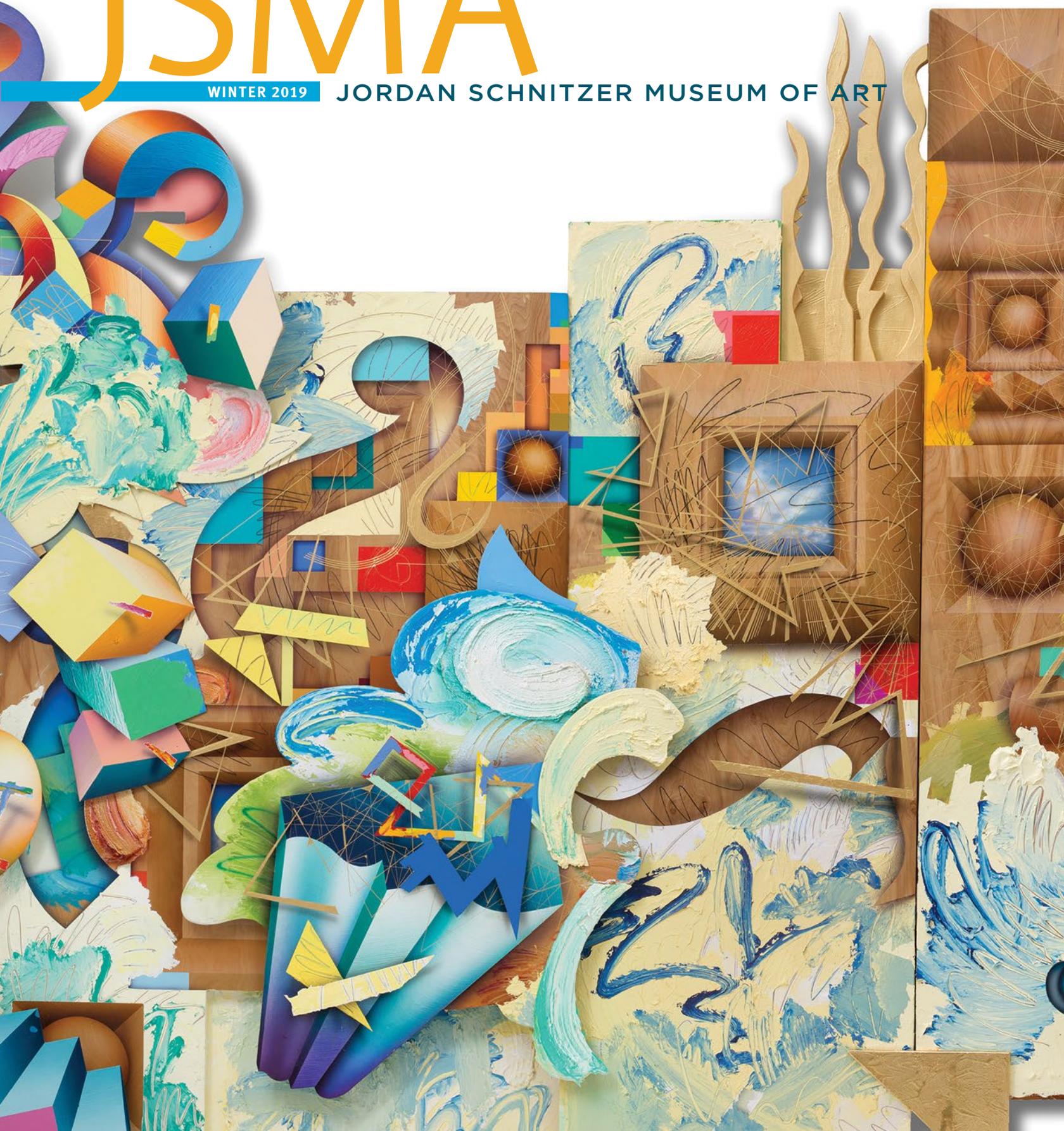


# J SMA

WINTER 2019

JORDAN SCHNITZER MUSEUM OF ART



# VISUAL MAGIC

An Oregon Invitational

PARTICIPATING ARTISTS

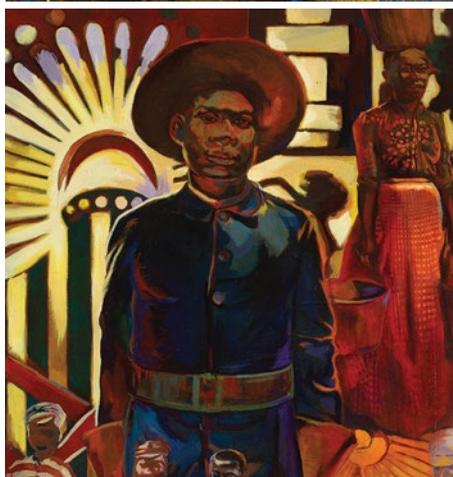
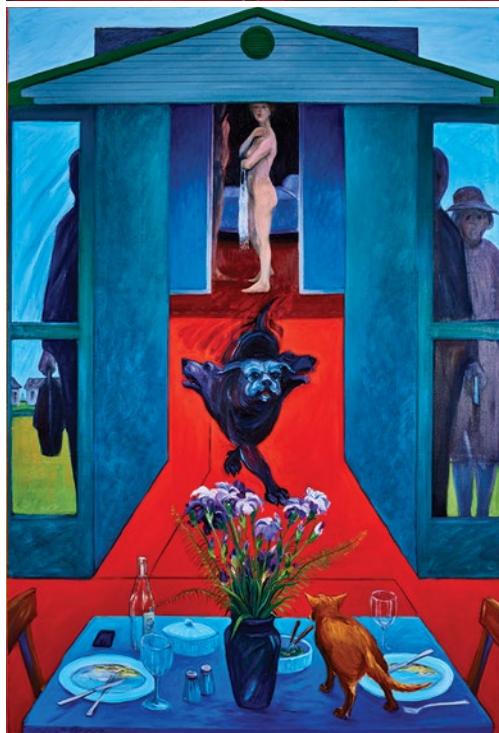
Susan Applegate  
 Jay Backstrand  
 Robert Bibler  
 Sharon Bronzan  
 Sandy Brooke  
 Clint Brown  
 Karen Carson  
 Craig Cheshire  
 Margaret Coe  
 Jon Colburn  
 Bets Cole  
 Jon Jay Cruson  
 Robert Dozono  
 Robert Gamblin  
 Humberto Gonzales  
 Dennis Gould  
 Cie Goulet  
 George D. Green  
 John Haugse  
 Carol Hausser  
 Jeri Hise  
 George Johanson  
 Leland John  
 Kacey Joyce  
 Connie Kiener  
 Edwin Koch  
 James Lavadour  
 Nancy Lindburg  
 Margaret Matson  
 Sue-Del McCulloch  
 Gary Meacham  
 Terry Melton  
 Kenneth O'Connell  
 Paula Overbay  
 Lucinda Parker  
 Jan Reaves  
 Laura Ross-Paul  
 Sandra Roumagoux  
 Erik Sandgren  
 Isaka Shamsud-Din  
 Jim Shull  
 Susan Trueblood Stuart  
 Richard Thompson  
 Hugh Webb  
 Phyllis Yes



The JSMA proudly presents an exhibition organized in collaboration with the George D. Green Art Institute of Portland. *Visual Magic: An Oregon Invitational* celebrates recent paintings and painted objects by forty-five artists who began or expanded their creative careers in this state (including Portland, the Willamette Valley, and eastern Oregon) during the 1960s and '70s. Bringing together a wide variety of painters working in oil, acrylic, watercolor, and other media, the exhibition demonstrates how this generation continues to represent the highest levels of artistic accomplishment, while maintaining commitments to personalized styles.

*Visual Magic: An Oregon Invitational* is made possible with the generous support of the Coeta and Donald Barker Changing Exhibitions Endowment, Arlene Schnitzer and Jordan Schnitzer, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members. The accompanying catalog was funded by a Ford Family Foundation Exhibition and Documentation Support Grant and the George D. Green Art Institute's Benefactors (Sonya McDowell Education Grant, Meri & Scott McLeod, Stephen & Dr. Becky Miller-Moe) and Sponsors (Sharon Bronzan, Sandy Brooke, Karen Carson, Barb & Dave Corden, Jon Jay Cruson, Robert & Noriko Dozono, Sandy Green, Dinny Hausser & Lenny Held, Tim Liszt Design, Nels Hall & Deb Mawson, Terry Melton, Ward Family Fund of the Oregon Community Foundation, Annie Painter, Betsy & Wally Preble, Ned Preble, Jane & Reagan Ramsey, Laura Ross-Paul, Ann Teal, The Teal Family Qtip Trust, and Andy Thaler).

The JSMA mourns the recent losses of two featured artists, Edwin "Ed" Koch (1937-2018) and Janet "Jan" Reaves (1945-2018).



## Visual Magic Exhibition Catalog

The exhibition catalog, available starting January 19, includes essays by McCosh Curator Danielle Knapp and guest writer Dr. Henry Sayre, Distinguished Professor of Art History at Oregon State University—Cascades Campus, an illustrated checklist, and artist statements (hardbound, \$25).

### Patron Circle Reception

Thursday, January 17, 5:30 – 7:30 p.m.

### Members Reception

Friday, January 18, 5 – 7 p.m.

### Public Preview

Friday, January 18, 7 – 8 p.m.

### Curator's Lecture: *Visual Magic: The Oregon Connection*

Wednesday, April 3, 5:30 p.m.

### Family Day/Día de la Familia

Saturday, April 13, 12 – 3 p.m.

Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions. Made possible by the supporters of *Transforming Lives: The JSMA at 85 Gala*.

### Join *Visual Magic* artists for thematic gallery talks:

Saturday, January 19, 2 p.m. | **Travel**

Saturday, February 9, 2 p.m. | **Color and Abstraction**

Saturday, March 2, 2 p.m. | **Landscape and Environment**

Saturday, May 4, 2 p.m. | **The Human Figure**

Cover image: George D. Green. **Instantaneous Everything** (detail), 2018. Acrylic on panels, 109 x 126 inches. Courtesy of the artist.

Clockwise from top, far left: Works by Jeri Hise, Paula Overbay, George Johanson, Clint Brown, George D. Green, Isaka Shamsud-Din (detail), and James Lavadour. Images courtesy of the artists, Augen Gallery, and PDX CONTEMPORARY ART. Photography by Jonathan B. Smith, Annie Bunch, Aaron Johanson, and Steve Steckly.

## FROM THE DIRECTOR



By now you will have received your 2017-18 JSMA Annual Report. I hope you enjoyed its brief tour of the past year's activities—the great exhibitions, acquisitions, educational programs, and special events. We accomplished so much,

thanks to your support! More bittersweet was the news of my impending retirement in the fall of 2019. But rest assured: we have a great search committee, and I am confident that the next JSMA director will continue to strengthen our mission, empower our staff, and engage all of you. And I'll still be a familiar presence, albeit in a different role, as an advisor and contemporary art curator.

Until then, and as usual, we have a lot to keep you stimulated and involved. Our commitment to the art of our region finds expression in *Visual Magic*, a major group exhibition of recent painted works by artists active in Oregon in the 1960s and '70s. Our focus on Latin American/Caribbean art is also pervasive with *Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945*; *Visual Clave*, an affirmation of Latin American album cover art; Alberto Korda photographs documenting the Cuban Revolution; and a reinstallation of our two major loans of paintings by Diego Rivera and Rufino Tamayo. Late in the fall, our Korean galleries changed over, so you'll find a special treat in *Graceful Fortitude: The Spirit of Korean Women*, all works by female artists, including a number of new acquisitions. And then there are our amazing Masterworks on Loan, a lecture by Fred Hoffman, the foremost Basquiat scholar, Schnitzer Cinema, and so much more. Remember to mark your calendar for the programs you want to attend and check our website regularly for new additions!

## HAPPY NEW YEAR!



## Art Heals: Reflections & Connections

The JSMA in collaboration with the Oregon and Southern Washington Chapter of the Alzheimer's Association is offering a series of free art workshops at the museum for individuals living with early stages of Alzheimer's and their care partners. "Reflections and Connections" is a two-hour workshop that includes an hour of conversation in the museum galleries followed by an hour of art making in the museum studios.

Participants do not need to have any prior art making skills or knowledge of art to enjoy the program. Museum educators lead a lively conversation based on what can be visualized within the artwork without the emphasis of the art's historical context. Through discussions in the galleries loved ones have the opportunity to reconnect, and individuals have the opportunity to expand their viewpoints by listening to the opinions of others. The workshop design is inspired by the groundbreaking program "Meet Me at MoMA," created by educators at the Museum of Modern Art in New York City.

An immensely positive impact is seen in individuals with early stages of Alzheimer's, as noticed by their loved ones in the greater Eugene/Springfield area who participate in the program. On a recent tour, a female participant living with a dementia diagnosis shared, "These workshops don't only change and expand the way I view the artwork on display, but they have also changed the way I view the world." Other attendees, who were not creating art at home, now report spending hours creating watercolor paintings and improving their quality of life through cultural engagement.

The program was designed and implemented by Rosemarie Oakman, the Arts in Healthcare Graduate Employee at the JSMA, under the supervision of Hannah Bastian, the JSMA's Museum Educator for Studio Programs and Special Projects. Rosemarie was awarded the position of Orange Flower Holder at the 2018 Eugene Walk to End Alzheimer's for her work on "Reflections and Connections" and her support of the Alzheimer's Association's vision of a world without the disease.

The JSMA, in collaboration with the Alzheimer's Association, has hosted two sessions of "Reflections and Connections" as part of a six-week workshop series. The first was held in August/September and the second in October/November 2018. The Alzheimer's Association is currently enrolling pairs for the January/February 2019 winter session, which will be held on Thursdays, 12 - 2 p.m. on January 10, 17, 24, and 31, and February 7 and 14. If you or someone you know is interested in learning more or signing up, please call the Alzheimer's Association at (800) 272-3900 to reserve a place. The program is free, but spaces are limited.

## NEW ACQUISITIONS

### We are a Matrilineal Family

by YUN Suknam



YUN Suknam (born 1939). **We are a Matrilineal Family.** Korean; Republican period, 2018. Ink and color pigment on *hanji* (Korean paper), 26 x 18 1/8 inches. Farwest Steel Korean Art Endowment Fund Purchase; 2018:35.1

Both featured in the exhibition  
**Graceful Fortitude: The Spirit of Korean Women**

Yun Suknam is one of Korea's pioneer feminist artists. As a member of the *Minjung* (People's) Art Association, she pushed past the group's pervasive male-dominated agenda to produce works reflecting the struggles of Korean women, who were oppressed in the past by traditional Confucian values and in contemporary society with pressure to excel both inside and outside the domestic sphere.

Born in Manchuria, Yun was one of six children who witnessed their mother's struggle to keep the family afloat after the death of their father. Through that experience, Yun grew to appreciate the strength and determination required for all women to survive. When she began to study art, Yun sought to express the powerlessness and potential of women, producing strong, emotionally resonant paintings, sculptures, and installations.

**We are a Matrilineal Family** was executed with traditional pigments on Korean paper. It depicts five women—the artist's grandmother, mother, mother-in-law, and sisters—each wearing a traditional *hanbok* robe. The figures are schematized, yet sympathetic and dignified, each with a distinct sense of self. Yun has superimposed them over a ground of blossoming lotuses, calling to mind the enlightenment promised to Buddhist believers who aspire to rebirth in paradise.

## CONTINUING EXHIBITIONS

**Matthew Picton:**  
**Cultural Mapping**  
Through January 20

**Paper Weight: Works in Paper by Elsa Mora**  
Through February 3

**Art of the Athlete VII**  
Through February 3

**Exploring Identity and Place through the Arts**  
Through February 3

**Reframing the Fragments: The Best We Could Do**  
Through February 17

**Fernand Léger's Cirque and the livre d'artiste**  
Through March 24

**Reflections of the Cosmic Web: Intricate patterns in Daoist Art**  
Through June 17

**Vibrance and Serenity: Art of Japanese Nō Traditional Theatre**  
Through July 7

**Graceful Fortitude: The Spirit of Korean Women**  
Through August 4

**Flor y canto: Diego Rivera's La ofrenda and Rufino Tamayo's Perro aullando a la luna**  
Through August 25

Generous support for this exhibition is provided by Art Bridges. Beginning in the spring of 2019, the JSMA will partner with Huerto de la Familia, a non-profit in Eugene, Oregon, on a number of related programs funded through an Art Bridges programming and evaluation project grant.

**Expressions of Design: Selections from the Margo Grant Walsh Collection**  
Through October 13

## Aphrodisiac 10

by AHN Seongmin

Ahn Seongmin received her B.F.A. and M.F.A. in painting from Seoul National University and a second M.F.A from the Maryland Institute College of Art. Her experimental art bridges tradition and modernity, Asia and the West. In her playful *Aphrodisiac* series, she represents nature as food. A mouthful of noodles is suspended from an exquisite pair of wooden chopsticks against a striking orange background and into a bowl from which craggy mountain cliffs rise above surging waves. A tendril of noodles snakes over the side of the bowl and meanders out of the picture in a curvilinear stream. The meticulous rendering of the chopsticks and mountains invite comparisons to the traditional Korean painting genres of scholar's accouterments (*chaekgeorido*) and Diamond Mountain landscapes, while the elegant whimsy of the work brings to mind paintings by the Belgian surrealist René Magritte (1898-1967).



AHN Seongmin (born 1971). **Aphrodisiac 10.** Korean, 2017. *Minhua* (folk) painting; ink and color on mulberry paper, 36 x 24 inches. Farwest Steel Korean Art Endowment Fund Purchase; 2018:4.1

# Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945

Schnitzer Gallery | February 16 – May 19, 2019

From the work of nine photographers who lived in the Cusco region, the exhibition offers a portrait of a city and a culture at the dawn of the modern era. Socially, racially, and geographically, the photographs represent a subtle cross-section of life in the southern highlands of Peru. In their varied techniques, subject matter, and artistic personalities, they embody the complex heritage that shaped them and the exuberantly hybrid world they depicted.

From ancient ruins and romanticized evocations of Peru's indigenous past, to more conventional representations of power, class, and authority, the images offer profound and unexpected insights on race, sex, labor and gender, the private subversion of social norms, and the impact of modern technology. Co-curated by Adelma Benavente García and Peter Yenne, founders of the Photographic Archive Project (PAP), the exhibition features fifty-four digital prints made from glass-plate negatives in institutional archives and small private collections. The exhibition also includes fifteen vintage gelatin silver prints by the most famous photographer of the group, Martín Chambi, and a rare *fin de siècle* photographic backdrop from the studio of Miguel Chani.

Since 1992, PAP has studied, preserved, and promoted late nineteenth and early twentieth century photography from Latin America. *Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945* is the third uniquely tailored exhibition in a series of projects based on PAP's groundbreaking digital survey of eleven public and private photo archives in Peru and Bolivia.

## Exhibition Tour with co-curator Peter Yenne

Saturday, February 16, 2 p.m.

## Lecture by Jorge Coronado

Thursday, April 18, 5:30 p.m.

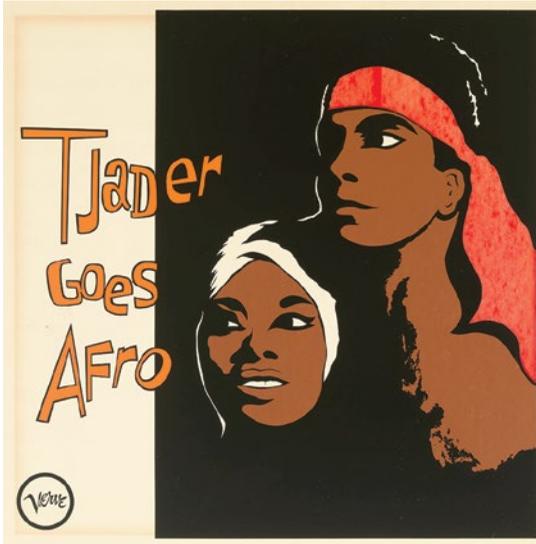
Coronado is a professor of Spanish and Portuguese at Northwestern University and author of *Portraits in the Andes: Photography and Agency 1900-1950*.

Abelino Ochoa. *India de Tinta*, ca. 1930. Archival inkjet print made from glass plate negative, printed on Hahnemuhle Photo Rag Matte paper by the Photographic Archive Project in 2012, 20 x 16 inches. Collection of Adelma Benavente García; L2018:176.7

# Visual Clave:

## The Expression of the Latino/a Experience through Album Cover Art: 1940-90

Artist Project Space | February 2 - April 21, 2019



Chico Álvarez. **Tjader Goes Afro**, 1966. Silkscreen print. Collection of Chico Álvarez

*Visual Clave* explores the evolution of Latin album cover art with particular focus on the United States market. It pays critical attention to issues of identity and aesthetics through depictions of Latino/a people and cultures, historical context, and the unsung graphic artists who helped present Latin music—and its attendant socio-cultural themes—to the world. The show weaves a compelling narrative through the display of album jackets for 78 RPM records from the 1930s and '40s to LP covers from the 1960s through the '90s. Throughout the exhibition, individual album covers are juxtaposed with their original art, often made by New York-born and based designers from the “golden age of salsa” (late 1960s-'70s). For the artists, record albums served as an important creative outlet for commentary on urgent cultural, political, and economic issues affecting Latin American and Caribbean immigrant communities in the United States. *Clave* (pronounced CLAH-vay) is the African-derived 2-3 or 3-2 beat used in genres from the Cuban *son*, *mambo*, *cha-cha-cha* and *rumba* to the Colombian *cumbia*, the Dominican *merengue*, and the Mexican *son jarocho*. Here, the concept of *clave*—essential to understanding Afro-Antillean popular music and dance—suggests that the visual presentation of the music is as culturally informed as the recordings contained within the packaging.

*Visual Clave* is organized by Philip W. Scher, UO Professor of Anthropology and Folklore and Public Culture and Divisional Dean for Social Sciences, and Pablo E. Yglesias, a Northampton, MA-based Cuban-American researcher, writer, musician, artist, and DJ. An expanded version of the exhibition was on view previously at the Student Union Art Gallery at the University of Massachusetts-Amherst; the Bronx Music Heritage Center, NY; and Picture Farm Gallery, Brooklyn, NY. *Visual Clave* takes its inspiration and intellectual structure from Yglesias' book *Cocinando: 50 Years of Latin Album Cover Art* (Princeton Architectural Press, 2005). The exhibition is supported by UO's College of Arts and Sciences, the Center for Latino/a and Latin American Studies (CLLAS), and a JSMA Academic Support Grant.

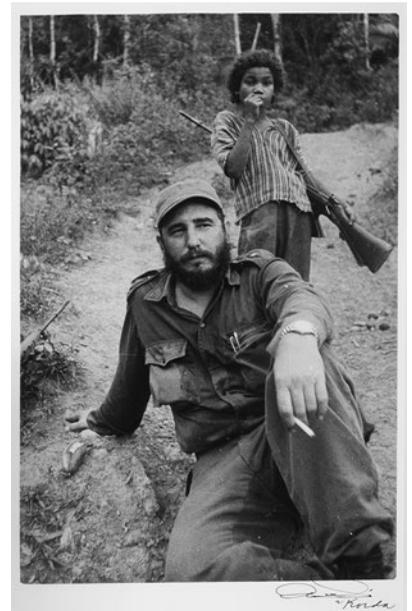
### Curators' Lecture

Thursday, April 11, 3:30 p.m.  
Co-presented with the  
CLLAS Spring 2019 Research  
Presentations Series

## Korda y el espíritu de la Revolución cubana Korda and the Spirit of the Cuban Revolution

Morris Graves Gallery | March 2 – July 21, 2019

The exhibition features a selection of some of the most iconic images that symbolize the ideals of the Cuban Revolution by internationally renowned photographer Alberto Fernando Díaz Gutiérrez, better known as Alberto Korda, or simply Korda (1928-2001). This group of vintage photographs includes one of the most reproduced images in the world—Korda's portrait of Ernesto “Che” Guevara titled *Guerillero Heroico*, 1960. Originally part of the photographer's personal collection, these works are on loan to the JSMA from the Collection of Dr. Steve Pieczenik and Dr. Roberta Rovner Pieczenik and Family, Chevy Chase, Maryland. In the 1950s, Korda excelled as a publicist and fashion photographer at Studios Korda in Havana. In 1959, he changed his models from glamorous women to revolutionary heroes. In Korda's last interview, conducted in Havana in January 2001, he stated, “I have loved the beauty of women as much as the beauty of the men who led the Revolution. The beauty of those men is not only aesthetic but also moral.” From 1959 to 1968, Korda enjoyed the trust and respect of Fidel Castro, and he accompanied Castro on all his national and international travels, photographing major political events as well as significant stages in the leader's public and personal life. During this decade, Korda was not a photojournalist working for a publication or for the Cuban government, but an artist committed to his own artistic practice and to the ethics of Castro and the Cuban Revolution. Also featured in the exhibition are several silkscreen prints published by Havana's Organization of Solidarity with the People of Asia, Africa, and Latin America (OSPAAAL), a testament to Korda's enduring influence on artists and other art forms in Cuba. The exhibition is co-curated by Cheryl Hartup, Associate Curator of Academic Programs and Latin American Art, and UO undergraduate history student Savannah Evans.



Alberto Korda (Cuban, 1928-2001), **Fidel y niño (Fidel and Child)**, 1960. Gelatin silver print. Collection of Dr. Steve Pieczenik and Dr. Roberta Rovner Pieczenik and Family, Chevy Chase, Maryland

# MASTERWORKS ON LOAN

## LEE Ufan: *Relatum–Le Bâton du Géant* (*Relatum–The Cane of Titan*)



LEE Ufan (Korean, born 1936). **Relatum–Le Bâton du Géant (Relatum–The Cane of Titan)**, 2014. Steel and stone, 78 5/8 x 204 5/8 x 57 inches. Anonymous Loan; L2018:183.2

influential essays and exquisite minimalist art emphasizing the act of making (for example, the time it took to deplete all the pigment on a loaded paintbrush by making a series of points or lines). He also became a leading figure of the *dansaekhwa* (Korean monochrome painting) movement.

This monumental sculpture was one of a series of site-specific installations Lee created for the grounds of the late-seventeenth-century Palace of Versailles, residence of French King Louis XIV (1638-1715; r. 1643-1715). Originally, it was placed just southwest of the central section of the palace, between the water parterre and the south parterre. When invited to intervene in the UNESCO World Heritage site, Lee remarked that “it was necessary to overcome the perfection of Versailles,” which he did by contrasting the many elegantly planned outdoor vistas with a series of abstract compositions – throwing the grandiose landscape into sharp relief with weathered natural stones and raw man-made metal forms.

Raised by his parents and Confucian grandfather with a thorough grounding in classical poetry, calligraphy, and painting, Korean artist Lee Ufan studied art for one term at Seoul National University before departing for Japan, where he enrolled in philosophy courses, eventually graduating from Nihon University in 1961. Although he returned to Korea for a short time, he soon came back to Japan, where he became a major proponent of the avant-garde *Mono-ha* art movement. At the time, Japanese artists struggled to find an appropriate way forward after the horrors of WWII. *Mono-ha* rejected the value traditionally placed by western theorists on representation and expression, focusing instead on materials, process, and experience.

Lee taught philosophy at Tama University and produced

## Claude Monet: *Effet de neige à Giverny*

A giant of French Impressionism, Claude Monet painted *Effet de neige à Giverny* during an especially harsh winter in his home village outside Paris. Rain, wind, sun, and snow did little to keep the artist from painting in nature. Despite his fingers stiffening in the frigid morning air, Monet evoked with loose brushstrokes on a near monochrome canvas a faithful representation of the atmospheric effect of snow blanketing the structures and landscape. The painting was first exhibited in 1895 alongside his epic Rouen Cathedral series, but unlike the dozens of canvases capturing the monument from a fixed point spanning time, weather, and seasons, *Effet de neige* depicted a single, unrepeated occurrence. Not long after its execution, Monet stated, “Other painters paint a bridge, a house, a boat.... I want to paint the air that surrounds the bridge, the house, the boat – the beauty of the light in which they exist.”



Claude Monet (French, 1840-1926). **Effet de neige à Giverny**, 1893. Oil on canvas, 25 3/4 x 36 1/2 inches. Private Collection



## Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs Comes to the JSMA!

Building upon the enthusiasm they developed for modern and contemporary Japanese art while living in Japan in the late 1980s (which resulted in the donation of their collection of more than 165 Japanese prints to the JSMA, celebrated in the 2015 exhibition and catalogue *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*), collectors Jack and Susy Wadsworth began to collect cutting-edge Chinese art when they lived in Hong Kong from 1991 to 2001. They recently donated twenty-four photographs and photographic ensembles plus one single-channel video (a group comprising 175 individual works) by sixteen important contemporary Chinese photographers. This new gift greatly expands the scope of the JSMA's holdings to encompass not just the art of China's past, but also the present, catapulting us to prominence in the field of contemporary Chinese art and touching upon issues of identity, nationalism, history, endurance, and time. The Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs will provide primary research materials for generations of UO students (whom we plan to involve in the organization of a future special exhibition) and scholars, as well as exciting viewing opportunities for museum visitors.

The Chinese photographers represented include HAI Bo (born 1962), LI Jun (born 1977), LIN Tianmiao (born 1961) & WANG Gongxin (born 1960), QIN Ga (born 1971), QIU Zhijie (born 1969), Rong Rong (born 1968) & inri (born 1973), SHAO Yinong (born 1961) & MUCHEN (born 1970), SHENG Qi (born 1965), SONG Dong (born 1966), WANG Qingsong (born 1966), WANG Shilong (born 1930), XIAO Lu (born 1966), and ZHANG Huan (born 1965).



Left: QIU Zhijie (born 1969). **Tattoo Series**, n.d. One of nine color photographs, 70  $\frac{3}{4}$  x 55 inches. Gift of the Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs, 2018:28.5.1

Center: XIAO Lu (born 1962). **Dialogue-Shooting**, 1989. Photograph, 5  $\frac{1}{2}$  x 46  $\frac{1}{2}$  inches. Proposed Gift of the Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs, 2018:38.3

Right: ZHANG Huan (born 1965). **12 Square Meters**, 1994. Black-and-white photograph, edition 12/15, 40 x 27 inches. Gift of the Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs, 2018:28.15

Member Spotlight: **Meet Claire Stewart**

Claire Stewart has been a member of the JSMA for more than twenty years. Claire is a native Oregonian and was raised on a wheat and cattle ranch in eastern Oregon. After attending college in Portland, she moved to California. In 1996, she was given the opportunity to move to Eugene for a job opportunity with Hyundai Semiconductor America. Her son, daughter-in-law, and granddaughter all attended the University of Oregon. She enjoys spending time at the JSMA with her grandchildren.

**How did you first become involved with the JSMA?**

In 1996, I was hired as the executive assistant to President J.R. Hartman and Executive Vice President D. S. Shyn of Hyundai Semiconductor America. I became involved at the museum through *The Fragrance of Ink* exhibition. The exhibition featured Korean literati paintings of the Choeson Dynasty (1392-1910) and was funded by a grant from the Hyundai Group. My coworkers and I were invited to a special reception at the University of Oregon Art Museum with UO President Dave Frohnmayer. I was delighted to discover the art museum, a hidden treasure on campus.

**What is something you wish everyone knew about the museum?**

This is truly a world-class museum filled with masterpieces. It is amazing that you can walk on campus and see artwork that you cannot see anywhere else. Executive Director Jill Hartz has been successful in bringing amazing works of art to the JSMA, and we are lucky to have her expertise. I enjoy visiting the museum every few weeks to see the new Masterworks on Loan and have lunch in the JSMA Marché Café.

**Do you have a favorite exhibition or work in the museum?**

It is hard to choose only one exhibition or work. The magnificent Throne Room and the Jade Pagoda (Soreng Gallery) are favorites of mine and my grandchildren. One of my other favorite pieces is Ai Weiwei's *Circle of Animals/Zodiac Heads*. The twelve bronze heads were on view in the JSMA's North Courtyard from November 2017 through June 2018. Right now my favorite pieces are the Fernando Botero sculptures in the North Courtyard.

**Were there things about the museum that surprised you when you first became involved?**

I was surprised by the extensive Asian art collection. The galleries are filled with remarkable works from China, Japan, and Korea.

**What does being a JSMA member mean to you?**

It means supporting a world-class art museum that my community and my grandchildren can enjoy. It is a privilege to be a JSMA member and contribute to the arts.

**You recently upgraded your membership from the Basic Level to the Supporting Level. Why did you decide to increase your support of the museum?**

I wanted to be a bigger supporter of the museum's exhibitions and programs. It is so important to support arts organizations in our community. My grandchildren are involved in the Oregon Children's Choir, the Oregon Ballet Academy, and Rose Children's Theater, and I am involved with the JSMA.

An extra benefit is being able to take advantage of the Oregon Cultural Trust's tax credit. Anyone who gives a \$250 donation or more to a cultural organization and makes a matching donation to the Cultural Trust gets the entire matching donation back as a tax credit. You can double your impact for free.

**What is something you are looking forward to as a JSMA member this year?**

I always look forward to the member receptions, new exhibitions, and viewing new Masterworks on Loan. The Masterworks on Loan program provides visitors the opportunity to view magnificent works of art from artists such as Picasso, Botero, Warhol, and Monet. It is lovely to invite friends to join me at the museum and give them the opportunity to enjoy the artwork and become a supporter.

# Welcome New JSMAC President and Leadership Team!



Pictured from left: Mckale Walker, Patricia Lentz, Katherine Wishnia, and Christian Moreno

We are happy to introduce our 2018-19 JSMA Student Member Advocacy Council (JSMAC) Leadership Team. JSMAC connects the Jordan Schnitzer Museum of Art with UO students, promoting JSMA's student membership program, exhibitions, and events.

**Christian Moreno, President of JSMAC, Senior**

PPPM Major & History Minor

Hometown: Los Angeles, CA

*I grew up going to museums all the time in Los Angeles. I love learning about how museums operate and the different steps they take to set up a new exhibition. Before working for the JSMA, I would come in to relax in between classes and found the whole museum very calming.*

**Fun Fact:** I know every lyric to "Ice Ice Baby" by Vanilla Ice

**Katharine Wishnia, Vice President of JSMAC, Sophomore**

Biology & Psychology Major & Business Minor, Clark Honors College

Hometown: Beaverton, Oregon

*I am really passionate about art in all forms, from the pieces themselves to the artists to art education. I enjoy creating art, especially photography, so being able to have a museum like the JSMA to inspire me is incredible!*

**Fun Fact:** I've done taekwondo for 7 years and I'm currently a 2nd-degree black belt!

**Patricia Lentz, Event Planner, Sophomore**

French & PPPM Major

Hometown: Salem, Oregon

*I love art history and the JSMA. That is what drew me to join JSMAC.*

**Fun Fact:** I have been to Claude Monet's house in Giverny, France!

**Mckale Walker, Event Planner, Freshman**

Psychology Major

Hometown: Salem, Oregon

*I joined the Student Advocacy Council at the Jordan Schnitzer Museum of Art because I am an avid art and art museum fan. After spending my senior year of high school in an art history class, I truly came to appreciate analyzing artworks and finding meaning in them.*

**Fun Fact:** Last summer I was able to visit three extraordinary museums in three different cities – the Borghese Gallery in Rome, the Vatican Museums in Vatican City, and the Uffizi Gallery in Florence!

## You're invited to our Winter Members Opening Reception

JSMA members are invited to join us for an exclusive Members Only Opening Reception on **Friday, January 18, from 5 to 7 pm** to preview our new exhibitions, enjoy a private curator's tour, and refreshments.

This event will feature *Visual Magic: An Oregon Invitational*, organized by McCosh Curator Danielle Kapp in collaboration with the George D. Green Art Institute, which presents recent paintings and painted objects by forty-five artists who began or expanded their creative careers in Oregon during the 1960s and '70s.

Contact Lauren Nichols, JSMA Development Program Manager, at [lnichols@uoregon.edu](mailto:lnichols@uoregon.edu) or 541-346-0974 for more information.

# Calendar OF EVENTS



## Jean-Michel Basquiat's *Masonic Lodge: Anatomy of the Soul*

Fred Hoffman  
Wednesday, April 17, 5:30 p.m.

Fred Hoffman worked closely with Jean-Michel Basquiat from 1982 to 1984, during the artist's residency in Venice, California. During this time, Hoffman produced most of the artist's limited edition silkscreen prints. In 2005-6 Fred Hoffman co-curated the artist's last American retrospective at The Brooklyn Museum; The Museum of Contemporary Art, Los Angeles; and the Houston Museum of Fine Art. Hoffman served as a member of the Authentication Committee for the estate of Jean-Michel Basquiat for several years. In 2014, he published *Jean-Michel Basquiat Drawing* in conjunction with the exhibition of the same name at Acquavella Gallery, New York. In 2017, Hoffman published *The Art of Jean-Michel Basquiat*.

As a gallerist in the 1980s and '90s, Hoffman organized major exhibitions with such artists as Basquiat, Richard Serra, Frank O. Gehry, Chris Burden, John McCracken, Robert Rauschenberg, Tom Wesselmann, George Segal, Alex Katz, Dan Flavin, Cindy Sherman, Jenny Holzer, Sophie Calle, Barbara Kruger, Dennis Hopper, Julian Schnabel, Don Van Vliet and James Lee Byars.

Fred Hoffman (Ph.D. 1976, UCLA) is the author of several publications, including the major monograph/catalogue raisonné on Chris Burden; *Keith Haring, The Birth of Wonder; Thoughts on the Return and Artistic Maturation of Dennis Hopper and The Art of Don Van Vliet*. Hoffman produced two early artist books with Mike Kelley.

Lee Jaffe (American, born 1950). **Jean-Michel Basquiat** (detail), 2005. Digital inkjet print, ed. 19/70, 15 x 22 inches (sheet). Gift of Fred and Winter Hoffman.



## ONGOING EVENTS

### First Free Friday

Fridays, January 4, February 1, March 1, April 5  
11 a.m. - 5 p.m.

Enjoy the JSMA with free admission the first Friday of every month.

### First Saturday Public Tour

Saturdays, January 5, February 2, March 2, April 6  
1-1:45 p.m.

Enjoy a 45-minute tour of highlights from museum's collection and exhibitions with an exhibition interpreter. Free with museum admission.

## JANUARY - APRIL EVENTS



### Patron Circle Reception

Thursday, January 17, 5:30 - 7:30 p.m.

### Members Reception

Friday, January 18, 5 - 7 p.m.

### Public Exhibition Preview

Friday, January 18, 7 - 8 p.m.

### Free Weekend at the JSMA

Saturday, January 19 - Sunday, January 20, 11 a.m. to 5 p.m.

Enjoy a free weekend of admission at the JSMA with your chance to explore our newest exhibitions!

### Visual Magic Gallery Tour: Travel

Saturday, January 19, 2 p.m.  
Artists lead a thematic tour of the exhibition.



### Artist Reception and Book Signing featuring *The Best We Could Do* author Thi Bui and exhibiting artist Ann Le

January 30, 5:30 - 8 p.m.

### *The Best We Could Do* Reading with author Thi Bui

February 1, 11 a.m. - 12 p.m.

Live reading and Q&A with author Thi Bui. *Space is limited.*

### Visual Magic Gallery Tour: Color and Abstraction

Saturday, February 9, 2 p.m.  
Artists lead a thematic tour of the exhibition.

### *Qosqo, entre el pasado y el presente: Photography in Cusco 1895-1945*

Saturday, February 16, 2 p.m.  
Exhibition Tour with co-curator Peter Yenne

### Visual Magic Gallery Tour: Landscape and Environment

Saturday, March 2, 2 p.m.  
Artists lead a thematic tour of the exhibition.

### Student Presentations

Thursday, March 14, 5 - 7 p.m.  
Interior Architecture students from instructor Tom Bonamici's **Furniture Design** course (IARC 486/586) will present furniture made in response to objects from the Margo Grant Walsh Collection of Silver and Metalwork at the JSMA.

### Curator's Lecture: *Visual Magic: The Oregon Connection*

Wednesday, April 3, 5:30 p.m.

### Curators' Lecture *Visual Clave: The Expression of the Latino/a Experience through Album Cover Art: 1940-90*

Thursday, April 11, 3:30 p.m.

Co-presented with the CLLAS Spring 2019 Research Presentations Series

### NewArt Northwest Kids Opening Reception: *Protecting the Northwest's Natural Beauty*

Saturday, April 13

11 a.m. - 12 p.m.  
Opening reception for young artists selected to be in the NewArt Northwest Kids Exhibition.

### Family Day/Dia de la Familia

Saturday, April 13

12 - 3 p.m.  
Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions including *Visual Magic*. Made possible by the supporters of Transforming Lives: The JSMA at 85 Gala.



### Lecture by Jorge Coronado

Thursday, April 18, 5:30 p.m.

Coronado is a professor of Spanish and Portuguese at Northwestern University and author of *Portraits in the Andes: Photography and Agency 1900-1950*.



### Visual Magic Gallery Tour: The Human Figure

Saturday, May 4, 2 p.m.

Artists lead a thematic tour of the exhibition.

## STUDIO PROGRAMS

### Madres' Club

Saturdays: January 12,  
February 9, March 16, April 20  
2 p.m. – 3:30 p.m.  
Free

Community art club for Spanish speaking mothers, who want to express their creativity and enhance their art skills. Children are invited to attend and create their own works of art. This program is free of charge.

### VSA/Art Access Art Workshops for children with special needs

Saturdays: January 12,  
February 9, March 16, April 20  
11:15 a.m. – 12:15 p.m.  
Free

Art workshop for children with special needs, led by artists in a creative and caring atmosphere. This is a drop-in workshop but your reservation is appreciated. Contact [artheals@uoregon.edu](mailto:artheals@uoregon.edu) or 541-346-6410 with questions or to reserve your spot. This program is provided in 2018-2019 under a contract with the John F. Kennedy Center for the Performing Arts.



### Wednesday After School Art Class: Animals and Art

Wednesdays: January 16 – March 20

3:30 p.m. – 5 p.m.

Grades 1-5, \$90 (\$72 for JSMA Members)

Students are invited to learn about animals from around the world through art using techniques such as sculpture, watercolor, illustration, and collage.



### Reflections & Connections

Thursdays: January 10 – February 14  
12 - 2 p.m.

Free, must register in advance

Individuals with young-onset or early to mid-stage dementia and their care partners are invited to join a conversation-based gallery tour and art making session. Reflections & Connections was created in partnership with the Alzheimer's Association. Space is limited; participants must register in advance. Contact [artheals@uoregon.edu](mailto:artheals@uoregon.edu) or 541-346-6410 with questions or to reserve your spot.

# SCHNITZER CINEMA

The Schnitzer Cinema series is programmed by Richard Herskowitz, JSMA curator of media arts and Artistic Director of the Ashland Independent Film Festival. All programs are free, with popcorn and refreshments also provided!

## hackedepicciotto: Film Music by Berlin's Art Nomads

A film and lecture presentation

Wednesday, January 23, 7 p.m.

Alexander Hacke and Danielle de Picciotto, cultural ambassadors of modern Berlin, are stopping in Eugene to present this film talk and a concert the following evening at Tsunami Books. They will describe their nomadic life of film, music, and art collaboration with clips from some of their hundreds of transnational projects. Hacke is a composer and musician with Einstürzende Neubauten, a guest artist with Nick Cave and the Bad Seeds, and the protagonist of Fatih Akin's film *Crossing the Bridge: The Sound of Istanbul*. Danielle de Picciotto is a musician, organizer, and visual artist, best known as the co-founder of Berlin's Love Parade, a street festival that became massively influential throughout Europe for the two decades after the fall of the Berlin Wall.



### Concert: hackedepicciotto

Thursday, January 24, 2019, 8pm (7:30 pm door)

Tsunami Books, 2585 Willamette St.

## AIFF Best of the Fests: Mr. Fish: Cartooning From the Deep End with guest cartoonist Mr. Fish (via Skype)

Wednesday, February 13, 7 p.m.



Mr. Fish and his cartoons and animations are brilliant, timely, and important. Once upon a time, such compelling work was a vital part of American journalism. But what's happened to editorial cartoons and cartoonists over the last few years is chilling, as the daily newspapers that used to publish them are rapidly disappearing. This incisive documentary introduces us to an artist who should be far better known than he is. He opens our eyes to the hypocrisy of all political sides with his outrageous, taboo-breaking art. Mr. Fish struggles to stay true to his creativity in a world where biting satiric humor has an

ever-diminishing commercial value. Ultimately, he must come to terms with the kinds of compromises a radical artist makes (or refuses to make) while also trying to raise children and pay the mortgage. (Documentary, Pablo Bryant, 70 min.)

## AIFF Best of the Fests: The Gospel of Eureka with guest director Michael Palmieri

Wednesday, March 13, 7 p.m.

Love, faith and civil rights collide in a southern town as evangelical Christians and drag queens step into the spotlight to dismantle stereotypes. Taking a personal, and often comical look at negotiating differences between religion and belief through performance, political action, and partnership, gospel drag shows and passion plays set the stage for one hell of a show. "Without condescension, we hope to show that what is crass, campy, or even profane in the eyes of one group is sacred and full of communal significance in the eyes of another" (Donal Mosher and Michael Palmieri). Narrated by Mx Justin Vivian Bond and called "an act of formal and spiritual resurrection" by Eric Hynes (*Film Comment*). (Documentary, D: Donal Mosher and Michael Palmieri, 75 min.)



# SPRING BREAK CAMPS

March 25 – March 29 | 9 a.m. – 4 p.m. | Grades 1-5

### Art of East Asia

Morning, 9 a.m. – 12 p.m.

Learn about the art, culture, and stories of China, Korea, and Japan through activities, including the construction of paper lanterns, brush paintings, and drum making.

### Manga Camp

Afternoon, 1 – 4 p.m.

Explore many aspects of comic book art and manga as you learn how to tell stories through comic strips and other graphic illustrations.

# arts seen



## art seen captions

- 1 Tea master Megumi Unno prepares tea for Amr Tamimi during a tea ceremony demonstration for Professor Akiko Walley's Japanese art class
- 2 Jill Hartz and Ralph Steadman at his show opening at the Haight Art Center in San Francisco. The exhibition will open at the JSMA in fall 2019.
- 3 Director Erin Coe and Curator Joyce Robinson of the Palmer Art Museum, who organized *Plastic Entanglements*; Jill Hartz; and exhibiting artists Elsa Mora and Matthew Picton in front of Picton's **The History of the Congo River #2**.
- 4 Emily Shinn, JSMA intern and graduating Master's student from the Dept. of the History of Art and Architecture, Matthew Picton, and Jill Hartz discuss Picton's work.
- 5 Jill with street artist Hyland Mather in the Juxtapoz Clubhouse in Miami during Miami Art Basel Week. Mather and Amanda Marie exhibited their art at the JSMA and created a mural on the Rye building in 2015. Here, Hyland points to the signature of Serge, the artist who created the mural behind them.
- 6 Visiting artist/donor Hung LIU (center), art critic Jeff Kelley, and MFA candidate Jen Vaughn chatting over tea on October 30.
- 7 JSMA director of education, Lisa Abia-Smith, stops to pose with students during the opening of 2 Education Corridor Gallery exhibitions: *Art of the Athlete* and *Exploring Identity* (left to right: Dexter Myers, Jalontae Walker, LaMar Winston, Jr., Billy Gibson, and Jordon Scott).
- 8 A record-setting crowd attended the annual Día de los Muertos celebrations, which included altars made by Oak Hill School and MEChA UO, an exhibition by artists from Guanajuato, sculpture activity for all ages with Ernesto Guevara from Guanajuato, Mexico, traditional music by P'urhembe from Michoacán, and traditional dances by Identidad y Folclor from Guanajuato.
- 9 One of the more than 2000 visitors to the JSMA's Día de los Muertos celebration and a dancer from Guanajuato, Mexico, leading a public procession to the museum.
- 10 Chief curator Anne Rose Kitagawa showing some of the 55 recent mixed media donations by Hung LIU during the Beyond the Frame event on November 10.
- 11 Jill Hartz and Mellon Postdoctoral Scholar Jenny Kreiger at the Fall Exhibitions Patron Circle Reception.
- 12 McCosh Curator Danielle Knapp leads a tour of *Plastic Entanglements: Ecology, Aesthetics, Materials*.





UNIVERSITY OF OREGON

Jordan Schnitzer Museum of Art  
1223 University of Oregon  
Eugene, OR 97403-1223

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## JORDAN SCHNITZER MUSEUM OF ART



*Rick Bartow:*  
**Things You Know But Cannot Explain**  
is back in Oregon!

Rick Bartow (American, Mad River Wiyot, 1946-2016). **Buck**, 2015. Acrylic on canvas, 73 3/8 x 70 3/8 inches. Collection of Jordan Schnitzer Museum of Art; Gift of the Estate of Rick Bartow and Froelick Gallery; 2018:5.1.

We are thrilled that a large selection of works from our major retrospective celebrating Rick Bartow, which has traveled to eight other museums since its debut at the JSMA in April 2015, will be presented at the High Desert Museum this winter. One of Bartow's last large self-portraits, **Buck**, a recent JSMA acquisition, joined the exhibition checklist in Spring 2018. Don't miss this opportunity to see the work for the first time and reconnect with many of your favorite paintings, prints, drawings, and sculptures again in Bend. For more information, visit [www.highdesertmuseum.org](http://www.highdesertmuseum.org).

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



**Mailing address:**

1223 University of Oregon  
Eugene, OR 97403-1223

**Street address:**

1430 Johnson Lane  
Eugene, OR 97403

*In the heart of the University of Oregon Campus*

**Phone:** 541-346-3027

**Fax:** 541-346-0976

**Website:** <http://jsma.uoregon.edu>

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

**Public Hours**

Wednesday 11 a.m. – 8 p.m.

Thursday through Sunday 11 a.m. – 5 p.m.

The museum is closed on major holidays.

### MARCHÉ CAFÉ



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