UNDER PRESSURE
Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation

Barker Gallery
January 24–March 29, 2015

This special exhibition traces printmaking’s rise to prominence in postwar American art. Informed by the central question “why printmaking?”, “Under Pressure” reveals the diverse ways artists have adopted, embraced, and transformed this versatile medium over the last five decades.

Until the 1940s, most American artists viewed prints as a lesser medium, practiced by those who were concerned solely with the technical aspect of making art rather than with the importance of creative expression. Yet, over the course of the 1950s and 1960s, bolstered by the adventurist spirit of experimentation championed by such artists as Jasper Johns, Helen Frankenthaler, and Robert Rauschenberg, printmaking became one of the most dynamic fields in contemporary art. During the 1950s and 1960s, independent print workshops, such as UCLAE (United Limited Art Editions) on Long Island and Gemini G.E.L. (Graphic Editions Limited) in Los Angeles, opened their doors. Staffed with highly skilled technicians, these studios supplied artists with the equipment, space, and expertise they needed to push the limits of printmaking. Welcoming the opportunity to expand their practices, artists transformed print workshops into laboratories where media and techniques intertwined, and a new visual language emerged.

Under Pressure considers major currents in contemporary art, among them Abstract Expressionism, Minimalism, Photorealism, and Pop Art. It explores innovations specific to printmaking, including recent advancements in technology that have reinvigorated the print’s role in art production. The works on view address diverse themes, from feminism and civil rights to the use of art as social critique. The selection of work in Under Pressure comes from the extensive holdings of collector and University of Oregon alumnus Jordan Schnitzer and was organized by the Joslyn Art Museum in Omaha, Nebraska. Support for the exhibition and related educational and outreach programs has been made possible by a grant from the Jordan Schnitzer Commission and the National Endowment for the Arts, a federal agency, and JSMA members. The works on view include prints by artists such as Jasper Johns, Helen Frankenthaler, Robert Rauschenberg, and Robert Indiana.

Featured artists include:
Ruddiffe Bailey
John Baldessari
Jennifer Bartlett
Robert Bechtle
Mark Bennett
Vija Celmins
Enrique Chagoya
Chuck Close
Richard Diebenkorn
Richard Estes
Joe Feddersen
Eric Fischl
Helen Frankenthaler
Ellen Gallagher
Red Grooms
Damien Hirst
Robert Indiana
Jasper Johns
Donald Judd
Alex Katz
Barbara Kruger
Sol LeWitt
Roy Lichtenstein
Hung Liu
Brice Marden
Kerry James Marshall
Sarah Morris
Judy Pfaff
Martin Puryear
Robert Rauschenberg
Edward Ruscha
Richard Serra
Roger Shimomura
Lorna Simpson
Kiki Smith
Donald Sultan
Fred Tomaselli
Kara Walker
Terry Winters

Patron Circle Opening Reception
Thursday, January 22, 5:30–7:30 p.m.
Exhibition Opening Reception
Friday, January 23, JSMA members 1–6 p.m.; public 6–8 p.m.
Under Pressure: Exhibition Tour with Jordan Schnitzer
Saturday, January 24, 11 a.m.
Jordan Schnitzer will speak about his passion for collecting modern and contemporary prints.

Studio Workshop: Introduction to Printmaking
Sunday, February 22, 1–4 p.m.
Cost: $25 (JSMA members $22.50)

Artist’s Talk: Hung Liu
Saturday, March 7, 2 p.m.
Chinese-born artist Hung Liu, professor emeritus of painting at the School of Art and Design at the Cranbrook Academy of Art, shares insights into his practice.

Additional events include a talk by contemporary artists, a workshop with artist Hung Liu, and an introduction to printmaking.


Over Pressured
FROM THE DIRECTOR

Happy New Year! May it be filled with friends, family— and art.

We have an exciting winter program on its way to you! The Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and his Family Foundation opens on January 24, with our Patron Circle and Members preview the Thursday and Friday before, and a gallery tour with Jordan Schnitzer at 11 a.m. on Saturday. This is an opportunity to see a selection representative of the range and quality of one of the world's most interesting private print collections and be inspired and informed by a consummate collector.

Many of our winter programs are partnerships with departments and programs on campus. We’re mining our collection of images of architecture in conjunction with an AIAA class and our Belluschi exhibition, and we’re working with Latin American Studies faculty on a project that addresses the rights of Dominican Haitians. Other shows, including Laura Heit’s Two Ways Down and The Color of Health and Nutrition, a collaboration with Edison School and Karla Chambers, foreground the work of one of Portland’s most inventive moving image artists, while the other shows how art can affect healthy life-style changes, especially for our youth.

We’re featuring in this issue two special loans, a vibrant painting by Yayoi Kusama, the subject of a recent Whitney Museum of American Art retrospective, and in our Morris Graves gallery, an exhibition featuring the artist’s goat imagery, which includes the loan of Hero: Portrait of the Irish Celtic Temperament, paired with our recent acquisition of Irish Goat, a selection of paintings and works on paper showcases Morris Graves’s goat imagery from the 1950s. These animals were of particular interest to Graves during a period of respite in the Irish countryside (1954–64). The landscape and climate in Ireland reminded Graves of his native Pacific Northwest, and he drew from the local livestock, wildlife, and folklore for inspiration. Graves’s images of goats—which ranged from careful studies to imaginative fantasy drawings—reveal his fascination with a commonplace creature.

Laura Heit: Two Ways Down

240A (adjacent to Barker Gallery) | January 24 – March 29, 2015

A hand-drawn animated installation and film, Two Ways Down takes inspiration from the Hieronymus Bosch work Garden of Earthly Delights. Reflecting on the momentary nature of life, Heit’s fantastical piece uses thrown shadows from tabletop dioramas and reflected and refracted animated projections to create a fleeting world where human-animal hybrids, specters, and body parts morph and flit across the walls.

Portland-based, Heit is an experimental filmmaker and performance artist who has been making puppet shows/performance work and animated films for more than fifteen years. Disquieting and evocative, her films and performances seamlessly cross genres to unfold poetic visual narratives. Heit employs a strong handmade aesthetic, an irreverent sense of humor, drawing, puppetry and animation to bring together ideas and stories about phantoms, ghosts, love, loss, and invisibility. Her works have been screened extensively in the U.S. and abroad (including Rotterdam, Annecy, Hong Kong International Film Festival, London International Film Festival, Ann Arbor Film Festival, Walker Art Center, MOCA, Millennium Film, and the Guggenheim Museum). Recent performance venues have included the Pompidou Centre, Paris, FIMFA Puppet Festival Lisbon, Portugal, TRA, Portland, REDCAT, Los Angeles; and Santa Monica Museum of Art.

Heit has a BFA in film from The School of the Art Institute of Chicago and an MFA from the Royal College of Art, London. From 2007 to 2011, she was co-director of the Experimental Animation Program at Cal Arts in Valencia.

Images of Architecture

February 17 – April 5, 2015 | Focus Gallery

Drawn entirely from the collections of the JSMA, this exhibition explores different modes of representing European architecture. From prints to drawings to photography, the works on view explore the ways in which artists have rendered three-dimensional space in two-dimensional form. This exhibition is organized in conjunction with AIAA 607: “Representing Architecture,” a graduate-level class taught by Professor Male Hutter in the Department of the History of Art and Architecture.

Curator’s Talk: Images of Architecture

Wednesday, February 25, 5:30 p.m.

Senior Curator of Western Art Johanna G. Seaworth speaks about the works in the exhibition.

Laura Heit. Image: Courtesy of Adams and Ollman. Photo by Mario Gallucci

The Architecture and Legacy of Pietro Belluschi

Schnitzer Gallery | February 7 – April 26, 2015

Portland-based architect Pietro Belluschi (1899–1994) was one of the leading proponents of Modernist architecture in the Pacific Northwest. Born in Italy, Belluschi joined the Portland firm of A.E. Doyle in 1925, quickly rising up the ranks and eventually buying out the remaining partners in 1943. He went on to design more than 1,000 buildings, many of them in Oregon, including the main building of the Portland Art Museum (1932), the Equitable Building in Portland (1944–47), and the Central Lutheran Church in Eugene (1959). Organized by Pietro’s son, architect Anthony Belluschi, for the Oregon Historical Society in 2012, this exhibition features models built by University of Oregon students of ten Belluschi buildings located across Oregon. The exhibition is made possible in part by a JSMA Academic Support grant.

The Architecture and Legacy of Pietro Belluschi: A Conversation with Anthony Belluschi and Judith Sheine

Wednesday, February 18, 5:30 p.m.

Join Architect Anthony Belluschi, Pietro’s son, and Judith Sheine, head of the Department of Architecture at the UO, for an evening of conversation about Belluschi and his legacy. Reception to follow.
David McCosh’s Eugene Schnitzer Gallery | Through January 25, 2015 Oil paintings from the McCosh Memorial Collection illustrate the artist and faculty member’s long-standing fascination with the natural surroundings of his home near the University of Oregon campus. Representing a span of nearly forty years, the works on view show how McCosh’s painting style changed over the course of his teaching career, with an increased emphasis on direct observation of nature.

From the Ground Up: Gordon Gilkey’s University of Oregon Library Construction Series Schnitzer Gallery | Through January 25, 2015 Etchings from Gordon Gilkey’s 1956 MFA thesis project document the construction of the University of Oregon’s new library, designed by Dean of A&AA and campus architect Ellis F. Lawrence. In this series, the artist recorded both the progress of the laborers and their machinery, and the details of the finished building.

McCosh in Europe MacKinnon Gallery | Through June 15, 2015 Sculptures and works on paper from the artist’s estate show the breadth of former A&AA professor Jan Zach’s talents. Trained as a painter in his native Czechoslovakia, Zach was an internationally recognized artist when he joined the UO faculty in 1958. Although he was especially well-known for his large sculptures carved from wood or made of thin sheets of metal, Zach was accomplished in many media. This exhibition includes three-dimensional works alongside paintings and drawings from his time in Brazil, Canada, and the United States.


Gifts from the Judith and Jan Zach Estate MacKinnon Gallery | February 17–June 15, 2015 Sculptures and works on paper from the artist’s estate show the breadth of former A&AA professor Jan Zach’s talents. Trained as a painter in his native Czechoslovakia, Zach was an internationally recognized artist when he joined the UO faculty in 1958. Although he was especially well-known for his large sculptures carved from wood or made of thin sheets of metal, Zach was accomplished in many media. This exhibition includes three-dimensional works alongside paintings and drawings from his time in Brazil, Canada, and the United States.

CONTINUING EXHIBITIONS

See our website for dates and descriptions. jmsa.uoregon.edu/exhibitions


The Word Became Flesh: Images of Christ in Orthodox Devotional Objects Through August 30, 2015

Ten Symbols of Longevity and Late Joseon Korean Culture

Elegance & Nobility: Modern & Contemporary Korean LithoPrint | Through June 7, 2015

Vistas of a World Beyond: Art of the Chinese Garden Through July 5, 2015

Japanese Impressions from the Vault: The Rare, the Beautiful, and the Bizarre Through February 8, 2015

RECONOCI.DO: Dominicans of Haitian Descent March 3–May 3, 2015

Storms & Millis Corridor Gallery In the wake of a recent decision by the Constitutional Tribunal in the Dominican Republic, many Dominican youth of Haitian descent are unable to go to school, start a bank account, or get married for lack of proper documentation. This exhibition presents photographs by members of Reconoci.do, an organization of Dominican youth of Haitian descent that is struggling to reinstate their rights as nationals. The Spanish word “reconocido” translates to “recognized” or “acknowledged” in English. The photographs document the increasingly hostile situations that Dominicans of Haitian descent and Haitian migrants face on a daily basis as they seek recognition from the state. Organized by Professors Lanie Millar (Romance Languages), Alai Reyes-Santos (Ethnic Studies), and Juan Eduardo Wolf (Ethnoscienceology), this project is funded in part by a JSMA Academic Support Grant.

Panel Discussion: Human Rights Issues Related to Documentation Wednesday, March 4, 2015, at 5:30 p.m.

Professors Lanie Millar (Romance Languages), Alai Reyes-Santos (Ethnic Studies), and Juan Eduardo Wolf (Ethnoscienceology) discuss human rights issues related to documentation.

OF NOTE

In the Small Prebble/Murphy Gallery Wednesday, March 4, 2015, at 5:30 p.m.

Human Rights Issues Related to Documentation

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Please Be Seated!

We are happy to announce the installation of one of the JSMA’s most recent Korean acquisitions, a set of five elegant porcelain stools by contemporary ceramist Kim Yik-yung (born 1935), who has been a forceful presence in the Korean art world for more than fifty years. While studying at the College of Ceramics at Alfred University in New York in the late 1950s, Kim’s life and work were transformed when she attended a lecture by British folk art ceramicist Bernard Leach (1887–1979). Leach stated that the finest functional ceramics ever produced were those created during Korea’s Joseon dynasty (1392–1910).

Upon her return to Seoul, Kim devoted herself to learning more about those elegant, unpretentious vessels and has since become well known for her own elegant contemporary reinterpretations in various textures and colors. The works recently acquired by the JSMA represent Kim’s recent modernist departures from traditional vessel forms. Characterized by intriguing sculpted and textured volumes, the five gently asymmetrical Pentagonal Variance stools are functional furniture on which museum visitors are invited to sit. Another work the JSMA acquired by Kim, The Oak, is inspired by a poem of the same name by Alfred Lord Tennyson (1809–92); we anticipate featuring this free-standing sculpture in an upcoming installation.

Kim Yik-yung (Korean, born 1935); Pentagonal Variance #1–#5, 2010. Wheel thrown, altered and textured porcelain with grog, iron washed ash glaze, 20 x 18 x 17 1/2 in. Farwest Steel Korean Art Endowment Fund Purchase

The Color of Health and Nutrition

Artist Project Space | Through February 22, 2015

An advocate for the importance of the arts in schools, the JSMA is partnering with Edison Elementary School to explore together the relationship between sustainability, food, and art. The museum offers in-class projects for 3rd grade students at the school, and after-school classes for 5th grade Edison students take place in the museum.

Over the past term, students have explored healthy eating and colorful food inspired by Edison’s School Garden Project and the work of Kula Chambers, artist and owner of Stahlbush Farms. The students plant and harvest organic fruit and vegetables from the school garden, which are then incorporated into their school lunches. In alignment with the garden project, Chambers meets with the students to highlight nutrition education in an effort to inspire them to make healthier food choices.

Students have learned how the color of food can relate to its nutritional value, such as brown and white fried foods versus a rainbow of healthy colorful food. During this exhibition, students’ artwork is displayed alongside banners created by Chambers that depict the color of health and nutrition.

Students are learning that they are what they eat through self-portraits comprised of vegetable shapes, textures, and colors and how healthy food choices can relate to the color wheel. Drawing and painting their favorite, healthiest meal, the students have constructed a table setting of their dream meal depicting their understanding of a healthy meal. During the exhibition, Edison students will participate in an all-day event at the museum about the healthy food choices they can make.

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Leadership Council Off to a Great Year!

The JSMA Leadership Council convened this fall to advise the museum on its programs and new campaign. Philip Piele assumed the presidency (Chris Smith now serves as past president of the Council), Cheryl Ford continues her term as vice president, and we welcomed new members Christine Smith, Keith Eggener, and Sue Keene, as well as those entering their second year, Randy Stender and Chip Zachem.

Philip K. Piele begins his two-year term as president of the Leadership Council. Philip is emeritus professor of education and former head of the UO’s Department of Educational Leadership, Technology and Administration. From 1968 to 2003, he served as director of ERIC Clearinghouse on Educational Management, the largest educational database in the world with online access to over 1.5 million abstracts of documents and journal articles. During his tenure, Philip taught courses on education law, economics of education, and applied statistics. Active in Eugene performing arts organizations since 1980, Philip was a member of the board of the Oregon Bach Festival and the Oregon Mozart Players, and a member of the Silva Foundation Committee. He also served as both a board member of the Eugene Opera and, as its executive director (in a volunteer capacity). He is currently a member of Eugene Round Table.

A native of Portland, Keith Eggener is the Marion D. Ross Distinguished Professor of Architectural History in the Department of the History of Art and Architecture. He is the author of two books and five key monographs and U.S. art, architecture, landscape, and urban design. His current projects include a monograph and U.S. art, architecture, landscape, and urban and Architecture. He is the author of two books and History in the Department of the History of Art.

Christine Smith has run a construction and property development firm with her husband, Chris, for more than thirty years. She has been active with the Jordan Schnitzer Museum of Art since its grand reopening in 2005.

Randy Stender is a senior vice president with Merrill Lynch. Randy has been active in the Eugene Arts scene, having served in art leadership roles as a board member of the Eugene Opera, Arts Foundation of Western Oregon, Arts and Business Alliance of Eugene, Hult Endowment, and several others. He presided as chair of the Silva Endowment Advisory Committee and as president of The Lane Arts Council and Eugene Arts Foundation.

Charles Russell “Chip” Zachem III, D.O., moved to Eugene in 1997 and joined Eugene Springfield Nephrology Associates, where he currently practices. Chip is a Fellow of the American Society of Nephrology and board certified in Internal Medicine and Nephrology. He has held multiple leadership roles within the PeaceHealth Medical Staff system and hospital administration. Currently, he serves on the board of Pacific Source Insurance.

Sue Keene (MM ’72, Music) recently returned to Eugene from Chicago. She is a former associate dean of UO’s College of Arts and Sciences and a former acting director of the University of Oregon Museum of Art. Her career in music included concert tours in Germany, Israel, Poland, Puerto Rico, and the USSR as well as serving as former director of music for First Methodist and Central Lutheran Churches in Eugene. Sue was a UO Foundation Trustee from 1999 until 2009 and a founding board member of Life of the Mind, UO Insight Seminar, and a founding co-president of the Friends of the Oregon Bach Festival.

Esther Harclerode

Esther recently joined the JSMA as Development Program Manager. After completing her Masters in English at the University of Oregon in 2011, Esther dedicated her time to supporting various non-profits in the Eugene area. For the past two years, she has been a member of the University of Oregon’s Central Development team. As development program manager at the JSMA, Esther handles membership and annual giving and assists with events, cultivation, and stewardship activities. “I’m thrilled to be a part of the team here at the JSMA, she says. “Surrounded by such innovative colleagues and world class works of art, it’s hard not to be inspired every day. I’m looking forward to drawing on that inspiration to strengthen our Membership program. As a JSMA member myself, I know how rewarding it can be to support JSMA’s mission, and I want to share that feeling with more art lovers in our community.”

Victoria Reis

Following the departure of Samantha Hull this summer to start her MA in Museum Studies at JFK in San Francisco, Victoria Reis signed on as our interim administrative assistant. She supports JSMA’s executive director, senior staff, and our development operation. Victoria graduated in June with a BA in art history from the University of Oregon and knows the museum well, having worked as an intern in communications with Debbie Williamson-Smith and as a student in our Pierre Daura project last year.

“The museum has been a hugely positive impact in my life since the day I first visited it as an incoming freshman,” says Victoria. “It was such a wonderful resource for me as a student employee and an aspiring art historian, and now as a graduate, it is where I am fortunate enough to begin my career in the arts.”

Sarah Wyer: JSMAC’s New Leader

JSMAC—the Jordan Schnitzer Museum of Art Student Member Advocacy Council—has a new leader. It’s Sarah Wyer, a first-year dual MA student in Arts and Administration and Folklore. Sarah is our second GTF in this position, and we are excited to see what she and JSMAC have planned for the coming year.

Last year, JSMAC was formed to function as a liaison between the University of Oregon’s student body and the JSMA. It’s goals are to involve students in enhancing awareness of the museum and to further the museum’s mission.

“This year,” says Sarah, “We are partnering with other student organizations, including UO Skim Poets, the Museum of Natural and Cultural History Ambassadors, and the Student Mental Health Advocates to increase our visibility and engage with the student body. As our numbers grow, JSMAC is bolstering outreach efforts by offering leadership positions within the group, including a membership chair to assist in bringing more student activity to the JSMA. In addition, we have developed a promotions chair to lend creative voice to JSMAC by designing posters and fliers for our programming. JSMAC will be co-hosting Trivia Nights, contributing to Stress Less programming, and putting on some repeat events from last year, like the Performance Arts Night, which will establish continuity within our student body and create a higher involvement on both the undergraduates and graduate levels.”

Left to right: Sarah Wyer, Victoria Reis, and Esther Harclerode

Thank you, Gourmet Group!

This summer the Gourmet Group presented its third “Art from the Attic” fundraiser at Oakway Center. The most successful yet, this year’s sale of art and decorative items netted more than $3,000, which goes to the JSMA’s educational programs. Our Fill Up the Bus initiative, which provides scholarships and other support toward field trips to the museum for schools throughout Oregon benefits greatly from this event.
Our Campaign Wants You!

The University of Oregon launched its largest campaign ever on October 17 with a goal of $2 billion. The JSMA’s goal, as part of this total, is $18 million.

The JSMA Campaign aims to strengthen the museum now and for the future in four key areas: Bridging Cultures, Engaging Community, Learning Together, and Sustaining Tomorrow. Our staff position endowment goals aim to attract and keep the finest museum professionals and launch an apprenticeship program for emerging museum curators; our facility goal aims to create an exciting visitor center and memorable museum experience; and our program goals aim to build acquisition, exhibition, and educational program endowments. We welcome gifts at all financial levels as well as art

The JSMA Campaign Goals

Endowed Positions
Executive Director
$5,000,000
Curators @ $2 million
$4,000,000
Director of Education
$2,000,000
Post-grad Curatorial Fellows
$1,000,000
Art acquisition, exhibitions, and education programs, $1,000,000
New Visitor Center
$5,000,000

Allied Works Architecture Chosen for Feasibility Study!

We are deeply grateful to Allyn C. and Cheryl Ramberg Ford ’66 for their leadership toward the visitor center and for supporting a feasibility cost study for the project. Founded in Portland, Oregon, in 1994, by UD alumna Brad Cloepfil (Bachelor of Architecture, 1980), Allied Works Architecture is responsible for many major art museum projects, including the Clyfford Still Museum in Denver, the Contemporary Art Museum in St. Louis, and the addition to the University of Michigan’s Art Museum.

Panel Discussion: Human Rights Issues related to Documentation
Thursday, March 4, 5:30 p.m.
In the Johnson Auditorium

Curator’s Talk: The Word Become Flesh
Friday, February 6, 12 p.m.
Meredith Lacerte, a second-year graduate student in the Department of the History of Art and Architecture and curatorial intern at the museum, speaks on her dissertation The Word Become Flesh.

The Architecture and Legacy of Pietro Bellussi: A Conversation with Anthony Bellussi and Judith Shinwe
Wednesday, February 18, 5:30 p.m.
See Bellussi exhibition.

Studio Workshop: Introduction to Printmaking
Sunday, February 22, 1–4 p.m.
Cost: $25 ($22.50 for JSMA Members)
Instructor: Nicholas Moulaison
Tuition: Full day: $250 ($227.50 for JSMA Members)

Studio Programs

Community: Under Pressure
February 1–3, 5:30–7:30 p.m.
Saturday Family Art Workshop: Collagraphs
March 16, 9 a.m.–12 p.m.
Tuition: $165 ($151.25 for JSMA Members)

Community: Under Pressure
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Our Patron Circle reception celebrated the opening of Ryo Toyonaga: Awakening, on October 9. Left to right: Dr. Alvin Friedman-Kien; exhibition curator Lawrence Fong, catalog essayist and collector Helen Drutt English; and artist Ryo Toyonaga.

Visitors enjoyed Toyonaga’s range of artworks during the Public Opening Reception on October 10.

On November 6, the JSMA hosted a reception for Brian Rogers (shown with Jerril Nilson and Jill Hartz), the new executive director of the Oregon Arts Commission and the Oregon Cultural Trust, with support from a host of university and community sponsors. Rogers was the keynote speaker at the ABAE’s BRAVA Breakfast the next morning.

Our annual Día de los Muertos featured ofrendas (including a community altar), music, tours, and art workshops October 29–November 2. This special event is cosponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal del Migrante Guanajautense y sus familias.

On December 3, JSMAC, in conjunction with UO Poets, presented its first Poetry Slam to a standing-room only student audience, cosponsored by the UO Poetry Slam Team.

The JSMA and its Thinking Through Art program guided students at Kelly Middle School in the creation of their new mural. Helping with the project were Lisa Abia-Smith, director of education, and Jamitah Iamaleava, a UO basketball player, art major, and outreach assistant for our Art of the Athlete program.
COMING SOON!

Rick Bartow: Things You Know But Can’t Explain

Curated by Danielle Knapp, Associate McCosh Curator, and Jill Hartz, Executive Director, this major exhibition spans Bartow’s career and features significant new works.

Hold the date:
Patron Circle opening, April 16 | Members/Public Opening: April 17

The exhibition is made possible with support from The Ford Family Foundation, Arlene Schnitzer, the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, Philip and Sandra Piele, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

Rick Bartow (American, b. 1946). Frog in Orange Britches, 2014. Acrylic on canvas, 36 x 48 in. Courtesy of the artist and Froelick Gallery, Portland, OR

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

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Museum Hours:
Tuesday through Sunday 11:00 a.m. – 5:00 p.m.
Wednesday Open until 8:00 p.m.
The museum is closed Mondays and major holidays.


Special thanks to QSL Print Communications, Eugene, Oregon, our printing partner.

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