

# JSMMA

WINTER 2020

JORDAN SCHNITZER MUSEUM OF ART











# Roger Shimomura

By Looking Back, We Look Forward

**Barker Gallery** | February 8–Summer 2020

Over his long and prolific career, distinguished American artist and educator Roger Shimomura has channeled his outrage and despair into beautiful, provocative, often irreverent, and sometimes inflammatory art. He uses a brightly colored Pop-Art style to depict a dizzying combination of traditional Japanese imagery and exaggerated cultural stereotypes. With an ironic touch and acerbic wit, he creates powerful works that interrogate American and Asian pop-cultural icons, notions of race, self-portraiture, and current political affairs, and interprets them through the prism of his family's World War II internment experience.

Roger Shimomura was born in Seattle in 1939. In 1942, he and his family were forcibly relocated to the Minidoka War Relocation Center in Hunt, Idaho—one of ten US internment camps in which 120,000 Japanese and American citizens of Japanese descent were incarcerated from 1942-45. After the war, Shimomura's family returned to Seattle, where he grew up, studied art at the University of Washington, and joined the ROTC. After a short stint in the Army, he began work as a commercial designer, but returned to UW to study Pop Art, merging his creative talents with his long-standing interest in popular culture. He transferred to Syracuse University, where he experimented with performance and film and received an MFA in 1969. He then taught for 35 years at the University of Kansas, retiring in 2004.

This exhibition is drawn primarily from the Collection of Jordan D. Schnitzer, augmented with selected loans from the artist, Sherry Leedy, and Greg Kucera and works from the museum's collection.

## EVENTS

**Discussion between Tara Fickle (Assistant Professor, Department of English) and Anne Rose Kitagawa**

Saturday, February 15, 2:00 P.M.

**Tour of the exhibition with Anne Rose Kitagawa**

Wednesday, March 4, 5:30 P.M.

Cover: Roger SHIMOMURA (Japanese-American, born 1939). **Kansas Samurai** (Detail), 2004. Screenprint; ink and color on paper, edition of 46. 45 x 31 in. Loan from the Collection of Jordan D. Schnitzer, L2019:99.11

Left: Roger SHIMOMURA (Japanese-American, born 1939). **American vs. Japanese #3**, 2011. Acrylic on canvas. 54 x 54 in. Collection of Jordan D. Schnitzer; L2019:99.8

## FROM THE DIRECTOR



This is my first full *From the Director* report, so I'll start by saying how happy I am to be here at the JSMA, the UO, and in Eugene! Our fall exhibitions were excellent, and if you missed either the acerbic and wry Ralph Steadman show in the Barker Gallery or the drawings and carved paintings by Portland's Tom Cramer in our Artist's Project Space, I urge you to pick up the catalogues on your next visit to the museum.

Ongoing through June 7th, we will have *Aggregations*, the suite of large-scale sculptural works by Kwang Young Chun, in the Huh Wing Jin Joo Gallery, and a gorgeous selection of mezzotint prints by Hamanishi Katsunori and others in the Preble/Murphy Gallery. Our elegant Hamanishi catalogue is now available, so please check it out in the JSMA bookstore. My warm thanks to Michael Powanda and Elizabeth Moyer for generously supporting that publication, and to our Chief Curator, Anne Rose Kitagawa, for organizing both shows!

The most momentous thing happening this year at the JSMA is a long-desired and welcome renovation of the Soreng Gallery, thanks to the generosity of Betty Soreng and several anonymous donors. New, state-of-the-art casework with integrated lighting, new wall treatments and carpet really show off the traditional strength and heart of this museum's collection: the magnificent arts of China collected in the early 20<sup>th</sup> century by Gertrude Bass Warner. When I saw last year's installation of the Chinese collection, I was knocked out by the range and quality of the objects on view. Now the collection will look even better! Hats off to Anne Rose again, and high-fives to Chief Preparator Joey Capadona and Preparators Mark O'Hara, Beth Robinson-Hartpence, Anthony Edwards, Noah Greene, Sam Wrigglesworth, and Soreng intern Kit McSwiney for their skilled work in the Soreng Gallery, and to Deputy Director Kurt Neugebauer for his design expertise and overseeing this important step forward.

We open three new exhibitions this winter. Two of them examine our country's troubled and ongoing efforts to live up to the emblematically American promise of "liberty and justice for all." In the Schnitzer Gallery, Carrie Mae Weems' *The Usual Suspects* asks, "How do you measure a life?" She offers a trenchant look at "this sustained level of violence, the sustained level of threat to the body, to the black body, to black men, to black women, to people of color, to women," as she said when the show originally opened at Louisiana State University. Carrie Mae Weems is a major contemporary artist and a MacArthur "genius" award winner, and I am thrilled to be presenting this important work here. Her art is in

collections all over the country, she grew up in Portland, and she will be getting an honorary degree at the university in April. I have tremendous admiration for Carrie Mae's achievement as an artist, and we've been colleagues and friends since we were in graduate school together at UC San Diego in the 1980s. This is also a perfect moment to have this artist and her work on campus now. The UO's Black Cultural Center has just opened, and there's a superb exhibit now at the Museum of Natural and Cultural History on campus, "Racing to Change: Oregon's Civil Rights Years—The Eugene Story." I hope that everyone who comes to the JSMA to see the Carrie Mae Weems show will see it, and vice versa.

In the Barker Gallery this winter and spring we'll have the work of Roger Shimomura, another significant artist who looks at the United States, race, and our history. Shimomura's family was in a Japanese internment camp during World War II when he was a child. His work is shadowed by that experience, even as his painting and prints display his humor and biting wit. Pop Art, comics, and pop culture writ large infuse his work. He looks deftly at the interplay of American and Japanese visual traditions, and this show offers a great contrast and complement to the Weems exhibition. Artists have always engaged the most important issues and questions of their times, and in the Weems and Shimomura shows, we see that again. My thanks to Anne Rose Kitagawa for organizing this exhibition too. This is a very busy year for her, as you can tell! I'm happy to acknowledge the loan of Shimomura paintings and prints for this show from the Collection of Jordan D. Schnitzer and his Family Foundation.

Our commitment to artists from Oregon is on view now in the Claire Burbridge show in the Artists Project Space in an exhibition curated by Jill Hartz, our former director. Burbridge, who lives and works in Ashland, finds inspiration in the natural world. Botanical imagery, insects, fungi, and, as she puts it, "the mysteries of the physical world" infuse her work. We will be producing a catalogue for that show too, so stay tuned.

Collaboration with faculty is at the heart of our work here, and we have two intriguing projects on view this winter and spring. In the Focus West Gallery, we will present *Every Word was Once an Animal*, an interdisciplinary project conceived and coordinated by UO Professor of Art, Carla Bengston. It deals with lizards, humans, and language, and encompasses art, dance, science, music, language, and olfaction. In the South Upper Hallway, we'll have another faculty collaboration directed by UO Department of Anthropology Professor William Ayres. Ayres and his team have been using noninvasive chemical analysis methods to examine pot shards and ceramic vessels from Asia to assist their research on maritime trade routes and the emergence of modern colonialism from the 15<sup>th</sup> to the 18<sup>th</sup> centuries. Both projects were supported by JSMA Academic Support grants.

In other news, I'm delighted to welcome Sarah Finlay to our Leadership Council. Working with Sarah will help keep the JSMA in touch with the pulse of art in the region and beyond, and we're lucky to have her.

We have four staff retirements and departures this winter. As Jill Hartz eases into retirement, her husband Richard Herskowitz, the JSMA's curator of media arts, also lays down the reins. Under Jill's leadership, the museum truly entered a new era highlighted by exponential growth of its academic programs, an ambitious exhibitions and collections program, and broadened community outreach. The new fundraising efforts and the Masterworks on Loan program she pioneered have transformed the JSMA permanently. Under Richard's curatorship, Schnitzer Cinema brought new film and video to the UO and Eugene, keeping our audiences in touch with new currents in film and video. My profound thanks to you, Jill and Richard! Lauren Nichols, JSMA's development program manager, said goodbye to Eugene in September to embark on an adventure in Asia. Thank you Lauren, for your steady hand on membership, annual giving, and events over your time at the JSMA! Our long-time Museum Security Administrator, Anthony Cranford, has ably overseen our vital security staff and needs at the museum. We wish him all the best! Thank you, Anthony, for your great work!

In closing, I want to express my thanks to the many people who have welcomed me so warmly to Eugene, the UO, and the JSMA, including Jill and all the JSMA staff; Randy Stender and our Leadership Council; and UO President Michael Schill and Provost Patrick Phillips. My first months here have been everything I could have hoped for, and more. Again and again as I have met faculty and students, deans and department heads, and Eugene community members involved with the museum, I've been impressed by the good spirits, vision, wisdom, humor, and thoughtful commitment people are bringing to their work and lives here. I look forward to working together.

John Weber  
Executive Director



Claire Burbridge (British, born 1971). **Lichen Drawing**, 2019. Pen and ink. 40 x 29 inches. Loan courtesy of the artist. L2019:120.3

# Claire Burbridge

## Pathways to the Invisible

Artist Project Space | January 15–April 19, 2020

Inspired by an almost microscopic examination of nature, Claire Burbridge creates beautifully drawn magical worlds. We recognize the sources of her creations—trees, flowers, plants, fungi, insects, and more—but her subjects morph from realistic depictions into a heightened reality that entices our vision and invigorates our spirit. “My works,” she says, “aim to draw attention to the mysteries of the physical world.” The current exhibition features works produced since 2015, as well as new pieces, informed by a recent visit to Iceland and a Percent for Art state commission.

Born in London in 1971, Burbridge grew up on the west coast of Scotland and in rural Somerset where she attended Wells Cathedral School. She studied for a BA in Fine Art and History of Art at Ruskin School of Art, Magdalen College, Oxford University, before returning to her birthplace to pursue printmaking at Camberwell College of Arts where she earned a Master's degree. For many years, she produced sculptural pieces, but, in 2010, returned to drawing, using graphite and colored pencils as well as markers and other inks. She lives in Ashland, Oregon, with her husband, the artist Matthew Picton, and their sons. Burbridge's work has been exhibited nationally and internationally and is in many corporate, museum, and private collections. She is represented by Nancy Toomey Fine Art.

Curated by Jill Hartz, former executive director of the JSMA, the exhibition is made possible by the Hartz FUNd for Contemporary Art. A catalog accompanies the exhibition and includes a Q&A with the artist and an essay by Emily Shinn, Curatorial Extern in European and American Art..





Above: View of one corner of Soreng Gallery of Chinese Art installation in process

Lower left: Reinstalled Treasure Wall containing 57 Chinese works dating from the First Millenium BCE through the early twentieth century

Lower right: LIN Tianmiao (born 1961), WANG Gongxin (born 1960). Chinese; People's Republic of China, 2002. **Here or There No. 1**. From a portfolio of fifteen photographs, edition 38/50, 14 7/16 x 17 5/16 in. Gift of the Jack and Susy Wadsworth Collection, 2018:38.8a

# Myriad Treasures:

Celebrating the Reinstallation of the Soreng Gallery of Chinese Art



## Reopens February 8

The JSMA's Soreng Gallery of Chinese Art has just undergone a long-awaited renovation facilitated through matched support from Betty Soreng and others who wish to remain anonymous. The largess of these donors made it possible to update the gallery floor, walls, casework, and lighting to a level commensurate with the quality of the collection. On the occasion of its reinstallation, the Soreng Gallery will feature works spanning four millennia of Chinese history from the legacy collection of museum founder Gertrude Bass Warner (1863–1951) along with exciting recent acquisitions. The inaugural display will include examples of the museum's superlative Qing-dynasty (1644–1912) court textiles, Neolithic (2650–2350 BCE) through 19th-century ceramics, ancient and archaic bronze vessels, Buddhist art, literati and professional paintings and prints of the fourteenth through nineteenth centuries, imperial calligraphy, elegant decorative objects made of jade, glass, and crystal, and selected modern and contemporary Chinese paintings, posters, and photographs. This installation celebrates the last century of cross-cultural engagement at the University of Oregon and heralds exciting future faculty and student research on the museum's enduring and expanding collection of Chinese art.

Thanks to Gertrude Bass Warner, the JSMA has a solid foundation in the arts of Asia. In 1903, Warner traveled to China, where she settled and began amassing a collection of remarkable quality, complexity, and depth. Several years after she relocated to the US she became a widow and moved to Eugene, where her son taught at the UO's School of Law. Inspired to support the university's academic mission and foster cross-cultural understanding, she continued to collect Asian art, helped raise funds to build the art museum and support Asian Studies, and bequeathed her art to the state. Her idealism and generosity has inspired generations of donors to further augment the collection.





# Carrie Mae Weems:

**Schnitzer Gallery** | January 18–May 3, 2020

Nationally celebrated Portland-born artist Carrie Mae Weems uses photography, video, and installation to examine contemporary life and the African-American experience. In her exhibition *The Usual Suspects*, organized by Louisiana State University Museum of Art, Weems asks, “How do you measure a life?”

In this body of work, created between 2014 and 2018, Weems addresses the constructed nature of racial identity—specifically, representations that associate black bodies with criminality and the resultant killings of black men, women, and children without consequence. Through a formal language of blurred images, color blocks, stated facts, and meditative narration, she questions this sustained history of violence and judicial inaction.

The concept of grace also informed this complex body of work. Weems drew inspiration from the ancient Greek tragedy *Antigone*, in which the title character defies prevailing powers to bury her fallen brother. Weems’s urgency and eloquence in memorializing the deaths of Sandra Bland, Trayvon Martin, Michael Brown, and other victims of police violence is deeply compelling.

This spring, the University of Oregon will present Weems with an honorary doctoral degree in recognition of her profound contributions to the visual arts and the national conversation about race and injustice. Professor of Art Amanda Wojick wrote of Weems, “She is especially deserving of an honorary degree given her sustained and eloquent engagement with difficult questions of race, class, and the politics of living in America.”

Organized by Louisiana State University Museum of Art

Above: Carrie Mae Weems, (American, b. 1953). **Laquan: A Timeline**, 2018. Archival pigment mounted on gesso board, each framed panel: 31 3/16 x 46 1/4 in. Courtesy of the artist and Jack Shainman Gallery, New York; L2019:87.8a-e

Right: Carrie Mae Weems (American, b. 1953). **All the Boys (Blocked 1)**, 2016. Archival pigment print and silkscreened panel mounted on gesso board, 31 3/8 x 27 3/8 inches. Courtesy of the artist and Jack Shainman Gallery, New York; L2019:87.3a,b





## CONTINUING EXHIBITIONS

Ralph Steadman: A Retrospective  
Through January 19

Resistance as Power: A Curatorial Response to Under the Feet of Jesus  
Through February 23

Art of the Athlete VIII  
Through February 23

The Satirical Eye  
Through July 26

Kwang Young Chun: Aggregations  
Through June 7

New Views of Mount Geumgang  
Through June 7

Evocative Shadows: Art of the Japanese Mezzotint  
Through Summer

The Graceful Table  
Through November 8

## ONGOING

Threshold of the Invisible World: Russian Icons from the Collection

The Materiality of Classical Pottery

The Metal Artistry of Charles Max Nixon

Devotion and Liturgical Arts in the Late Middle Ages

Between East and West: Gandharan Art from the JSMA

# STILL Photography: Selections from the Permanent Collection



Minor White (American, 1908-76). **Snow on Garage Door, Rochester, New York, 1960** (Alternate title: **Steely Barb #13**), 1961. Gelatin silver print, 7 1/2 x 7 3/8 inches. Gift of Gerald H. Robinson; 1965:9.65.

**Morris Graves Gallery** | Through June 14, 2020

Selected from the JSMA's photography holdings by Thom Sempere, associate curator of photography, *STILL Photography* highlights 13 images representing work that is wide-ranging in style, time, location, and subject. Iconic images by Minor White, Imogen Cunningham, Lewis Hine, and Raúl Corrales are brought together with contemporary works by Sally Mann, Dan Powell, and Richard Tuschman, among others.

Using the rubric *still*, the exhibition extends a challenge: take this single word (which has multiple definitions) and apply it to the images within the intimate space of the Graves Gallery. Compare and contrast these very individual images, taking in each separately, and then allow them to mingle among one other. Like any good conversation, the outcome is never predictable.

## Chinese and Southeast Asian Ceramics Tracing Trade Systems through Geochemical Analysis

**South Upper Hallway** | February 15–June 21

This exhibition, organized by UO Department of Anthropology Professor William S. Ayres with the assistance of MA archeology student Angelica Kneisly and Courtesy Research Associate Maury Morgenstein, compares archaeological potsherds from fieldwork in Thailand and ceramic objects from the Jordan Schnitzer Museum of Art. This comparison offers new perspectives on the long-distance trade and economic interaction underlying the emergence of colonialism and modern globalism during the 15<sup>th</sup> to 18<sup>th</sup> centuries. Historical records typically provide the documentation for such trade systems. For this presentation, the researchers used non-invasive chemical methods (EDXRF and Raman analysis) to analyze fragments of porcelain trade pieces from a Dutch trading operation at Pattani, south Thailand, and blue-and-white porcelain vessels in the JSMA collection to determine whether their sources were Jingdezhen, China, or other production centers. As a coastal center, Pattani provides an indication of the scale and duration of the maritime trade and its impact on specific ports in the region. This installation, made possible through a JSMA Academic Support Grant, demonstrates how material culture, including small artifacts, can convey the long-term interaction between Chinese kiln production and regional consumption, as well as Middle Eastern and European international markets.



UO MA archeology student Angelica Kneisly and Department of Anthropology Courtesy Research Associate Maury Morgenstein use non-invasive chemical methods (EDXRF and Raman analysis) to analyze blue-and-white porcelain vessels at the JSMA. Photo by Jonathan Smith.





# Every Word was Once an Animal

Focus West Gallery | March 7–April 19

*Every Word was Once an Animal* explores the overlapping forces of nature and culture between humans, animals, and language, merging art, science, dance, music, and olfaction. Inspired by the research of Dr. Emilia Martins (Arizona State University) on the group-learned, gestural language of Western fence lizards, the exhibition is part of a collaborative and interdisciplinary creative project led by UO Professor of Art Carla Bengtson. It blends Bengtson's playful investigations into the life worlds of nonhuman animals with choreographer Darion Smith's interest in embodied language, composer Juliet Palmer's investigations into the material possibilities and constraints of human and nonhuman utterance, and artist Jessie Rose Vala's evocations of the intimate relationship between sculptural form and the mythic mind.

This team will transform the Focus Gallery into a hybrid, multisensory space that evokes the embodied and olfactory sensory habitat and communication strategies of Western fence lizards—called blue bellies—immersing visitors in a world that is neither fully human nor fully lizard. Throughout the duration of the exhibition, dancers will periodically enter the gallery and initiate a nonverbal dialogue with museum visitors. By shining a light on the parallel and differing ways in which humans and animals create and perform meaning, *Every Word was Once an Animal* challenges the stereotypical divisions of mind/body and human/animal, thereby encouraging its human audience to respect the perspectives, desires, and rights of other species.

The exhibition was made possible through a JSMA Academic Support Grant; grants from the University of Oregon's College of Arts and Sciences and the School of Art + Design; and support from the Oregon Arts Commission, the Ford Family Foundation, Spring Creek Project's Long-term Ecological Reflections Program, and the Center for Art Research.

## Arts Improve Medical Training through “Artful Observations”

For the past five years, the JSMA has been working closely with OHSU by offering workshops for medical students. The JSMA's collections are used to interpret art visually and emotionally and serve as surrogates for patients. The goal of the program *Artful Observations* is to improve patient care and build skills for practicing physicians, including acuity, observation, communication, empathy, and resiliency.



The JSMA's *Artful Observations* is adopting a novel nationwide approach in the training of medical students and health care professionals. Next generation physicians, through the investigations of works of art, will be able to use the new skills they develop to cope with the demands of work stress, process patient trauma, and support healing in others.

As a result of the program, future doctors are expected to be more empathetic to patient needs and resilient to the demands of a medical career. *Artful Observations* uses traditional research methods to gauge program effectiveness while developing a new educational paradigm for medical professionals: part artist and part healer.

This winter, we are expanding our services in Portland within the OHSU curriculum and developing and testing innovative methods of integrating arts-based education in medical studies. JSMA Director of Education Lisa Abia-Smith will partner with artist Karla Chambers to lead a series of workshops for both third-year medical students and seasoned practitioners. Our aim is to give greater access and visibility to this national (even international) methodology that incorporates the arts into the education of health sciences professionals.

# MASTERWORKS ON LOAN

## At Sea

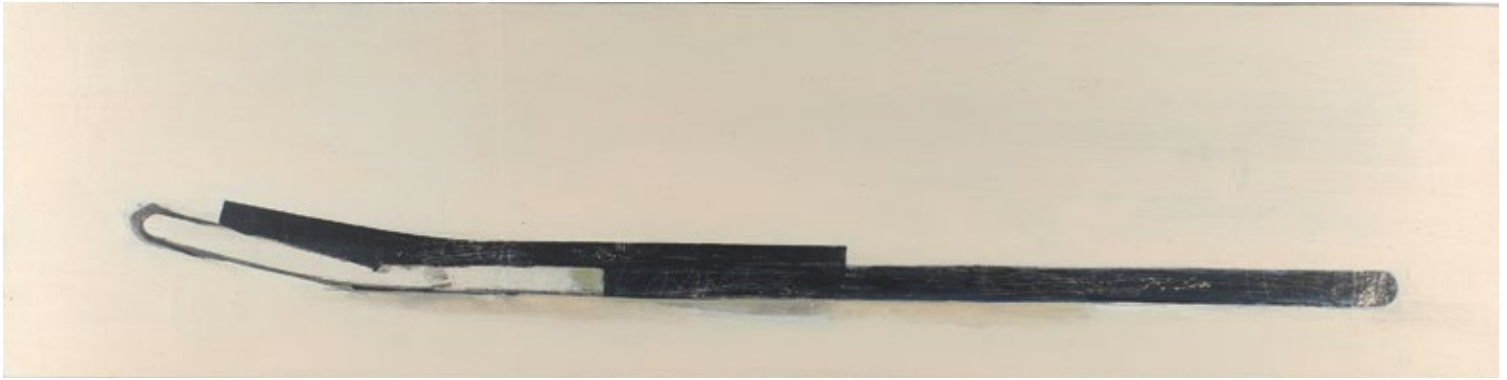
by Jennifer Bartlett



Jennifer Bartlett (American, b. 1941). **At Sea**, 1979. Silkscreen and paint on enamel-baked steel plates, with two oval oil canvases, Overall dimensions variable; approximately 90 x 270 inches. The Komal Shah & Gaurav Garg Collection; L2019:92.1

Jennifer Bartlett emerged in the late 1970s as a central figure of New Image Painting, a movement that marked a return to painting as contemporary artists disengaged from the purely conceptual, installation, and performance-based work of the 1960s and early '70s. Bartlett's oeuvre embodies the movement's embrace of the expressive and sensorial potential of painting without negating its physical objecthood. Representational and abstract motifs coexist harmoniously, often in multimedia grid systems. Bartlett creates her grids from scratch, a method of her own invention in which she bakes steel panels with white enamel before finishing the surface with silkscreening or paint. **At Sea** expands on her breakout series *Rhapsody* (1975-76), which explored images of houses, trees, mountains, and oceans – subjects to which she still returns. In this work, each steel square provides a fleeting, fragmented vision of water, welcoming viewers with an intimacy that balances the overwhelming monumentality of the entire seascape. The oscillation between abstracted parts and a representational whole recalls Impressionist landscapes and creates a viewing experience that, for Bartlett, mimics a conversation “in which people digress from one thing and maybe come back to the subject, then do the same with the next thing.”





Judy Cooke (American, b. 1940). **Rest**, 2015. Oil and wax on wood, 8 x 32 x 2 inches. Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2019; object number: 2019:55.1

## Judy Cooke's *Rest* Supports Pacific Northwest Collection

In spring 2019, esteemed Oregon artist Judy Cooke was recognized by the American Academy of Arts and Letters in its annual *Invitational Exhibition of Visual Arts* and received a Purchase Prize for her painting **Rest**. Through a fund established by American Impressionist Childe Hassam (1859-1935), the Academy acquires fine works by living American artists to place at select museums across the country. The JSMA is honored to receive **Rest**, which demonstrates the artist's experimental, multimedia approach to merging formal and abstract elements and her sensitivity to materials and process. This is the first example of Cooke's work acquired for the permanent collection. She joins an expanding group of Portland-based contemporary female artists represented at the JSMA, including Connie Kiener, Laura Ross-Paul, and Lucinda Parker. The JSMA previously received three gifts—works by Ralph Rosenborg, Manuel Ayaso, and Miriam Beerman—from the American Academy of Arts and Letters in 1961, 1972, and 1978.



## *New Complete View of Mount Geumgang* by LEE Lee-Nam

In honor of outgoing executive director Jill Hartz's passion for time-based art, the museum has acquired a major work by contemporary Korean new-media artist LEE Lee-Nam. This single-channel video installation, entitled **New Complete View of Mount Geumgang**, deftly manipulates a famed 1734 Korean painting by JEONG Seon (1676-1759) entitled **Complete View of Mount Geumgang**, which is now Korean National Treasure No. 217 in the Leeum, Samsung Art Museum in Seoul. JEONG Seon was the preeminent literati landscape painter of the Joseon period (1392-1910), and his original scroll depicts a panoramic view of the majestic Geumgang mountain range dotted with sacred Buddhist pilgrimage sites. LEE Lee-Nam's video focuses on the central section of JEONG Seon's landscape but subverts expectations by introducing successive seasonal and temporal effects, human interventions, and surrealistic elements. The military aircraft and snow-laden characters that appear to parachute down through the landscape add a sense of menace—especially given that Mount Geumgang is now located in North Korea, not far from the 38<sup>th</sup> parallel, the border between North and South Korea, which was bombed during the Korean War (1950-53) and has been the site of sporadic reunions for families separated since the conflict. The video is on view in the current **New Views of Mount Geumgang** exhibition through June 2020.

LEE Lee-Nam (born 1969). Korean; Republic of Korea, 2009. **New Complete View of Mount Geumgang**. LED TV with 7-minute, 10-second single-channel video installation, edition 1/6. Museum Purchase in honor of Jill Hartz; 2019:36.1

Member Spotlight: **Andrew Martz/Eugene Airport**

In summer, the JSMA launched our new Patron Circle Corporate Partner Program and our longtime supporter, the Eugene Airport, committed right away. In addition to connecting people to destinations across the West and to its newest destination, Chicago, the Eugene Airport exemplifies what it means to be an arts and business partner. Airport officials have been fiscal partners, sponsoring our magazine since 2013, and they have been cultural ambassadors, including the JSMA in rotations in the Gallery at the Airport. We sat down to chat with Andrew Martz, communications and development manager, to talk about art and flying.

**The Eugene Airport is a Premier Corporate Partner in the JSMA's new Patron Circle Corporate Partner Program.**

**Why is this an important partnership for the airport?**

The management team at the Eugene Airport believes strongly in being a partner for the arts in our community, both for guests at the airport and for the community as a whole.

**You oversee the Gallery at the Airport, which the JSMA has participated in since its founding. Why is access to art representing our community important to you?**

I believe strongly that the Eugene Airport should be a showcase for local art organizations and local artists. As the gateway to the city, we have the privilege to be a location that gives exposure to art for local residents and visitors from around the world.

**What role does public art play at the Eugene Airport? Are there any exciting public art projects on the horizon?**

Public art is key to the aesthetic of the Eugene Airport. We are currently in the selection process for a new piece of public art that will be installed in the amazing open space near the escalators. This area is a key junction at the airport, and all travelers pass through it for both departing and arriving flights.

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

Everyone should know just how impressive the exhibitions are at the JSMA. The Eugene community is truly blessed to have such a world-class museum in our city.

**Why is art important to you?**

I believe that art enriches the human experience and brings a greater joy to the people who travel through the Eugene Airport.

**How does your work affect how you view art? How does your appreciation of art impact you?**

My lifelong appreciation of art impacts my life and work in a myriad of ways. I strive to bring art to all aspects of my life, including bringing art to the Eugene Airport.

**Are there any events or exhibitions you are looking forward to at the JSMA?**

As the son of a Scottish mother, I have always been steeped in satire and British wit. I've enjoyed the Ralph Steadman show and look forward to *The Satirical Eye* exhibition later this year. I anticipate she will enjoy it as well!





From left to right: Christin Newell (with Sinbad, the service dog), Alisha Camden, and Jessica Hole

# Experiential Learning for Laurel Interns

UO graduate students can hone their professional museum skills with the Laurel Award Internships. In this competitive program, the museum becomes a learning laboratory where students receive in-depth training while the museum benefits from the enthusiasm and help of future art historians, educators, and researchers. Meet the 2019-20 JSMA Laurel Interns:

## **Christin Newell, Curatorial**

Since watching her grandfather paint in his studio as a child, Christin has been determined to have a career in the arts. She earned a degree in art history and arts management from the University of Oregon's College of Design. As an undergraduate, she worked with a variety of museum staff on projects ranging from collections research to graphic design. She is currently working toward an MA in art history with an emphasis on Asian studies, Japanese screens, ancient China, and political art during the Japanese Edo period and Ming Dynasty in China. To round out her passion for Asian arts and culture, she hopes to add South Korea to her research.

## **Alisha Camden, Collections**

After more than a year as a Laurel intern, Alisha accepted a position with the UO College of Design as an adjunct professor teaching introductory design studios for the Department of Architecture. Alisha was passionate about museum work and loved diving into the relationship between objects, makers, and viewers that she experienced at JSMA. We wish her well on her next adventure.

## **Jessica Hole, Education**

Jessica joins the JSMA with a solid foundation in academic museum work. In addition to earning her BA in business administration from Southern Oregon University, she held multiple positions at the Schneider Museum of Art, including office manager, education coordinator, and assistant preparator. As she works toward earning her masters of nonprofit management with a concentration in arts and cultural leadership, she will be an active member of the education department, working with the World of Work program and two components of our Art Heals programs—VSA ArtsAccess workshops and Holly Residential.



## **Welcome Tiana Elkins-Buckley, Bethanie Nix, and Elizabeth Larew**

Tiana Elkins-Buckley started as the JSMA development program manager in November 2019. Tiana spent the last three years as the program manager of member services at the UO Alumni Association, where she managed and developed the membership program through stewardship and acquisition. Prior to becoming a Duck, she worked as the annual giving coordinator at her alma mater, University of Alaska Fairbanks.

Bethanie Nix joins the staff as the museum security administrator, supervising the security staff and monitoring building security. A native of Dallas, she moved to Eugene most recently from Denver. Bethanie graduated with distinction from Eastern New Mexico University with a degree in psychology. Her security experience includes distribution center loss prevention manager at CVS Pharmacy and loss prevention specialist at REI. In Seattle.

Elizabeth Larew joins the Collections-Curatorial staff as collections assistant. She coordinates and facilitates university class visits and object viewings in addition to supporting collections operations. A native of Roseburg, she returns to Oregon from Lawrence University in Appleton, Wisconsin, where she oversaw gallery operations and collections care for the Wriston Art Center Galleries. Prior to that she worked in collections management at the Princeton University Art Museum and the Metropolitan Museum of Art.

## **Welcome Sarah Finlay to the Leadership Council**



The JSMA Leadership Council welcomes a new member to the board. Sarah Finlay is a local resident who previously owned and directed Fusebox, a contemporary exhibition space in Washington, DC, and was a private art consultant and arts advocate in San Francisco. In addition to her gallery experience, Sarah looks forward to applying her community engagement skills to help build stronger coalitions of support for the JSMA.

# Calendar OF EVENTS



## SAVE THE DATE Patron Circle, New Time!

**Friday, February 7, 6 – 8 p.m.**

## Members Something New, Just for You!

### Members Day at the JSMA

**February 8, 11 a.m. – 5 p.m.**

Benefits include:

- Member party from noon – 2 p.m.
- Extra discounts at the store and café
- *On the Wall* - An insider's talk
- A special gift for the first 100 members

### ONGOING EVENTS

#### First Free Friday

**February 7, March 6, April 3  
11 a.m. - 5 p.m.**

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

#### First Saturday Public Tour

**February 1, March 7, April 4  
1 - 1:50 p.m.**

Enjoy a 50-minute tour of highlights from museum collections and exhibitions with an exhibition interpreter. Free with museum admission.

### JANUARY - APRIL



#### Claire Burbridge: In Conversation

**Wednesday, January 15,  
5:30 p.m.**

A conversation with artist Claire Burbridge, exhibition curator Jill Hartz, and catalog essayist Emily Shinn



#### Members Day at the JSMA

**Saturday, February 8,  
11 a.m. – 5 p.m.**

Featuring a members party from noon – 2 p.m. with an insider's talk, extra discounts at the store and café, and a special gift for the first 100 members

**Discussion of the Roger Shimomura exhibition between Tara Fickle (Assistant Professor, Department of English) and Anne Rose Kitagawa Saturday, February 15, 2 p.m.**

**Luminous Voices: Xul Solar, Orphism, and the Aesthetics of New Media Wednesday, February 19, 5:30 p.m.**

This lecture, given by UO Assistant Professor of Spanish Mayra Bottaro, focuses on the artistic work and vision of Argentine artist Xul Solar (1887-1963) and how it engages early 20<sup>th</sup> century discourses on abstract art, new technology, and linguistic explorations. Bottaro's lecture is based on her academic study as a 2018-2019 Oregon Humanities Center Faculty Research Fellow.



#### Satire and Fairy Tale in Contemporary Art Projects of Peregrine Honig

**Thursday, February 20,  
2 - 3:20 p.m.**

Peregrine Honig's art, widely exhibited in the US, explores contemporary social dilemmas with whimsy and wit. Honig will present her artistic practice as linking fairy tales and fantasy to controversial issues, including class and gender struggles, child abuse, civil rights, and examine her perspectives with UO students in Professor Dorothee Ostmeier's class on "Magic, Uncanny, Surrealist and Cynical Tales". Honig's print portfolio, *Father Gander* (2005-06), in the JSMA's collection, will be on view in the lecture hall. The artist's visit is supported by a JSMA Academic Support Grant, the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities, and the Clark Honors College.



**Tour of the exhibition Roger Shimomura: By Looking Back, We Look Forward with Anne Rose Kitagawa Wednesday, March 4, 5:30 p.m.**

**Katie Delmez Talk Wednesday, March 11, 5:30 p.m.**

Katie Delmez from the Frist Museum to speak about Carrie Mae Weems

#### Smithsonian Museum Day

**Saturday, April 4,  
11 a.m. – 5 p.m.**

Explore the JSMA with free admission during the Smithsonian's Annual Museum Day!

#### George Johanson: "An Artist's Education: What I've Learned and Unlearned"

David and Anne McCosh Memorial Visiting Lecture Series on Northwest Art

**April 4, 2 p.m.**

Illustrated talk by Portland painter and printmaker George Johanson



#### Performance: m5 vibe and NU-Intel

**Wednesday, April 8,  
5:30 p.m.**

Spoken word artist and musician m5 vibe and NU-Intel, a conscious hip hop band with a unique vibe and deep subject matter, respond to *Carrie Mae Weems: The Usual Suspects*.





## STUDIO PROGRAMS



### Reflections and Connections

Thursdays:  
January 9 – February 20  
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 artmaking session. Reflections and 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.

### Madre's Club sábados:

1/11, 2/15, 3/21, 4/12 – 3:30 p.m.  
Club comunitario de arte para madres de habla hispana que desean expresar su creatividad y mejorar sus destrezas de arte. Los niños están invitados a venir y crear sus propios trabajos de arte.

### VSA/Art Access Art Workshops for Children with Special Needs

Saturdays: January 11, February 15, March 7, April 11  
11:15 a.m. – 12:15 p.m.

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 VSA program is provided in 2019-2020 under a contract with the John F. Kennedy Center for the Performing Arts.



### NewArt Northwest Kids Artist Reception

Saturday, April 18,  
11 a.m. – noon

Celebrate the artists on view in our annual K-12 exhibition, *NewArt Northwest Kids: My Story Through Art*. Followed by a free family day.



### Family Day: Stories in Art Saturday, April 18, noon – 3 p.m.

Bring your family to the JSMA and experience visual and performing arts focused on current exhibitions.



## Coming this Spring Metamorphosis:

Visualizing the Music of Paul Hindemith  
**Opening May 23, 2020 in the Schnitzer Gallery of American and Regional Art**

This spring, the JSMA and Eugene Symphony Association celebrate an innovative collaboration and new works by Oregon visual artists Mika Aono, Anna Fidler, Andrew Myers, and Julia Oldham. On April 23, Eugene Symphony's "Beethoven's Fifth" performance at the Hult Center for the Performing Arts will explore how music and art bring us closer together with a program that also includes Paul Hindemith's *Symphonic Metamorphosis*. The concert will showcase the creative evolution of the four visual artists as they each interpret a movement of Hindemith's piece. Concert details are available at [eugenesyphony.org/events](http://eugenesyphony.org/events). Beginning May 23, the JSMA will exhibit the artists' works alongside video documentation of the projects' metamorphoses in response to the music.

## Coming September 2020

Hallie Ford Fellows in the Visual Arts, Classes of 2017, 2018, and 2019  
**Barker Gallery**

The Ford Family Foundation celebrates the contributions and potential of outstanding Oregon artists working in fine art and craft with its prestigious Hallie Ford Fellowships in the Visual Arts, awarded annually to five recipients by an independent jury of regional and national arts professionals. This fall, the JSMA will present new and recent work by the 15 artists named Fellows in 2017, 2018, and 2019: Bruce Burris and Julie Green of Corvallis; Niraja Cheryl Lorenz of Eugene; James Lavadour of Pendleton; and Corey Arnold, Avantika Bawa, Pat Boas, Demian DinéYazhi', Harrell Fletcher, Jessica Jackson Hutchins, Aaron Flint Jamison, Elizabeth Malaska, Jess Perlit, Sharita Towne, and Marie Watt of Portland. The exhibition is organized by independent curator Jenelle Porter for the JSMA.



ART CAMP

## Spring Break Camp (STEAM Camp)

March 23-27

Full Day: \$300 (\$270 for JSMA Members/UO)

Half Day: \$150 (\$135 for JSMA Members/UO)

Aftercare: Noon - 1 p.m. or 4 p.m. - 4:45 p.m. \$25.00

Create, make, and innovate! Campers can take their artwork to the next level by investigating the science behind making art. Create wind-powered kinetic sculptures, explore the chemistry of color through tie-dye, and experiment making pop-up cards. Register at [jsma.uoregon.edu/artcamp](http://jsma.uoregon.edu/artcamp)

## SAVE THE DATE FOR SUMMER CAMPS!

Week 1: June 29 – July 2  
(four-day week)

Week 2: July 6 – 10

Week 3: July 13 – 17

Week 4: July 20 – 24

Week 5: July 27 – 31



# arts seen





# art seen captions

- 1 New JSMA Executive Director John Weber speaking during his *Beyond the Frame* presentation in November.
- 2 Julie Voelker-Morris, common reading program director, peruses the Steadman memorabilia on view in the exhibition.
- 3 In addition to giving a public talk during the opening weekend, Sadie Williams, one of Steadman's daughters, shared her personal insights into her father's work with the crowd at the opening reception. If you missed her talk, it, along with all of the exciting Steadman programs, is available to watch on the JSMA's YouTube channel.
- 4 Artist Andrew Myers welcomes Eugene Symphony conductor Francesco Lecce-Chong to his studio. Myers is one of four Oregon artists whose works will be on view in *Metamorphosis: Visualizing the Music of Paul Hindemith*, an exciting collaboration with the symphony opening at the JSMA this spring.
- 5 Over 1,400 guests enjoyed our annual Día de los Muertos celebrations that featured dancing, poetry readings, live music, traditional Mexican ofrendas and Day of the Dead bread, prints, and paintings by artists in Mexico, and art activities for all ages. Each evening began with a procession of musicians and community members through campus to the museum. Thanks to our partner Oak Hill School as well as collaborators UO MEChA (Movimiento Estudiantil Chicanos de Aztlán), Adelante Sí, University of Oregon Division of Equity and Inclusion, Instituto Estatal de la Cultura de Guanajuato, and Instituto Estatal de Atención al Migrante Guanajuatense y sus familias.
- 6 John Weber, Tom Cramer, Jill Hartz, and guest curator Richard Speer enjoyed a visit prior to their public program in November. Signed copies of *Journey to the Third Dimension: Tom Cramer Drawings and Paintings 1974-2019* are available for sale in The Museum Store.
- 7 Professors Akiko Walley and Glynne Walley with visiting Japanese calligraphy scholars KUBOKI Hideo, SASAKI Takahiro, UNNO Keisuke, and FUNAMI Kazuya and UO grad student Kumiko McDowell, viewing Buddhist scripture fragments in conjunction with Akiko Walley's Mellon calligraphy project.
- 8 Young artists made illustrations in ink splats, ala Ralph Steadman, in the art studio during our annual winter Family Day. Save the date for our spring Family Day on Saturday, April 18 from noon to 3 p.m.
- 9 On the art scene in Moscow, Russia, Curator Cheryl Hartup (center) visiting the studio of artist Zurab Konstantinovich Tsereteli (left) with Stefan Stoyanov, director of art agency in Sofia, Bulgaria (right).
- 10 John Weber and Jill Hartz at the Fall Patron Circle reception.
- 11 Friends and colleagues toast Jill Hartz at her retirement party.
- 12 Anne Rose Kitagawa presenting Jill Hartz with contemporary artist Hung LIU's gift of a mixed media work during Hartz's retirement celebration in October.
- 13 Paul Semonin and Jill take a break from the dance floor.
- 14 Jill Hartz and Sharon Ungerleider at Jill's retirement party.





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

JSMA VENDOR SPOTLIGHT  
museum store



With designs inspired by geometric structures, the Iskin Sisters of Buenos Aires have created a unique brand of contemporary jewelry. Featuring materials such as Argentine leather, suede, and metallic acrylic, the pieces add a bold statement to any outfit. Thoughtful details such as magnetic clasps make them easy to put on and comfortable to wear. The necklaces and bracelets come with a beautiful felt-lined folio for effortless and elegant gift-giving.

The sisters' products have been exhibited in prestigious museum stores around the globe, and we are proud to feature their eye-catching line in our store.

Don't forget, JSMA members receive a 10% discount on store purchases.  
**Not a member? Join today.**

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



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**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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