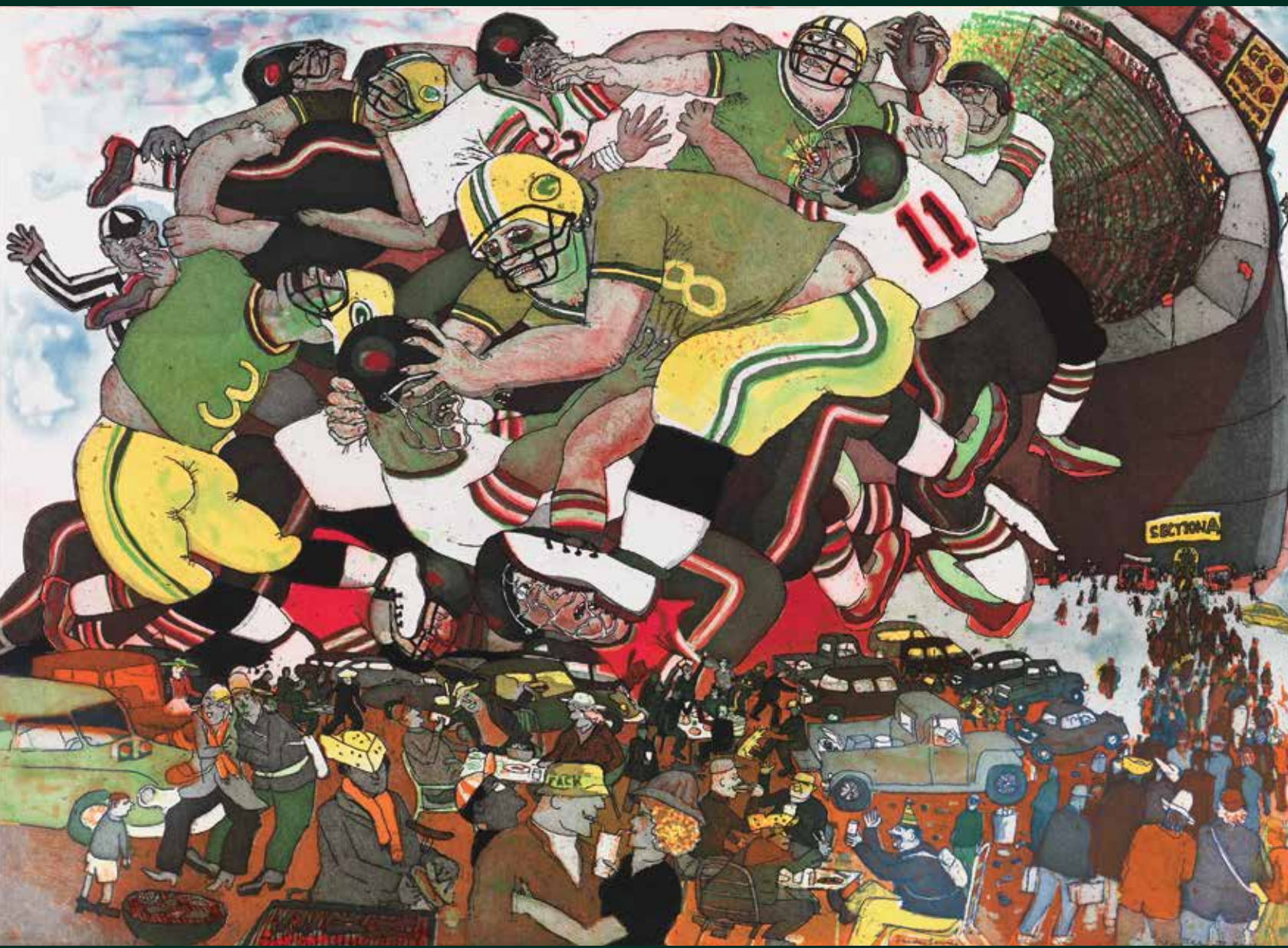


JSMA

FALL 2016

JORDAN SCHNITZER MUSEUM OF ART



SCRIMMAGE:

Football in American Art from the Civil War to the Present

Barker Gallery | Through December 31



Top: Ernie Barnes (American, 1938–2009). *Fumble in the Line*, 1990. Acrylic on canvas, 48 x 60 in. © Ernie Barnes Family Trust

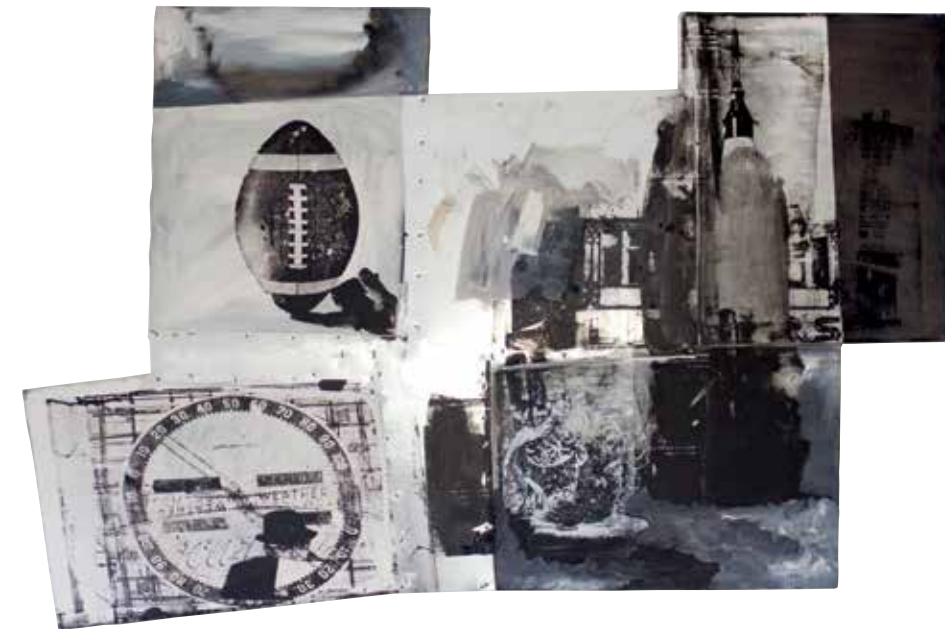
Frederic Remington (American, 1861–1909). *Touchdown, Yale vs. Princeton, Thanksgiving Day, Nov. 27, 1890, Yale 32, Princeton 0*, 1890. Oil on canvas, 22 x 32 9/16 in. Yale University Art Gallery, Whitney Collections of Sporting Art, given in memory of Harry Payne Whitney (B.A. 1894) and Payne Whitney (B.A. 1898) by Francis P. Garvan (B.A. 1897); M.A. (Hon) 1922.

What do Winslow Homer, George Bellows, Laura Gilpin, John Stuart Curry, Andy Warhol, Wayne Thiebaud, Catherine Opie, and Diego Romero all have in common? They, and nearly fifty other artists whose works are on view in this special exhibition, have depicted football and the public culture surrounding the sport. *Scrimmage*—organized by Linny Frickman, director of the Gregory Allcar Museum of Art at Colorado State University, and Danielle Knapp, McCosh Associate Curator at the JSMA—presents the work of prominent American artists who explore what images of football reveal about American life. Thematic groupings of works address such topics as athleticism, violence, celebrity culture and the media, and issues of class, gender, race, and ethnicity. The exhibition showcases a wide variety of media, from an early oil painting by Frederic Remington to a video installation by contemporary photographer William Wylie.

The exhibition also asks how football, which began as a private extracurricular activity for a small group of young white men at Ivy League colleges, became the public spectacle and mass-cultural, multi-ethnic, and multi-racial phenomenon we know today. The rise of football as an American sport is directly tied to media coverage, beginning with the work of major American artists who were commissioned to document it for the popular press. Prints by Bellows, Homer, Remington, and Norman Rockwell were published and widely distributed to American audiences. On view are major periodicals from the late nineteenth and early twentieth centuries, including *Harper's Weekly*, *Collier's*, and *The Saturday Evening Post*, that demonstrate how the sport of football became a household topic among American families decades before its debut on television.

Current discussions about long-term football injuries and the concussion crisis suggest that health concerns are new. Yet, as these works attest, health risks were depicted by artists early in the sport's history. Contemporary artist Shaun Leonardo's performance of *Bull in the Ring* (single channel video, 2008) recreates a practice drill (now banned

Robert Rauschenberg (American, 1925–2008). *Junction*, 1963. Oil and silkscreen on canvas and metal, 45 1/2 x 61 1/2 inches. Collection of Christopher Rauschenberg. Art © Robert Rauschenberg Foundation/ Licensed by VAGA, New York, NY.



at the youth and high school levels) in which the artist, serving as the “matador,” is surrounded by a revolving circle of semi-pro players who charge without warning from all sides. Leonardo experienced the drill as a football player at Bowdoin College in the late 1990s, and in a 2008 interview at his alma mater he explained that “my intention is to perform an aesthetically scripted yet actual Bull in the Ring with an undetermined outcome [where] I, as the center participant, will either affirm my virility or fail; in essence, demonstrating a very intense depiction of my experience with the vulnerabilities of projecting masculinity.”

A series of public programs will address these timely topics in greater depth. We invite our visitors to engage in a dialogue—with works of important American artists as a springboard—about sports, art, and their roles in our history and culture. Following its presentation at the JSMA, *Scrimmage* will travel to the Figge Art Museum in Davenport, IA, and to the Canton Museum of Art, in Canton, OH.

Scrimmage: Football in American Art from the Civil War to the Present is supported by RBC Wealth Management; the Coeta and Donald Barker Changing Exhibitions Endowment; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; the University of Oregon Office of Advancement; the FUNd Endowment at Colorado State University; the Lilla B. Morgan Memorial Fund; City of Fort Collins Fort Fund and Cultural Resources Board; and JSMA members. The accompanying catalog, made possible by the Elizabeth Firestone Graham Foundation and the Harold and Arlene Schnitzer CARE Foundation, features essays by curators Frickman and Knapp and contributing writers Dr. Albert Bimper and Dr. Robert Gudmestad from Colorado State University and Dr. Michael Oriard from Oregon State University. Artist biographies were researched and written by three recent M.A. History of Art and Architecture graduates: Lindsay M. Keast '14, Stephanie Dunn '15, and Christie Hajela '15.

Curator's Gallery Tour
Wednesday, September 14,
5:30 p.m.
Danielle Knapp, McCosh
Associate Curator

Patron Circle Reception
Thursday, September 29,
5:30–7:30 p.m.

Members/Public Reception
Friday, September 30,
Members: 5–6 p.m.
Public: 6–8 p.m.

Native American Mascots in Sports—Challenging the Persistence and Reinforcement of Stereotypes
Monday, October 10,
4:30 p.m.
Reception, 3–4 p.m.

Many Nations Longhouse
Panel discussion about the appropriation and misuse of Native American names and mascots in sports with guest speakers Jacqueline Keeler (Navajo, Yankton Dakota), founder of Eradicating Offensive Native Mascotry, and Se-ah-dom Edmo (Shoshone Bannock, Nez Perce, Yakama), from the Indigenous Ways of Knowing Program, Lewis and Clark College; moderated by Jason Younker, Assistant Vice President and Advisor to the President on Sovereignty and Government-to-Government Relations. Made possible with support from the Museum of Natural and Cultural History in partnership with the Many Nations Longhouse, UO

Native American Studies, Native American Student Union, and Native American Law Student Association.

Gendered Games: Reflections on Masculinity, Art, and Football
Saturday, October 22, 2 p.m.

Lecture by Linny Frickman, Director of the Gregory Allcar Museum of Art at Colorado State University and co-curator of the exhibition

Frickman examines how the gendered nature of sport, specifically football—as well as gendered perceptions about art, artists, and culture—interact and are reflected in the exhibition.

Gladiators: Reading the Concussion Crisis and Football's Future through the Visual Arts

Wednesday, October 26,
5:30 p.m.

Lecture by Dr. Michael Oriard, Distinguished Professor of American Literature and Culture (Emeritus), Oregon State University

Oriard walked on as a defensive end at the University of Notre Dame and earned a spot as a starting center. He left Notre Dame with a graduate fellowship to study literature as well as a position with the Kansas City Chiefs. After receiving his Ph.D. from Stanford, Oriard joined the OSU faculty. Long interested

in issues of brain trauma, he turned his attention to the history of images and how they give us insights into these important issues.

In Football We Trust
Thursday, November 3,
4 p.m.

Harrington Auditorium, The John E. Jaqua Academic Center for Student Athletes
Film screening and discussion with Chris Young, Academic Advisor and former Ducks Football player

Artist's Lecture by William Wylie: Site as Archive
Thursday, November 17,
6 p.m.

Lawrence Hall, Room 117
Co-sponsored by UO Department of Art Visiting Artist Lecture Series

Wylie, whose single channel video work *Prairie* is on view in the exhibition, speaks on his artistic practice and current body of work.

From the Stadium to the Street: Documentary Photography in the 1970s
Wednesday, November 30,
5:30p.m.

Thom Sempere, executive director of PhotoAlliance in San Francisco, discusses the influences and contributions of documentary and street photographers in the 1970s, including Tod Papageorge, Geoff Winningham, and Gary Winogrand, whose sports photographs are on view in the exhibition.

FROM THE DIRECTOR



What does it mean to be American?

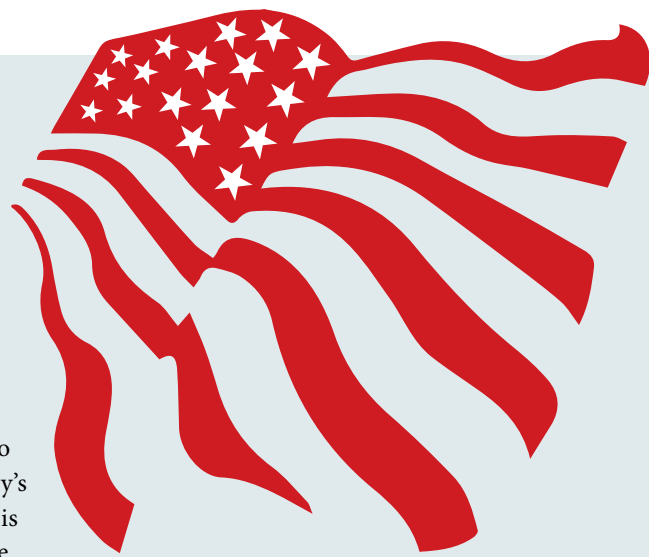
That question, of course, goes to our core values and our country's place in the world. Today, in this election season, the answers are contested daily. Our personal responses usually align with our experiences and backgrounds,

our ethics instilled by family, schools, friends, and communities of which we are a part.

Ta-Nehisi Coates, in his book *Between the World and Me*, argues that the American Dream is anything but a positive, aspirational goal. He makes a compelling case for its contribution to institutional racism and asks us to examine and acknowledge our complicity and commit ourselves to social justice. This year's freshmen, who are asked to read Coates's book as a "Common Reading" are also invited to consider the JSMA's "Common Seeing," a special exhibition featuring work by African American artists who address America's fraught history of civil rights and race relations.

Using Coates as a starting point, the JSMA asks you to explore what it means to be American. *Scrimmage* goes beyond affirming the UO's football prowess to examining our sports culture and the ways it supports masculinity, militarism, corporate wealth, and racism, and what new findings about concussions and other health concerns mean to young athletes. *Cuba Ocho* and our spring Latin American exhibition ask whether being American includes our neighbors to the south, what our commonalities and differences may be, and how we negotiate borders and immigration. With *Sandow Birk: American Qur'an*, which opens in mid-January, we expand our conversation to include religion and tolerance, and ask what does the rest of the world think of us.

We look forward to taking this journey with you.



AMERICAN IDENTITY EVENTS

SCRIMMAGE

Panel: Native American Mascots in Sports—Challenging the Persistence and Reinforcement of Stereotypes
Monday, October 10, 4:30 p.m. | Many Nations Longhouse

Gendered Games: Reflections on Masculinity, Art, and Football
Lecture by Linny Frickman | Saturday, October 22, 2 p.m.

Gladiators: Reading the Concussion Crisis and Football's Future through the Visual Arts
Lecture by Dr. Michael Oriard | Wednesday, October 26, 5:30 p.m.

Film Screening and Discussion: In Football We Trust
Thursday, November 3, 4 p.m.
Harrington Auditorium, The John E. Jaqua Academic Center for Student Athletes

BETWEEN THE WORLD AND ME

Artist's Talk: Mildred Howard
Saturday, October 1, 2:30 pm

Chris Johnson: Reflections on the Origins and Meanings of Question Bridge: Black Males
Saturday, November 5, 2 p.m.

Schnitzer Cinema: Jamel Shabazz Street Photographer
Wednesday, November 9, 7 p.m.

Gallery Talk by Amelia Anderson (co-curator)
November 12, 2 p.m.

2017 Ruhl Lecture: Ta-Nehisi Coates
February 3 (time and place tba)

SANDOW BIRK: AMERICAN QUR'AN

Oregon Humanities Center Lecture by Resa Aslan
October 18, 7:30 p.m., 156 Straub Hall
Note: Aslan wrote the preface to the accompanying book.

Artist's Talk: Sandow Birk
March 9, 6 p.m., Lawrence Hall

CUBA OCHO Curators Gallery Tour
Saturday, November 9, 5:30 p.m.

DÍA DE LOS MUERTOS
October 29, 30, November 1, 2, 6–9 p.m.

FAMILY DAY
December 3, 12–3 p.m.

Between the World and Me

African American Artists Respond to Ta-Nehisi Coates

Focus Gallery | September 3, 2016 – March 5, 2017

This academic year, the University of Oregon has asked freshmen to participate in the "Common Reading" of Ta-Nehisi Coates's book *Between the World and Me*. The timeliness of Coates's subject matter and the power and poignancy of his writing inspired the JSMA to organize a companion exhibition—a "Common Seeing." Both explore what it means to be Black in the United States. The autobiographical nature of Coates's book parallels the visual narratives created by contemporary Post-Black artists featured in the exhibition: Marc Bradford, Theaster Gates, Mildred Howard, Chris Johnson, Rashid Johnson, Glenn Ligon, Hank Willis Thomas, Kara Walker, and Kehinde Wiley (on view outside our APS Gallery). In addition, *Between the World and Me* examines the legacy of the Civil Rights Movement, a moment in history reflected in Robert Colescott's work *Homage to Delacroix: Liberty Leading the People*, 1976. Like Coates, the artists and artworks chosen for this presentation reconsider the complexity of the Black experience in America. We are deeply grateful to the many lenders to this exhibition for sharing these powerful works with our visitors. Co-curated by Jill Hartz, executive director, and Amelia Anderson, a second year MA graduate student in art history, the exhibition is made possible with a JSMA Academic Support Grant.



Gallery Talk: Mildred Howard
Saturday, October 1, 2:30 p.m.

A resident of Berkeley and raised by politically active parents, Mildred Howard (b.1945) became a member of SNCC and CORE and joined youth protests against segregation in Berkeley schools. She received an Associate of Arts Degree and Certificate in Fashion Arts from the College of Alameda in 1977 and an MFA in 1985 from the Fiberworks Center from the Textile Arts at John F. Kennedy University in Orinda, California. Howard began her artistic life as a dancer and in the 1980s turned to installation and mixed media collage. She is the recipient of two

Rockefeller Fellowships, a Joan Mitchell Award, and an NEA Fellowship in Sculpture, and in 2011, was honored by Berkeley's mayor, Tom Bates, who declared March 29, 2011, "Mildred Howard Day." A year later she received San Francisco's SPUR Award, recognizing her prominent civic work. She has shown her work throughout the U.S. and Europe.

Reflections on the Origins and Meanings of Question Bridge: Black Males
Artist's Presentation by Chris Johnson
Saturday, November 5, 2 p.m.

In 1996, Chris Johnson started *Question Bridge* as a way to use media art to generate meaningful conversations

about class and generational divisions within San Diego's African American community. A decade later, Hank Willis Thomas (also featured in this exhibition) approached Johnson about collaborating to establish a similar project focused on Black men. *Question Bridge: Black Males* critically explores challenging issues within the Black male community by instigating a transmedia conversation among Black men across the geographic, economic, generational, educational, and social strata of American society. *Question Bridge* provides a safe setting for necessary, honest expression and healing dialogue on themes that divide, unite, and puzzle Black males in the United States.

Chris Johnson is a photographic and video artist, curator, and writer. A full professor of photography at the California College of the Arts, Johnson studied photography with Ansel Adams, Imogen Cunningham, and Wynn Bullock. He is the author of *The Practical Zone System: for Film and Digital Photography*, currently in its 6th edition. His photographic artwork has been exhibited in gallery and museum shows, including the Smithsonian and the Oakland Museum of California. His video projects have been installed in numerous museums and art institutions.

Co-Curator Gallery Talk
Tour the exhibition with Amelia Anderson
Saturday, November 12, 2 p.m.

Glenn Ligon (b. 1960). *Self Portrait at Eleven Years Old*, 7/20, 2004. Cotton base sheet with stenciled pulp painting, 30 x 30 in. Jordan Schnitzer Family Foundation. © Glenn Ligon; Courtesy of the artist, Luhring Augustine, New York, Regen Projects, Los Angeles, and Thomas Dane Gallery, London

(Left) Mildred Howard (b. 1945). *Millennials & XYZ #XII*, 2014. Monoprint/digital on collaged found papers, 20 ½ x 15 in. Collection of Jordan D. Schnitzer (HIPM)

CONTINUING EXHIBITIONS

The Faces of War: Gabor Peterdi and his Contemporaries
Through October 9, 2016

The Great Proletarian Cultural Revolution: Chinese Propaganda from the Turbulent Decade, 1966–1976
Through August 16, 2017

From Past to Present: Selected Masterworks of Korean Art
Through spring 2017



PAIK Nam June (1932–2006). *Lilliputian*, 2000. Mixed media, LCD, single-channel video

Gay Outlaw: Mutable Object

Schnitzer Gallery | September 17, 2016 – February 19, 2017

San Francisco-based artist Gay Outlaw is recognized for her rigorous and unexpected explorations of material—from printmaking and photography to sculpture made of wood, glass, caramelized sugar, and bronze. For this exhibition, she employs a range of materials to create a dialogue between shape, color, surface, and interiority. Outlaw's keen observation of the everyday world is evidenced in her photographs. Images and ideas from these are collated and translated into sculpture, lending the viewer a fresh and insightful perspective on our environment and the objects that surround us. New to her practice are a group of photo assemblages—a direct combination of her original photographs with sculptural elements that the artist calls “puddles” of glass. Also featured are free-standing sculptures, which spring from Outlaw's dialogue with photography and again connect to both the material and structures of her earlier work. Working intuitively, Outlaw regularly circles back to her photographs as well as her previous sculptures, mining their content and forms for new strategies and insights.

Born in 1959 in Mobile, Alabama, Gay Outlaw received her BA in 1981 from the University of Virginia. She attended the École de Cuisine La Varenne, Paris, France (1981–82) and took courses at the International Center of Photography (1987–88). Her glass work, in particular, benefits from two Pilchuck residencies, in Seattle, in 2007 and 2014, and a Tacoma Museum of Glass residency in 2009. She is represented by Anglim Gilbert Gallery in San Francisco.

Artist's Gallery Talk | Saturday, October 1, 2 p.m.



Gay Outlaw. *Abyss*, 2014.
Steel, glass, epoxy, plywood,
20 ½ x 20 x 12 in. Collection
of the artist

Cuba Ocho

Schnitzer Gallery | September 17, 2016 – February 19, 2017

The eight artists featured in this exhibition—Miguel Couret, Alejandro Gonzalez, Aimeé Garcia Marrero, Ibrahim Miranda, Cirenaica Moreira, Elsa Mora, René Peña, and an anonymous creator of a cut-and-paste book from the Cuban Revolution —reinterpret Cuban history through their provocative and politically charged works. All began their careers during the “Special Period,” an era marked by the economic and cultural crisis following the departure of the Soviet Union as Cuba's primary trade and military partner in the early 1990s. The consequent challenges of living in a land of great potential but little opportunity inspired these artists to conflate the portrayal of their own identities with that of their nation's history. Humor, pathos, and irony are all present, often simultaneously, in their expressions of an erratic and surreal Cuban reality.

Most of these artists were trained at the island's fine arts academies, which are among the finest in the world. Their technical expertise, command of materials, thorough knowledge of Western art history, and participation in vibrant artist communities have given rise to some of the most provocative and compelling art created in the world today. Most of these works were acquired by JSMA executive director Jill Hartz during her fourth visit to Cuba, during the 2015 Havana Biennial. *Cuba Ocho* was organized by Amelia Anderson, a second-year MA graduate student in art history, and Jill Hartz.

Curators Tour | Wednesday, November 9, 5:30 p.m.



Aimeé Garcia Marrero (b. 1972). *Enigma*, 2004. Dye transfer print, 31 x 24 ½ in. Museum purchase.

To Paint Big, Start Small: Lucinda Parker's Studies for *A Glade of Many Ages*

Artist Project Space | September 28, 2016 – January 22, 2017



Portland-based artist Lucinda Parker, one of Oregon's finest painters, has established her reputation for vividly colored, highly abstract representations of nature and the biological and geographic diversity of this region. In 2010, Parker was selected for a major Percent for Art commission for the Ford Alumni Center's Giustina Ballroom. Her resulting 9 x 18 foot mural, *A Glade of Many Ages*, has been enjoyed by thousands of university faculty, staff, students,

and visitors over the past five years. Early designs for this important mural varied from snowy mountain imagery to rigidly geometric landscapes influenced by the artist's long-held interest in Cubism. The JSMA is pleased to present Parker's exploratory studies in gouache alongside her preparatory sketches and other source materials. McCosh Associate Curator Danielle Knapp was assisted by curatorial intern Madeleine Kern in organizing the exhibition.

Lucinda Parker: Artist's Talk

Wednesday, October 5, 5:30 p.m.

Parker discusses her exploratory studies on view and the process of preparing her major mural *A Glade of Many Ages*.

Lucinda Parker (American, b. 1942). *Distant Music*, 2010. Gouache on paper, 16 x 22 ½ in. Photo courtesy the artist and Laura Russo Gallery, Portland.



Japanese Art of the Edo Period (1615–1868) and Beyond

Preble/Murphy Galleries | Through July 2017

This rotation focuses on Japanese woodblock prints, paintings, calligraphy, sculpture, ceramics, textiles, lacquers, and *netsuke*, dating primarily from the Edo period (1615–1868), a time of peace and great artistic diversity. Historic examples are juxtaposed with selected earlier and later Japanese objects, ranging from Heian-period (794–1185) calligraphy to early

twentieth-century propaganda textiles, a Japanese Friendship Doll, and cutting-edge contemporary art. This installation provides visual source material for 2016–17 art history courses, including one taught collaboratively by Professor Akiko Walley and JSMA curator Anne Rose Kitagawa in which students will help to plan a future special exhibition.

HAMANISHI Katsunori (b. 1949). Japanese; Heisei period, 2015. *Japanese Classic Calendar*. Mezzotint in four panels; ink and light color on paper, edition 13/70. 23 ¼ x 58 in. Gift of the Artist



Splendor & Light

Highlights of Russian Art

McKenzie Gallery | Ongoing

Gertrude Bass Warner, the founder of our museum, acquired an impressive group of Russian Orthodox icons as part of the Murray Warner Memorial Collection of Oriental Art. She continued to add to the collection after she gifted it to the University of Oregon, and other donors have augmented this legacy with additional gifts. This rotation includes highlights from the collection of icons from the 17th through 19th centuries, as well as examples of cast metal crosses and icons. Selections from a recent gift of lacquer boxes made in the 1970s and '80s demonstrate the connections between the sacred and secular arts.

The exhibition was organized by Johanna G. Seasonwein, Ph.D., Senior Curator of Western Art, with the assistance of Anastasia Savenko-Moore, a 2015 Master's graduate of the Department of Russian, East European, and Eurasian Studies, and Heghine Hakobyan, Slavic Librarian.

Unknown Russian artist, Novgorod School. *Archangel Michael*, 16th century. Egg tempera on limewood panel, 27 1/2 x 11 in. Murray Warner Collection of Oriental Art.



David McCosh (American, b. 1903). *Parade*, 1933. Lithograph, 12 x 10 in. Gift of Anne Kutka McCosh.

Book Release and Lecture by Author Roger Saydack
David McCosh: Learning to Paint is Learning to See (The McCosh Exhibitions, 2005 – 2014)

Wednesday, November 16; reception begins at 5:30 p.m., lecture begins at 6 p.m.

David McCosh and the Midwest Regional Lithograph Tradition

Morris Graves Gallery

October 15, 2016–
February 12, 2017

Drawn from the JSMA's permanent collection and the McCosh Memorial Collection, this exhibition includes prints by David McCosh, Thomas Hart Benton, and Grant Wood that highlight common themes and techniques in regional lithography during the 1930s and '40s. McCosh Associate Curator Danielle Knapp was assisted by curatorial interns Madeleine Kern and Claire Sabitt in organizing the exhibition.

NEW ACQUISITIONS

Photographs by Weegee

The JSMA recently received a gift of 86 gelatin silver prints by the renowned photographer and photojournalist Weegee (American, born Austria, 1899–1968) from the collection of Alan (UO MFA '69) and Ellen Newberg. Born Ascher Fellig in what was then the Austro-Hungarian Empire, he immigrated to New York at the age of eleven and began working as a photographer at age fourteen, first for a studio, before getting work at various newspapers around the city. In 1935, he went freelance, and three years later, he obtained permission to install a police radio in his car. This direct access to real-time law enforcement reports meant that he could move quickly to get to the scene of a crime. Fellig's speedy arrivals—sometimes in advance of the police—led to his nickname, “Weegee,” a variation on the name of the popular Ouija “spirit board.”

The Newbergs obtained these prints directly from Weegee's studio after his death through Ellen's mother, who worked as the photographer's studio assistant. Weegee's photographic oeuvre is immense and catalogues life in New York from the 1930s through the '60s. Included in this collection are some of his most iconic images: murder victims, life in the Lower East Side tenements, bathers at Coney Island, children in Harlem, and transvestites being arrested—as well as prints from his “Distortion” series, in which Weegee would place a piece of textured or curved glass between the enlarger lens and the photographic paper. The museum is grateful to the Newbergs for this significant addition to our collections.

Weegee (Arthur Fellig). *Behind the Circus Ring*, 1944. Gelatin silver print. Gift of Alan and Ellen Newberg



MASTERWORKS ON LOAN



Ha Chong-Hyun (born 1935). Korean; Republic of Korea, 2015. *Conjunction 15-02*. Oil on hemp cloth, 47 3/8 x 70 7/8 in. Private Collection

Ha Chong-Hyun is a major proponent of *Dansaekhwa*, the Korean monochrome aesthetic movement, which began in the early 1970s as painters struggled to produce art that could be identified as both Korean and modern. After the devastation of the Korean War (1950–53), the coup d'etat of 1961, and the twenty-year presidency of PARK Chung-hee (1917–1979), many artists coped with adversity by avoiding explicit content. They focused instead on artistic materials and process, creating works characterized by subdued colors and diverse experimental techniques. In his *Conjunction* series (1972–present), Ha began using hemp as a painting ground through which he pushed pigment from the reverse and then manipulated the resulting accretions on the canvas surface.

Dansaekhwa was formalized in 1975 and celebrated in Korea, Japan, and France through the 1980s, after which it fell out of favor. Recently, however, the art world has begun to reevaluate the movement, prompting Ha to remark:

*It was not possible to make a living making this kind of work in Korea.... I am unbelievably happy. I am eighty-one years old.... But to have this happen in my lifetime, I can't be more thankful.**

*Quoted from Natasha Degen and Kibum Kim, “The Koreans at the Top of the Art World” (*The New Yorker*, September 30, 2015).

aRt of the ATHLETE V

This year mark's the fifth anniversary of the Art of the Athlete (AofA) program at the JSMA. AofA offers UO student athletes opportunities to create art as a vehicle for self-expression and, through the exhibition of their works, a way to connect with JSMA visitors. “One of the most powerful ways these student athletes are finding engagement with the campus and community is through the museum,” says Lisa Abia-Smith, director of education. “Once they become familiar with the museum and what we do, many come back to support our Art Heals and World of Work programs.”

This past summer, seventeen UO student athletes from football, women's volleyball, women's golf, and acro tumbling participated in an intensive AofA workshop during Summer Session #1, held at both the John E. Jaqua Center for Student Athletes and the JSMA. Abia-Smith, who also serves as a senior instructor with the AAD program in the School of Architecture and Allied Arts, led the class with guest artist Katie Gillard. Former AofA artists—Ayele Forde (football), Kira Wagoner (soccer), and Jordyn Fox (acro and tumbling)—served as mentors.

During the summer, AofA students drew inspiration from works on view in the JSMA's Masterworks on Loan program. Works by Robert Colescott, Glenn Ligon, Hank Willis Thomas, and Kehinde Wiley, among others, were examined, as students studied how themes of identity, race, gender, and representation are depicted. In response, students considered lyrics, proverbs, and words that might illustrate their identity and then created self-portraits integrating the written and the visual to create their “faces.”

Art of the Athlete and Art Heals

Another component of this year's program builds upon the special relationships formed with Julie Woodworth, one of the survivors of the UCC shooting last October. AofA students, including UO offensive lineman Tyrell Crosby, visited Julie over many weeks, creating—and helping her to create—art as part of her recovery. The exhibition this year features works by some of the AofA athletes for Julie that document their journey with her.

Over the past five years, the Art of the Athlete program has garnered local and national media attention. Most recently, it was featured as a four-minute story, *I am More than an Athlete*, on CBS Sports's Inside College; if you missed it, you'll find the piece on the CBS Sports website.

Art of the Athlete Exhibition

Education Corridors | September 17, 2016–January 29, 2017

Art of the Athlete V Public Reception

Wednesday, October 12, 6:30–8:30 p.m.

Meet our student athlete-artists at a special reception sponsored by Bank of America/Merrill Lynch.

Art of the Athlete at Autzen

October 29, 3 hours before kickoff of Ducks vs Arizona State University

Location: North Corner of the Moshofsky Center, Autzen Stadium

Join Art of the Athlete artists past and present for art activities and a pop-up art exhibition celebrating *Art of the Athlete V*.

Member Spotlight: Meet Jacob Armas



Jacob Armas is a JSMA Student Member and an active member of the JSMA Student Member Advocacy Council (JSMAC). He is a Pre-International Studies student, expecting to graduate in 2019.

What was your first impression of the JSMA?

I was initially blown away by both the size of the collection and the range of artists represented. I know the museum is mainly known for its Asian collection, but I still think about the show of post-war Japanese prints that was on display the first time I came in. That is one of the most enjoyable collections I've seen to this day.

What do you consider the best benefit of student membership?

I got to come to two show openings early because I was a student member, but so far the best benefit of membership for me was that it served as a conduit for me to meet people with similar interests. As a result of some of the people I met in the museum, I joined JSMAC and found out about a curating class that I otherwise would have never heard of. That class has been one of the most enjoyable in my college experience thus far.

When and why did you join the JSMA Student Advocacy Council?

I joined JSMAC after asking if there was any way I could become more involved in the museum, when I was volunteering at one of the show openings. Being a part of JSMAC has helped kindle my interest in working in museums. I've also been able to talk with museum staff through JSMAC. It's difficult to imagine a scenario in which that would have happened, if JSMAC didn't exist.

How do you engage with the museum?

One of the most memorable visits I've had was with a class of students who, for the most part, either didn't know we had an art museum on campus or that it was of such high a caliber. Being around these students while they discovered the collections for the first time reminded me of how excited I was after my first visit. That, along with how frequently there is something new to see, will always keep me coming back for quick visits after class or to attend presentations on the weekends.

How does the museum impact your education?

The biggest role the museum has had on my studies is to introduce the idea of pursuing a career in the museum world. In that respect, it's guided me to pursue the new BA in Arts Management as a double major with International Studies. I view the museum as a collection of ideas and meanings waiting to be discovered, and it's this same belief that draws me reading and studying in the first place: the thrill of coming across something new and the challenge of understanding it, especially in the context of what I've seen or heard before.

To learn more about becoming a student member or joining JSMAC, go to <http://jsma.uoregon.edu/student-membership> or <http://jsma.uoregon.edu/JSMAC> or contact Esther Harclerode 541.346.0974; estherh@uoregon.edu.

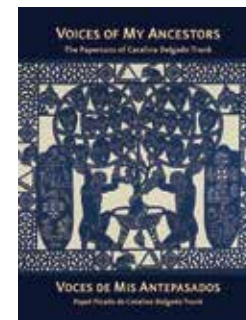
New Publications Available in Fall 2016

**David McCosh: Learning to Paint is Learning to See (The McCosh Exhibitions, 2005—2014)**

Beginning in 2005, McCosh Advisory Committee member and independent curator Roger Saydack started curating a series of exhibitions of works from the collection of the David John and Anne Kutka McCosh Memorial Museum Endowment, which were presented at the Karin Clarke Gallery and the Schragger & Clarke Gallery in Eugene. This illustrated compilation of essays documents the past ten years of exhibitions and includes full-color reproductions of paintings, drawings, and prints by both of these remarkable artists and new writings by Saydack. Made possible by the McCosh Memorial Endowment.

**From Past to Present: Masterworks of Korean Art from the Jordan Schnitzer Museum of Art, University of Oregon / 과거에서 현재까지: 오리건대학교 조던슈니처미술관 소장 한국문화재 걸작선**

Our new bilingual English/Korean catalogue, *From Past to Present: Masterworks of Korean Art from the Jordan Schnitzer Museum of Art, University of Oregon / 과거에서 현재까지: 오리건대학교 조던슈니처미술관 소장 한국문화재 걸작선*, made possible with the generous support of the National Museum of Korea, features 40+ ceramics, metalwork, paintings, calligraphy, textiles, lacquers, manuscripts, photographs, and new media works, ranging in date from the fifth to the twenty-first century. Our current Korean gallery installation includes many of the objects discussed in the publication, including an important Buddhist painting recently conserved with support from Korea's National Research Institute of Cultural Heritage and exciting new acquisitions by PAIK Nam June (1932–2006) and KIM Hanna (born 1981).

**Voces de Mis Antepasados: Papel Picado de Catalina Delgado Trunk/Voces of My Ancestors: The Papercuts of Catalina Delgado Trunk**

This bilingual publication documents the 2015 JSMA exhibition of Delgado Trunk's work, held in conjunction with our Day of the Dead programs, and features essays by June Black, former associate curator of Latin American art, and Chyna Bounds, a recent MA art history graduate, as well as an artist's statement, a foreword by JSMA executive director Jill Hartz, an artist's CV, and selected images. Made possible by Dr. Elizabeth Moyer and Dr. Michael Powanda.

Thank you, Diane!

This winter we say goodbye to Diane Nelson, our wonderfully talented graphic designer, for the past six years. If you've admired our many exhibition catalogs, annual reports, exhibition graphics, banners, announcements, this magazine, and more—you know how much she's appreciated and how much she'll be missed. We hope that we can pull her out of retirement now again for a special project, but we also hope she enjoys gardening and music, and having time to pursue her other joys and desires.



From left: Cheryl Hartup, Lisa Montgomery, and Karri Pargeter

Meet Our New Staff Members

"I am thrilled to be part of the curatorial team and to be working closely with professors and students. My passion for the art of Latin America started in Oregon, thirty years ago, and I am happy to be back in my hometown state. Before coming to the JSMA, I was based in Ponce, Puerto Rico, where I worked with art and artists in the Caribbean. My experiences at the Museum of Contemporary Hispanic Art in New York City, the Dallas Museum of Art, Miami Art Museum, and Museo de Arte de Ponce have shaped my thinking. This is my first curatorial position at an academic institution, and I look forward to supporting faculty teaching and student research and building engagement among Latino constituents on and off campus."

—CHERYL HARTUP, Associate Curator of Academic Programs and Latin American Art

"Prior to starting at the JSMA, I worked at the UO Foundation for ten years as the Director of Finance and enjoyed the world of fundraising. Beginning in 2000, I started at Academic Extension as the Director of Fiscal Services, where I worked for fifteen years. I received my BS in business with a concentration in accounting from the other college in Oregon (OSU) and one time, following an Oregon loss at the Civil War game, my co-workers locked me out of my office. I look forward to helping support the great mission and people of the JSMA. I have three children, and my oldest will graduate from the UO next summer."

—KARRI PARGETER, Business Manager

"I started with the UO Foundation in 1998 as an Administrative Assistant and moved to Academic Extension as an Accounting Technician in 2001. I took a break from my professional work in fall of 2007 to care for my aging parents and just returned to work at Academic Extension in 2015. I have eight grandchildren that I love dearly. I feel very warmly welcomed to the JSMA, and I look forward to getting to know everyone better."

—LISA MONTGOMERY, Accounting Technician

9 Beyond the Frame: Upgrade Your Membership Now!

Members at the \$250+ level are invited to attend the annual *Beyond the Frame* event on **October 16**, which presents attendees with a behind-the-scenes look at the museum and its collections. This exclusive event is one you don't want to miss! Invitations will arrive in September.

Beyond the Frame is just one of the many benefits upper-level JSMA members enjoy. JSMA's membership program offers several tiers of engagement and benefits, from our individual and family memberships at \$45 and \$55, to the Associate \$100 level, Supporter \$250 level, Contributor \$500 level, Benefactor \$1,000 level, and Patron Circle level of \$1,500 and more.

Interested in attending *Beyond the Frame* or learning more about upper-level membership benefits at the JSMA? Contact Esther Harclerode at 541.346.0974 or estherh@uoregon.edu, or go to <http://jsma.uoregon.edu/membership> to make your membership gift today!

Leadership Council News

Thank you to Council members who completed their two terms of service: **Keith Achepohl**, **Jeff Hanes**, and **Rick Williams**—all of whom will continue their involvement as members of our Collections, Program Support, and Long-range Planning Committees.

We also thank **Phillip Piele** for steering the Leadership Council as president for the past two years. His advice, advocacy, and support have strengthened our work on and off campus, and especially in the field of rural education, one of his and Sandra's major interests.

At our June Leadership Council meeting we welcomed new members **Ellen Tykeson** and **Lauren McHolm** and returning member **Lee Michels** and congratulated **Jim Walker**, our new president.



Lauren McHolm is Assistant Director for Finance and Administration, Prevention Science Institute at the UO and a first-year MBA student, specializing in innovation and entrepreneurship. After graduation, she plans to focus on developing and implementing entrepreneurial initiatives within higher education to support a common language between university administrators and researchers. Prior to moving to the northwest, Lauren worked in New York City where she

pursued her passion for photography by taking art classes and working for commercial photographers. She continues to pursue photography and design as a personal interest.

Ellen Tykeson is a life-long resident of Oregon. She was born in Portland and received a Masters of Fine Art in Sculpture from the University of Oregon in 1994, studying under Paul Buckner. She has taught figure sculpture and drawing at Lane Community College for the past fourteen years and recently was guest instructor at Oregon State University. Ellen's metal sculpture emphasizes storytelling. She is adept in all phases of additive and constructive sculpture, including bas-relief. Recently, she was selected for inclusion in the National Sculpture Society's annual show at Brookgreen Gardens in South Carolina. She has had many public commissions, and her work is displayed in several Northwest galleries.



A resident of Eugene since 1977 and a retired radiologist, **Lee Michels** is a major collector of Japanese prints. He holds two degrees from the University of Washington, served in the Navy as a general medical officer, and is a published writer and presenter. Lee and his wife, Mary Jean, enjoy collecting Japanese prints and ceramics and travel often to New York City and San Francisco. Lee's passion for Asian art and advocacy in community arts education provide a natural link with the museum's collection and academic goals.

Calendar OF EVENTS

ONGOING EVENTS

Free First Friday
September 2, October 7, November 4, December 2
Enjoy the JSMA with free admission the first Friday of every month.

Go Ducks! Free Admission Weekend
September 3–4, September 10–11, September 24–25, October 8–9, October 29–30, November 12–13
The JSMA and the Museum of Natural and Cultural History welcome Duck fans with free admission on home football game weekends.

First Saturday Public Tour
September 3, October 1, November 5, December 3, 1 p.m.
Enjoy a 45-minute tour of highlights from the museum's collection and current exhibitions with a docent. Free with museum admission.

EVENTS

Curator's Gallery Tour: Scrimmage: Football in American Art from the Civil War to the Present
Wednesday, September 14, 5:30 p.m.
Danielle Knapp, McCosh Associate Curator

Celebrate the Season and our Fall Exhibitions Patron Circle Reception
Thursday, September 29, 5:30–7:30 p.m.

Members/Public Reception
Friday, September 30, Members: 5–6 p.m. Public: 6–8 p.m.

Artist's Gallery Talk: Gay Outlaw
Saturday, October 1, 2 p.m.

Artist's Gallery Talk: Mildred Howard
Saturday, October 1, 2:30 p.m.

Artist's Talk: Lucinda Parker
Wednesday, October 5, 5:30 p.m.

Panel Conversation: Native American Mascots in Sports
Monday, October 10, 4:30 p.m.
Many Nations Longhouse Reception, 3–4 p.m.

Art of the Athlete V Public Reception
Wednesday, October 12, 6:30–8:30 p.m.
Meet our student athlete-artists at a special reception sponsored by Bank of America/Merrill Lynch.

The Hidden Histories of Art: Sights and Sounds of a Medieval Sensorium
Friday, October 21, 12 p.m.

Gendered Games: Reflections on Masculinity, Art, and Football
Saturday, October 22, 2 p.m.
Lecture by Linny Frickman, director of the Gregory Allcar Museum of Art, Colorado State University, and co-curator of *Scrimmage*

Gladiators: Reading the Concussion Crisis and Football's Future through the Visual Arts
Wednesday, October 26, 5:30 p.m.
Lecture by Dr. Michael Oriard, Distinguished Professor of American Literature and Culture (Emeritus), Oregon State University, and the author of four cultural studies of football and a memoir.

Art of the Athlete at Autzen
October 29, 3 hours before kickoff of Ducks vs Arizona State University
Location: North Corner of the Moshofsky Center, Autzen Stadium
Join Art of the Athlete artists past and present for art activities and a pop-up art exhibition celebrating *Art of the Athlete V*.

Día de los Muertos Celebration
October 29, October 30, November 1, November 2, 6–9 p.m.
This popular annual event is filled with music, poetry, art, dialogue and a traditional *ofrenda*. Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias.

Be Our Guest – Thanksgiving Weekend Open House
Friday, November 25– Sunday, November 27, 11 a.m.–5 p.m.
The JSMA invites you and your family to enjoy free admission in honor of the long Thanksgiving Weekend.

From the Stadium to the Street: Documentary Photography in the 1970s
Wednesday, November 30, 5:30p.m.
Thom Sempere, Executive Director, PhotoAlliance
Hidden Histories of Art: Craggy Peaks and Temples in the Clouds: Travels to Kūmgangsan in Late Chosŏn Korea
Thursday, December 1, 12 p.m.
Maya Stiller, University of Kansas

Reflections on the Origins and Meanings of Question Bridge: Black Males
Saturday, November 5, 2 p.m.
Artist's Presentation by Chris Johnson

Curators Tour: Cuba Ocho
Wednesday, November 9, 5:30 p.m.
Learn more about contemporary Cuban art with Executive Director Jill Hartz and Amelia Anderson, a second-year MA graduate student in art history.

Gallery Talk: Between the World and Me
November 12, 2 p.m.
Tour the exhibition with Amelia Anderson

Book Release and Lecture by Author Roger Saydack David McCosh: Learning to Paint is Learning to See (The McCosh Exhibitions, 2005–2014)
Wednesday, November 16; reception begins at 5:30 p.m., lecture begins at 6 p.m.

Artist's Talk by William Wylie: Site as Archive
Thursday, November 17, 6 p.m.
Location: Lawrence Hall Room 177

Co-sponsored by UO Department of Art Visiting Artist Lecture Series

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Maya Stiller, University of Kansas

Family Day: Celebrations Around the World
Saturday, December 3, 12–3 p.m.
Explore multiple artistic styles and multicultural traditions during this free family day of art activities and learning experiences. Co-sponsored by Imagination International, the Center for Asian and Pacific Studies, Confucius Institute, and the Center for Multicultural Academic Excellence.

WE ARE CLOSED
November 24, December 23–26, January 1–8
The JSMA will close at 4 p.m. on September 29 and 30 and at 5 p.m. on November 23.

STUDIO PROGRAMS

ArtAccess VSA Workshops for K–12 Children with Special Needs
Saturdays, September 17, October 22, November 19, December 17 11:15 a.m.–12:15 p.m.
Drop-in studio sessions feature accessible art lessons

and activities for K–12 children with special needs; instructed by an OHSU occupational therapist and museum educators. Free, but reservations are requested. RSVP at <https://jsma.uoregon.edu/VSArsvp> or contact Nori Rice at norikor@uoregon.edu or 541.346.6410 to register. Funding for this program has been provided by the John F. Kennedy Center for the Performing Arts.

Club de Arte para Mamás
Sábados, 3 de septiembre, 8 de octubre, 5 de noviembre, y 17 de diciembre, de 2 a 3:30 p.m.
Lunes, 12 de septiembre, 17 de octubre, 14 de noviembre, y 12 de diciembre, de 9 a 10:30 a.m.
El Club de Arte para Mamás proporciona talleres gratuitos y cuidado de niños, sin necesidad de inscribirse previamente, para mamás que hablan el inglés como segundo idioma. Este proyecto es patrocinado por una beca de la Oregon Community Foundation. Para mayor información, favor de contactar a Arthurina Fears, afears@uoregon.edu o al 541.346.6443.

Tracing Memories Drop-In Studio
Saturdays, September 17 and October 22, 2–3:30 p.m.
Sponsored by Imagination International, *Tracing Memories* promotes relaxation and stress reduction through coloring line art of photographs. Use this studio session to learn more about the program, ask questions, and watch demonstrations.

After-School Art Class: Sports, Art, and Product Design
Wednesdays, October 5–December 7, 3:30–5 p.m. (no class on November 2 and November 23)
Grades 1–5, \$90 \$81 for JSMA Members)
Inspired by the exhibition *Scrimmage* and contemporary artists Catherine Opie and Shaun

Leonardo, students will explore how images can illustrate significant events. Using Copic markers and mixed-media, students will create their own sports-related products, such as running shoes and helmets.

Icon Elements with Olga Volchkova
Saturday, November 12: *Icon Trees and Flowers*
Saturday, January 28: *Icon Landscape and Water Features*
Saturday, February 18: *Icon Architecture*
Saturday, March 18: *Costumes and Fabric*
Saturday, May 20: *How to Paint with Gold and Gilding Techniques* 1–4 p.m.

\$50 (\$20 for Student Members) per session; scholarships are available Or \$225 for all five sessions for the public. With inspiration from the exhibition *Splendor and Light: Russian Art from the Collection*, Olga Volchkova will lead participants in traditional icon painting techniques. All materials are provided.

Maki-e Gold Leaf Decoration
Instructor: Mami Takahashi
Saturday, November 19, 1–4 p.m.
\$40 (\$20 for Student Members); Scholarships are available for students
Discover the beauty of *Maki-e* decoration, which started in Japan in the 8th century. This technique is recognized worldwide for its delicate usage of gold and silver leaf and the commitment it takes to master this craft. This workshop includes a special presentation and hands-on session to learn how to use unique bamboo tools to pick up sheets of gold leaf and how to sprinkle gold leaf on rice paper. Participants will create works with different colors of gold leaf on a *sumi* ink (charcoal ink) background.

SCHNITZER CINEMA In the Street

This year's programs revolve around the theme "In the Street" and ranges from street photography to street art to programs about Wall Street and the Occupy protests. The six monthly screenings run from October through May and a gallery exhibition opens in May. The Schnitzer Cinema series is programmed by Richard Herskowitz, curator of media arts. *All programs are free, with popcorn and refreshments.*

Everybody Street and Skype with director Cheryl Dunn
Wednesday, October 19, 7 p.m. (USA, 2013, 86 min.)
Everybody Street illuminates the lives and work of New York's iconic street photographers and the incomparable city that has inspired them for decades. Featured photographers include Bruce Davidson, Mary Ellen Mark, Elliot Erwitt, Ricky Powell, and Jamel Shabazz, among others. Hannah Giles in *The London Film Review* writes: "Dunn (herself a renowned photographer)... obviously has a close affinity for her subject, which makes *Everybody Street* a must-see for anyone interested in photography, New York, or the challenges of documenting real life."

Jamel Shabazz Street Photographer
Wednesday, November 9, 7 p.m. (USA, 2013, 81 min.)
For over thirty years, Jamel Shabazz has documented New York street life, most famously in his legendary photographs of the early hip hop scene, collected in his book *Back in the Days*. Director Charlie Ahearn's lively documentary gives voice and context to the evocative images created by Shabazz. The film traces his life from his army service days and his time as a corrections officer to his work as a groundbreaking photographer, capturing the pioneers of a revolutionary music and style. With interviews from Shabazz legendary rapper KRS-One, and more, the film is a vibrant portrait of the origins of the worldwide phenomenon known as Hip Hop.

arts seen



JSMA Member Paul Godin blends in with the Urs Fischer on view in our Masterworks on Loan gallery.



SCRIMMAGE

Football in American Art from the Civil War to the Present



SCRIMMAGE kicked off with a festive evening of art, games, and art activities. From left: Juwaan Williams, UO defensive back and Guide by Cell commentator, with *Scrimmage* co-curator, Danielle Knapp; Jay Jones and his sons Cooper and CJ play tailgate games; Madeleine Kern, Curatorial Assistant to Knapp, brought her parents to the event.

▼ Patron Circle Opening for **ALIENS, MONSTERS AND MADMEN: THE ART OF EC COMICS**. From left: JSMA Leadership Council President Jim Walker; John and Hilary Darland (owners of Imagination International, Inc., one of the JSMA's major partners in education and health care programs); Barbara Walker and David Hilton with Johanna Seasonwein, Senior Curator of Western Art; Ian Coleman and Anne Rose Kitagawa, Chief Curator.



Academic museum and gallery directors Barbara Rothermel, Jill Hartz, and John Wetenhall enjoyed a visit to Turino, Italy, during the ICOM/UMAC (international museums) conference in Milan in July.



FAMILY DAY: COMIC CREATIONS. More than 1000 families participated in our free Family Day sponsored by Kendall Auto Group. Kids made superhero masks on Artie the Art Bus, created comics, and enjoyed performances by Ballet Fantastique.

▼ Leadership Council members Sue Keene and Hope Pressman. A few years ago, Hope received our Gertrude Bass Warner Award, which recognizes a volunteer for exceptional service; Sue became our most recent awardee during our Members Season Preview on August 14.

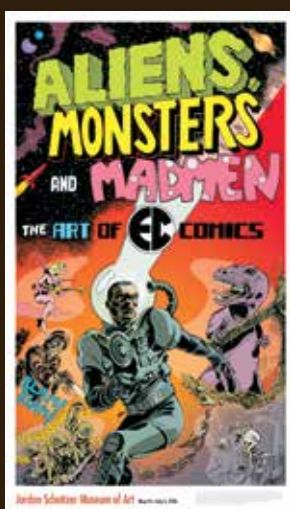


Summer interns Esther Weng and Glyn Wilson-Charles surveying Chinese propaganda posters.



▲ Lisa Abia-Smith, JSMA Director of Education, and Hilary Darland, Director of Philanthropy at Imagination International, Inc., accepted the ABAE Partnership Award from John Barry, ABAE Managing Director.

▼ During *The Art of EC* Imagination International, Inc. and Copic Markers sponsored our first Drink and Draw, led by artist Matt Brundage.



Art by Ian Coleman. Digital colorization by Laura Allred. © 2016.



Opening Reception for **ALIENS, MONSTERS AND MADMEN: THE ART OF EC COMICS**. Hundreds gathered to see the largest exhibition of original artwork from Entertaining Comics displayed in an academic museum, including collectors from the EC Fan Club (left) and University of Oregon students Charlie Craft as the Crypt Keeper, Becca Schoenfelder as the Old Witch, and Taylor Howat as the Vault Keeper recreated iconic EC characters (right) for the event.



Director James Ivory talks with JSMA media arts curator Richard Herskowitz at an invitational screening held in New York's Metrograph Theatre of *The Olive Trees of Justice* on June 11 by UO alumnus filmmaker James Blue. The event was cohosted by the James Blue Alliance and the JSMA.





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



Virgin and Child, French, 14th century. Limestone with traces of polychromy. 26 x 9⁵/₁₆ x 7¹/₁₆ in. Metropolitan Museum of Art, Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher

Medieval Art from the Met on view in John and Ethel MacKinnon Gallery of European Art

The Metropolitan Museum of Art is home to one of the largest and most impressive collections of medieval European art in the world. This fall, the JSMA is pleased to welcome five objects from the Met—a reliquary, a censer, a diptych, a statuette, and a limestone sculpture of the Virgin Mary and Jesus—on a two-year, renewable loan. We anticipate that the works will be on view by the end of September. These works, which reflect the diverse arts of Christian devotion and liturgy in Europe from the 14th through 16th centuries, are part of the JSMA’s ongoing efforts to present the full range of European art to its visitors and to support the UO’s academic program. Support was provided by a JSMA Academic Support Grant, the Department of the History of Art and Architecture, the Office of the Dean of the School of Architecture and Allied Arts, the Oregon Humanities Center, the Medieval Studies Program, the Giustina Professorship of Italian Languages and Literatures, and the Department of Romance Languages.

The Hidden Histories of Art: Sights and Sounds of a Medieval Sensorium Friday, October 21, 12 p.m. | Ford Lecture Hall

In the Middle Ages, religious paintings, sculptures, and liturgical and devotional objects rarely existed in isolation. Instead, they were situated in a multi-media environment, with other sights, smells, and sounds. In particular, sacred music was a ubiquitous element of the soundscape against which the religious arts were experienced. This concert features medieval musical works commonly heard when images and objects such as these were either displayed or brought to the fore during a communal service, or, in the case of personal moments of spiritual reflection, were used as objects for meditation and rumination. Performers include faculty members and graduate students in the School of Music and Dance, in collaboration with Lori Kruckenberg, Associate Professor of Musicology.

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.

Cover: Warrington Colescott (American, b. 1921. *Sunday Service from the Wisconsin Sesquicentennial Portfolio*, 2001. Hard-ground, soft-ground and aquatint on paper, 22 1/2 x 31 1/8 in. Smithsonian American Art Museum, Gift of Janet Ann Bond Sutter and Thomas Henry Sutter

MARCHÉ CAFÉ



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