we are engaged in a search for a senior western curator. Stay tuned!

#### ENGAGING COMMUNITIES ON AND OFF-CAMPUS

In addition to personnel changes, we added two new projects to our calendar. Thanks to a Cultural Trust grant, administered by the Oregon Arts Commission, we contracted with nationally recognized museum consultant Gail Anderson to draft a JSMA Latino Engagement Plan. Museums across the U.S. are exploring ways to engage more diverse audiences, and for those of us in Oregon, where Latino residents already comprise a quarter of our public school students, building Latino participation in the museum is critical for our future and that of our university. Our long-term commitment to this plan was further supported this year by a two-week trip to Mexico, organized by Rebeca Urhausen, during which June Koehler and I met with artists, museum directors, and curators in Guanajuato, Mexico City, Oaxaca, and San Miguel, and toured numerous historic sites. Special exhibitions, new acquisitions, and a growing Día de los Muertos program continued to strengthen our focus on Latin American culture.



The JSMA welcomed Mexican dancers and musicians for a celebration of Hispanic Heritage month in September. Día de los Muertos (bottom right) continues to grow. This year, we also drafted our first Latino Engagement Plan, thanks to consultant Gail Anderson and grants from the Oregon Cultural Trust and the University of Oregon.

Our second initiative—the JSMA Academic Support Grant program—was created to build faculty use of the museum for teaching and research. I asked the deans of the College of Arts and Sciences and the School of Architecture and Allied Arts to match museum funds and then asked University Relations and the Office of the Provost to match that total. The result is truly exciting! Through a competitive grant program, we allocated \$30,000 to faculty in both units, whose initiatives ranged from special loans and art acquisition to guest speakers, conservation of art, and symposia. Their projects required literally thousands of students to study and

## JSMA Academic Support Grants Build Faculty and Student Engagement



Peanuts © 1978 Peanuts Worldwide LLC

We congratulate our 2012–13 Recipients:

**BEN SAUNDERS**, Professor of English: *Good Grief! A Selection from 50 Years of Charles M. Schulz's PEANUTS (CAS/English)*; three fall courses and the new Comics Studies minor

**KATE NICHOLSON**, Professor of Art History: *History of Photography*, Focus Gallery installation, featuring loans from two private collections; survey class

**AKIKO WALLEY**, Assistant Professor of Japanese Art History: *Japanese Art*, Preble-Murphy Gallery, featuring two private collection loans and loans from the Clark Center for Japanese Art and Culture, Hanford, CA; five art history courses

**INA ASIM**, Professor of History: *Chinese Foodways*, Soreng Gallery, featuring two private collection loans; four courses and Chinese Foodways Conference

**PHAEDRA LIVINGSTONE**, Assistant Professor, Arts and Administration/Museum Studies Certificate: *21st Century Museum Issues Lecture Series*, featuring special guest speakers; five courses

**PEDRO GARCÍA-CARO**, Assistant Professor of Spanish: *Acquisition of Photographs by David Mawaad*, supporting curriculum in Romance Languages and Latin American Studies; ongoing

**SHERWIN SIMMONS**, Professor Emeritus of Art History, and **JOYCE CHENG**, Assistant Professor of Art History: *German Expressionist Study Exhibition*, featuring loans from the Portland Art Museum; three courses and symposium

**JOYCE CHENG**: *Max Pechstein "Dancers" Painting Restoration and Student Symposium on German Expressionism*, feature work in exhibition; three courses and symposium

**STEPHEN SHOEMAKER**, Professor of Religious Studies: *Ave Maria: Marian Devotional Works from Eastern and Western Christendom*; graduate student exhibition

**CAROL STABILE**, Professor and Director, Center for Women's and Gender Studies, and **ALICE EVANS**, Research Dissemination Specialist, Center for the Study of Women in Society: *The Female Figure: Artistic Multiplicities*, Schnitzer Gallery exhibition and related programs; three courses.



Lynda Lanker's exhibition *Tough By Nature: Portraits of Cowgirls and Ranch Women of the American West* drew a record number of visitors over the summer.

conduct research in the museum. Even more good news: the project is continuing for a second year, and being expanded with the participation of the Robert Clark Honor's College!

### LEARNING TOGETHER

One of the building blocks of our new strategic plan, Learning Together extends the museum family across the state. Our summer teacher in-service workshop, made possible in part through a Title 6A grant to Latin American Studies, brought teachers across the state to campus to learn how to incorporate Latin American history, arts, and culture, into their pedagogy. Kelly Middle School, in Eugene, became our first school to immerse itself in Visual Thinking Strategies, aimed at improving critical thinking skills, visual literacy, and writing. Our K-12 arts education programs are among the most expansive in the state and are made possible with private support as well as state grants and a new partnership with Wells Fargo. Together, we can strengthen early learning for all Oregonians. Recognizing our track record with bringing the arts to diverse populations, the Kennedy Center awarded the museum a grant to produce three instructional videos

for teaching art to physically, emotionally, and mentally challenged youth; now completed, these are being shared nationwide.

### HONORING OUR COMMUNITY

Three special exhibitions affirmed the museum's integral role in the life of our community. In July, Lynda Lanker's *Tough By Nature: Portraits of Cowgirls and Ranch Women of the American West* celebrated an exceptional local artist, whose command of diverse media—oil and acrylic, charcoal and graphite, stone and plate lithography—and compelling stories covering a period of nearly twenty years stole the hearts of a record number of visitors. Thanks to generous support, mostly from women in our region, the exhibition, catalog, and accompanying programs offered a lasting testament to the women, who, like their male counterparts, settled the West and continue to compete in rodeos, raise cattle, and take care of the land. We were delighted that Landau Traveling Exhibitions signed on to take the show to other venues, including the National Cowgirl Museum and Hall of Fame in Ft. Worth.

In the spring, *West of Center: Art and the Counterculture Experiment in America, 1965-77*, organized by the Museum of Contemporary Art Denver, took us back to

Eugene's own countercultural time (some might say, we still live there). We added a display of cultural and political collages from the period by local artist Violet Ray and video recollections by area residents and organized our first Inflatable Building Contest downtown, which attracted more than 1,000 visitors in one night.

We concluded the year with *Living Legacies: The JSMA @ 80*, featuring more than 300 works on loan from 80 local collectors. The quality and diversity of work, representing the arts of Africa, the Americas, Asia, Europe, and the Middle East, from so many homes and businesses affirmed the value our community places on a life with art. Thanks to a grant from MCS Family Wealth Advisors, we launched a SmART Collecting Series and shared collectors' insights, curators' visions, and practical advice throughout the summer. We are grateful to our lenders, program participants, and supporters for celebrating our eightieth birthday with us.

*Living Legacies: The JSMA @ 80* featured more than 300 works in a range of media from Africa, the Americas, Asia, and Europe. We are deeply grateful to our generous lenders from across Lane County for celebrating our 80th anniversary with us.



### A LIVELY EXHIBITION SEASON

Our fall season featured two exceptional exhibitions, *Lesley Dill's Poetic Visions* and *Good Grief! A Selection from 50 Years of Original Art from Charles M. Schulz's PEANUTS*. Organized by the Whatcom Museum, *Poetic Visions* addressed transcendent experience and religious imagery in large wall drawings, free-standing "dresses," video, metal cut-outs, and a shimmering wall of wire. The intensity of the emotive and physical aspects of the work, often inspired by poetry and other literary sources, heightened the visual experience. Dill's very personal talk and eloquent description of her work remain etched in our memories. Professor Ben Saunders offered an engaging and provocative interpretation of Schulz and his famed comic strip, bringing audiences of all ages to see the development of the beloved *PEANUTS* characters through a half century of American history.

Thanks to our new JSMA Academic Support Grants, we were able to create a series of course-related exhibitions (including *PEANUTS*), featuring photography, German Expressionism, and Chinese and Japanese objects that supported classes and symposia. *Schnitzer Cinema* and *NewArt Northwest Kids* explored poetry and visual representation, among other topics. We were also excited to present a special exhibition, organized by the Mexican Consulate in Portland, of the work of Rolando Rojas, who, in turn, honored us, with the gift of a major painting, while Su Kwak graced us with her special exhibition *Light Journey: An Odyssey in Paint* and a beautiful gift of art. An intimate installation of Tibetan art marked the visit of H.H. the Dalai Lama in May. Our new Artist Project Space, made possible with grants from the Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate, presented work by Corvallis artist Julie Green and



New Acquisition: Rolando Rojas (Mexican, b. 1970). *Nocturnos (Night Owls)*, 2012. Oil and sand on canvas, 39 3/8 x 23 3/8 inches. Gift of the Artist. Following his exhibition and visit to the JSMA, Rojas created this work as a gift to the museum.



Family tours enjoyed Lesley Dill's *Poetic Visions*.

Singapore artist Ming Wong. Green's powerful plates represent the last meals of death row inmates across the country, while Ming's *Life and Death in Venice* restages the Visconti film in both humorous and poignant ways.

### COLLECTIONS BRIDGE CULTURES

Collections are, in essence, our world heritage. In many cases, art is the only surviving physical expression of our human history. As such, art not only connects us to our past but also to one another. Gertrude Bass Warner, who donated our founding collection, believed that her (mostly) Asian collection would teach us about cultures unlike our own and by doing so would contribute to a peaceful world. Today, our collections continue to bridge cultures and help to form global perspectives for students of all ages. This year, generous gifts and purchases enhanced our holdings of Japanese and European prints, especially, thanks to the generosity of Keith Achepohl, Marcia and Mark Osterkamp, Don and Carol Dumond, Marcia and David Hilton, and Robert and Margaret Leary. Mexican artists David Maawad and Rolando Rojas, Singapore artist Russel Wong, Oregon artist Betty LaDuke, and the late Pacific Northwest artist Rex Silvernail donated fine examples of their work.

The JSMA houses the largest collection of works on paper by Morris Graves, and this year, we celebrated the publication of *Morris Graves: Selected Letters*, edited

by former curator of American and regional art Lawrence Fong and Vicki Halper. Exhibitions at the museum, the Knight Library, and downtown at the White Lotus Gallery, combined with lectures and readings, offered a rare opportunity to learn more about this exceptional artist. We also enhanced our own collection of Graves's work this year through the purchase of a major painting (our cover this year), made during the artist's sojourn in Ireland, and two early drawings, thanks to Leadership Council members David Hilton and Anne Cooling. Our collection of new media works expanded with the acquisition of a video installation by Nina Katchadorian.

Our Masterworks on Loan program also continues to grow, thanks to increasing word of mouth among auction houses, lawyers, and collectors. This year, alone, we exhibited twenty works, including pieces by Aristide Maillol, Agnes Martin, Henry Moore, Takashi Murakami, Pablo Picasso, Alfred Sisley, Kiki Smith, Rudolf Stingel, and Andy Warhol, which not only delight our visitors but, whenever possible, are incorporated into academic courses.

### SUSTAINING TOMORROW

The museum's volunteer groups form the backbone of our outreach and financial support. This year Gourmet Group I and II combined and, in celebration of our anniversary, presented "Studio 80: A Gala Benefit." Event sponsors Cheryl Ramberg Ford and Allyn Ford welcomed hundreds of guests who danced to 5 Guys Named Moe and enjoyed refreshments and a jewelry raffle in a gallery space transformed into a glowing night club. Proceeds benefited our education programs.

Greg Fitz-Gerald, president of our Leadership Council for the past two years, passed the torch to Chris Smith. As vice president and chair of our Long-range Planning Committee, Greg steered our revisioning of the museum, including our new mission statement, guiding principles, and strategic objectives. I am deeply grateful to him for helping me during this exciting period, supporting our ambitious goals, sharing his beautiful collection, and bringing others to join our advisory board. Chris continues that commitment to excellence.

Dr. Lee Michels, a former Leadership Council president and long-term board member, received the Gertrude Bass Warner award this summer, recognizing his





### ***Sharon Ungerleider Plans for Our Future***

“The arts connect us to the great world of ideas and the exciting power of design collaboration, whether in an exhibition, gallery, studio or classroom,” says Sharon Ungerleider (MFA 1977), a member of the museum’s Leadership Council. “The extraordinary Giuseppe Vasi exhibition was a perfect example of how a university museum can partner with brilliant faculty to create both an extraordinary show and a first-class learning opportunity for our entire campus and community. My experience was greatly deepened when I joined a group of museum members on our own Grand Tour to Rome in fall 2010, led by the exhibition’s co-curator, Jamie Harper, a professor of art history at the university, and Jill Hartz, the museum’s executive director. I am thrilled to make a planned gift to support just that kind of collaboration for future generations!”

Students are our future. The Jordan Schnitzer Museum of Art is dedicated to imparting in our students an appreciation for world culture and providing them with the creative and analytical tools they need to become global citizens. We introduce them to that “great world of ideas.” Please contact Tom Jackson, director of development for the JSMA, at [tomjack@uoregon.edu](mailto:tomjack@uoregon.edu) or 541.346.7476, to learn how you can support the museum’s future with a planned gift.

volunteer service and dedication to the museum. His engagement in learning and sharing his extraordinary collection with students and the public sets a model for all.

The JSMA is committed to a balanced budget, which is only possible with a foundation of university support. For that we are both grateful and mindful of our teaching mission. Private support from individuals, businesses, foundations, and grants agencies—local, state, and national—as well as earned income (admissions, facility rentals, workshops) complete our fund-raising picture. But finances are just one critical factor affecting sustainability. Assuring that museums are agile and forward thinking is critical, if we are to meet the changing and growing needs of our communities, be they educational, cultural, social, environmental, or economic. That, in turn, is only possible with strong relationships on- and off-campus and a commitment to quality, diversity, and access. We made great strides in all these areas this year, thanks to you!

## Jordan Schnitzer Museum of Art

Programs, Collections and Honor Roll

2012–2013

# Our Vision for the JSMA

## VISION

We will become one of the finest university art museums in the world.

## BELIEF

We believe that knowledge of art enriches people's lives.

## MISSION

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

### Our Constituents

The Museum's primary constituents are the University of Oregon's students, faculty and staff as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

### Guiding Principles

- The museum experience enriches people's lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors' different learning styles and the needs of a multigenerational and diverse audience.
- Our visitors have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.
- We follow the highest ethical, academic, and professional standards.

- We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.

## KEY STRATEGIES

### Programs

The Museum presents stimulating, innovative and inclusive programs and exhibitions that enhance the academic curriculum, emphasize cross-cultural understanding, provide broad education experiences, and support collaborative and interdisciplinary opportunities on- and off-campus. Ongoing evaluation measures how effectively the Museum's program goals are being realized.

### Collections

The Museum collects, preserves, studies, exhibits, and interprets works of art for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its Chinese, Japanese, Korean, American and Pacific Northwest art collections and to acquiring fine examples from the history of art, from earliest times to the present, representing cultures throughout the world.

### Research & Publications

The Museum supports high-quality research on its collections and programs by its staff, University of Oregon faculty, students and others who use its resources. Research is made accessible through teaching, exhibitions, programs, publications, and online.

### Funding & Development

The University allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible.

The Museum raises revenue for all programs not covered by the university's general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The Museum is committed to a balanced budget model.

The Leadership Council is a key support group, raising money and advocating for the Museum.

### Communications & Marketing

Internal communications are proactive, direct, and honest, aiming for transparency and inclusivity by and among all University of Oregon staff and volunteers. External communications represent the full range of Museum functions and services and are proactive, direct, and engaging, while delivering a clear, consistent message.

### Visitor Experience

The Museum aims to provide consistently high-quality programs and customer service that enhance visitors' on-site and online experiences, leading to ongoing engagement with the Museum.

### Facilities

The Museum performs effective and efficient maintenance for the overall care of the Museum facilities, including following preventative maintenance schedules, conducting timely HVAC/mechanical and equipment inspections, and other

related work. The Museum ensures that exhibition and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

### Risk Management

The Museum develops, implements, and monitors preventative measures and intervention plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the Museum facility at all times, during regular operations and from unexpected threats and emergencies.

### Management & Governance

The Museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university's administration and the Museum's Leadership Council are supportive and informed advocates of the Museum.

The Executive Director and senior staff are responsible for developing, implementing, reviewing, and revising the long-range plan with input from the Museum's constituents, including the Leadership Council.

### Human Resources

The JSMA employs and trains competent staff and volunteers who strive for excellence. The Museum supports diversity training and professional advancement opportunities for its staff and volunteers and provides training opportunities for students interested in the museum profession. The

Museum follows the university's human resources procedures, including annual evaluations.

### Ethics, Academic & Professional Standards

The Museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the university and the American Alliance of Museums in all that they do on behalf of the Museum. This commitment is realized in the Museum's commitment to maintaining its accreditation from the American Alliance of Museums.

### Leadership Council & Support Groups

The Leadership Council serves as the Museum's primary advisory and fundraising body of volunteers and helps to ensure the Museum's artistic quality, educational integrity, and financial strength. Museum members, Exhibition Interpreters, and other support groups are integral to the Museum's ability to fulfill its mission.

## Programs & Exhibitions

### **Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West**

July 1–September 9, 2012

Jill Hartz, Curator

Sponsored by The Ford Family Foundation and private support from Greg Ahljian, Marie Baker, Mary Jane Battin, Rich Clarkson, Linda Folk, Cheryl and Allyn Ford, Janine and Joseph Gonyea III, JoMae and Joe Gonyea, Lisa and Steve Korth, Susie Papé, Dewie Porter, Hope Pressman, Chris and Christine Smith, Betty Soreng, Sharon Ungerleider, and Barbara Walker; touring under the auspices of Landau Traveling Exhibitions

June 30, Exhibition Preview Reception

July 1, Panel: *Ranch Women and Cow Girls Tell Their Stories* with Jonnie Jonckowski, Susie Papé, Georgie Sicking, Lois Stevenson, and Karla Chambers

July 7, Artist's Gallery Talk: Lynda Lanker

July 14, Family Art Round-up

August 8, Outdoor screening of *Cat Ballou* and Museum After Hours, sponsored by McKenzie River Broadcasting, Northwest Community Credit Union, Kendall Lexus of Eugene

August 9, Panel: *Land Use and Preservation* with Gerda Hyde, Billie Roney, Lois Stevenson; moderated by Adell L. Amos, Associate Dean, Law School

### **Good Grief! A Selection from 50 Years of Original Art from Charles M. Schulz's PEANUTS**

September 1–December 30, 2012

Ben Saunders, Guest Curator, Professor, Department of English

Sponsored by the Charles M. Schulz Museum and Research Center, Santa Rosa, California, with support from the JSMA Academic Support Grant Program and the Coleman-Guitteau

OHC Fellowship

October 23, *A Conversation with Jan Eliot and Ben Saunders*

November 8, Lecture: *Gary Groth on Charles Schulz*, co-sponsored by the School of Journalism and Communication

November 28–29, Lecture: *Creating Comics in the 21st Century* by Alec Longstreth and Comics Portfolio Reviews, sponsored by the Center for Cartoon Studies, Ben Saunders, and the UO Program in Comics Studies

### **Lesley Dill's Poetic Visions: From Shimmer to Sister Gertrude Morgan**

September 29–December 9, 2012

Barbara Matilsky, Curator, Whatcom Museum, Bellingham, WA

Sponsored by the Coeta and Donald Barker Changing Exhibitions Endowment Fund and JSMA members

September 27, Artist's Talk by Lesley Dill; cosponsored by the Art Department

September 28, Exhibition Preview Reception

October 12, K–12 Teacher Inservice: Thinking Through Art, with support from the Oregon Arts Commission

October 17, Panel: *Poetic Visions* with Deb Casey (poet), Maggie Evans (doctoral candidate in English), and Tres Pyle (Associate Professor of English); moderated by Karen J. Ford, Professor of English

October 24, Panel: *Religious Visions* with Lisa Freinkel (Associate Professor of English and Comparative Literature) and Daniel Falk (Professor of Religious Studies); moderated by Mark Unno (Associate Professor of Religious Studies)

October 28, TARDIS Ensemble Concert: *Poetic Visions*

December 1, Word Play Family Day

December 7, Eugene Sacred Harp Singers concert

### **Schnitzer Cinema: Art and Language**

Richard Herskowitz, Curator, and Director of Cinema Pacific

October 10, *Beauty is Embarrassing*; Skype dialogue with artist Wayne White

November 14, *The Connection*; Skype dialogue with film preservationist Dennis Doros

December 12, *Poetry of Resilience and The Poetry Deal: Diane di Prima*; Skype dialogue with Debra Zimmerman, executive director, Women Make Movies

February 13, *TVTV*, with Steve Christiansen

March 13, *The Haight Ashbury Quartet*, with Loren Sears

April 17, *The Video Art of Chip Lord and Art Farm*, with Chip Lord

May 8, *The Black Maria Film Festival*; Skype dialogue with festival director John Columbus

### **Carl Morris: History of Religions**

December 21, 2012–January 20, 2013

January 23, Curator's Talk by Danielle Knapp

### **Rolando Rojas: Pinceladas En El Insomnio**

November 17, 2012–January 13, 2013

Organized by the Consulate of Mexico

Sponsored by the Consulate of Mexico, Portland, and the Latin American Studies program

### **Emilio Sanchez: New Acquisitions**

January 12–February 24, 2013

The Artist Project Space (APS) is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate

### **German Expressionism**

February 5–May 19, 2013

Sherwin Simmons, Guest Curator; Professor Emeritus, and Joyce Cheng,

Assistant Professor, Department of the History of Art & Architecture

Sponsored by JSMA members and JSMA Academic Support Grants

May 15, Panel with Professor Simmons and students Kate Beaver, Megan Cekander, Sarah Hwang, and Lindsay Keast

### **Faculty Training Workshops**

November 13 and January 15, *Designing Your Curriculum with the Museum in Mind* with Anne Rose Kitagawa, Danielle Knapp, and Sharon Kaplan

November 27, *Writing from Art* with Lisa Abia-Smith and Sharon Kaplan

January 31, *Using the Visual Arts in Your Teaching* with Lauren Suveges

February 15, *How to Submit Object Requests or an Exhibition Proposal* with Anne Rose Kitagawa and Kurt Neugebauer

### **West of Center: Art and the Counterculture Experiment in America, 1965–77**

February 9–April 28, 2013

Co-Curated by Elissa Auther and Adam Lerner, the Museum of Contemporary Art Denver; Jessi DiTillio, in-house curator

Sponsored by the Western States Arts Federation (WESTAF), the National Endowment for the Arts, the Coeta and Donald Barker Changing Exhibitions Endowment Fund, JSMA members, and the Oregon Arts Commission

February 8, Members Preview and Public Opening Reception

February 9, Curator's Talk by Adam Lerner, Director, Museum of Contemporary Art Denver

February 20, Panel: *Before Utopia: The Political and Historical Context of West of Center* with UO professors Joe Lowndes (Political Science), Kate Mondloch (Art History), and Marsha Weisiger (History); moderated by JSMA executive director Jill Hartz

February 22, Lecture: *The Intentional Communities of Oregon and the Legacy of Jim Kopp* by Dr. Timothy Miller, professor of Religious Studies, Kansas University, Knight Library Browsing Room; sponsored by Special Collections and University Archives, University of Oregon Libraries

March 1–3, *Eugene's First Incredible Inflato-Contest*; Co-sponsored by Capital Management, Downtown Eugene; official stop on First Friday ArtWalk

March 3, Panel: *Eugene Counterculture Then and Now* with Kim Still (Saturday Market), Judith "Sparky" Roberts (theater professor, LCC, and performance artist), Suzy Prozanski (author, *Fruit of the Sixties*), and Ron Eachus (former editor, *Daily Emerald*, and current political columnist, *Salem's Statesman Journal*)

April 9, Artist's Talk by Fayette Hauser; cosponsored by the History of Art & Architecture and Oregon Humanities Center

April 10, Performance by Fayette Hauser; cosponsored by the History of Art & Architecture and the Oregon Humanities Center

April 12–18, *The Cockettes*, documentary screening, Bijou Art Cinemas, featuring opening night dialogue with Fayette Hauser and filmmaker David Weissman; co-sponsored by the JSMA and the Bijou

April 18, Artist's Talk by Chip Lord; cosponsored by the Departments of Architecture and the History of Art and Architecture

April 19–26, *Space, Land, and Time* film on Ant Farm, screening at the Bijou Art Cinemas

April 24, Panel: *Womyn and Grrrrls Riot!: An Intergenerational Dialogue on Radical Lesbian Feminist Communities* with Billie Miracle, Carol Newhouse, and Tammy Rae Carland; moderated by *West of Center* co-curator Elissa Auther. Cosponsored by CSWS, Department of Women's and Gender Studies, and the ASUO Women's Center

April 25–26, Art History Association's 9th Annual Student Symposium *Experience and Experimentation: An Investigation of Alternative Artistic Practices* with keynote address by Elissa Auther, Associate Professor of Contemporary Art, the University of Colorado, and Adjunct Curator, Museum of Contemporary Art Denver

### **Violet Ray: Advertising the Contradictions**

Jessi DiTillio, Curator

February 5–April 14, 2013

February 27, Artist's Talk

### **NewArt Northwest Kids: Language Arts**

February 25–May 19, 2013

Sponsored by Dr. Michael Balm and Dee Carlson

May 18: Opening Reception

### **Julie Green: The Last Supper**

March 1–April 07, 2013

The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate. Program planned in conjunction with Eugene Opera production of *Dead Man Walking*

March 6, Artist's Talk by Julie Green

### **Focus on Tibet**

April 2–May 19, 2013

On loan from the Eugene Sakya Center in conjunction with the May 10 visit of His Holiness the Dalai Lama

### **Piero Dorazio and the Responsive Eye**

June Koehler, Curator, in consultation with the American Association for Italian Studies

April 9–August 18, 2013

May 3, Gallery Talk by Sarah Robison, Master's candidate in the History of Art and Architecture

### **Ming Wong: Life and Death in Venice**

Richard Herskowitz, Curator

April 12–June 2, 2013

The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate.

April 21, Skype Artist's Talk and Performance

### **Morris Graves: Effort to Bloom**

March 23–May 19, 2013

Danielle Knapp, Curator

April 6, *Morris Graves Selected Letters*, presentation by book editors Lawrence Fong and Vicki Halper, followed by book signing and reception; preceded by lecture by Robert Yarber, executive director of the Morris Graves Foundation, Knight Library Browsing Room

Companion exhibitions at Knight Library and the White Lotus Gallery (book signing at White Lotus Gallery April 5)

### **Chinese Foodways**

January 23–June 30, 2013

Organized by Ina Asim, Professor of History, and Dan Buck, Associate Professor of Asian Studies

April 3, Lecture: *Rice in China: Histories and Myths* by Francesca Bray, University of Edinburgh; cosponsored by the Center for Asian and Pacific Studies Jeremiah Speaker Fund and the UO Confucius Institute for Global China Studies

May 8-10, Foodways in China Conference

### **21st Century Museum Issues Lecture Series**

Organized by Phaedra Livingstone, assistant professor, Arts and Administration/Museum Studies Certificate; made possible by a JSMA Academic Support Grant

January 22, Lecture and Book Signing: *Reinventing the Museum* by Gail Anderson

February 1, Panel: *Capitalizing Collections* with Dom Vetri, Professor, Law School; Doug Park, Associate General Counsel; Kris Anderson, Director, Jacob Lawrence Gallery, University of Washington, and Vice President, Association of Academic Museums and Galleries (AAMG); Bill Eiland (Director, Georgia Museum of Art, University of Georgia, by telephone); and Jill Hartz, JSMA Executive Director and President, AAMG; moderated by Phaedra Livingstone

February 26, *The Museum Experience Revisited*, lecture by John Falk and Lynn Dierking, OSU Land Grant Professors of Free-Choice Learning

### **Su Kwak Light Journey: An Odyssey in Paint**

May 28–July 28, 2013

Jill Hartz, Curator

Organized by the Brauer Museum of Art at Valparaiso University and curated by Dr. Jungsil Lee; sponsored by Farwest Steel Korean Art Endowment

June 1, Artist's Gallery Talk

### **Helmuth Rilling: Expressions and Experience**

May 29–July 14, 2013 (Papé Room special presentation)

Sponsored by the Oregon Bach Festival

### **Living Legacies: The JSMA @ 80**

June 1–September 01, 2013

May 30, Patron Circle Preview

May 31, Members Preview and Public Opening Reception

June 5, SmART Collecting Series: *The Passion of Collecting*, talk by Professor James Harper

June 8, Collectors' tour with Lee Michels, Richard and Christine Sundt, and Sharon Ungerleider

June 15, Collectors' tour with Keith Achepohl, Greg Fitz-Gerald, and Jim Walker

June 19, SmART Collecting Series: *Collecting and Connoisseurship* panel with Laura Paulson, Vice President, Christie's; Pablo Schugurensky, Meta Arte; H. P. Lin, White Lotus Gallery; Karin Clarke, Karin Clarke Gallery; collector Roger Saydack; and JSMA curators Anne Rose Kitagawa and Danielle Knapp; moderated by JSMA executive director Jill Hartz

June 26, SmART Collecting Series: *The Feeding and Care of Collections* panel with Sven Bruntjen, ASA appraiser; Chris White, JSMA collections manager; Dom Vetri, professor, UO Law School; and Mike Ritchey, director of development, UO's Gift Planning office; moderated by JSMA chief curator Anne Rose Kitagawa

### **New American Acquisitions**

June 1–December 8, 2013

Danielle Knapp and June Koehler, Curators

### **Thinking Through Art: Visual Thinking Strategies in Action**

June 7–September 1, 2013

Sponsored by the Oregon Arts Commission and Wells Fargo Bank and the Cheryl and Allyn Ford Educational Outreach Endowment

### **Celebrating Oregon Artists: Recent Additions to the Collection**

June 18–September 15, 2013

Danielle Knapp and June Koehler, Curators

The APS is sponsored by The Ford Family Foundation, Bank of America Foundation, Inc., and the William C. Mitchell Estate.

August 7, Curators' Gallery Talk by Danielle Knapp, McCosh Associate Curator, and June Koehler, Assistant Curator, Arts of the Americas and Europe

### **Traditional and Contemporary Korean Art from the Mattielli & JSMA Collections**

Ongoing

Including works on loan from Robert and Sandra Mattielli

### **MUSIC PROGRAMS**

October 5, Classical Music of South India lecture-demonstration, sponsored by the UO School of Music and Dance

October 12, Museum After Hours, sponsored by McKenzie River Broadcasting and Northwest Community Credit Union

November 30, March 1, June 7, Chamber Music on Campus, presented by students in the UO School of Music and Dance

### **OTHER ON-SITE PROGRAMS**

October 3, University of Oregon ArtWalk

October 30 and November 1, Día de los Muertos Celebration, co-sponsored by Oak Hill School in conjunction with MEChA and Adelante Si

November 7, Center for Asian and Pacific Studies Open House at JSMA, with tea ceremony by Megumi Unno

May 1, Lecture: *The Last Audience of the Hapsburgs* by June Koehler

May 4, *Studio 80: A Gala Benefit*, sponsored by Gourmet Group with honorary chairs and event sponsors Cheryl Ramberg Ford and Allyn Ford

May 18, Family Day: *Artful Animals*

### **OFF-SITE PROGRAMS**

June–August 2012, weekly art activities, Holly Residential Care Facility

July 18, Wearable Art Workshop led by Sharon Kaplan and Lauren Suveges, Eugene Public Library

July 28, Fiesta Latina art activities, Springfield

August 31, Visual Thinking Strategies training, Kelly Middle School

August 29, Pre-school Fish Printing with Sharon Kaplan and Lauren Suveges, Eugene Public Library

September 1–23, Summer Camp Student Art Exhibition, The Tate Condominium; organized by JSMA Exhibition Interpreter Nicki Maxwell

September 20, Community Partners Reception, UO Arts and Administration

September 20, Monroe Middle School open house fair

October 7, Family Art Activity: *A Mural of Eugene Future* with Sharon Kaplan, Eugene Public Library for Eugene 150

October 11, Lecture: *Carl Morris: A Painted History* by McCosh Fellow Curator Danielle Knapp, Eugene Public Library downtown branch for Eugene 150

October 12, *In Light and Shadow: Explorations Across Science, Language, and Art*, Sharon Kaplan, session leader, Oregon Art Education Association, Wilsonville; and Eugene Education Association (Jan. 22)

January 13, Family Art Workshop: *Dots and Lines* by Sharon Kaplan, Eugene Public Library

February 16–17, Dragon Puppet Theatre performances and information table, Asian Celebration

March 16, Lecture: *Carl Morris and the Post Office Murals* by Danielle Knapp, Lane County Historical Museum

March 27, Teen Art Activity: *The Tin Man, the Glass Man, and Other Lesser Known Personalities* by Sharon Kaplan, Eugene Public Library

April 18, Arts and Business Alliance of Eugene Arts After Hours, Oregon Contemporary Theater, Eugene

**ATTENDANCE: ON- AND OFF-SITE (COUNTED)**

July	4733
August	3413
September	4202
October	5263
November	5921
December	2267
January	3917
February	6346
March	5520
April	6785
May	7766
June	3652
<b>Total:</b>	<b>59,785</b>

In addition, the JSMA reached an audience of approximately 122,000 people through community organizations and events including an annual exhibition at the Gallery at the Airport, Art & the Vineyard, Oregon Asian Celebration, Fiesta Latina, and the Eugene Public Library.

**THE JSMA THANKS THE FOLLOWING BUSINESSES AND INDIVIDUALS FOR IN-KIND DONATIONS:**

Bigfoot Beverages, Bijou Art Cinemas, Eugene Magazine, Euphoria Chocolate Company, Libby and Erik Finrow, Hop Valley Brewery, Master Capital Management, McKenzie River Broadcasting, Andrew Moore, New Twist, Ninkasi, Noisette Pastry Kitchen, Northwest Community Credit Union, Oakway Catering, Barton Sherman, Christine and Chris A. Smith, Andy Storment, Sylvan Ridge, Sweet Cheeks Winery, Sweet Life Patisserie

**THE JSMA PROVIDED IN-KIND DONATIONS TO SUPPORT THE FOLLOWING ORGANIZATIONS:**

Adelante Sí, ARC of Lane County, Art History Association, Arts and Business Alliance of Eugene (ABAE), Arts Umbrella, Big Little School, Boys & Girls Club of Western Lane County, Buena Vista Elementary School, City of Eugene Police Department, Cinema Pacific, Confucius Institute, Corridor School, DisOrient Film Festival, The Duck Store, Edison Elementary School, Edgewood Elementary School, Eugene Mayor's Art Show, EWEB Child Development Center, HIV Alliance, Holt International, Japan-America Society of Oregon, McCornack Elementary, Museum of Natural and Cultural History at the University of Oregon, Nearby Nature, Northwest Christian University, Northwest Community Credit Union, Oregon Chapter of Meeting Professionals International, O'Hara Catholic School, Oregon Bach Festival, Pacific Northwest Division Ski Patrol, Patterson Preschool, Pleasant Hill High School, Spring Creek Elementary, The Register-Guard, Roosevelt Middle School, Saint Thomas Moore Catholic Church, Springfield Neighborhood Watch, Travel Lane County, University of Oregon Arts and Administration, University of Oregon Recreation Center, University of Oregon School of Journalism, Veneta Elementary School, Western Association of Convention & Visitors Bureaus, and Willamalane Park and Recreation.

## Academic Use

**CLASSES HELD IN JSMA****ARH 410/510 Japanese Buddhist Calligraphy and Inscription**

Akiko Walley; Fall 2012

**ARH 199 College Connections**

Akiko Walley; Fall 2012

**AAD 199 Writing for Art: Art of Writing**

Lisa Abia-Smith; Fall 2012

**AAD 430/530 Youth Art Curriculum Methods**

Lisa Abia-Smith; Winter 2013

**ARH 510 Art of the Eccentrics**

Akiko Walley; Spring 2013

**AAD 429/529 Museum Education**

Lisa Abia-Smith; Spring 2013

**OTHER FACULTY, STAFF, AND UNIVERSITY/COLLEGE CLASSES & PROGRAMS****J 205 Gateway to Media I**

Suzi Steffen/Dan Morrison; July 3, course assignment

**AAD 430 Youth Arts Curriculum Methods**

Catherine Ballard; July 5, tour

**AAD 252 Art and Gender**

David Bretz; July 10 and 11; view *Art of the Athlete*

**Architecture**

July 10; view central courtyard

**EALL 211 Japan Culture**

Kathryn Barton; July 10, course activity

**American English Institute**

Jessica Dinneen; July 25, self-guided gallery visit

**AAD 251 Arts and Visual Literacy**

David Turner; July 26, Students visit on own for course assignment

**EALL 210 China: Cultural Odyssey**

Yu Zhang ; July 31, guided tour with Han Zhu

**ANTH 150 World Archaeology**

Nick Jew; August 8, instructor-led tour

**Confucius Institute**

September 26, lecture and reception

**Art Department**

September 27, MFA students met with Lesley Dill

**Departments of Comparative Literature and English**

September 28, graduate students met with Lesley Dill

**Kappa Alpha Theta Sorority**

September 30, recruitment

**ARH 359 History of Photography**

Kate Nicholson; October 2, course assignment

**ARH 410/510 Modern & Contemporary Chinese Art**

Jenny Lin; October 3, course assignment

**ENG 199 College Connection (Shakespeare's Stage Freshman Interest Group)**

Lisa Freinkel; October 8, tour with Sharon Kaplan

**ART 514 Issues and Practices of Sculpture**

Tannaz Farsi; October 9, instructor-led visit

**J 433 Advertising Media Plan**

David Koranda; October 10, instructor-led tour

**ARTF 369 Woven Structures**

Rob Mertens; October 10, course assignment

**COLT 199 College Connections (Intersections of Expression Freshman Interest Group)**

Leah Middlebrook; October 10, docent-led tour of *Lesley Dill*

**ARH 611 Graduate Studies in Art History**

Joyce Cheng; October 16, course assignment

**AAD 252 Art and Gender**

Elizabeth Tanenbaum; October 16 and 24, view *The Female Figure*

**ARH 199 Buddhism Through Art**

Ben Brinkley; October 16, self-guided gallery activity

**AAD 250 Art and Human Values**

David Turner; October 17, course assignment

**American English Institute “Oral Skills 5”**

Kodiak Atwood; October 20, course assignment

**ARH 410 Buddhist Calligraphy**

Akiko Walley, October 21 & 31, midterm

**ARH 609 Research and Methods Practicum**

Joyce Cheng; October 22, instructor-led gallery visit

**AAD 410/510 Museum Ethics**

David Turner; October 23, exhibition evaluation

**ART 233 Drawing I**

Samantha Cohen; October 24, self-guided gallery activity

**JPN 199 Japanese Popular Culture**

Alisa Freedman; October 25, behind-the-scenes tour and print viewing with collections staff

**American English Institute “Oral Skills”**

Dustin Crawford; October 26, course assignment

**American English Institute “Oral Skills”**

Nancy Elliott; October 30, course assignment

**ARH 209 Japanese Art History**

Akiko Walley; October 30, research paper on Japanese galleries

**ART 261 Photography I (Lane Community College: LCC)**

Camilla Dillinger; October 30 & 31, instructor-led visit

**HIST 199 Exploring China, Korea and Japan**

Andrew Goble; November 2, tour

**Osher Lifelong Learning Institute**

November 2, docent-led tour

**Art Department**

November 2, photography symposium

**Comparative Literature**

November 2 and 3, reception and conference

**ARH 609 Research Practicum**

Joyce Cheng; November 5, guest lecture by Anne Rose Kitagawa

**J 458 Writing Design Concepts**

Shannon Anderson; November 6, course assignment

**Educational Policy Improvement Center**

November 6, meeting and luncheon

**TA 271 Intro to Theater Arts**

Theresa May; November 6 and 11, *Lesley Dill*

**TA 271 Intro to Theater Arts**

Damond Morris; November 8, course assignment

**ANTH 150 World Archeology**

Daphne Gallagher; November 8 and 9, self-guided activity

**Romance Languages**

November 9, keynote and reception

**ART 115 Basic Design (LCC)**

Kate Ali; November 9, course assignment

**REL 199 College Connections (The Silk Road Freshman Interest Group)**

Mark Unno; November 12, instructor-led tour

**WR 121 College Composition I**

Charles Hannah; November 14, free write relating to poetry and art

**J199 Creativity tool box**

Deb Morrison; November 14, scavenger hunt assignment

**ART Drawing (LCC)**

Gabriella Soraci; November 14, art viewing

**EDST 662 Curriculum Theory**

Lisa Mazzei; November 14, *Lesley Dill*

**ARH 300 Critical Approach to Art History Study**

James Harper; November 15, presentation by Jill Hartz

**Academic Affairs**

November 15, Fund for Faculty Excellence awards reception

**ARH 209 Japanese Art**

Akiko Walley; November 15, 16, 19, & 20, print viewing

**High School Equivalency Program**

Onely Reyes; November 28, self-guided visit

**ART Advanced Painting (LCC)**

December 18, course assignment

**WR 122 College Composition II**

Rachel Tanner; January 9, course assignment

**ARCH 485 Advanced Architecture Design I**

G. Z. Brown & John Rowell; January 16, instructor-led visit

**ARH 353 Modern Art 1880-1950**

Joyce Cheng; January 16–30, Hiroshige and Daumier works

**ARH 205 History of Western Art II**

James Harper; January 17, Byzantine art

**CPSY 199 College & Career**

Harpreet Bahia; January 23, course assignment

**ART 131/231 Drawing Introduction & Intermediate Drawing (LCC)**

Satoko Motouji; January 23 and 31, self-guided visit

**RUSS 205 Introduction to Russian Literature**

Jenifer Presto; January 24, self-guided visit

**Departments of Architecture & Art**

January 25, Albert Narath on utopian architecture for students involved in *West of Center* installation

**Knight Library Insight Seminar: Caravaggio**

James Harper; January 26, European gallery

**ARH 609 Research Methods**

Joyce Cheng; January 29, Pechstein painting with collections staff

**AAD 430/530 Youth Art Curriculum Methods**

Lisa Abia-Smith; February 6, guest lecture and workshop on Bruno Munari by Sharon Kaplan

**HC 232H Europe and the Middle East: State and Society, 1453-1945**

Vera Keller; February 6, Russian icons

**AAD 410/510 Museum Theory**

Phaedra Livingstone; February 8, discussion with *West of Center* curator Adam Lerner

**J 408 Portfolio Workshop**

Pat Curtin; February 10, with Debbie Williamson-Smith

**HIST 387 Early China**

Ina Asim; February 12, course assignment

**ART 233 Beginning Drawing**

Donald Morgan; February 13, draw from artworks

**PS 208 Intro to Political Theory**

Anita Chari; February 13, instructor-led visit to *The Female Figure*

**HIST 386 India**

Arafaat Valiani; February 13, Jamini Roy paintings

**ART 115 Basic Design (LCC)**

Kate Ali; February 13, instructor-led visit

**COLT 102 Intro to Comparative Literature**

Kenneth Calhoun; February 13, course assignment

**J 483 Journalistic Interview**

Melissa Hart; February 13, with Debbie Williamson-Smith

**HIST 487 Ming and Qing Dynasties**

Ina Asim; February 14, Chinese art

**ARH 607 Art and the City**

Jenny Lin; February 19, instructor-led visit

**CRWR 418 Kidd Tutorial**

Jane Ridgeway; February 19, ekphrastic writing activity

**JPN 306 and 610 Intro to Japanese Art & Japan’s Global Media**

Alisa Freedman; February 20, Japanese prints with Anne Rose Kitagawa

**Associated Students for Historic Preservation**

February 20, behind-the-scenes tour with Miranda Callander

**ART 209 Arts of Japan (LCC)**

Ellen Osterkamp  
February 20, course assignment

**SPAN 303 Expresiones Artisticas**

Juanita Devereaux; February 22 and March 8, instructor-led visits

**School of Journalism and Communication**

February 23, Pageturner dinner

**REL 302 Chinese Religions**

Elizabeth Grosz; February 26, instructor-led visit in Chinese galleries

**LAW 607 “Art Law”**

Dom Vetri; February 26, guided tour by Jessi DiTillio

**ARH 208 Chinese Art History**

Charles Lachman; February 26, 27, & March 6, GTF tours and discussion

**AAD 410/510 Museum Theory**

Phaedra Livingstone; February 26, gallery visit

**ES 498 Interdisciplinary Research Methods**

Daniel HoSang; February 27, Violet Ray exhibition

**CHN 199 Global Scholars China**

Genevieve Beecher; February 27, instructor-led visit

**Western Environmental Law Conference**

February 28, 20th anniversary reception

**American English Institute “Oral Skills 3”**

John Arndt; March 1, course assignment

**ART 131 Introduction to Drawing (LCC)**

Erika Beyer; March 6, drawing assignment

**ENG 467 Film, Media, and Culture**

Quinn Miller; March 7, reflection paper

**WR 122 College Composition II**

Andrea Gilroy; March 7, writing assignment

**ARTD 360 Digital Imaging**

Jon Bollona; March 7, course assignment

**ARH 208 Chinese Art History**

Daniel Borengasser; March 8, Chinese art

**ARTD 252 Interactive Digital Arts**

John Park; March 9, course assignment

**ARH 205 History of Western Art**

James Harper; March 12–14, course assignment

**Osher Lifelong Learning**

March 13, *West of Center* presentation by Jessi DiTillio and Cathy Denning

**HC 232H Religious Missions as a Globalizing Force in the Modern World**

Benjamin DeLee; April 3, viewing *West of Center*

**ARH 410/510 Velasquez/Goya/Picasso**

Andrew Schulz; April 5, course assignment

**WR 122 College Composition I**

Taylor McHolm; April 5, self-guided visit to *The Last Supper*

**Art History Association Marketing the Arts, Art Installation, Art Exhibition**

April 5, panel with Debbie Williamson-Smith and Charly Swing

**Academic Affairs**

April 8, luncheon

**University Relations**

April 9, farewell reception for Michael Redding

**ENG 380 Hollywood Renaissance (1967-77)**

Stephen Rust; April 10, curator tour of *West of Center*

**UO Human Resources**

April 11, awards ceremony

**University Relations**

April 11, Salem, Day at the Capital, with communications intern Briana Amaranthus

**Romance Languages**

April 12, Piero Dorazio reception

**AAD 410/510 Interpretive Exhibits**

Alice Parman; April 13, instructor-led activity

**HC 223H Figurations of Female Form**

Monique Balbuena; April 16, curator-led tour of *The Female Figure*

**AAD 429/529 Museum Education**

Lisa Abia-Smith; April 16 and May 21, museum evaluation with Sharon Kaplan

**The Literary Duck**

April 16, Literary Duck sponsored reading, Camus Ridge Elementary School with Debbie Williamson-Smith

**University Housing**

April 17, Art activities with Debbie Williamson-Smith and Victoria Reis for students in Thornton Hall

**KRN 399 Imagining Modern South Korea**

Susanna Lim; April 18, Korean art tour with staff

**Fringe Film Festival**

April 18–20, Cinema Pacific

**Adrenaline Film Festival**

April 20, reception, Cinema Pacific

**ART 131 Introduction to Drawing (LCC)**

Satoko Motouji; April 24, class tour

**ART 231 Intermediate Drawing (LCC)**

Satoko Motouji; April 24, class tour

**HC 431H Utopian Visions**

Joseph Fracchia; April 25, tour of *West of Center* with Jessi DiTillio and exhibition co-curator Elissa Auther

**AAD 252 Art and Gender**

Julie Voelker-Morris; April 26, course assignment

**CHN 199 Accelerated Chinese**

Zheng Han; April 26, tour with Han Zhu

**ARH 410/510 Byzantine Art & Architecture**

Nick Camerlenghi; May 2, instructor-led activity

**ART 294 Watercolor Painting (LCC)**

Satoko Motouji; May 2, self-guided visit

**AAD 408 Art Studio Workshop**

David Bretz; May 10, student athletes art workshop

**ARH 410 Velasquez/Goya/Picasso**

Andrew Schulz; May 12, viewing works by Goya

**SPAN 607 Spanish Avant-Garde**

Cecilia Enjuto Rangel; May 13, tour with June Koehler

**PSY 199 Counseling & Psychology**

Harpreet Bahia; May 14, course assignment

**PS 432 Modern Politics**

Anita Chari; May 15, viewing *German Expressionism*

**ART 115 Basic Design (LCC)**

Kate Ali; May 16, self-guided gallery activity

**ART 115 Basic Design (LCC)**

Erika Beyer; May 21, General visit/sketching

**American English Institute “Oral Skills 3”**

Laura Holland; May 24, self-guided gallery activity

**AAD 252 Art & Gender**

Greg Gurley; May 26, course assignment

**ARH 101 Global Masterpieces: Monuments in Context**

James Harper; May 29 and 30, self-guided gallery activity

**JPN 425 Japanese Youth Culture**

Alisa Freedman  
May 24, behind-the-scenes tour with Chris White and instructor-led gallery tour

**Research, Innovation, and Graduate Education**

May 6, trade show and luncheon

**ARH 410/510 Medieval Art and Architecture or Byzantine Art**

Nicola Camerlenghi; May 7, 8 & 13, viewed icons; wrote research papers

**Romance Languages**

May 9, conference keynote

**Arts and Administration**

May 10, Master’s research presentations

**Opportunities Program**

May 11, orientation

**KWVA**

May 18, dinner

**Landscape Architecture**

May 24, Landscape Thinking symposium

**Research, Innovation, and Graduate Education**

May 28, awards ceremony

**ARCH 523 “Media for Design Development”**

James Givens; May 28-30, complex drawing assignment

**SPAN 303 Artistic Impressions**

Shelley Merello; May 30, Daura and Weston works with collections staff

**AAD 399 Arts Management**

Julie Voelker-Morris; June 3, Jill Hartz, guest speaker

**ARH 399 West of Center seminar**

Kate Mondloch; June 3, with Miranda Callander and Danielle Knapp

**ARH 354 Art Since 1945**

Kate Mondloch; June 5, *New American Acquisitions*

**University Relations**

June 5, reception

**Computer Information Services**

Jun 12, reception

**UO Human Resources**

Jun 13, retirement reception

**Black Student Union**

Jun 15, graduation

**Art History**

Jun 16, graduation

**ART 233 Drawing**

James Schauer; June 26, sketching in galleries

**AAD 252 Art & Gender**

Julie Voelker-Morris; June 27, question sheet

# Collection Activity

*All measurements are given in inches, height x width x depth.*

## ACQUISITIONS

**ASIAN ART****Works on Paper: Paintings**

**Koun, Chinese.** *Landscape No. 12*, n.d. Watercolor, 9½ x 14¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.23

**Works on Paper: Prints**

**Tangai?, Japanese.** *Woman and Child*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¼ in. Gift of Marcia and Mark Osterkamp. 2012:21.35

*Scholar and Acolyte with Buddha*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¼ in. Gift of Marcia and Mark Osterkamp. 2012:21.36

*Kannon Crossing a River on a Leaf*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¼ in. Gift of Marcia and Mark Osterkamp. 2012:21.37

*Bodhisattva with Child*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¼ in. Gift of Marcia and Mark Osterkamp. 2012:21.38

*Woman and Child*, n.d. Woodblock print; ink and color on paper, 11¾ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.39

*Bodhisattva Kannon*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¼ in. Gift of Marcia and Mark Osterkamp. 2012:21.40

*Figure with Plant*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.41

*Bodhisattva and Heavenly King*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.42

*Bodhisattva and Attendant*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.43

*Woman Worshipping Buddha*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.44

*Beggar and Diety*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.45

*Woman and Child*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.46

*Figure with Dove*, n.d. Woodblock print; ink and color on paper, 11¾ x 10⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.47

*Apsara Resting on a Rock*, n.d. Woodblock print; ink and color on paper, 11⅞ x 10¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.48

**TORII Kiyomitsu, Japanese, 1735–1785.** *View of the Yoshiwara*, Edo (Tokugawa) period (1615–1868), mid-late 18th century. Woodblock print, 11⅞ x 17⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.21

**UTAGAWA Kuniyoshi, Japanese, 1798–1861.** *Samurai and Departing Vessel*, Woodblock print, 14⅞ x 22⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.78

**UTAGAWA Hiroshige, Japanese, 1797–1858.** *Atsuta Festival, Miya (Miya, Atsuta shinji)*, No. 42 from the series *Fifty–three Stations of the Tokaidō (Tōkaidō gojūsan–tsugi no uchi)*, Edo (Tokugawa) period (1615–1868), 1833–1834. *Ukiyo-e* woodblock print in horizontal *ōban* format; ink and color on paper with printed signature reading “Hiroshige ga,” 10⅞ x 15⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.18

**Ceramics**

**KIM Yikyung (Tou Junn), Korean, b. 1935.** *Low Bronze–shaped Vessel*, Republican period (1945–present), 2012. Thrown, deformed, and hand-fabricated porcelain, 2⅞ x 5⅞ x 5⅞ in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.5

*Rectangular Plate with Tiger and Magpie*, Republican period (1945–present), 2012. Molded porcelain with overglaze painted design, 10¾ x 6½

x 1<sup>5</sup>/<sub>16</sub> in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.7

*Trapezoidal Inkstone*, Republican period (1945–present), 2008. Molded and hand-finished porcelain, 7<sup>8</sup>/<sub>16</sub> x 4<sup>1</sup>/<sub>16</sub> x 6 in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.8

*Bamboo–Shaped Cylindrical Brush Pot*, Republican period (1945–present), 2012. Porcelain, 3<sup>3</sup>/<sub>4</sub> x 3<sup>7</sup>/<sub>16</sub> in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.6

*Circular Bronze–Shaped Censer with Trigram Decor*, Republican period (1945–present), 2010. Thrown and hand-fabricated porcelain, 4<sup>7</sup>/<sub>16</sub> x 5<sup>5</sup>/<sub>16</sub> x 4<sup>1</sup>/<sub>2</sub> in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.3

*Rectangular Bronze–Shaped Vessel*, Republican period (1945–present), 2012. Molded and hand-finished porcelain, 4<sup>1</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>4</sub> x 5 in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.4

**LEE Young–Ho, Korean, b. 1958.** *Circular Water Dropper with Domed Top and Alternating Dash Decor*, Republican period (1945–present), 2012. Blue and white ware: porcelain with inlaid cobalt blue, 2 x 3<sup>13</sup>/<sub>16</sub> x 3<sup>1</sup>/<sub>2</sub> in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.1

*Small Brush Rest in the Form of Five Mountain Peaks*, Republican period (1945–present), 2012. Porcelain with decoration painted in cobalt blue underglaze, 1<sup>3</sup>/<sub>16</sub> x 4 x 1<sup>5</sup>/<sub>16</sub> in. Purchased with the Farwest Steel Korean Art Endowment Fund. 2013:1.2

#### Textiles

**Unknown, Korean.** *Embroidered Pillow Ends*, ca. 1900–1950. Silk and cloth, framed: approx. 11 x 17<sup>1</sup>/<sub>2</sub> in. Gift of Kang Collection Korean Art. 2013:11.1a–b

**Unknown, Korean.** *Woman’s Wedding Gown*, early 20th century. Silk, 47 x 71<sup>3</sup>/<sub>4</sub> in. Gift of Kang Collection Korean Art. 2013:11.2

#### Photographs

**Russel Wong, Singaporean, b. 1963.** *Gong Li, “Curse of Golden Flower,” China*, 2006. C print, 13<sup>3</sup>/<sub>4</sub> x 20 in. Gift of Russel Wong. 2012:22.4

*Alberto Salazar, Eugene, Oregon*, 1981. C print, 20 x 13<sup>1</sup>/<sub>4</sub> in. Gift of Russel Wong. 2012:22.3

*Kenzo, Singapore*, 1994. Silver gelatin print, 11 x 11 in. Gift of Russel Wong. 2012:22.2

*Sebastian Coe, Eugene, Oregon*, 1981. C print, 14<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub> in. Gift of Russel Wong. 2012:22.1

#### WESTERN ART

##### Paintings

**Rick Bartow, American, b. 1946.** *Saki Nepui*, 1998. Ink and graphite on handmade paper, 72 x 26 in. Van Duyen Art Museum Fund Purchase. 2013:5.1

**Morris Cole Graves, American, 1910–2001.** *Irish Goat*, 1955. Oil on canvas, 38 x 52 in. Van Duyen Art Museum Fund Purchase/Other Sources. 2013:15.1

**Sheila Hill, American.** *Seated Native American*, 1981. Oil on canvas 33<sup>7</sup>/<sub>8</sub> x 25 in. Gift of Dr. Robert and Margaret Leary. 2012:18.3

**Maude Irvine Kerns, American, 1876–1965.** *Untitled (Wassily Kandinsky copy)*, 1931. Oil on canvas, 25<sup>3</sup>/<sub>4</sub> x 21<sup>1</sup>/<sub>4</sub> in. Gift of the artist to Architecture and Allied Arts; Transfer to the Jordan Schnitzer Museum of Art. 2013:3.1

**Wilhelm Loth, German, 1920–1993.** *California Icon*, 1980. Oil on burlap canvas, 33 x 56 in. Gift of Jim & Irina Just and the Wilhelm Loth Foundation. 2012:15.1

**Anne Kutka McCosh, American, 1902–1994.** *Leaving the Lecture: The Faculty Wives*, 1936. Oil on canvas,

25 x 31 in. Gift of the artist to the Center for the Study of Women in Society; transfer to the Jordan Schnitzer Museum of Art. 2012:14.1

**Charles Stokes, American, 1944–2008.** *Zig Zag with Heat Source*, 1971. Watercolor and ink on paper, 18<sup>1</sup>/<sub>2</sub> x 23 in. Gift of Keith Achepohl. 2012:25.2

**Henry Raschen, American, 1854–1937.** *The Scout*, circa 1886–94. Oil on canvas laid on masonite, 39 x 28<sup>1</sup>/<sub>2</sub> in. Gift of Dr. Robert and Margaret Leary. 2012:18.22

**René Rickabaugh, American, b. 1947.** *Floral Still Life*, 1988. Pigments on paper, 26 x 24 in. Gift of Eiko Politz. 2012:11.1

**Rolando Rojas, Mexican, b. 1970.** *Nocturninos (Night Owls)*, 2012. Oil and sand on canvas, 39<sup>3</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> in. Gift of the Artist. 2013:9.1

#### Prints

**Andrew Fairbairn Affleck, British, 1874–1935.** *View in Venice with canal in foreground and to left, palaces beyond*, circa 1925. Etching, 18<sup>7</sup>/<sub>8</sub> x 13<sup>5</sup>/<sub>8</sub> in. Gift of Dr. Robert and Margaret Leary. 2012:18.6

**Stanley Anderson, British, 1884–1966.** *The Chess Players*, 1925. Etching, 11<sup>1</sup>/<sub>4</sub> 14<sup>1</sup>/<sub>4</sub> in. Gift of Dr. Robert and Margaret Leary. 2012:18.7

**Anonymous, European.** *Funerary Bookplate*, n.d. 19<sup>9</sup>/<sub>16</sub> x 13<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.1

**Anonymous, European.** *People near Arch*, n.d. Hand-colored engraving, 12<sup>3</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.22

**Pierre Audouin, French, 1768–1822.** *Le Christ Porte au Tombeau*, 1809. Engraving, 20<sup>3</sup>/<sub>8</sub> x 15<sup>5</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.17

**Peggy Bacon, American, 1895–1987.** *The Sights of the Town*, 1946. Lithograph, 13<sup>1</sup>/<sub>16</sub> x 16<sup>15</sup>/<sub>16</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.1

*Witchcraft*, 1946. Lithograph, 10<sup>7</sup>/<sub>16</sub> x 13<sup>7</sup>/<sub>8</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.2

*Back Steps*, circa 1935. Ink drawing, 9 x 12 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.9

**Francesco Barbazzo, Italian, dates unknown.** *Prospetto Interiore, Della Basilicadi San Paolo fuori le Mura, Rome*, after 1745. Etching after a painting by Francesco Panini (Italian, 1745-1812), 22<sup>3</sup>/<sub>4</sub> x 28<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.27

**Giovanni Barbieri, Italian, 1591–1666.** *Woman of Samaria*, 1859. Engraving, 24<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.2

**Paul André Basset, French, fl. 1785–1819.** *Vue perspective de l’intérieur, Notre Dame*, 1760. Engraving, 12 x 17<sup>1</sup>/<sub>2</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.3

*Vue perspective de Venice*, circa 1750. Hand-colored engraving, 12<sup>1</sup>/<sub>2</sub> x 18<sup>3</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.4

**Thomas Hart Benton, American, 1889–1975.** *The Boy*, 1948. Lithograph, 12 x 16 in. Gift of Dr. Robert and Margaret Leary. 2012:18.17

**Honoré Broutelle, French, 1866–1929.** *Crucifixion (le vieux Christ)*, circa World War I. Woodblock, 12<sup>11</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>4</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.20

**Giuseppe Canale, Italian, 1725–1802.** *Quadro Di Mattie Preti*, 18th century. Engraving, 12<sup>7</sup>/<sub>8</sub> x 16<sup>5</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.62

**Francois-Michel Cecile, French, 1766–1840.** *Vue De L’Arc De Triomphe (Antioe)*, 1818. Engraving, 21<sup>5</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.76

**Daniel Chodwieki, German, 1726–1801.** *Lieber Herr Doctor (triptych)*, circa 1786. Engraving, 3<sup>11</sup>/<sub>16</sub> x 7<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.5

**Robert Cooper, British, fl. 1795–1836.** *Ecce Homo*, after original by Anthony van Dyck, circa 1820s. Etching, 18<sup>3</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>2</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.6

**Jean Daullé, French, 1703–1763.** *Danae visited by Jupiter in the form of a Shower of Gold*, circa 1767. Engraving, 16<sup>1</sup>/<sub>8</sub> x 20<sup>15</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.8

**Honoré Daumier, French, 1808–1879.** *Les Baigneurs*, no.5, 1839. Lithograph, sheet: 9<sup>1</sup>/<sub>2</sub> x 12<sup>3</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.10

*Scenes Grotesques*, no. 2, 1839. Lithograph, sheet: 12<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.11

*Les Bons Bourgeois*, no. 18, 1846. Lithograph, sheet: 12<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.12

*Dans la Salle des Ventes*, no. 2, 1859. Lithograph, 10 x 10<sup>3</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.13

**Adolf Arthur Dehn, American, 1895–1968.** *RFD*, 1939. Lithograph, 11<sup>7</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>16</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.8

*Communist Lecture by John Strachey*, 1935. Ink and gouache, 11<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.13

**Pele deLappe, American, 1916–2007.** *The Blanchers and the Lees*, 1932. Lithograph, 11<sup>5</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>4</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.6

*The Playground*, 1998. Lithograph, 18<sup>3</sup>/<sub>16</sub> x 12<sup>19</sup>/<sub>16</sub> in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.7

**Claude Du Flos, French, 1665–1727.** *Pieta (Jesus Christ au Tombeau)*, circa 1720–27. Engraving, 17<sup>1</sup>/<sub>4</sub> x 14 in. Gift of Marcia and Mark Osterkamp. 2012:21.10

**Gaspard Duchange, publisher, French, 1662–1757.** *Le Bain de Diane*, 1728. Etching and engraving, 17<sup>3</sup>/<sub>4</sub> x 20<sup>15</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.9

**Albrecht Dürer, German, 1471–1528.** *Justice Seated on the Throne of a Lion (Sol Justitiae)*, circa

1499. Engraving, 4<sup>1</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>16</sub> in. Gift of Dr. Robert and Margaret Leary. 2012:18.13

**Giovanni Battista Falda, Italian, 1640–1678.** *Perspective and Section of the College of the Sapienza*, n.d. Engraving, 7 x 11<sup>3</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.11

*Fontana di Belvedere*, 1655. Engraving, 8<sup>9</sup>/<sub>16</sub> x 11<sup>9</sup>/<sub>16</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.13

*Fontana in Piazza Colonna*, 1655. Engraving, 8<sup>9</sup>/<sub>16</sub> x 11<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.14

*Fontana Vaticano*, 1655. Engraving, 8<sup>9</sup>/<sub>16</sub> x 11<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.15

*Altra Fontano*, 1655. Engraving, 8<sup>9</sup>/<sub>16</sub> x 11<sup>5</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.16

*Chiesa Tolentino (View of the church of San Nicolo da Tolentino, Rome)*, 1655. Engraving, 6<sup>15</sup>/<sub>16</sub> x 11<sup>3</sup>/<sub>4</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.12

**Robert Freebairn, European, 1765–1808.** *View of Fountain of Egeria*, circa 1790. Hand-colored engraving, 19<sup>1</sup>/<sub>2</sub> x 23<sup>1</sup>/<sub>8</sub> in. Gift of Marcia and Mark Osterkamp. 2012:21.77

**James Gillray, British, 1757–1815.** *Weird Sisters, Ministers of Darkness, Minions of the Moon*, 1791. Etching and aquatint, sheet: 9<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.7

**Francisco Goya, Spanish, 1746–1828.** *Que viene el coco (Here Comes the Bogeyman)*; plate no. 3 from the series *Los Caprichos*, 1797–1798, published 1799. Aquatint print, sheet: 13<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in.; image: 8<sup>1</sup>/<sub>8</sub> x 6 in. Gift of David Hilton. 2012:17.8

*El Vergonzoso (The Shamefaced One)*; plate no. 54 from the series *Los Caprichos*, 1797–1798, published 1799. Aquatint print, sheet: 11<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> in., image: 8<sup>1</sup>/<sub>2</sub> x 6 in.; Gift of David Hilton. 2012:17.9

**William Hogarth, British, 1697–1764.** *First Stage of Cruelty*, 1751. Engraving, 15<sup>1</sup>/<sub>2</sub> x 12<sup>3</sup>/<sub>4</sub> in. Gift of David Hilton. 2012:17.1



*Second Stage of Cruelty*, 1751. Engraving, 15½ x 12¾ in. Gift of David Hilton. 2012:17.2

*Cruelty in Perfection*, 1751. Engraving, 15½ x 12¾ in. Gift of David Hilton. 2012:17.3

*The Reward of Cruelty*, 1751. Engraving, 15½ x 12¾ in. Gift of David Hilton. 2012:17.4

*Simon Lord Lovat*, 1746. Engraving, 14 x 9 in. Gift of David Hilton. 2012:17.5

*The Five Orders of Periwigs*, 1761, Engraving, 11¾ x 8¾ in. Gift of David Hilton. 2012:17.6

**Friedensreich Hundertwasser, Austrian, 1928–2000.** *Eyebalance Number Five (1)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10a

*Street for Survivors (2)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10b

*It Hurts to Wait with Love if Love is Somewhere Else (3)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10c

*Exodus into Space (4)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10d

*Columbus' Rainy Day in India (6)*, 1972. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10e

*Ireland over the Balkans (7)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10f

*Regentag on Waves of Love (8)*, 1971. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10g

*The Houses are Hanging underneath the Meadows (9)*, 1972. Silkscreen, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10h

*Crusade of the Crossroaders (10)*, circa 1775. Copper engraving, 27 x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.10i

**Robert Kasimir, American, 1914–2002.** *New York City Street Scene*, n.d. Color etching, frame: 31 x 25 in. Gift of Dr. Robert and Margaret Leary. 2012:18.11

**Betty LaDuke, American, b. 1933.** *Africa, Women on the Move*, 1994. Etching on paper, framed: 31 x 60 in. Gift of the artist. 2013:7.1a–c

**Martin Lewis, American, 1881–1962.** *Chance Meeting*, 1941. Drypoint etching, 19 x 15 in. Gift of Dr. Robert and Margaret Leary. 2012:18.9

**Claude Lorrain, French, 1604–1682.** *Vue de Rome x*, 1766, Engraving; paper mounted on canvas, 18⅞ x 25 in. Gift of Marcia and Mark Osterkamp. 2012:21.79

**George C. Warner, American, 1926–2009.** *Willamette Street at 8th Avenue, Eugene, Oregon – 1915*. Color reproduction, 12 x 18 in. Gift of Dr. Robert and Margaret Leary. 2012:18.21

*East 8th Avenue, Eugene, Oregon – 1895*. Color reproduction, 12 x 18½ in. Gift of Dr. Robert and Margaret Leary. 2012:18.20

*Oregon Electric Station, Eugene, Oregon 1915*. Color reproduction, 12 x 18 in. Gift of Dr. Robert and Margaret Leary. 2012:18.19

*Eugene, Oregon – 1925*. Color reproduction, 12 x 18 in. Gift of Dr. Robert and Margaret Leary. 2012:18.18

**La Marcade, French, dates unknown.** *La Vue Intérieure de la Cathedral*. Engraving, 12¼ x 19 in. Gift of Marcia and Mark Osterkamp. 2012:21.26

**Reginald Marsh, American, 1898–1954.** *Rue Blondel*, No. 1, 1928. Lithograph, framed: 24 x 24 in. Gift of Dr. Robert and Margaret Leary. 2012:18.23

**Matthaus Merian, German, 1593–1650.** *The Canal*, 17th century. Engraving, 4¼ x 5⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.24

**Joan Miró, Spanish, 1893–1983.** *Abstract Composition (Black and Color*

*forms)*, n.d. Lithograph, 39½ x 29½ in. Gift of Dr. Robert and Margaret Leary. 2012:18.4

**A. M. Parker, British, dates unknown.** *Richard II Book Plate*. Engraving, 12⅝ x 8⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.28

**Pillemont, French, dates unknown.** *Traite Des Arbes et Arbustes*, n.d., Print, 16⅞ x 9⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.29

**Edward Radclyffe, British, 1809–1863.** *The Baptistry St. Marks Church*, n.d. Engraving, 6½ x 10½ in. Gift of Marcia and Mark Osterkamp. 2012:21.30

**Artemio Rodríguez, Mexican, b. 1972.** *Diá de Muertos en Edo (Day of the Dead in Edo)*, 2012. Linocut, 14 x 20⅝ in. Museum Purchase. 2013:6.1

*El Juego de la Oca (The Game of the Goose)*, 2002. Woodblock print on paper, 16 x 24 in. Museum Purchase. 2013:6.2

**William Pether Salvator Rosa, British, 1738–1821.** *Democritus and Protagoras*, 1778. Mezzotint, 20¼ x 14 in. Gift of Marcia and Mark Osterkamp. 2012:21.31

**Luigi Rossini, Italian, 1790–1857.** *View of the ancient Theatre of Marcellus, Rome*, circa 1820. Engraving, 21⅞ x 30¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.32

*View of the Tiber River at Ponte Rotto*, circa 1820. Engraving, 20⅙ x 28⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.33

**Georges Rouault, French, 1871–1958.** *Homo homini lupus—Miserere 37. (Man is a Wolf to Man)*, 1945. Etching on paper, 25½ x 20 in. Gift of Dr. Robert and Margaret Leary. 2012:18.8

**Simoni & Wagner, J., European, dates unknown.** *Dubbio E III Frutto D'Onor*, circa 1700. Engraving, 10⅝ x 14⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.34

**Eugen Eduard Schäffer, German, 1802–77.** *St. Stephen distributing Alms*, 1862. From a drawing by L. Kupelwieser (Austrian, 1796–1892), in continuation of the series of frescoes by Fra Angelico (Italian, 1395–1455). Engraving, 18 x 12⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.25

**Raphael Soyer, American, 1899–1987.** *Untitled (Self Portrait)*, 1954. Lithograph with hand coloring, 15¼ x 12½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.3

*Untitled (Self Portrait)*, 1969. Lithograph, 19⅝ x 14⅞ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.4

*The Model (or Young Model)*, 1940. Lithograph, 16⅙ x 12 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.5

*Model Undressing*, 1969. Pencil drawing, 15 x 10¼ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.12

**Unknown, European.** *Page from a Justinian Law Codex*, 1496. Incunabulum printed page, 17 x 11⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.7

**Unknown, European.** *View of the Waterfront palace of the Grand Vizier of the Ottoman Empire*, circa 1750. Hand-colored engraving, 12 x 17⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.49

**Unknown, European.** *Santa Maria Novella*, circa 1840. Bookplate, aquatint, 4⅞ x 5⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.50

**Unknown, European.** *Eco Sum Pastor Bonus*, circa 1740s. Etching, 5⅞ x 3⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.51

**Unknown, European.** *Ada, Countess of Holland*, 16th century. Engraving, 16⅝ x 10⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.52

**Unknown, European.** *Les Cris de Paris*, n.d. Engraving, 12¼ x 9⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.53

**Unknown, European.** *Cathedral*, n.d. Engraving, 5⅞ x 4 in. Gift of Marcia and Mark Osterkamp. 2012:21.54

**Unknown, European.** *L'Abaye St. Victor*, circa 1700. Engraving, 9⅝ x 13½ in. Gift of Marcia and Mark Osterkamp. 2012:21.55

**Unknown, American.** *Mount Pitt, Klamath River*, n.d. Lithograph, 8⅞ x 11⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.56

**Unknown, American.** *Cascade Range, Mount Jefferson*, n.d. Lithograph, 8¾ x 11⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.57

**Unknown, American.** *Shasta Butte and Valley*, n.d. Lithograph, 8⅞ x 11⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.58

**Unknown, American.** *Upper Klamath Lake from Camp*, n.d. Lithograph, 8¼ x 11⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.59

**Unknown, European.** *Luther Teaching the Catechism*, Bookplate 33, n.d. Etching, 19⅝ x 14 in. Gift of Marcia and Mark Osterkamp. 2012:21.60

**Unknown, European.** *Receiving the Eucharist*, Bookplate 35, n.d. Etching, 19⅝ x 14⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.61

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (Imp. Caes. P. Sept)*, 18th century. Bookplate, 14¾ x 9 in. Gift of Marcia and Mark Osterkamp. 2012:21.63

**Unknown, Italian.** *Medallion Portrait of Ancient Roman Emperor (M. Avrel Antoninvs)*, 18th century. Bookplate, 14¼ x 9⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.64

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (D. Clod. Sept. Albinvs)*, 18th century. Bookplate, 14¾ x 9 in. Gift of Marcia and Mark Osterkamp. 2012:21.65

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (A. Vitellius Germanievs)*, 18th century. Bookplate, 14¾ x 9 in. Gift of Marcia and Mark Osterkamp. 2012:21.66

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (Imp. Caesordmit Aug Ger)*, 18th century. Bookplate, 14¾ x 9⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.67

**Unknown, Italian.** *Medallion Portrait of Ancient Roman Emperor (Imp. Nerva Caes. Ave)*, 18th century. Bookplate, 14¾ x 9⅝ in. Gift of Marcia and Mark Osterkamp. 2012:21.68

**Unknown, Italian.** *Medallion Portrait of Ancient Roman Emperor (Carolvs Rex Rom. Imp.)*, 18th century. Bookplate, 14¾ x 9⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.69

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (Imp. M. Otho Caesar)*, 18th century. Bookplate, 14¾ x 9 in. Gift of Marcia and Mark Osterkamp. 2012:21.70

**Unknown, Italian.** *Medallion Portrait of Ancient Roman Emperor (C. Caesar Avg. Ger Manicvs)*, 18th century. Bookplate, 14¾ x 9⅙ in. Gift of Marcia and Mark Osterkamp. 2012:21.71

**Unknown, European.** *Medallion Portrait of Ancient Roman Emperor (Ti. Clavdivs Caesar)*, 18th century. Bookplate, 14¾ x 9 in. Gift of Marcia and Mark Osterkamp. 2012:21.72

**Unknown, European.** *Religious Engraving 46 (full sheet)*, n.d. Engraving, 18½ x 13⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.73

**Unknown, European.** *Domini Manet 47*, n.d. Engraving, 19⅝ x 13⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.74

**Unknown, American.** *Washington & Oregon Map*, n.d. Lithograph, 13¼ x 17¾ in. Gift of Marcia and Mark Osterkamp. 2012:21.19

**Villamaena, Italian, dates unknown.** *Palazzo Di Caprarola*, n.d. 22¼ x 28⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.80

**Art Werger, American, b. 1955.** *Vertigo*, 2000. Mezzotint, 39⅙ x 27⅞ in. Gift of Dr. Robert and Margaret Leary. 2012:18.1

*Follow*, 2005. Mezzotint, 31 x 22¼ in. Gift of Dr. Robert and Margaret Leary. 2012:18.2

*Attraction*, 2003. Mezzotint, 39⅞ x 37⅞ in. Gift of Dr. Robert and Margaret Leary. 2012:18.5

**Antonio Zaballi, Italian, 1738–1785.** *Francois Jacquer*, circa 1720. Engraving, 5½ x 3⅞ in. Gift of Marcia and Mark Osterkamp. 2012:21.75

#### Drawings

**Alexander Brook, American, 1898–1980.** *Combing Peggy's [Bacon] Hair*, circa 1935. Blue ink wash, 10⅞ x 7⅞ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.10

*Peggy Bacon with a Cat*, circa 1935. Charcoal on paper, 12⅞ x 14 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2012:16.11

**Morris Cole Graves, American, 1910–2001.** *Untitled Yearbook Design with Stylized Birds (for Athletic Section)*, 1931. Ink on paper, 16 x 10 in. Gift of David Hilton. 2013:15.2

*Untitled Yearbook Design with Stylized Birds (for Division Pages)*, 1931. Ink on paper, 16 x 10 in. Gift of Anne Cooling. 2013:15.3

**Charles Stokes, American, 1944–2008.** *Land and House Chant*, n.d. Drawing on paper, 12 x 12 in. Gift of Keith Achepohl. 2012:25.1

#### Photography

**George Brassai, French, 1899–1984.** *Untitled (Portrait of Picasso)*, n.d. Gelatin silver print, 15⅞ x 12 in. Gift of Dr. Robert and Margaret Leary. 2012:18.24

**Henri Cartier-Bresson, French, 1908–2004.** *Rue Mouffetard, Paris*, 1954. Gelatin silver print, 16 x 12 in. Gift of Dr. Robert and Margaret Leary. 2012:18.25

**Edward S. Curtis, American, 1868–1952.** *Canyon de Chelly*, 1904. Photo-lithograph, 22½ x 26½ in. Gift of Dr. Robert and Margaret Leary. 2012:18.16

**David Maawad, Mexican, b. 1952.** *La casa de Vulcano (Cananea, Sonora)*, 1990. Piezography, overall: 16½ in x 24⅞ in. Gift of David Maawad. 2013:2.1

*La fundición (San Luis Potosí, S.L.P.)*, 2005. Piezography, overall: 16½ in x 24⅞ in. Gift of David Maawad. 2013:2.2

*Horno (Pachuca, Hidalgo)*, 1984. Piezography, overall: 24⅞ in x 16⅞ in. Gift of David Maawad. 2013:2.3

*Pared ilustrada*, 1983. Gelatin silver print, overall: 19⅞ in x 15⅞ in. Gift of David Maawad. 2013:2.4

*Adios orínico (Sierra Juárez, Oaxaca)*, 1981. Gelatin silver print, overall: 15⅞ in x 19⅞ in. Gift of David Maawad. 2013:2.5

*Lo áspero del tiempo (Cananea, Sonora)*, 1989. Gelatin silver print, overall: 19⅞ in x 15⅞ in. Gift of David Maawad. 2013:2.6

*Espejo (Encarnación, Guanajuato)*, 1995. Piezography, overall: 24⅞ in x 16½ in. Gift of David Maawad. 2013:2.7

*Tierras transfiguradas (Cananea, Sonora)*, 1988. Gelatin silver print, overall: 19⅞ in x 15⅞ in. Gift of David Maawad. 2013:2.8

*Chacuaco y mar (Santa Rosalía, B.C.S.)*, 1995. Piezography, overall: 24⅞ in x 18½ in. Gift of David Maawad. 2013:2.9

**Randlett, American, b. 1924.** *Portrait of Morris Graves*, 1949. Gelatin silver print. The Bill Rhoades Collection, a Gift in Memory of Murna and Vay Rhoades. 2013:4.1

**Ishmael Rodriguez, Cuban.** *Untitled de la serie Burlesk 2011–2012*, 2013. Photograph, 14 x 18 in. Purchase supported by the Ford Contemporary Art Fund. 2013:14.2

*Untitled – de la serie Burlesk 2011–2012*, 2013, Photograph, 14 x 18 in. Purchase supported by the Ford Contemporary Art Fund. 2013:14.1

**Gary Tepfer, American, b. 1951.** *Karl and Ruth Onthank Lake*, 1996.

Cibachrome, first state print, image: 15 x 15 in. Purchased with funds from the Patricia Noyes Harris Bequest. 2012:13.1

**Jerry Uelsmann, American, b. 1934.** *The Philosopher's Desk*, 1976. Gelatin silver print, frame: 28½ x 23 in. Gift of Dr. Robert and Margaret Leary. 2012:18.12

#### Textile

**Judith Poxson Fawkes, American, b. 1941.** *Calendar*, 2010. Linen double weave tapestry, 36 x 43½ in. Purchased with funds from The Ford Family Foundation, 2013:12.1

#### Sculpture

**Bean Finneran, American, b. 1947.** *Variations of Gray*, edition 1/3, 2006. Ceramic, irregular multiple gray ceramic tubes. Anonymous gift. 2012:20.1

**Mel Katz, American, b. 1932.** *Chunkys (series: Red, Aqua, Emerald, Rust)*, 1982. Linoleum on wood, 12 x 36 x 12 in. Gift of Dianne C. Anderson. 2012:23.1a–d

**Rex Silvernail, American, 1941–2013.** *Mesopotamian Bouquet*, after 1996. Wood and paper, 72 x 36 x 30 in. Gift of Rex Silvernail. 2012:19.1

#### New Media

**F. Lennox Campello, Cuban, b. 1956.** *Sanctus Guevarus Castrum Canis*, 2010. Charcoal on paper, electronics, video player and video, 27½ x 27 in. Gift of Steve Pieczenik, 2013:8.1

**Nina Katchadourian, American, b. 1968.** *Acca Dacca Diptych*, 2011. Two-channel digital video (4:11 running time), Variable dimensions. General Acquisition and Jordan Schnitzer Acquisition Funds. 2012:24.1

## INCOMING LOANS

**Roald Amundsen, Norwegian, 1872–1928.** *Den Norske Sydpolsfærd med Fram 19101912*, 1912. Book, 9 x 7 in. Anonymous Loan. L2013:19.3

**Anonymous British, 1887–1979.** *Teabowl with Abstract Design*, circa 19201930. Stoneware with blackish brown and russet glaze, approximately 3 x 6 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.1

**Anonymous British. 1887–1979.** *Pitcher*, circa 1930–40. Stoneware with opaque buff-colored glaze, Approximately 12 x 7 x 8 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.3

**Anonymous Chinese.** *Cup with Impressed Basket Weave Design*, Zhou dynasty (circa 11th century, 221 B.C.E.), Eastern Zhou (770–221 B.C.E.), Spring & Autumn period (770–476 B.C.E.). Gray stoneware with impressed decoration, 3⅞ x 3⅞ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.4

**Anonymous Chinese.** *Container in the Shape of a Grain Silo*, Han dynasty (206 B.C.E.–220 C.E.). Buff-colored earthenware with light green glaze, 3½ x 3 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.5ab

**Anonymous, Chinese.** *Ritual Wine Vessel (Jue) with Taotie Decor*, Shang dynasty (circa 16th–11th century B.C.E.). Cast bronze with light incrustations of green and with a cast inscription on vessel wall beneath handle, 7⅞ x 3⅞ x 7 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.6

**Anonymous Chinese.** *Ox-Shaped Vessel in the Form of an Archaic Bronze Wine Pouring Vessel (Guang)*, Song Qing dynasty, 10th–19th century. Cast bronze with artificial patina;

wooden lid and wooden display stand, 10¾ x 13⅞ x 4⅞ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.7

**Anonymous Chinese.** *Teabowl with Iridescent Glaze*, Song dynasty (960–1279). Jian ware; stoneware with dark brown glaze and iridescent markings in iron oxide, 2½ x 4¾ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.8

**Anonymous, Chinese.** *Teabowl with Indented Lip and Hare's Fur Glaze*, Song dynasty (960–1279). Jian ware; dark gray stoneware with dark brown glaze and markings in iron oxide, 2½ x 4⅞ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.9

**Anonymous, Chinese.** *Small Teabowl with Leaf Decoration*, Southern Song dynasty (1127–1279), 12th–13th century. Jizhou ware; ivory white stoneware with dark brown glaze, the glaze with kiln transmutations, 2⅞ x 5¾ in. Loan from the Larkspur Collection. L2012:74.1

**Anonymous, Chinese.** *Small Teabowl with Tortoiseshell Glaze*, Southern Song (11271279) to Yuan (12791368) dynasty, late 13th-14th century. Jizhou ware; stoneware with dark brown glaze suffused with buff markings, 2¼ x 4¼ in. Loan from the Larkspur Collection. L2012:74.2

**Anonymous, Chinese.** *Small Teabowl with Decoration of Plum Blossoms*, Southern Song (1127–1279) to Yuan (1279–1368) dynasty, 12th–14th century. Jizhou ware; light gray stoneware with dark brown glaze and with decoration painted in overglaze buff on the interior, 2 x 4½ in. Loan from the Larkspur Collection. L2012:74.3

**Anonymous, Chinese.** *Small Teabowl with Decoration of Paired Phoenixes and Plum Blossoms*, Southern Song dynasty (1127–1279), 12th–13th century. Jizhou ware; light gray stoneware with tortoise-shell glaze on the exterior, and with paper-cut decora-

tion reserved in dark brown glaze against a variegated buff ground on the interior, 1⅞ x 5¾ in. Loan from the Larkspur Collection. L2012:74.4

**Anonymous, Chinese.** *Small Teabowl with Hare's Fur Design*, Southern Song dynasty (1127–1279), 12th–13th century. Jian ware; dark gray stoneware with dark brown glaze, the markings in iron oxide, 2⅞ x 4¾ in. Loan from the Larkspur Collection. L2012:74.5

**Anonymous, Chinese.** *Small Russet-Glazed Teacup Stand*, Northern Song dynasty (960–1127), probably 11th century. Russet Ding ware; porcelain stoneware with russet-surfaced dark brown glaze, 2⅞ x 4½ in. Loan from the Larkspur Collection. L2012:74.6

**Anonymous, Chinese.** *Small Russet-Glazed Teacup Stand with Foliate Rim*, Northern Song dynasty (960–1127), probably 11th century. Russet Ding ware; porcelain stoneware with russetsurfaced dark brown glaze, 2⅞ x 4⅞ in. Loan from the Larkspur Collection. L2012:74.7

**Anonymous, Chinese.** *Tiger-Shaped Pillow with Bird & Flower Roundel*, Jin dynasty (1115–1234). Painted Cizhou ware: light gray stoneware with decoration painted in iron-brown slip on a white slip ground under a clear glaze and with selected motifs enhanced with lead-fluxed, clear amber-yellow glaze, 3½ x 14 x 6½ in. Loan from the Larkspur Collection. L2012:74.8

**Anonymous Chinese.** *Rhinoceros Horn Libation Cup with Landscape Design*, Qing dynasty (1644–1912). Carved rhinoceros horn, 6¼ x 5⅞ x 5⅞ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.10

**Anonymous, Chinese.** *Pair of Cups in the Shape of Rhinoceros-Horn Ritual Wine Vessels (Jue) with Auspicious Designs*, Qing dynasty (16441912). Dehua ware; white porcelain with relief decoration. Larger cup 3⅞ x 5¾ x 4⅞ in.; smaller cup approximately 3¼ x 5⅞ x 4¼ in. From the KMP Collection; lent by Elizabeth D.

Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.11.1.2

**Anonymous, Chinese. Round Sanxianghu Teapot with Design of Orchid & Calligraphy**, Qing dynasty (1644–1912), 19th century. Pewter with wooden handle and jade knob and spout, 3 ¼ x 6 ¾ x 3 1/16 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.12ab

**Anonymous, Chinese. Auspicious Cloud-Shaped Sanxianghu Teapot with Square Lid and Design of Lingzhi Fungus and Calligraphy**, Qing dynasty (1644–1912), 19th century. Pewter-clad Yixing earthenware with jade handle, knob and spout, 4 x 6 ¾ x 2 ¾ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.13ab

**Anonymous, Chinese. Hexagonal Sanxianghu Teapot with Round Lid and Calligraphic Design**, Qing dynasty (1644–1912), 19th century. Pewter-clad Yixing earthenware with jade handle, knob and spout, 7 ¼ x 3 1/16 x 3 7/8 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.14ab

**Anonymous, Chinese. Lobed Quatrefoil Sanxianghu Teapot with Round Lid and Design of Plum and Calligraphy**, Qing dynasty (1644–1912), 19th century. Pewter-clad Yixing earthenware with jade handle, knob and spout, 3 5/8 x 6 ¾ x 3 1/16 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.15ab

**Anonymous, Chinese. Square Sanxianghu Teapot with Square Lid and Design of Plum and Calligraphy**, Qing dynasty (1644–1912), 19th century. Pewter-clad Yixing earthenware with jade handle, knob and spout, 4 1/16 x 6 7/8 x 3 7/16 in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.16ab

**AOSHIMA Chiho, Japanese, b. 1974. Sublime Grave Dweller Shinko**, Heisei period (1989–present), 2004.

Chromogenic print; Edition: 1 of 6, and 2 artist's proofs, 30 x 118 1/8 in. Loan by John L. Bloch. L2012:93.1

**Christine Bourdette, American, b. 1952. Cluster I**, 2007. Ink on paper, 28 x 22 in.; sheet, 33 x 26 1/2 in. framed. Courtesy of the artist and Elizabeth Leach Gallery. L2012:60.1

*Cluster II*, 2007. Ink on paper, 28 x 22 in. unframed; 33 x 26 1/2 in. framed. Courtesy of the artist and Elizabeth Leach Gallery. L2012:60.2

*Aside #13*, 2006–2012. Leather, wax, pigment, wood, 43 1/4 x 14 x 10 in. Courtesy of the artist and Elizabeth Leach Gallery. L2012:60.3

*Aside #6*, 2005. Leather, wax, pigment, wood, 43 x 14 x 10 in. Courtesy of the artist and Elizabeth Leach Gallery. L2012:60.4

*Aside #12*, 2006. Leather, wax, pigment, wood, 43 x 15 x 10 in. Courtesy of the artist and Elizabeth Leach Gallery. L2012:60.5

**Louise Bourgeois, French-American, 1911–2010. Blue Bed, ed. 10/21**, 1998. Aquatint, dry-point, engraving, soft and hard ground etching, 25 x 31 1/2 in. Loan from Jordan Schnitzer Collection, (2005.218). L2012:65.1

**Gustave Caillebotte, French, 1848–1894. Le Parc Monceau**, 1877. Oil on canvas, 19 3/4 x 25 5/8 in. Anonymous Loan. L2013:119.4

**Apsley George Benet Cherry-Garrard, British, 1886–1959. 28 Letters from Apsley Cherry-Gerrard to his mother**, June 25, 1910, to February 13, 1913. Letters and envelopes, various sizes. Anonymous Loan. L2013:18.5

**Chuck Close, American, b. 1940. Cindy**, 2012. Oil on canvas, 72 x 60 in. Private Collection. L2012:89.1

**Paul Delvaux, Belgian, 1897–1994. L'Echafaudage (The Scaffolding)**, 1977. Oil on canvas, 59 x 51 1/4 in. Anonymous Loan. L2013:119.2

**Jules S. Dumont D'Urville, French, 1790–1842. Expédition au Pole Austral**, 1840. Book, 7 x 4 1/2 in. Anonymous Loan. L2013:19.1

**Edward R.G.R. Evans, British, 1881–1957. Letter from Edward Evans to Ralph, Silvia (Sister), and 'Lal' Gifford**, 1913–02–06. Ink on paper, folio: 11 x 8 1/2 in. Anonymous Loan. L2013:19.6

**Barry Flanagan, Welsh, 1941–2009. Unihare on Crescent and Bell**, Edition of 8 (4 ac's), 1995. Bronze, 52 3/4 x 37 5/8 x 22 3/4 in. Private Collection. L2013:130.1

**FUJIWARA Kyosuke, Japanese, b. 1939. Spouted Bowl**, Shōwa period (1926–1989). Bizen ware; stoneware with natural ash glaze, approximately 3 1/2 x 9 in. Anonymous Loan. L2012:68.7

**Francisco Goya, Spanish, 1746–1828. Disparate pobre**, plate #11 from *Los Proverbios*, 1815–1823; published 1864. On loan from David Hilton. L2013:127.1

**HAMADA Shoji, Japanese, 1894–1978. Vase**, Shōwa period (1926–1989), ca. 1960–1969. Stoneware with polychrome glaze, 5 1/2 x 3 3/8 in. Anonymous Loan. L2012:83.1

**IKE Taiga, Japanese, 1723–1776. Hannya Heart Sutra and Landscape**, Edo (Tokugawa) period (1615–1868), 18th century. Hanging scroll; ink on paper, Overall: 89 3/4 x 31 1/2 in.; height including hanging system ca. 91 3/8 in. / dimensions of work: 53 3/4 x 23 1/4 in. / scroll box dimensions: 4 x 4 1/4 x 33 1/8 in. Loan from the Clark Center for Japanese Art and Culture, Hanford, CA (Permanent Collection). L2012:66.2

**Wassily Kandinsky, Russian, 1866–1944. Kleine Welten III (Small World III)**, 1922. Lithograph on paper, 28 1/4 in. x 22 1/4 in. (framed). Portland Art Museum (PAM). The Vivian and Gordon Gilkey Graphic Arts Collection, 79.50.89. L2012:78.8

**KANO Tan'yū, Japanese, 1602–1674. Reduced-Size Illustrations by Tan'yū (Tan'yū Shukuzu)**, Edo (Tokugawa) period (1615–1868), 17th century. Handscroll fragment mounted as a hanging scroll; ink and color on paper, Overall: 32 x 34 3/8 in.; height including hanging system ca. 33 1/2 in. / dimensions of work: 5 x

31 1/2 in. / scroll box dimensions: 2 1/2 x 2 3/4 x 35 1/2 in. Loan from the Clark Center for Japanese Art and Culture, Hanford, CA (Permanent Collection). L2012:66.1

**KANO Hōgai, Japanese, 1828–1888. Eagle Threatening Monkeys**, Meiji period (1868–1912), circa 1880? Hanging scroll; ink and light color on paper, Overall: 72 1/2 x 46 1/4 in.; height including hanging system ca. 74 in. / dimensions of work: 20 x 35 1/2 in. / scroll box dimensions: 5 3/8 x 5 3/8 x 48 1/2 in. Loan from the Clark Center for Japanese Art and Culture, Hanford, CA (Gift in memory of Gail Liebes, a woman with a passion for art and a love of Japan, from her husband John, and her children Alison and Christopher). L2012:66.3

**KATSUSHIKA Hokusai, Japanese, 1760–1849. Amida Waterfall far in the Distance on the Kiso Road (Kisoji no oku Amida no taki)**, from the series *Tour of Japanese Waterfalls (Shokoku taki meguri)*, Edo (Tokugawa) period (1615–1868), 1834–1835. Ukiyo-e woodblock print in vertical ōban format; ink and color on paper, with printed signature reading “zen Hokusai litsu hitsu,” approximately 15 x 10 in. Anonymous loan. L2012:67.2

**Mel Katz, American, b. 1932. Mica**. Formica laminate, 88 x 30 x 9 in. Private Collection. L2013:73.1

**Keiichi TADA, Japanese, unknown dates. Nankyoku Tanken Nikki (Antarctic Expedition Diary)**, 1912. Book and case, 6 1/2 x 4 1/2 in. Anonymous Loan. L2013:19.4

**Ernst Ludwig Kirchner, German, 1880–1938. Elisabeth Riverbank**, 1912. Woodcut on paper, 8 in. x 9 1/4 in. (sheet); 22 1/4 in. x 16 1/4 in. (frame). Portland Art Museum. Museum Purchase: Helen Thurston Ayer Fund, 46.48. L2012:78.3

**Paul Klee, German-Swiss, 1879–1940. Kleinwelt (Little World)**, from the series *Die Schaffenden*, 1914. Etching on heavy wove paper, 5 1/2 in. x 3 3/4 in. (sheet); 22 1/4 in. x 16 1/4 in. (framed). Gift of Ruth Cole and Jacob Kainen, 87.33. L2012:78.17

*Figure of the Eastern Theater*, n.d. Screenprint on paper, 9 5/8 x 7 1/4 in. Portland Art Museum. Gift of Mr. Karl Nierendorf, 41.33. L2012:78.2

*Die Hexe Mit Dem Kamm (Witch with Comb)*, 1922. Lithograph on paper, 28 1/4 in. x 22 1/4 in. (frame). Gift of Frederic Rothchild, 75.25. L2012:78.7

**Oskar Kokoschka, German, 1886–1980. Portrait of Karl Kraus**, 1909. Lithograph on paper, 22 1/4 in. x 16 1/4 in. (frame). Portland Art Museum. The Vivian and Gordon Gilkey Graphic Arts Collection, 83.57.87. L2012:78.14

**Käthe Kollwitz, German, 1867–1945. Gedenkblatt für Karl Liebknecht (Memorial Sheet for Karl Liebknecht)**, 1919–1920. Woodcut on paper, 17 3/4 in. x 19 1/8 in. (sheet); 22 1/4 in. x 28 1/4 in. (frame). Portland Art Museum. The Vivian and Gordon Gilkey Graphic Arts Collection, 86.13.488. L2012:78.15

**Dorothea Lange, American, 1895–1965. White Angel Breadline, San Francisco**, 1933. Gelatin silver print. Private Collection. L2012:72.1

**Bernard Leach, British. 1887–1979. Jar with Abstract Design**, circa 1930–1940. Stoneware with incised design and caramel brown glaze, Approximately 8 x 5 x 5 in. From the KMP Collection; Lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.2

**O. Winston Link, American, 1914–2001. Hot Shot, Eastbound, laeger, West Virginia, 1956**, Printed 1987. Gelatin silver print. Courtesy of Dr. Robert and Margaret Leary. L2012:71.4

**Benjamin Lord, American, b. 1974. Humaliwo Chambers Vol. I, II, III (display copy/stereoscope included)**, 2010. Photographic print on paper, 9 1/4 x 7 3/4 in. Loan courtesy of the artist. L2013:14.1

**Aristide Maillol, French, 1861–1944. La Nuit, Premiere Etat (Night, the First State)**, conceived in 1902 and cast at a later date. Bronze with black patina, 45 3/4 x 21 1/2 x 41 in. Anonymous Loan. L2013:119.3

**MAKI Haku, Japanese, 1924–2000. Work Mu2**, Shōwa period (1926–1989), 1970. Sōsaku hanga woodblock print, ink and embossing on paper, edition 33/50, 28 1/2 x 22 in. (framed). Anonymous Loan. L2012:68.1

**Franz Marc, German, 1880–1916. Schlafende Hirtin (Sleeping Shepherdess)**, 1912. Woodcut on paper, 22 1/4 in. x 28 1/4 in. (frame). Portland Art Museum. The Vivian and Gordon Gilkey Graphic Arts Collection. L2012:78.21

**Agnes Martin, Canadian-American, 1912–2004. Untitled #16**, 1980. Acrylic and pencil on canvas, 72 x 72 in. Private collection. L2013:5.1

**MURAKAMI Takashi, Japanese, b. 1962. Flower Skull 1**, Heisei period, 2013. Acrylic on canvas on aluminum frame, 78 3/8 x 60 1/4 in. Private Collection. L2013:121.1

**Henry Spencer Moore, American, 1898–1986. Mother and Child with Apple**, Conceived in 1956, this is the second cast from an edition of 10. Bronze, 28 1/4 in. height. Private Collection. L2012:56.1

**J. D. Morrison, British, 1873–1938. Logbooks (2) of the S.S. Morning**, 9 July 1902–10 October 1904. Logbooks in two volumes, approx: 14 x 7 in. Anonymous Loan. L2013:18.1

**Otto Mueller, German, 1874–1930. Mädchen zwischen Blattpflanzen (Girl Seated Between Leafy Plants)**, 1912. Woodcut on paper, 22 1/4 in. x 28 1/4 in. (frame). Portland Art Museum. Gift of Ruth Cole and Jacob Kainen, 86.102.2. L2012:78.16

**Wangechi Mutu, Kenyan, b. 1972. Histology of the Different Classes of Uterine Tumors, ed. 14/25**, 2006. Digital print with mixed media and collage, 23 x 17 in. Loan from Jordan Schnitzer Collection (2007.5j). L2012:65.2

**NAKAMURA Hōchū, Japanese, active circa 1799–1818. Blue Iris**, Edo (Tokugawa) period (1615–1868), 19th century. Hanging scroll; ink and color on paper, Overall: 71 x 21 3/8 in.; height including hanging system ca.

72½ in. / dimensions of work: 36¾ x 13¾ in. / scroll box dimensions: 3 x 3¾ x 22½ in. Loan from the Clark Center for Japanese Art and Culture, Hanford, CA (Clark Family Collection). L2012:66.4

**Naniwako (Naniwa Association), Japanese.** *Naniwa Association Book of Approved Inns on Every Highway (Naniwako Shodochu Joyadocho)*, Edo (Tokugawa) period (1615–1868), ca. 1841 or after. Thread-bound(?) woodblock-printed book; ink on paper, 2¾ x 6¾ x 1 in. On loan from Lee Michels. L2013:2.1

**Max Pechstein, German, 1881–1955.** *Exotische Köpfe IV (Exotic Heads IV) from the series Exotische Köpfe (Exotic Heads)*, 1919. Woodcut on green paper, 28¼ in. x 22¼ in. (frame). Portland Art Museum. The Vivian and Gordon Gilkey Graphic Arts Collection, 81.81.459. L2012:78.12

**Pablo Picasso, Spanish, 1881–1973.** *Nu Accroupi (Crouching Nude)*, 1960. Oil on canvas, 57¾ x 44¾ in. Anonymous Loan. L2013:119.1

**John Ratzloff, American, b. 1947.** *Meridel LeSueur on her 91st Birthday, Feb. 24, 1991*, 2011. Archival pigment print on rag paper, 15½ x 15½ in. Courtesy of artist and Bockley Gallery. L2012:62.1

*Louise's Wedding*, 2010. Durachrome pigment print on rag paper (edition of 27), 13¼ x 20¼ in. Courtesy of artist and Bockley Gallery. L2012:62.2

**Robert F. Scott, British, 1868–1912.** *Letter from Robert F. Scott to Mr. Francis Drake (Expedition Secretary)*, 1911–10–31. Ink on paper, folio: 11 x 8½ in. Anonymous Loan. L2013:19.5

**Ernest H. Shackleton, British, 1874–1922.** *Aurora Australis*, 1908. Book, 11 x 7 in. Anonymous Loan. L2013:18.2

*Aurora Australis*, 1908. Book, 11 x 7 in. Anonymous Loan. L2013:19.2

**SHIMAOKA Tatsuzō, Japanese, 1919–2007.** *Bancha Teapot and Teacups with Design of Stylized Floral Medallions*, Shōwa period (1926–1989), 1980. Stoneware with poly-

chrome glaze; Teapot approximately 4½ x 4 x 6 in.; Each of 6 Teacups approximately 2½ x 3 in. Anonymous Loan. L2012:68.2

*Square Bottle with Abstract Design*, Shōwa period (1926–1989), 1990. Stoneware with polychrome glaze, Approximately 10 x 4½ x 4½ in. Anonymous Loan. L2012:68.3

*Square Bottle with Design of Stylized Floral Medallions*, Shōwa period (1926–1989), ca. 1970. Stoneware with polychrome glaze, approximately 10 x 4½ x 4½ in. Anonymous Loan. L2012:68.4

*Plate with Design of Stylized Floral Medallions*, Shōwa period (1926–1989), ca. 1980–1990. Stoneware with polychrome glaze, approximately 1½ x 8 in. Anonymous Loan. L2012:68.5

**SHIRASE Nobu, Japanese, 1861–1946.** *Nankyoku Tanken (Translation: “Antarctic Expedition”)*, 1913. Book, 7 x 4½ in. Anonymous Loan. L2013:18.3

**SHUNKŌSAI Hokushū, Japanese, active circa 1807–1832.** *Actor Nakamura Utaemon III as Katsuma Gengobe*, Edo (Tokugawa) period (1615–1868), 1813. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, approximately 15 x 10 in. Anonymous Loan. L2012:67.4

**Lorna Simpson, American, b. 1960.** *Details (acted in self defense)*, ed. 35/40, 1996. Photogravure with screenprinted text, 10 x 8 in. Loan from Jordan Schnitzer Collection (2011.105o). L2012:65.3

*Details (carried a gun)*, ed. 35/40, 1996. Photogravure with screenprinted text, 10 x 8 in. Loan from Jordan Schnitzer Collection (2011.105s). L2012:65.4

*Details (half learned)*, ed. 35/40, 1996. Photogravure with screenprinted text, 10 x 8 in. Loan from Jordan Schnitzer Collection (2011.105r). L2012:65.5

*Details (in love and tried to stay out of trouble)*, ed. 35/40, 1996. Photogravure with screenprinted text, 10 x 8 in. Loan from Jordan Schnitzer Collection (2011.105f). L2012:65.6

**Alfred Sisley, French, 1839–1899.** *Entree des Sablons Mai (Entry to the Sands – May)*, 1883. Oil on canvas, 21¼ x 28¾ in. Anonymous Loan. L2013:119.5

**Kiki Smith, American, b. 1954.** *My Blue Lake*, ed. 26/41, 1995. Photogravure/lithograph on paper, sheet: 43½ x 54¾ in. Loan from Jordan Schnitzer Collection (2002.80). L2012:65.7

**Kiki Smith, American, b. 1954.** *Puppet*, ed. 24/35, 1993–94. Intaglio, collage, string, 58 x 29 in. Loan from Jordan Schnitzer Collection (2001.18). L2012:65.8

**Stieglitz, American, 1864–1946.** *The Steerage*, 1907. Photogravure print. Private Collection. L2012:72.2

**Rudolf Stingel, Italian, b. 1956.** *Untitled*, 1992. Oil and enamel on canvas, 63 x 63 in. Private Collection. L2013:8.1

**TAKAHASHI Rokusai, Japanese, b. 1925.** *Square Footed Dish with Abstract Design*, Shōwa period (1926–1989). Shigaraki ware; stoneware with green glaze, approximately 2½ x 6½ x 6½ in. Anonymous Loan. L2012:68.6

**TOYOHARA Kunichika, Japanese, 1835–1900.** *Scribbling on the Storehouse Wall (Kabe no mudagaki)*, Edo (Tokugawa) period (1615–1868), 1867. *Ukiyo-e* woodblock-printed horizontal *ōban* diptych; ink and color on paper, 20¼ x 26¼ in. (framed). Lee Michels Collection. L2013:15.16ab

**TOYOHARA Kunichika, Japanese, 1835–1900.** *Rough Style, Naritaya, Three-Thousand-En, Ichikawa Danjūrō (Aragoto, Naritaya, sanzenen, Ichikawa Danjūrō)*, Meiji period (1868–1912), 1876. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 20¼ x 16¼ in. (framed). Lee Michels Collection. L2013:29.2

**Buchung Kaydrup Tsering, Tibetan, b. 1974.** *Padmasambhava*, circa 2005. Thangka; ink, color and gold on cotton (with silk mounting), 12¼ x 78½ in. Loan courtesy of Tulku Jigme Rinpoche (Tenzin Gurmey). L2013:6.1

**Doris Ulmann, American, 1882–1934.** *Untitled*, 1929–1930. Platinum print. Courtesy of University of Oregon Special Collections. L2012:73.1

**Unknown, Japanese.** *Guide to Special Unveiling of Buddhist Icons around the Blooming Capital, the Great Buddhist Ceremonies at the East and West Honganji Temples, and other Venerable Historic Sites (with poems by eminent monks Shinran and Rennyo)*, Edo (Tokugawa) period (1615–1868). *Ukiyo-e* woodblockprint in over-size format; ink and color on paper, printed by Shinshūdō, approximately 15 x 20 in. Anonymous Loan. L2012:67.1

**Unknown, Japanese.** *Female Samurai Tomoe Gozen in Mortal Combat with Onda no Hachiro Moroshige*, Edo (Tokugawa) period (1615–1868), 17th century(?). Hanging scroll; ink, color and gold on paper, 56 x 33½ in. (image); 117 x 38½ in. (full scroll, including hanging system). Loan from Jay and Tina Lamb in memory of Harry and Jean Rubenstein. L2013:16.1

**Unknown, Chinese.** *Official Semiformal Outer Coat (Bufu) with Rank Badge for Civil Official of First Rank (Crane)*, Qing dynasty (1644–1912), ca. 1900–10. Fur-lined black silk damask; rank badge embroidered with polychrome and goldwrapped thread, 46¼ x 70½ in. Anonymous Loan. L2013:23.5

**UTAGAWA Hiroshige, Japanese, 1797–1858.** *Inside Kameido Tenjin Shrine (Kameido Tenjin keidai)*, Number 65 from the series *One Hundred Famous Views of Edo (Meisho Edo hyakkei)*, Edo (Tokugawa) period (1615–1868), 1856 (7th month). *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 15 x 10 in. (approx.). Anonymous loan. L2012:67.3

**Various, Japanese.** *Collection of 60 Asian Books (59 Japanese; 1 Chinese)*. Ink [and color] on paper, largest approx. 15 x 10 x 1 in.; average approx. 9 x 7 x ½ in.; smallest approx.

4 x 6 x ⅛ in. From the KMP Collection; lent by Elizabeth D. Moyer, Stevens M. Moyer, Michael C. Powanda. L2012:69.17a-bh

**Kara Walker, American, b. 1969.** *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997. Offset lithographs and five lasercut popup silhouettes on wove paper. On loan from the Architecture and Allied Arts Library. L2012:63.1

**Andy Warhol, American, 1928–1987.** *Georgia O’Keeffe*, c. 1979. Screenprint with diamond dust, 40⅞ x 59¾ in. Loan from Jordan Schnitzer Collection (2008.78). L2012:65.9

**Oriana Wilson, British, 1876–1945.** *Letter from Oriana Wilson to F. J. Hooper*, 1913–02–23. Ink on paper, folio: 11 x 8½ in. Anonymous Loan. L2013:18.4

**Xiaozhe Xie, Chinese, b. 1966.** *Order (The Red Guards)*, 1999. Acrylic on paper, automobile lacquer on steel, wood, 125 x 213 x 30 in. Loan courtesy of artist. L2013:88.1

**Xinrong Xu, Chinese, b. 1959.** *Suzhou*, 2006. Hanging scroll; ink and color on paper, 70 x 28¼ in. (32 in. to dowel ends). Loan from the Lijin Collection. L2013:17.1

**Ming Ya, Chinese. 1924–2001.** *Winter Fishing*, 1985. Hanging scroll; ink and color on paper, Dimensions: 70 x 28¼ in. (32 in. to dowel ends). Loan from the Lijin Collection. L2013:17.2

## OUTGOING LOANS

**Lent to the Hallie Ford Museum of Art, January 2013–April 2013**

**Manuel Izquierdo, American, 1925–2009, b. Spain.** *Untitled*, 1967. Brazed and patinated copper sheet, 18 x 13¼ x 9½ in. Virginia Haseltine Collection of Pacific Northwest Art. 1987:476

*Cibele’s Song*, 1981. Painted steel, 30½ x 60 x 45 in. Gift of the Manuel Izquierdo Trust through Bill Rhoades. 2010:6.1

**Lent to the National Palace Museum in Seoul, October 2012–January 2013**

**Anonymous, Korean.** *Ten Symbols of Longevity (Shipjangsaengdo)*, Joseon dynasty (1392–1910), 19th century (?). Ten-panel folding screen; ink, color and gold on silk, 80¼ x 205 in. (unfolded); 80¼ x 20⅞ x 5½ in. (folded). Murray Warner Collection of Oriental Art. MWK68:3

**Lent to the Portland Art Museum, November 2012–April 2013**

**Maude Irvine Kerns, American, 1876–1965.** *Aggression*, 20th century. Oil on canvas, 26 x 24 in. Gift of the Maude I. Kerns Estate. 1969:8.11

*Mystery*, 20th century. Oil on canvas, 28 x 22 in. Gift of the Maude I. Kerns Estate. 1969:8.16

*Autumn Hieroglyphic*, 20th century. Watercolor on paper, 25 x 20 in. Gift of the Maude I. Kerns Estate. 1969:8.17

*Eastern Oregon*, 20th century. Watercolor on paper, 13 x 18½ in. Gift of the Maude I. Kerns Estate. 1969:8.18

*Michael*, 20th century. Watercolor on paper, 26½ x 19½ in. Gift of the Maude I. Kerns Estate. 1969:8.19

*The City–Night Flight*, 20th century. Oil on canvas, 28 x 24 in. Gift of the Maude I. Kerns Estate. 1969:8.25

*John Day Canyon*, 20th century. Oil on canvas, 16 x 18 in. Gift of the Maude I. Kerns Estate. 1969:8.8

*Women Working in Imperial Garden*, 1928. Pastel on paper, Image, 12¾ x 9 in.; frame, 22⅞ x 18⅞ in. Murray Warner Collection of Oriental Art. MWA34:K4

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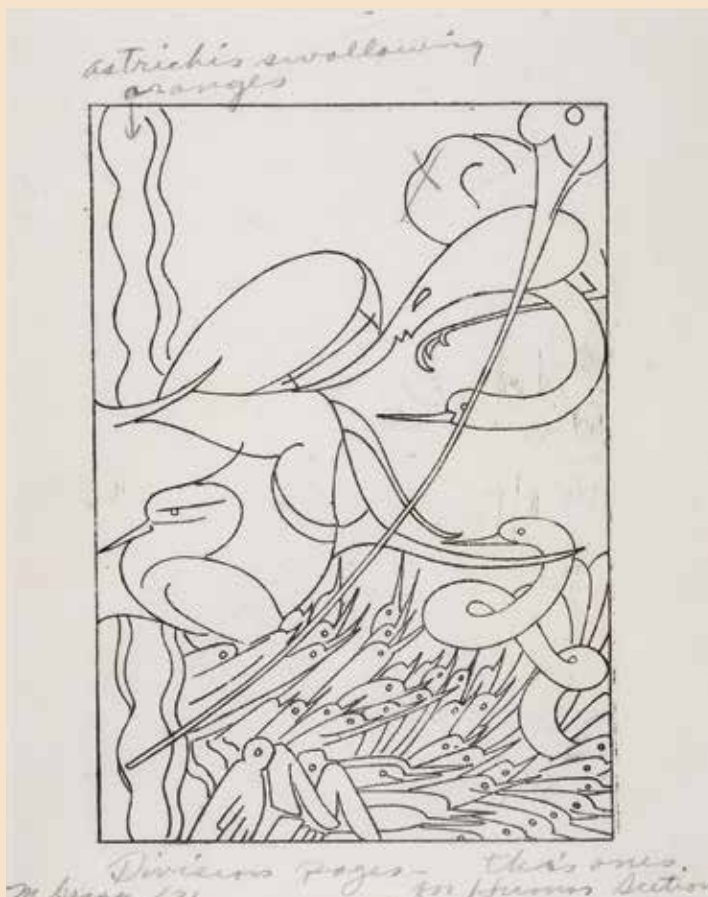
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*Untitled, Yearbook Design with Stylized Birds (for Division Pages)*,  
1931. Ink on paper, 16 x 10 inches. Gift of Anne Cooling

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1910–2001). *Irish Goat*, 1955. Oil on canvas, 38 x 52 inches.

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